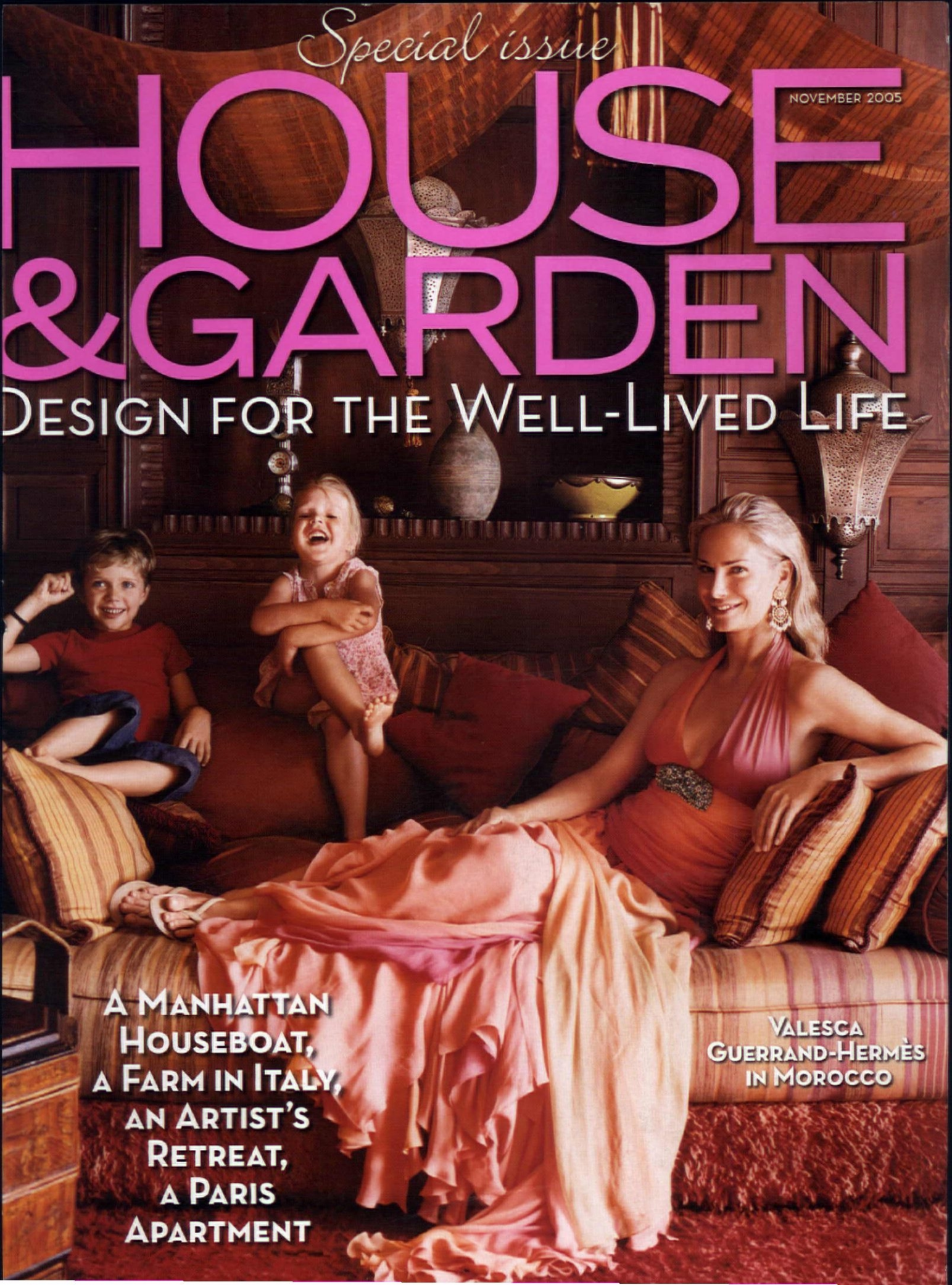
Special issue
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NOVEMBER 2005
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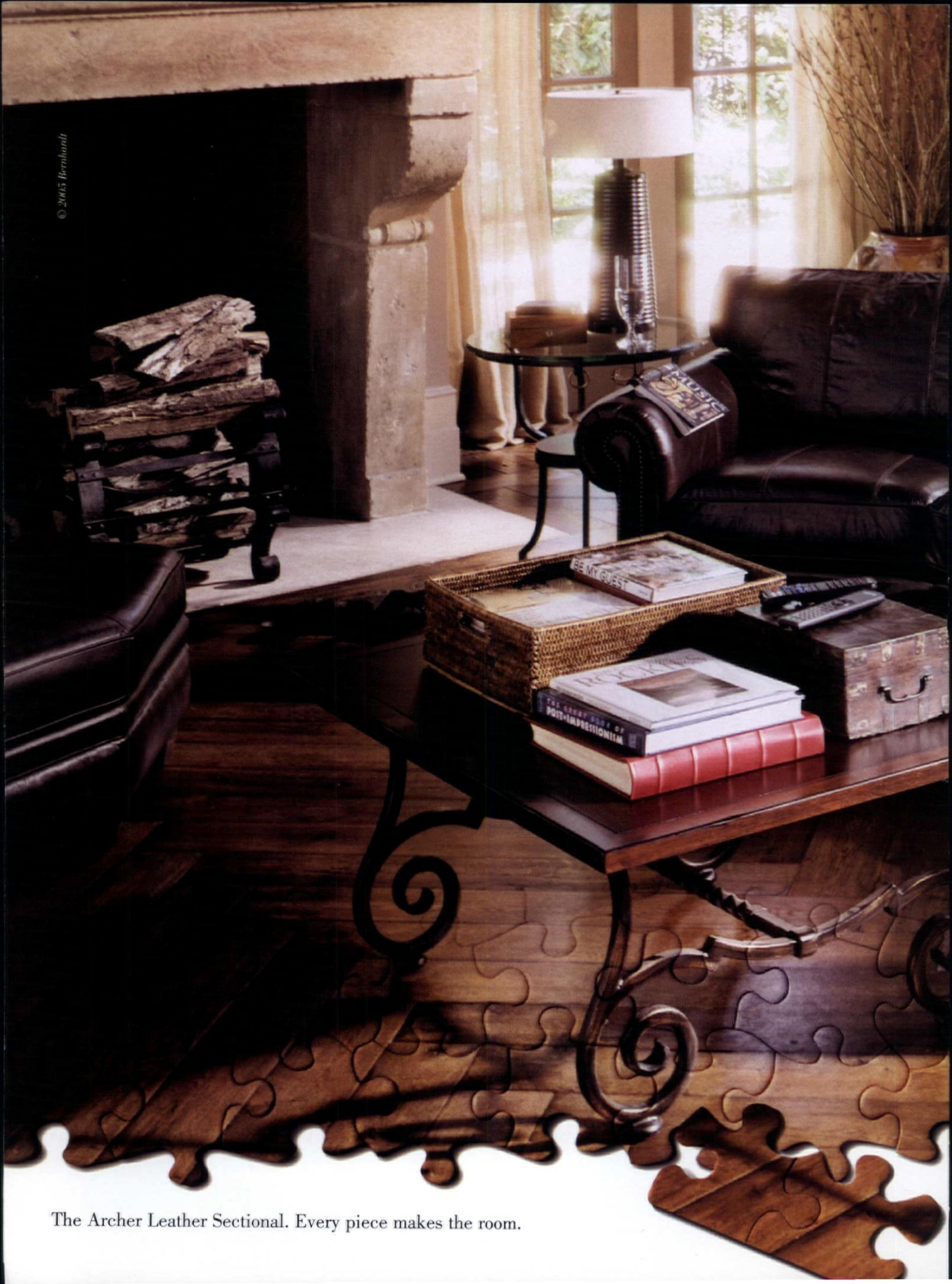
VALESCA GUERRAND-HERMÈS IN MOROCCO



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welcome

Live As Well As You Look

THERE ISN'T ANYTHING controversial or profound about the idea that fashion and interior design are intermingled pursuits—and there hasn't been for centuries. The countess in her quarters at Versailles wore confections that complemented the colors of her china, or the paint on her walls, each inspiring the other to greater feats of froth. Furniture was shaped to suit the swell of a dress, and though the frock passed out of style, the chair endures. A cover of *House & Garden* from 1949, part of a series of issues that began the year before, tells readers to "Live As Well As You Look." Ever since humankind acquired the leisure and money for domestic arts, those who care about style have pursued it with a passion that knows no bounds. The man who dresses well tends to live well; the woman who cares about the color of her settee tends to be the one who cares about the color of her boots and bag.

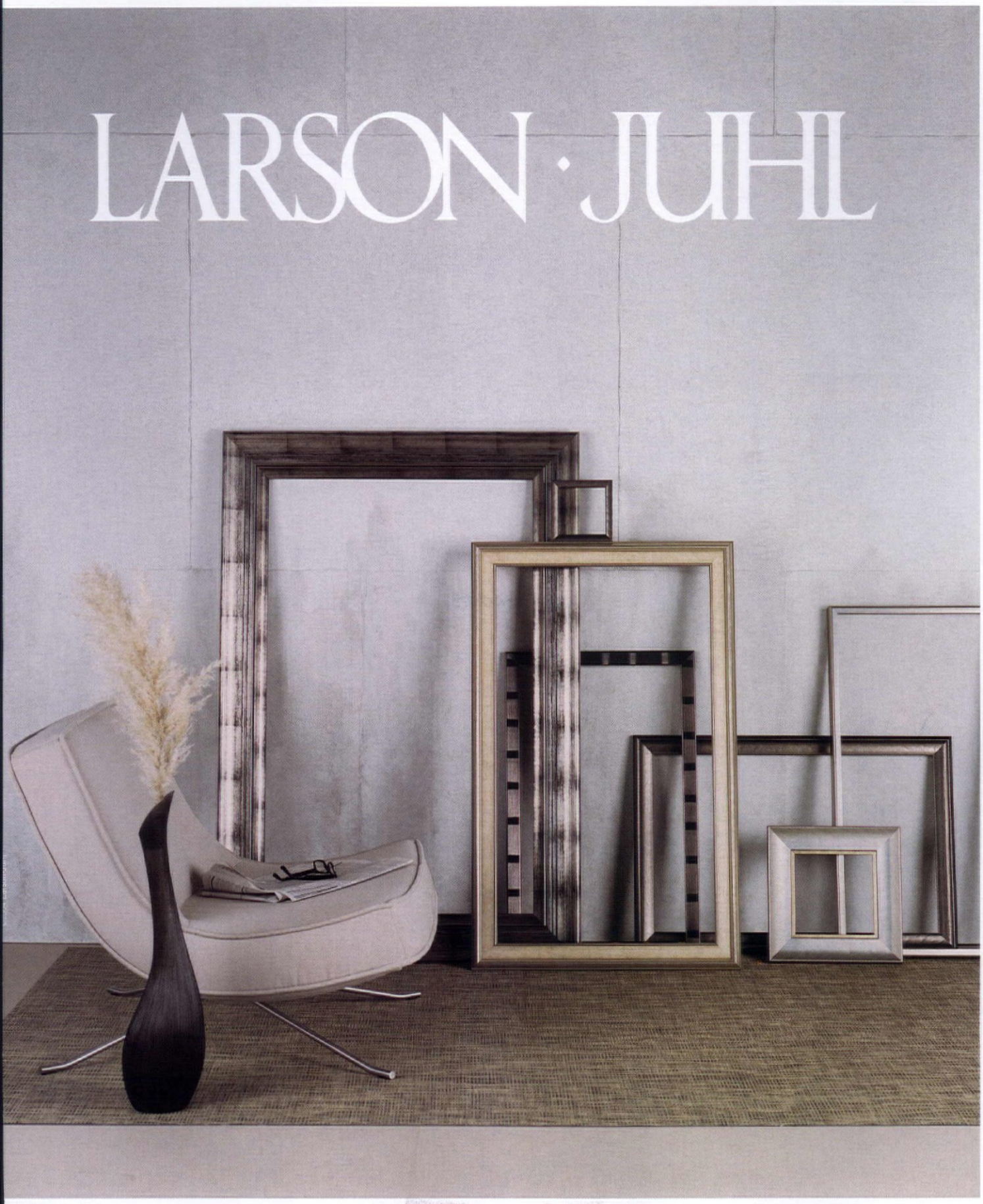
Style is a personal thing. Some people are born with the ability to express their style in everything they touch; they don't seem to struggle to articulate who they are. They're the ones who turn heads by doing something as simple as mismatching the patterns on their skirts and coats (or on their chairs and curtains)—and making an eccentric choice look charming and appealing. The rest of us have to work a little harder to figure out what our personal style is, and how to express it. And there's nothing wrong with that. We turn to the experts—those who live stylishly, whether they are professionals or not—because they can show the way.

Of course, there is no such thing as handing over the keys to your house to a decorator. Even those who are wealthy enough to do so inevitably resurrect a few telltale habits. I'll never forget visiting the beautifully decorated home of a man made newly very rich by some lucky investments. He was insecure about how to spend his money, so he did what many Americans have done in this century: he turned to a decorator. The decorator pulled together a gorgeous house, and shopped, on behalf of his client, for everything, down to the swanky tube of toothpaste and elegant bone bristle brush. When I returned for a photo shoot, everything seemed meticulously preserved. But there in the bathroom was a bright purple toothbrush and a mangled tube of Colgate. The client had drawn the line, feebly, perhaps, but there it was—a triumph of personal style. You have to begin somewhere.

The idea of personal style seems to fly in the face of trends, fashion dictates, and revivals—those tidal waves of taste. Suddenly, everyone is talking about Art Deco, or French design of the '40s, or '50s modernism. A great wash of inventory appears on sales floors; prices of pieces that languished a mere five years earlier skyrocket. Within a few years everyone tires of it and something else looks fresh and exciting and inspiring. (The same thing happens in fashion, which moves more rapidly.) The important point, though, is that someone, somewhere, fell in love with the style of the '40s. It expressed something, in all its reserved elegance, that someone recognized as startling yet familiar: "That's it! That's how I want to live. That is my style." So there it stopped, for that someone. The tide rushed out, but before it did it had forever changed the way someone expresses a personal style. That's why it is worth paying attention to every little buzz and tickle of the design world. You never know what will catch. People who love design often speak of being like sponges—soaking it all up. Of course, to be ready to do that over and over again, you have to wring yourself out from time to time.

At *House & Garden,* we talk about design for the well-lived life, and we believe that living well begins at home. Home is the place we feel safest, the place in which we can explore, experiment, and express the zaniest of our creative urges. When we are secure at home, we are on a firm footing in the outside world. Living well isn't just about what is on the walls, or in the closets. Living well has to do with where you go from home—whether it is into a community of mothers who are raising children, or to work for a good cause, or to a job that brings some benefit to others. In fact, I've noticed that it is often the case that the people with the fullest closets live the least well. They are hoarding their possessions, living against a day somewhere in the future when they will enjoy what they have. Use what you have! Wear through the armrests; chip the china; spill on the place mats; stain the sheets! Perhaps your closets contain the remnants of a discarded personal style: the bold black sheets, when all you want now are the palest, most soothing of hues; the whitest dishes, when all you want now is a vivid burst of sunshine for the table. Move on. And move out into a world that will teach you more about what matters than any magazine could—or should.

Dominique Browning, EDITOR



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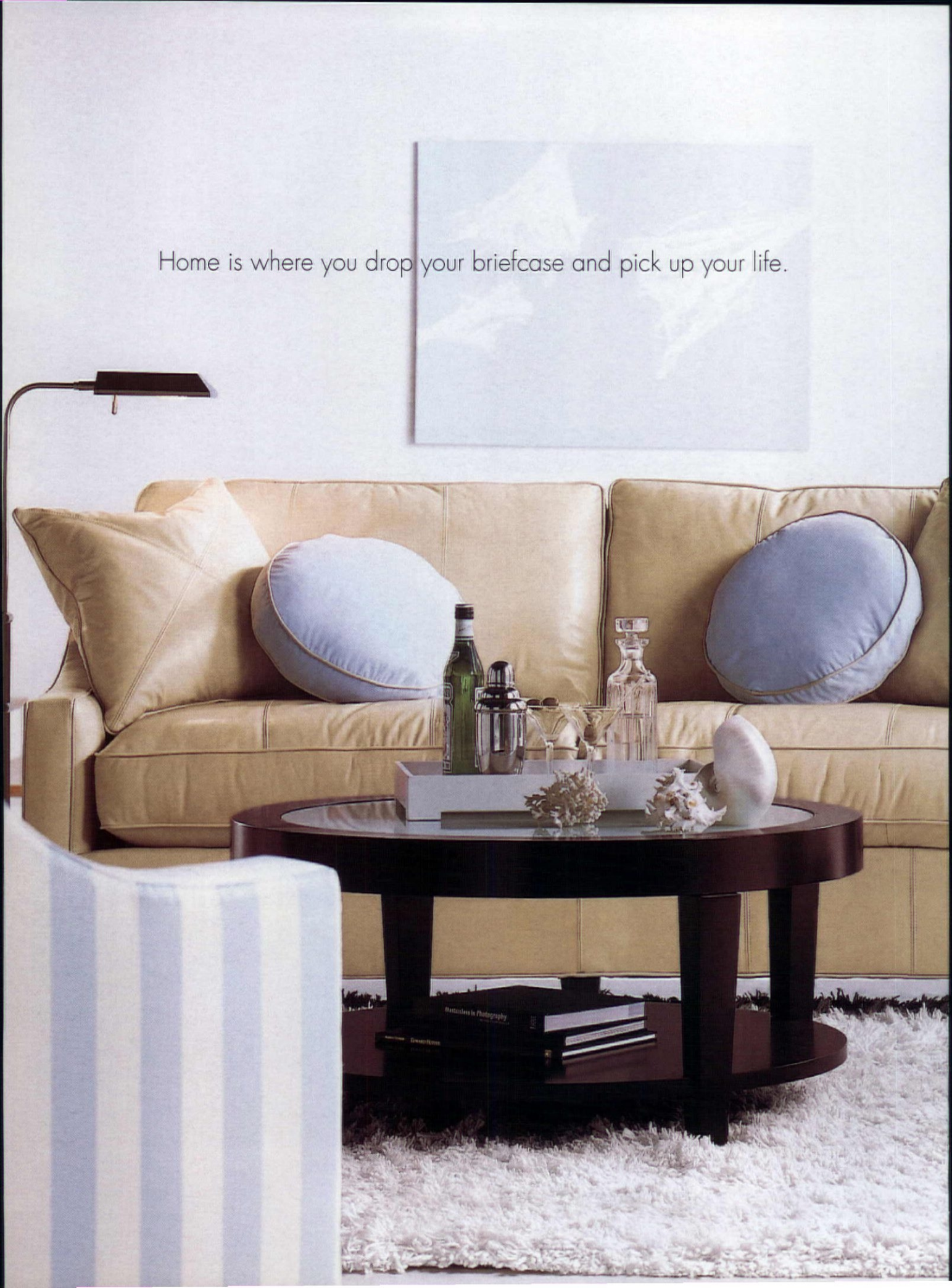
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november

WELCOME 4 BY DOMINIQUE BROWNING

DOMESTIC BLISS

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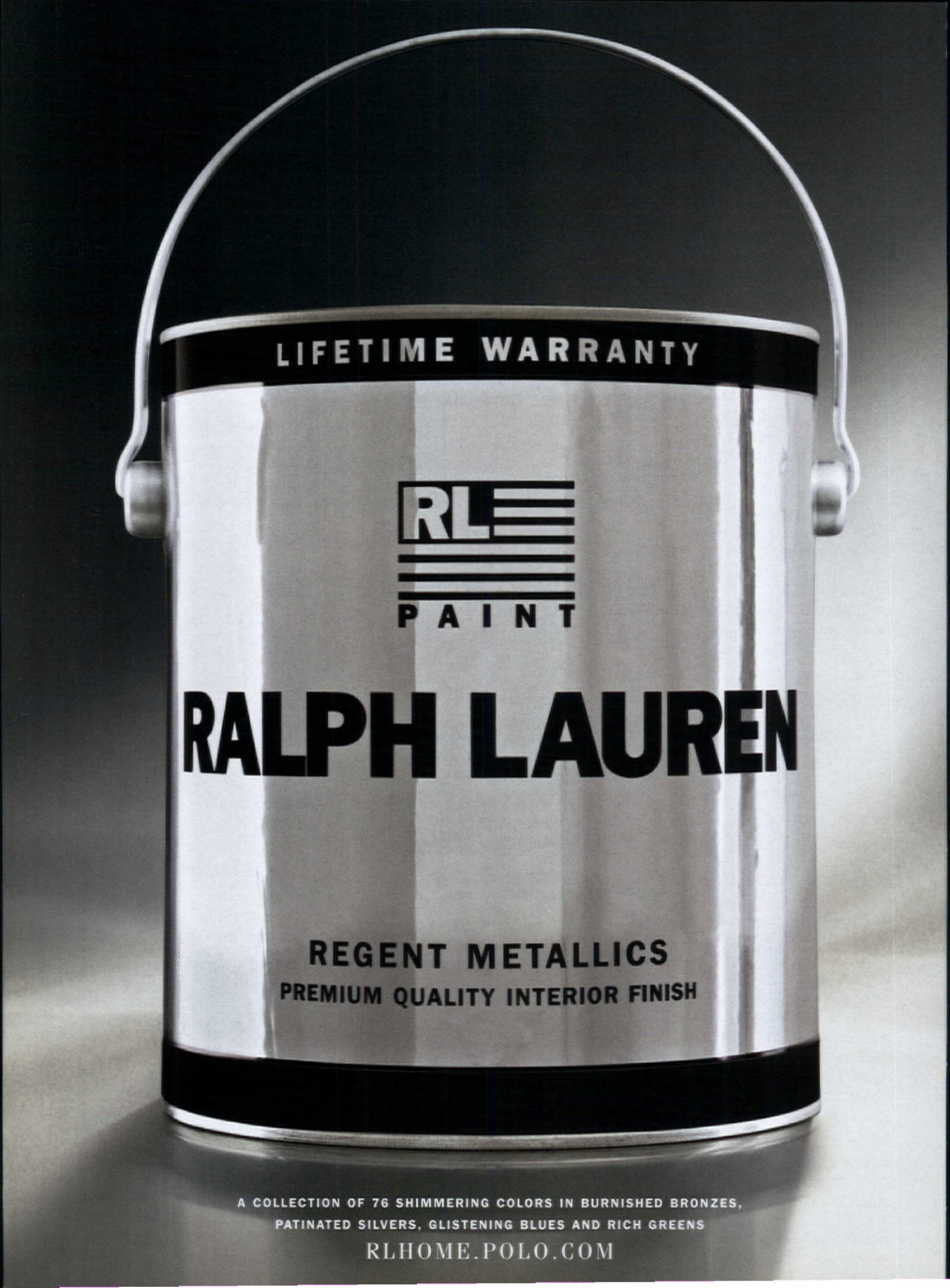

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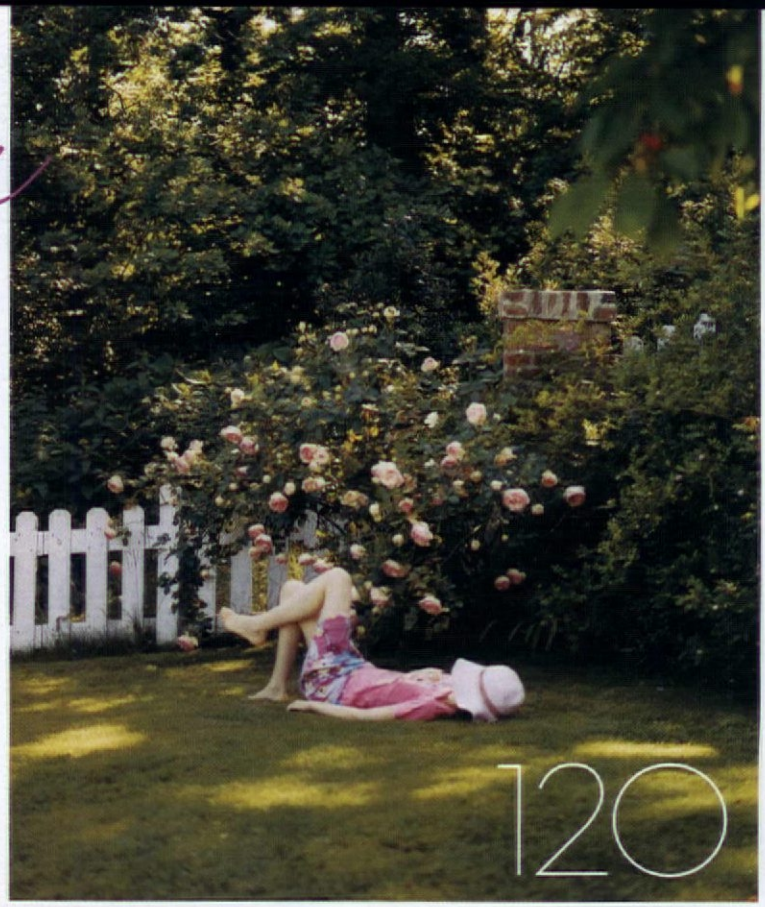

On the Cover
Valesca Guerrand-Hermès and her children, Cléa and Lucien, relax at the family's Moroccan seaside resort. Dress, Douglass Hannant, NYC. Earrings by Kirat, available through Nina Griscom. In NYC, 212-717-7373. PHOTOGRAPHED BY OBERTO GILI. PRODUCED BY CYNTHIA FRANK.

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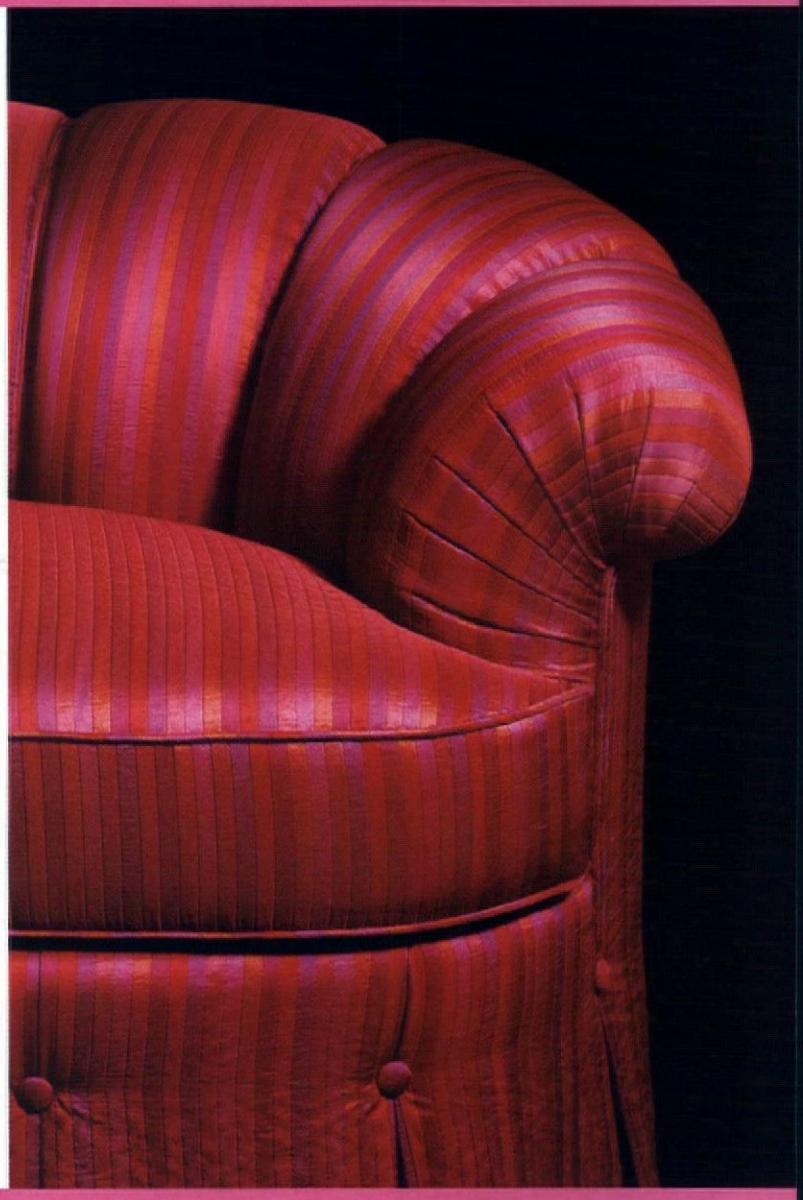

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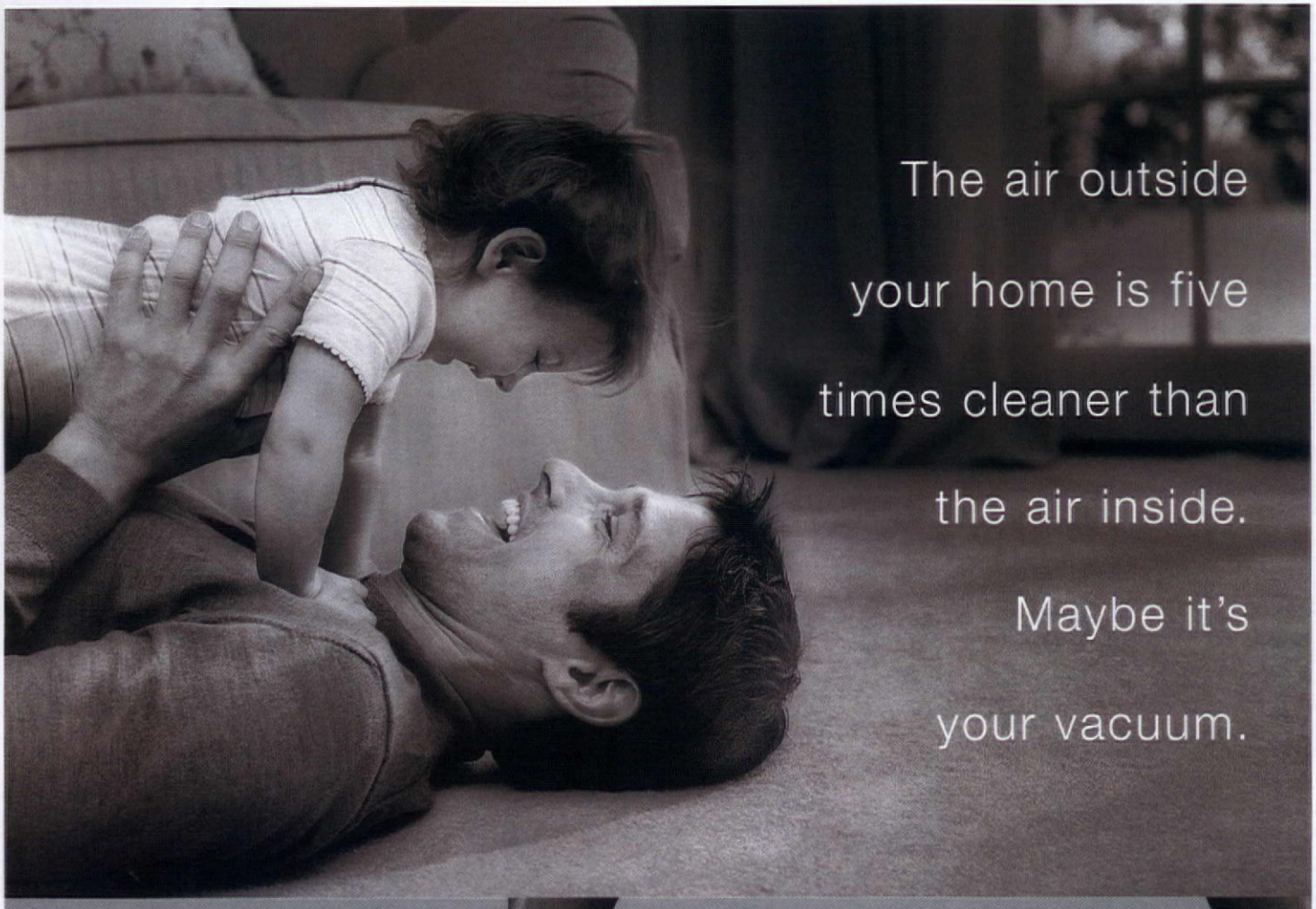

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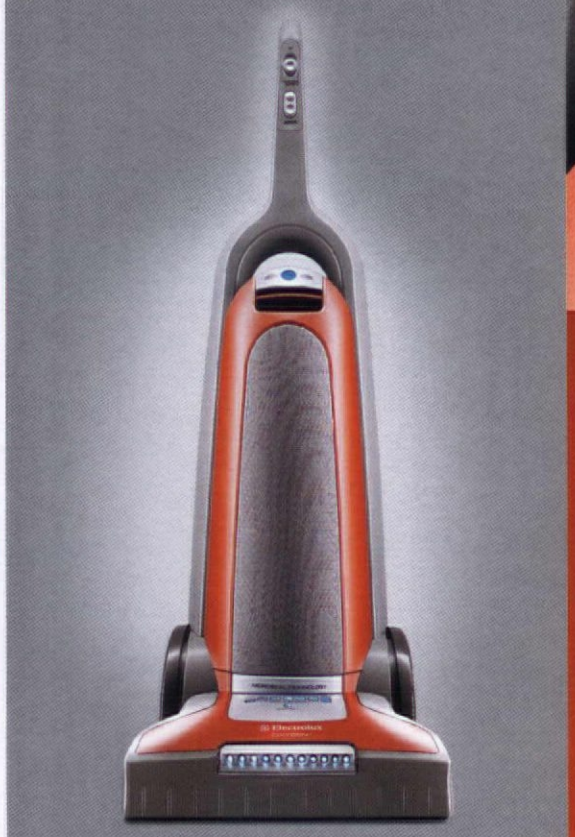

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AT HOME WITH . . . HELENA CHRISTENSEN

THE SUPERMODEL TAKES REFUGE FROM HER HIGH-FLYING CAREER IN A NEW STORE STOCKED WITH VINTAGE AND HANDMADE FINDS

When her friends step into Butik, Helena Christensen's Greenwich Village shop, for the first time they do a double take. Butik feels like the storefront attic of a modern-day Miss Havisham—if Dickens's dusty dowager had been a well-traveled Danish supermodel with a yen for beautiful and quirky things. What astonishes her friends is that it's precisely the same curiosity-cabinet aesthetic that Christensen has re-created in each of her three homes, in New York, Monaco, and her native Copenhagen. With the help of her business partner and friend Leif Sigersen, she has packed the store floor to rafters with new Scandinavian fashions, 18th-century Danish antiques, and Victorian lace tablecloths. "I'm like a bird," Christensen says. "I like a place to feel like a nest." ▷

Helena Christensen in a wicker chair, one of the many vintage pieces for sale at Butik, her idiosyncratic Greenwich Village shop. "I love things that have survived people's lives," she says.

BY INGRID ABRAMOVITCH ▪ PHOTOGRAPHED BY OBERTO GILI ▪ STYLED BY LEIF SIGERSEN

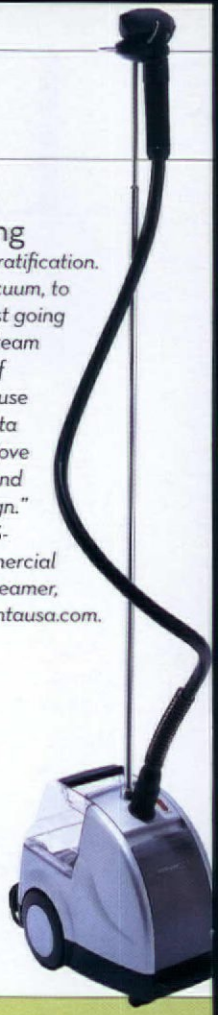
AT HOME WITH . . . HELENA CHRISTENSEN

▷ When she was born, in 1968, Christensen's Danish father and Peruvian mother named her after the legendary beauty Helen of Troy. One of the top models of the late 1980s and '90s, she still models occasionally but is now also a successful fashion and art photographer. She has done her share of jet-setting and still enjoys travel as an adventure. (Cuba is her latest passion.) But she is just as happy as a homebody, creating domestic beachheads where she surrounds herself with the people she loves, most notably her 6-year-old son, Mingus. Welcoming guest rooms and convivial dinner parties ensure the flow of guests. "Each of my homes is like a mini-hotel," she says. "I've got my son, and friends and family come by in a steady stream."

An interior design junkie, she and Sigersen scour flea markets around the world for antique furniture for her homes and for the store. They also design furniture, including gold-leafed tables, industrial lamps, and flower-shaped light strings. "I love beautiful things that have a history or a story to tell," she says. "I like to think that in a hundred years someone might look at something I had and wonder about me."

▲ "My favorite dessert is fondue. *I fill pots with three kinds of chocolate—white, milk, and dark—and dip strawberries, grapes, and pineapple." Summerbird tempering machine, $58, from Butik. In NYC, 212-367-8014.*

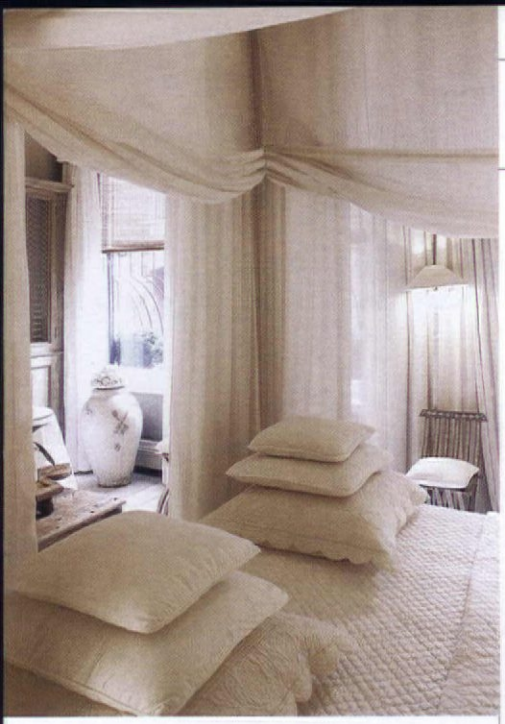
> "Cleaning *is instant gratification. I like to vacuum, to see the dust going away. To steam fabrics, Leif and I both use this Rowenta steamer. I love the silver and black design." Rowenta IS-8100 commercial garment steamer, $190. rowentausa.com.*



▲ "I found bed linens with Indian prints *at ABC Carpet & Home in New York that were expensive but last forever. I like to use old lace bedcovers and pile lots of pillows on top." From top: John Robshaw's Champa Monsoon Dec pillow, $55, Gomati Monsoon standard sham, $50, Patina standard case, $65 a pair, Gent's Stripe Monsoon Euro pillowcase, $60, and Cinde Monsoon queen duvet, $640. johnrobshaw.com.*

"I LIKE THINGS WITH A SOUL, THINGS WITH CRACKS AND HOLES, FABRIC THAT'S BEEN WORN, OBJECTS THAT HAVE SURVIVED OTHER PEOPLE'S LIVES."

> "Leif and I *really get into decorating the table. He creates candelabras out of cabbages, decorating them with flowers and candles. Every place setting is different. I have a collection of white canvas and linen napkins, and I'll mix them with wineglasses of different sizes and a variety of antique plates. If you have an entire set, fine, but I like mixing everything up." Similar items at Butik.*



▲ "Traveling still feels special. *I love hotels like Blakes in London. It feels opulent, romantic, a little decadent. Every room feels individual." blakeshotels.com.*

▼ "Holgas are plastic *cameras that cost nothing and weigh nothing. They let in light, so the colors are slightly eerie. It's always an experiment." Holga 120S, $17, B&H Photo. 800-952-3386.*

▲ "I'm from Copenhagen, and I take a lot *of inspiration from Danish designers like Arne Jacobsen and Kaare Klint. I love the organic lines of their work." Kaare Klint Barcelona chair. Similar items from Andrew Hollingsworth. In Chicago, 312-440-9554.*

"MY HOME IS A COCOON. I BRING ALL MY FINDS HOME, WHERE THEY ARE PACKED TIGHT. IT MAKES ME FEEL COMFORTABLE."

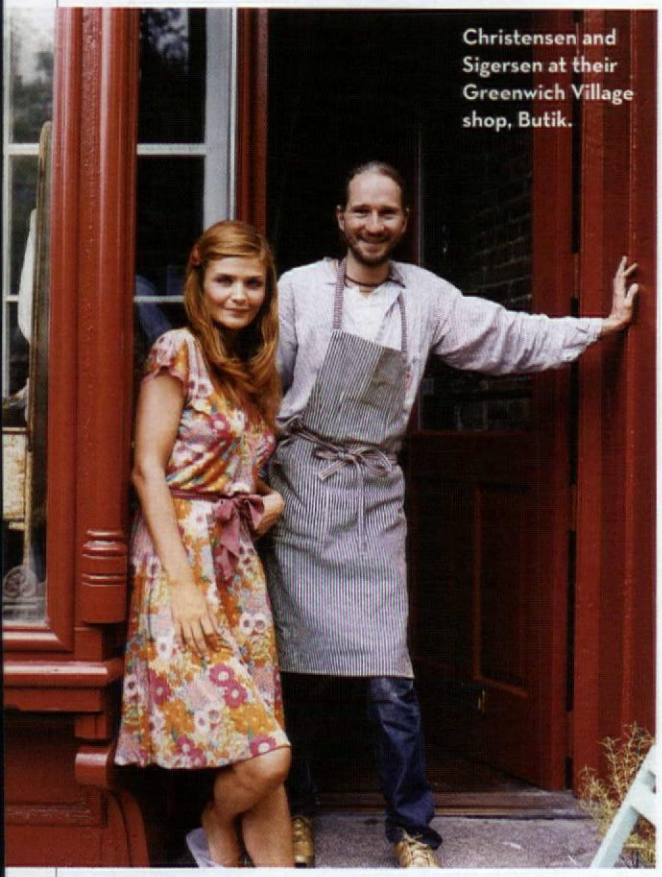
> "I'm into dusty colors *like lavender and moss green. I used those colors in a lacquer finish in my Monaco apartment. I also painted the floors and terrace doors shiny black. It looks rich and catches light beautifully." Dutchlac Brilliant Enamel, $90 for 2.5 liters, Fine Paints of Europe. 800-332-1556.*

▲ "I let my guests make their own *starter plates. I take a beautiful wooden tray and pile it with a giant buffalo mozzarella, big tomatoes on the vine, a nice sausage, olive oil, a big garlic, and a lovely loaf of bread. I leave out big chunky knives so you can take your own."*

▲ "My partner Leif had an antiques *store in Denmark for fifteen years. I walked into it one day and we've been friends ever since. He's a great flower designer and is planning a flower shop in the back of the store." Butik, NYC. 212-367-8014.* ▷

PHOTOS: COURTESY OF BLAKES HOTELS; COURTESY OF BLAKES HOTELS; BOOM BOOM; COURTESY OF ANDREW HOLLINGSWORTH (CHAIR); FRANCESCO MOSTO (ALL OTHERS)

Design makes me feel...



Christensen and Sigersen at their Greenwich Village shop, Butik.

"relaxed

I love bathing. I'll light candles, put scented oil in the bath, and go in with a glass of wine like a Sancerre or one of my favorite reds, Nuits St. George. It's heaven."

< inquisitive

"WITH OUR SHOP, LEIF AND I WANTED TO CREATE AN OLD-FASHIONED BOUTIQUE, A PLACE WITH A LITTLE BIT OF EVERYTHING. YOU CAN PEACEFULLY WALK AROUND AND BE VERY CURIOUS."

aware

"Nowadays it's all about faster, faster. I love handmade things, objects where someone took the care and time to make them. There was love involved. We can't all sit down and carve tables or make shoes by hand, but we can appreciate those who do."

festive

"I'm crazy about Christmas. My birthday is on Christmas, and it's a big deal in Denmark. Leif is the best holiday decorator in the world—he'll cover giant trees with vintage objects, or cover them with test tubes filled with water and fresh flowers."

"connected

Because my career involved so much travel, I've lived in hotel rooms since I was eighteen. It did get lonely. There was no one to share the experience with. That's why I share my home today with so many people."

calm

"I WISH THEY WOULD TEACH MY SON, MINGUS, THE ART OF EMBROIDERY OR KNITTING AT SCHOOL. I FIND THINGS LIKE KNITTING AND PAINTING THERAPEUTIC. IT GIVES ME PEACE OF MIND. THERE IS NOTHING MORE UNATTRACTIVE THAN A MAN OR A WOMAN WHO CAN'T DO ANYTHING WITH THEIR HANDS." □

Her bed is piled with Susan Oostdyk's French linen pillows, from Laurin Copen Antiques, Bridgehampton, NY. 631-537-2802.

FRANCESCO MOSTO (PILLOWS)

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Fabric Obsession

MATISSE'S INSPIRATIONS A RECENT EXHIBIT PROVIDES A GLIMPSE INTO THE FAUVIST MASTER'S TROVE OF PATTERN AND COLOR BY CAROLINA IRVING

Born in a French textile town, Henri Matisse honed his graphic sensibility, eye for daring color, and eclectic taste in fabrics early on. These qualities alone make him a model for collecting and decorating. On canvas, his brash palette also teaches us much about abandoning timidity. Moved by the recent exhibit at the Metropolitan Museum of Art in New York of Matisse's "working library" of fabrics that inspired and appeared in his art, we sought out new fabrics to interpret the atmosphere of the artist's studio and his paintings.

Backdrop: Gotham Velvet Stripe, Decorators Walk. Teak screen, $1,500, John Robshaw. johnrobshaw.com. Delft curtain, Clarence House. Brandon fauteuil, Greystone Home Collection, upholstered in Christopher Farr's 362436 in Orange, from Pollack. Plantation Vine pillow in Ming Green at F. Schumacher. Pouf, at rear, covered in Monceau Satin Rayure in Kiwi/Bronze, Clarence House. Antique compote, Paula Rubenstein. In NYC, 212-966-8954. Vase, $195, End of History. In NYC, 212-647-7598. Low pouf, in Fuchsia 8C, Muriel Brandolini at Holland & Sherry. Rug, $1,100, ABC Carpet & Home. In NYC, 212-473-3000. Custom upholstery by Catalin Cimporescu, NYC. ▷

PRODUCED BY SABINE ROTHMAN ■ PHOTOGRAPHED BY MAURICIO ALEJO ■ STYLED BY SIBELLA COURT

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Fabric Obsession

"YOU CAN SAY OF ANY PARTICULAR ARTIST THAT HIS TEXTURE IS LIKE VELVET, OR SATIN, OR TAFFETA" —HENRI MATISSE

The intricate patterns Matisse painted can suggest a controlled frenzy of creation. A complex Middle Eastern weave keeps company here with throw pillows featuring cut velvet medallions, silk stripes, and geometric diamond patterns. A rich woolen harlequin design balances the saturated colors of a striped silk curtain and the sumptuous brocade. Like a sultan's tent, and Matisse's paintings, this tableau invites you to dive in and lounge about.

Hanging fabrics: from left, Cressent in Citron, Old World Weavers, with Cabaña tieback from Donghia. Robert Kime's Marrakech Silk Stripe, John Rosselli & Associates. On wall: Imperial Trellis in Treillage/Ivory, by Kelly Wearstler, for Decorators Walk. Indian screen, $4,895, ABC Carpet & Home. In NYC, 212-473-3000. Pillows: from left, Les Pois in Red, Clarence House. Ivory 5 by Muriel Brandolini, Holland & Sherry. Ottoman velvet in Red, from Vaughan. Venezia in yellow-green by C&C Milan, Holland & Sherry. Mattress cover, Granada, from the Alidad collection at Pierre Frey. Throws on floor: from left, black/green/red, $1,100; red with black stripes, $1,100; and, on floor, zigzag, $1,600; all from ABC Carpet & Home. Pouf, Harlequin Quilt in Multi, Clarence House. Platter, $28, Anthropologie. 800-309-2500. ▷

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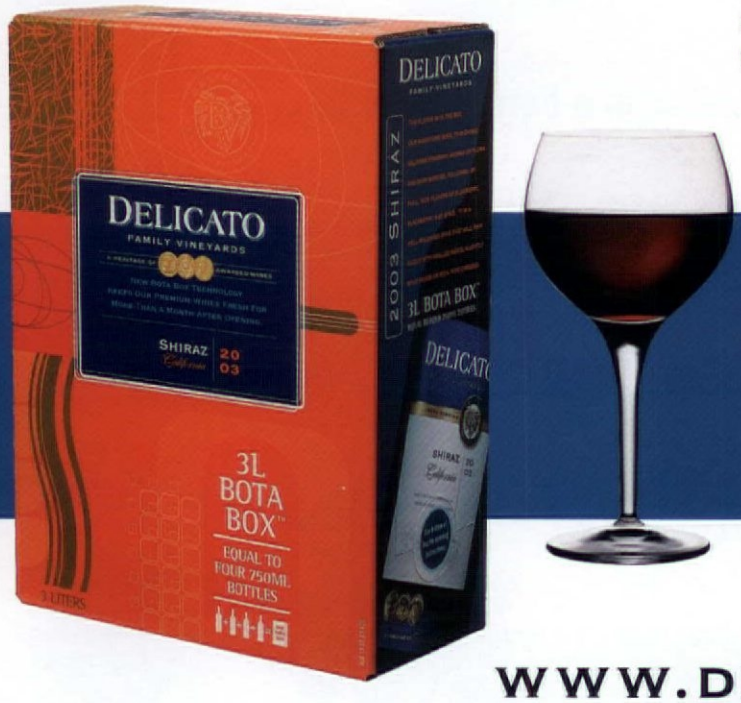
Containing 3.0 liters of the same award-winning wine found in bottles of Delicato, the Bota Box uses state of the art FlexTap technology to block wine's enemies (air and light) making it possible to keep premium wines fresh for more than a month after opening with no fear of spoilage. Inside, the Bota Box contains a collapsible bag ensuring a fresh glass of wine with each pour. The ergonomic tap makes pouring easy, and the no drip spout keeps air from reentering the bag where it can prematurely age the wine.



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Inside the Olson Kitchen

"When you find a kitchen you really like, you'll know it..."

That's what the architect told the Olsons of Alexandria, VA when they were thinking about the kitchen renovation of their 18th century home. The Olsons wanted to complement the period of their house and found their options were limited. Plain & Fancy Custom Cabinetry helped them create a kitchen just right for them. "We like the warmth of the wood and all the little extras available only with going the custom route: Tall glass doors on the cabinets that matched our French doors, baskets for fruit and vegetables, deep pull-out drawers and furniture-inspired pieces."

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Completing the Home Picture

The oil painting you just snagged at auction isn't the only item that deserves to be framed in glory. You've put time, money, and effort into collecting all kinds of important pieces for your home—the latest flat-screen TV, your child's watercolor, a 19th-century pocketwatch. Enhance and protect them all with a quality frame.

Framing Tips & Techniques:

- Choose a frame that reflects your personal style—there are countless designs available to complement different types of artwork and home decor styles.
- Neutral mats such as white, cream and gray create timeless designs and give framed artwork the flexibility to work in many settings.
- If you want to give smaller artwork more presence on the wall, consider using wider mats and frames to create your design.
- Three-dimensional items will require a deeper frame—work with your custom framer to create a special display of collectables and memorabilia for your home.

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Elements of a Room

FOCAL POINT TEAM A SPLASH OF COLOR WITH QUIRKY SHAPES AND ARRESTING SCALE BY CAROLYN SOLLIS AND MELISSA FELDMAN

■ Color personalizes a piece of furniture and gives it character. Bold hues, used as an accent or a major focal point, signal a creative mind at work. With manufacturers stocking up on colorful finishes, we sought out the best.

1 Shaker style goes Hollywood in this dramatic deep red and black **DESK**, $2,400, from Williams-Sonoma Home. 888-922-4110. **2** The Bungalow 5 butter yellow Jacqui **SIDE TABLE** with distressed edging is simple, but its subtly exotic charm spices up a sitting room. $250. In NYC, 212-204-6325. **3** A **COCKTAIL TABLE** with a Gothic arch motif, $2,840, from Cale & Brady, is like a dash of red lipstick: the perfect finishing touch. At Q Collection. In NYC, 212-529-1400. **4** Wake up to the color of pink roses with the Louis Philippe **BREAKFAST TABLE**, $1,595, from Grange. 800-472-6431. **5** The Bunching **TABLE** by Celerie Kemble for Laneventure, $455, takes the edge off a formal decor with its curving cutouts and fabulous deep shade. 800-235-3558. ▷

PHOTOGRAPHED BY MICHAEL KRAUS

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Exterior Premium Pine Door 1836AP

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Elements of a Room

6

7

8

9

10

6 Complex structure and primary colors combine in this Gerrit Rietveld **CHAIR**, $1,840, at Cassina. cassinausa.com. **7** This Art Deco **SIDE TABLE** by Richard Shapiro, $4,250, mixes up the geometry of a modern decor. Richard Shapiro Antiques & Works of Art. In L.A., 310-275-6700. **8** The Li Ming **ACCENT TABLE** in Ripe Melon fits with any decor or palette. $420, from Thomasville. 800-225-0265. **9** Create a backdrop or divide a room with this sexy Curva **SCREEN** by Moxbox. $1,870, at Property. In NYC, 917-237-0123. **10** The supersized (80-by-36-by-20-inch) Shanghai **LOFT WING BUFFET**, in a pale blue finish, is perfect with dark floors and chocolate colored walls. □

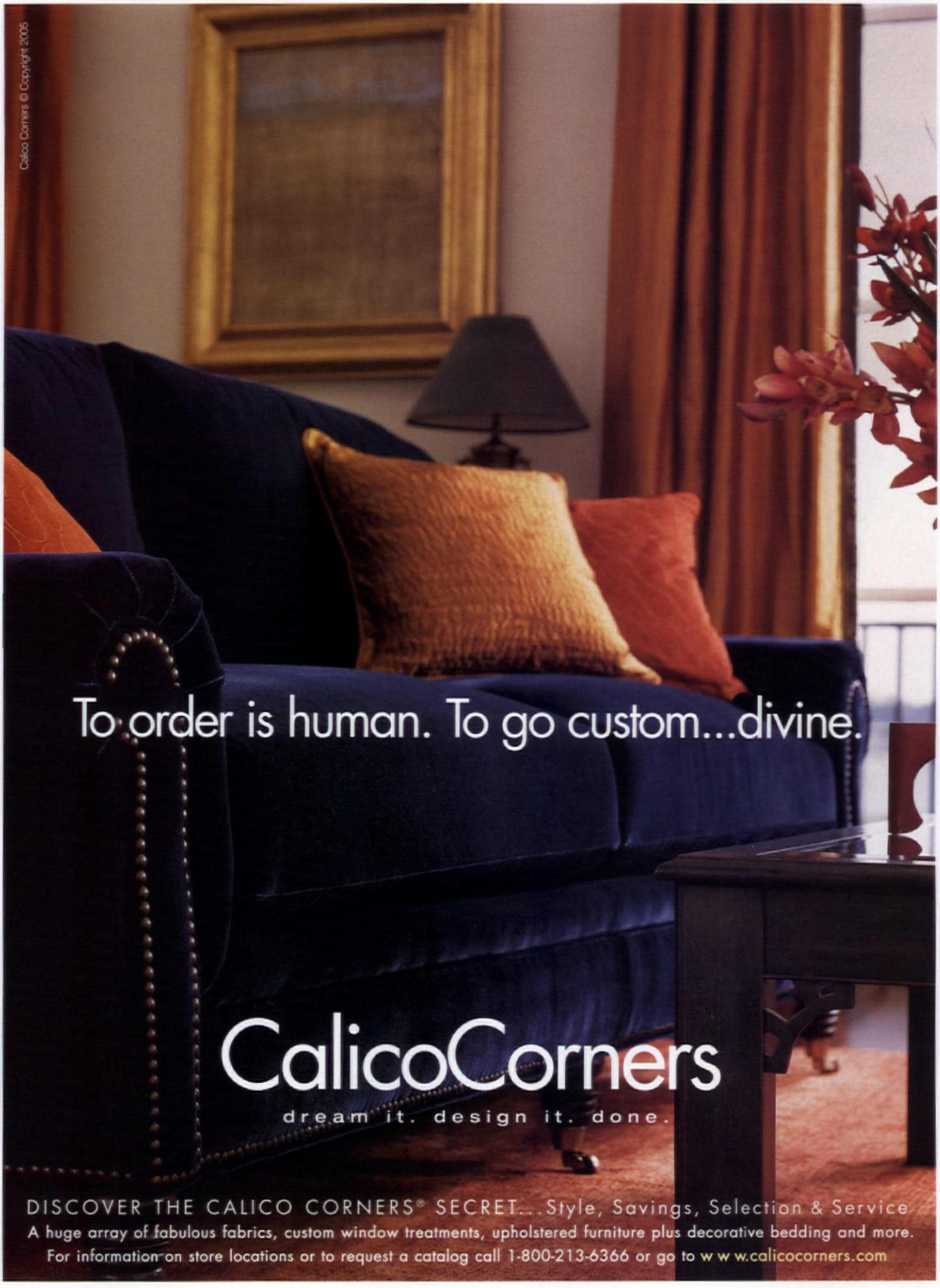
Vanity

MINIMALISM COMES TO EARTH CREATE A SHRINE TO THE NEW PARED-DOWN STYLE WITH PURE SHAPES IN MODERN COLORS BY KIMBERLY GIESKE

The design icons of the 1970s did it; the Danes have always done it, not least in their toys: revel in minimalism without losing color as a source of humor, energy, and visual interest. In a nod to the spare '70s-era look now back on the fashion catwalks, we combined orange's pop art power with a lacquered chocolate brown surface. Warm gold is the metal here, replacing chrome and steel as a minimalist signature. These glamour colors and accents work together as earth tones, especially when teamed with flowers, organic lines, and a subtle celery green, all of which open up the scheme with their natural innocence.

Lapis **NECKLACE**, $7,200, and Elsa Peretti heart **PAPERWEIGHT**, $65, from Tiffany & Co. 800-526-0649. Stila Convertible Color **COMPACT** in Gladiola, $20, at Sephora. sephora.com. Gold-plated **WATCH** by Gucci, $850. 888-225-2292. On tray: Rose **DAY CREAM**, $35, from Dr. Hauschka. 800-247-9907. Gold **BALL BOX**, $160, and **EGG PENDANT**, $2,500, from Tiffany & Co. 800-526-0649. Fresh Petit **SOAP** in Tuberose, $10. 800-373-7420. Bond No. 9 Little Italy **PERFUME**, $105 for 1.7 oz. 877-273-3369. ▷

PHOTOGRAPHED BY BEATRIZ DA COSTA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Vanity

1

2

3

Pop art hues of the '70s—orange, sky blue, acid green—behave like the warmest of neutrals when paired with earthy tones. Combine these citrus colors with organic shapes and patterns to give a room a youthful flair, or put them on sharply graphic pieces to make them stand out.

1 Missoni's Haiti **LINEN** in Fiesta, available through Old World Weavers. **2** Lacquer **BOX**, $125, at Tory by TRB. In NYC, 212-334-3000. Eugenia Kim silk **HEAD SCARF**, $149. eugeniakim.com. **3** Trixie Twin **BENCH** from Drexel Heritage, $770. drexelheritage.com. **4** Resin **VANITY TRAY**, $20, from Hold Everything. 800-421-2264. Oval **CEREAL BOWL**, $15, from the Conran Shop. 866-755-9079. Hand-carved Lucite **FLOWER PINS**, $188 for small pin, below, and $495 for large, **CUFFS**, $100 and $128, and **RINGS**, $100 and $50, by Alexis Bittar. In NYC, 212-625-8340. □

4

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Things We Love

PILLOW TALK SLIP INTO SOMETHING MORE COMFORTABLE WITH A LINE OF CHIC, TAILORED BEDDING FROM DKNY PURE BY JEN RENZI

It's inevitable. No matter how expansive your wardrobe—or how haute your couture—you always find yourself reaching for the same super-soft cashmere cardigan and worn-in jeans you've had in heavy rotation. The comfort of well-loved, well-worn staples inspired DKNY Pure's new line of luxe bedding in impossibly supple cotton. This collection of tailored sheets, duvets, blankets, and pillows in muted, ethereal hues is embellished with old-fashioned pin tucks, smocking, French knots, and layered ruffles. If you have trouble picking your favorite, don't worry: this is one decision in life you can sleep on.

From top: DKNY Pure Knotted Drawstring, with linear French knot detail; Pleat, in smocked, washed canvas; Rustic Floral, embroidered, with pieced, stitched-silk border; Sheer Tie, in gathered sheer cotton with matte ribbon side tie closure; Layer, with cascading voile. All are 100 percent cotton, $115 each, at Macy's Home Stores. macys.com. Background: Audra in Bark, by Thomas O'Brien for Groundworks, through Lee Jofa. □

PHOTOGRAPHED BY JONATHAN KANTOR

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Setting the Table

RETURN OF THE EMPIRE THE LATEST REVIVAL OF CHINOISERIE HAS THE RIGHT MIX OF HOLIDAY CHARM AND MODERN GLAMOUR BY MELISSA FELDMAN

Chinoiserie is always elegant, but lately design aficionados have been placing this Rococo convention of the 18th century in a lively modern context. Just look at Jasper Conran's new dinnerware for Wedgwood, with its overscale pattern and a fresh take on traditional Asian colors. We complement his updated Chinese motifs with pagoda-shaped shakers and pierced-silver bowls filled with Jordan almonds, adding a mod splash of blue glass and orange linen.

Custom-colored **TABLECLOTH** made from China Seas' Java Java. Jasper Conran's ornamental **PLATTER**, $200, **DINNER PLATE**, $50, and **SALAD PLATE**, $40, from Wedgwood. 800-955-1550. Vera Wang's grosgrain **FLATWARE**, $550 for a five-piece setting, at Bloomingdale's. 866-593-2540. Marston & Langinger's **CANDLESTICKS**, $25 each. 212-965-0434. Vintage **GOBLETS**, $85 each, from the End of History. 212-647-7598. Tiffany & Co.'s sterling silver St. James **SALT CELLARS**, $325 each. 800-526-0649. Scully & Scully's Pagoda **SALT AND PEPPER SHAKERS**, $215 for the set. scullyandscully.com. Silver-plated **SPARROW**, $35 a pair, and **PHEASANT**, $65 a pair, from Pierre Deux. 888-743-7732. □

PHOTOGRAPHED BY JOSÉ PICAYO

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Room for Music

DROPPING IN ON DEBUSSY

IN PART TWO OF OUR SERIES ON BUILDING A CLASSICAL MUSIC COLLECTION, WE TUNE IN ON MORE COMPOSERS, INCLUDING THAT OTHER FRENCH IMPRESSIONIST NAMED CLAUDE BY KATRINE AMES

The space-age Eclipse 307PAWH speakers are suitable for music of any century. eclipse-td.com. To read our story about works by composers whose names begin with A, B, or C, see houseandgarden.com.

THE FIRST PART of this series covered music by composers whose names begin with A, B, or C. The Bs alone are so daunting—Bach! Beethoven! Brahms! Berlioz! Bartók! Bernstein!—that I worried about the next trio. Could D, E, and F hold their own against such mighty forces? So I breathed deeply and realized, yes, they could, mos' def. Those Bs are the bee's knees, but there's a lot of other great music out there.

It's good to start with a rebel. During France's Commune of 1871, the father of **Claude Debussy** went to prison for revolutionary activities. In 1872, 11-year-old Claude entered conservatory, and before the end of the century changed the course of music—having become the impressionistic composer who, as Aaron Copland said, "dared to make his ear the sole judge of what was good harmonically." Immerse yourself in *La Mer,* a daring, nuanced sea picture, with Debussy's masterly countryman Pierre Boulez leading the Cleveland Orchestra (Deutsche Grammophon).

Frederick Delius, an English contemporary of Debussy's, painted a very different briny portrait in *Sea Drift.* Set to a Walt Whitman text on a pair of birds, it is a heartbreaking reflection on love and death. Conductor Richard Hickox, the Bournemouth Symphony and Chorus, and baritone Bryn Terfel give it a moving, justifiably award-winning performance (Chandos).

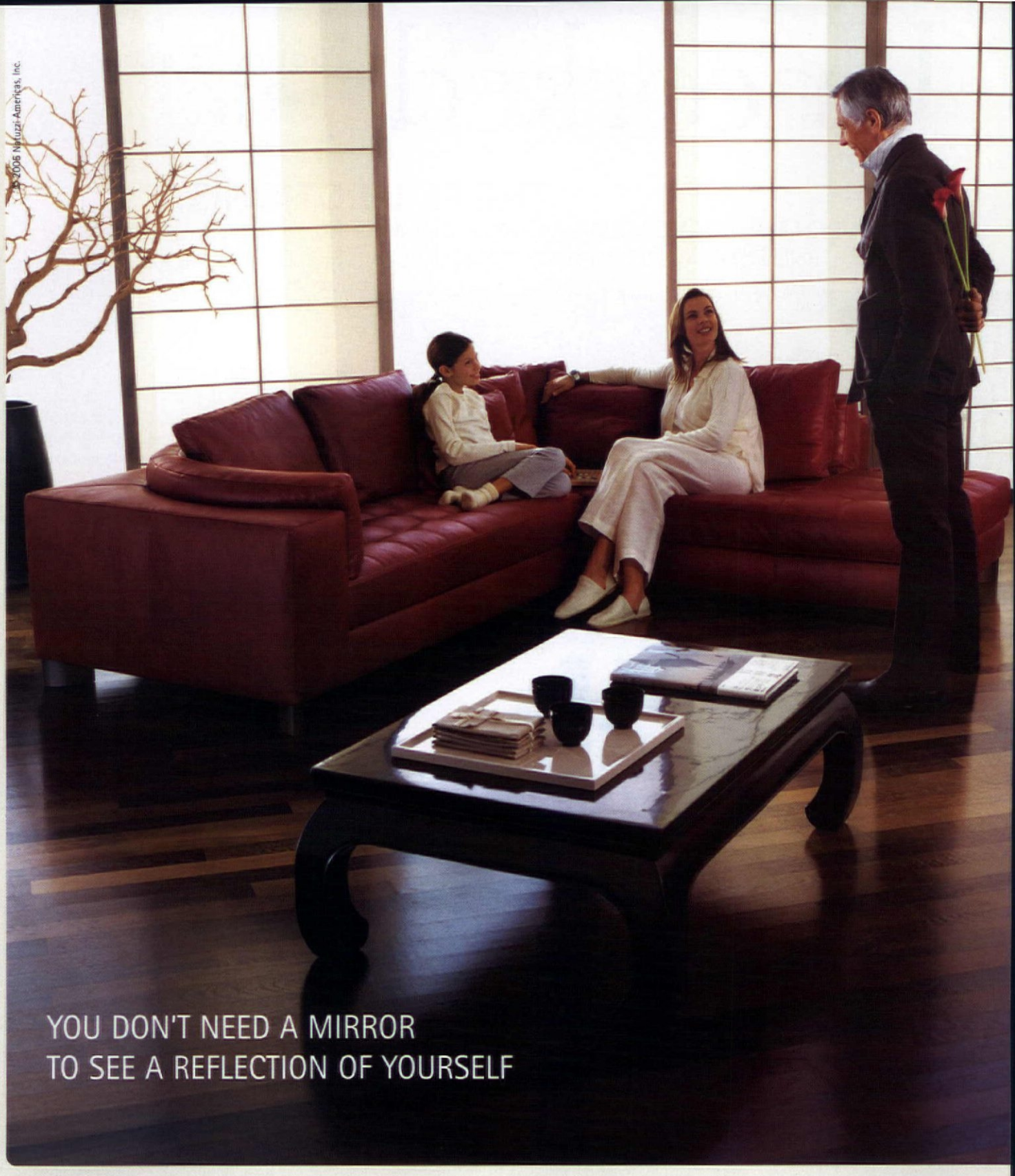
In 1604, **John Dowland**, the English lutenist and composer, made a small revolution of his own with *Lachrimae or Seaven Teares,* a contemplative masterpiece for strings (including lute). Try the impeccable, mesmerizing rendition by the Parley of Instruments (Hyperion).

There's a lot more to **Antonin Dvorak** than his symphonies, especially the overexposed *New World.* Violinist Gil Shaham and his sister, Orli, a pianist, animatedly explore three chamber pieces on *Dvorak for Two* (Deutsche Grammophon). The siblings' enthusiasm for and insight into the Czech composer are vivid.

Gaetano Donizetti wrote that the 1835 premiere of his opera *Lucia di Lammermoor* had been "listened to with religious silence and hailed by spontaneous cheers." He was a master of the bel canto style, which requires Olympian flexibility and eventually went out of fashion. Maria Callas helped bring it back. Her 1953 recording of *Lucia* (EMI Classics) is electrifying; she was 29 and had not yet shredded her voice. Her mad scene alone would make a strong man swoon. To reward this impassioned performance merely with "spontaneous cheers" would be to slight it.

In the United States, **Edward Elgar** gets slighted all the time. I'm here to *(Cont. on page 166)*

PHOTOGRAPHED BY JONATHAN KANTOR



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THE PERFECTIONIST

FERNANDO REMÍREZ DE GANUZA HAS BROUGHT NEW TECHNIQUES AND EXACTING STANDARDS TO RIOJA, SPAIN'S OLDEST WINE REGION

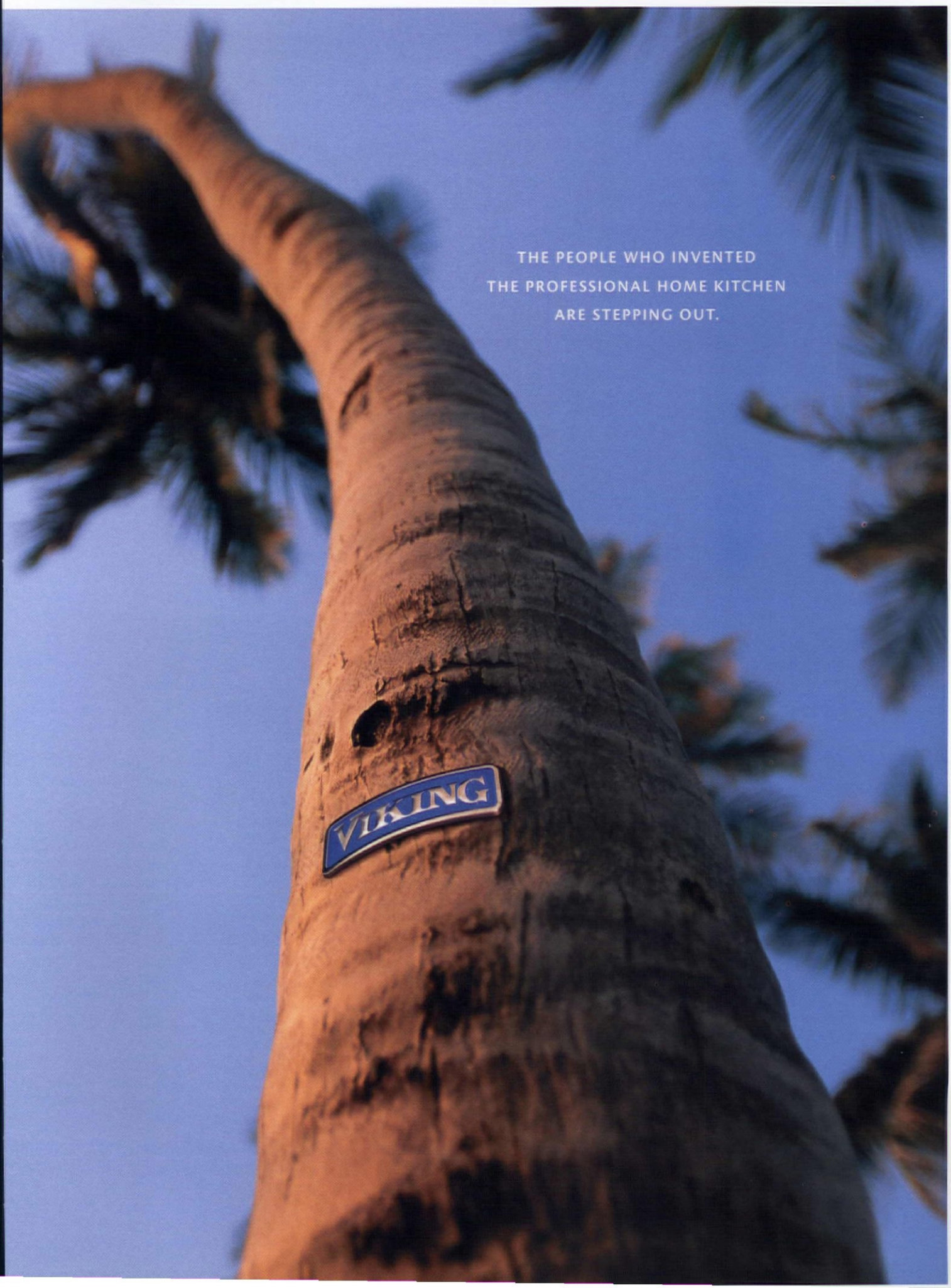
BY JAY MCINERNEY

IN EIGHT YEARS of writing about wine, I've met more than my share of obsessive perfectionists—Angelo Gaja, Helen Turley, and Michel Chapoutier spring immediately to mind. But I've never met anyone more fanatic in his attention to detail than Fernando Remírez de Ganuza of Rioja. Remírez de Ganuza has the shrewd expression of a wheeler-dealer who made his living buying and selling small plots of vineyard land from his neighbors until he finally got hooked and decided to keep the best vineyards for himself and start a winery. He is solidly constructed along the lines of a young Raymond Burr, having the build of a man who possibly enjoys food more than he enjoys exercise—and who sensibly insists that his wines be tasted with food. At the Asador Alameda, in the town of Fuenmayor, he pours five vintages to accompany a multicourse orgy that culminates with the entrecôte of a 24-year-old cow—the owner actually shows us the cow's birth certificate. "Shall we order another one?" Remírez de Ganuza asks me, after we polish off the first platter of meat. "*Si*," I say. The rare, charred, geriatric beef is possibly the most flavorful I've ever eaten, and there's more wine to go with it. Each vintage is completely distinct—the ethereal 2000 almost Burgundian, the powerful 2001 more like a Châteauneuf; they show different proportions of a spice rack that includes clove, sage, cinnamon, and balsam.

Everyone I talked to in Rioja told me to visit Remírez de Ganuza despite the fact that he doesn't like anyone else's wines very much. In fact, he insists he has only recently started to like his own wine, the first vintage of which was produced in 1991; he'll admit he likes Latour in a good year, and Vega-Sicilia, the venerable property in Ribera del Duero.

Once or twice I've heard other winemakers refer to the fact that the lower third of the grape bunch, the pointy part, sometimes called the foot, is slightly less mature than the upper part, which gets more sun. But until I visited Remírez de Ganuza, I'd never encountered anyone who actually sliced off this bottom tip. In addition to being less ripe, the foot, Remírez de Ganuza explains, is also likely to contain more residual dust and sulfur from the vineyard. After rinsing the foot with the juice on the bottom of the fermentation tank, Remírez de Ganuza sells off the residue to the less fastidious winemakers of Rioja. Only the upper "shoulder" goes into his top wine, the *reserva*, which since '98 has been one of the most complex and powerful of Riojas. But even before the

PHOTOGRAPHED BY JOSE PICAYO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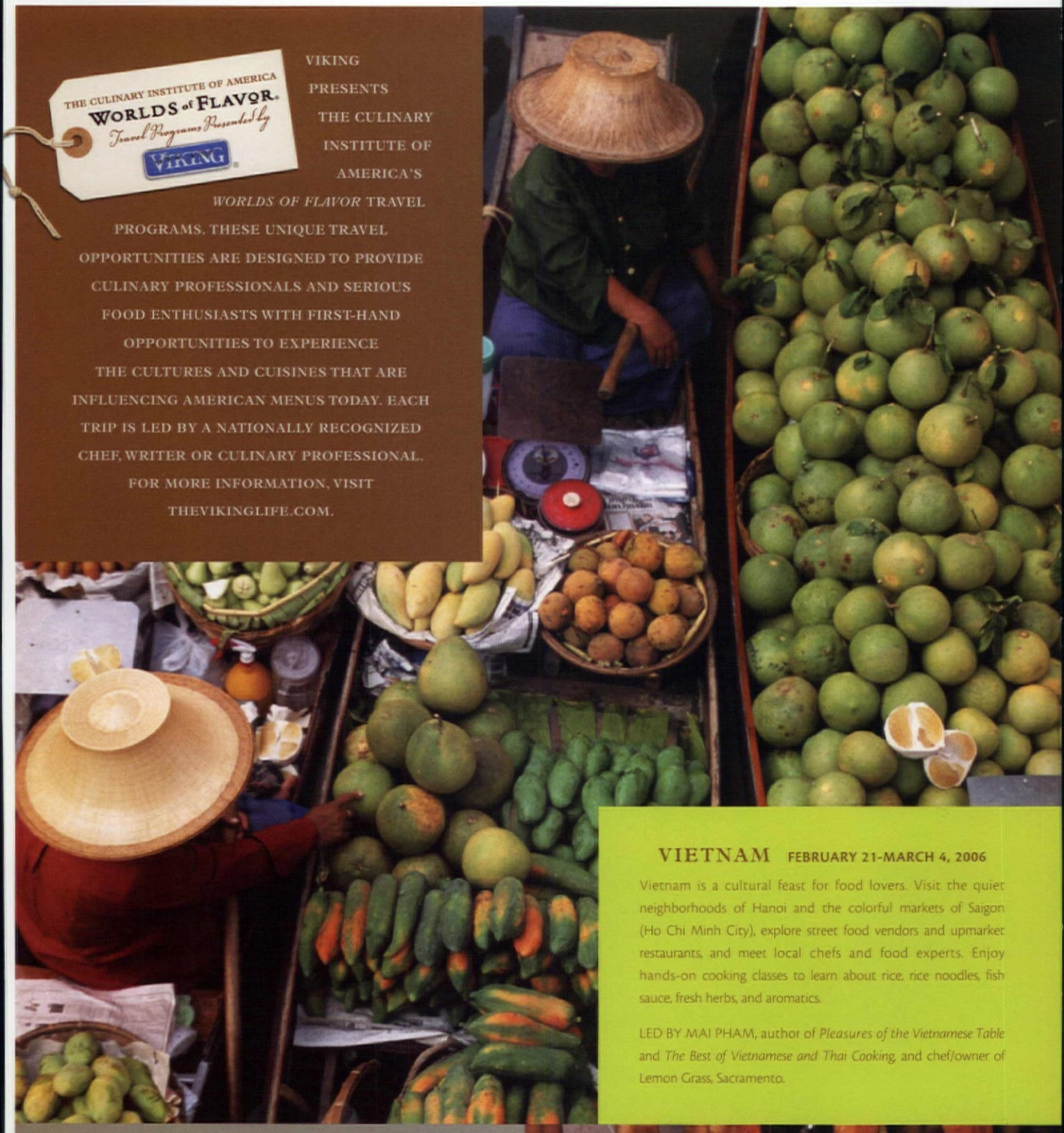

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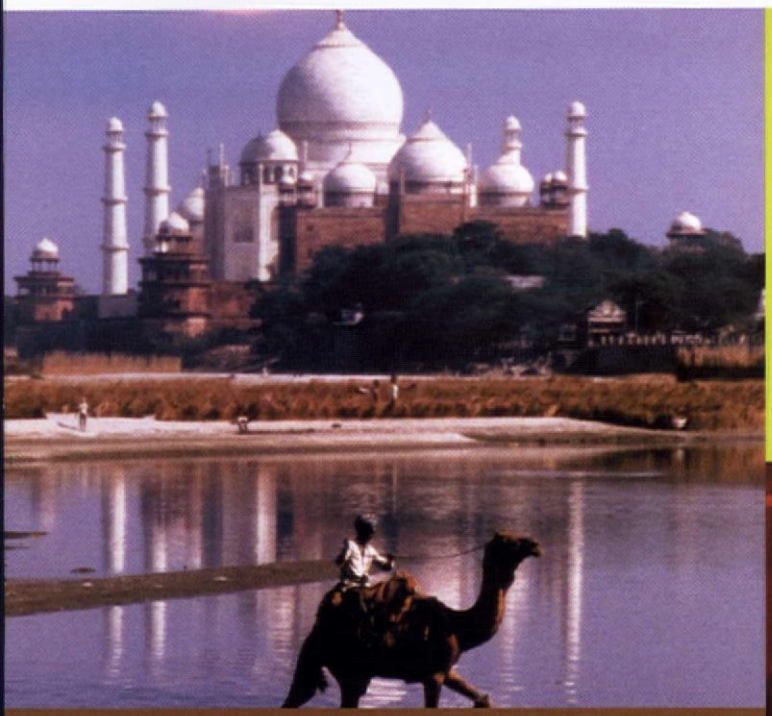
LED BY MAI PHAM, author of *Pleasures of the Vietnamese Table* and *The Best of Vietnamese and Thai Cooking*, and chef/owner of Lemon Grass, Sacramento.

SPAIN FALL 2006

Spain is a country of strong, seductive flavors, with some of the world's finest dry-cured hams, succulent fresh seafood, spectacular tapas, and a wine tradition that is both ancient and innovative. Our tour will take us to Barcelona for a rare visit to Ferran Adria's culinary laboratory, also to the exquisite Priorato wine growing region, and finally to San Sebastian, which has more three-star restaurants per capita than any other city in Europe.

LED BY NANCY HARMON JENKINS, author of *The Mediterranean Diet Cookbook*, *Flavors of Puglia*, *Flavors of Tuscany*, and *Essential Mediterranean*.



INDIA JANUARY 19-28, 2006

From the dynamic and cosmopolitan city of Bombay to the tranquil backwaters and spice coast of Kerala, the holy city of Varanasi on the banks of the Ganges to the fusion of ancient and modern in New Delhi–don't miss this journey into the heart of Indian food and culture. Join us as we learn from tandoor masters, spice experts, birayani and dosa specialists, and a host of other local cooks, market vendors and food and cultural authorities. A pre-tour to Goa and a post-tour to Agra and Jaipur are also offered.

LED BY JULIE SAHNI, author of the seminal *Classic Indian Cooking*, as well as *Classic Indian Vegetarian*.

MISSISSIPPI DELTA MAY 31-JUNE 4, 2006

Visit the birthplace of the blues and taste pond-raised catfish, follow the Delta tamale trail, interact with well-known Mississippi chefs like Ann Cashion (Cashion's Eat Place, Washington, D.C.), Martha Foose (Mockingbird Bakery, Greenwood, MS), and Wally Joe (KC's, Cleveland, MS). And get hands-on experience in cooking classes at the Viking Culinary Arts Center in Greenwood.

LED BY JOHN T. EDGE, author of the James Beard Award-nominated *Gracious Plenty*, and other titles such as *Apple Pie, Fried Chicken*, and the recently published *Hamburgers and Fries*.

MEXICO MARCH 3-9, 2006

Experience the culinary and cultural riches of Central Mexico, from Tlaxcala to the magnificent colonial city of Puebla (UNESCO World Heritage Site and birthplace of mole) to the high-energy art and culinary landscape of Mexico City.

LED BY RICK BAYLESS, renowned chef and host of the PBS cooking show, *Mexico: One Plate at a Time*. His books include *Authentic Mexican*, and *Rick Bayless' Mexican Kitchen*.

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Uncorked

THE OENO FILE

■ **2001 Remírez de Ganuza Rioja Reserva** Probably the best Remírez de Ganuza yet. This powerful wine is very well balanced, complex, and complete; a smoky nose with hints of clove and tar leads to intertwined strands of red and black licorice. Still an adolescent, it just keeps expanding in the glass, which signals a long life. $75

■ **1985 López de Heredia Viña Tondonia Gran Reserva** The epitome of the mellow, fragrant old style, this 20-year-old is actually a current release. Beautiful potpourri on the nose; red licorice and vanilla in the mouth. A beauty of a certain age. $81

■ **2001 Roda 1 Rioja** Big, dark, powerful, new-style Rioja from a no-expense-spared boutique bodega, with a smoky bouquet and lots of black fruit and black licorice on the palate. Great depth and length; this will age for years. $55

■ **2000 Remelluri Rioja** A seductive, well-balanced wine well endowed with black cherry fruit and smoky, leathery highlights. Splits the old and new styles down the middle. $25

■ **2001 Torre Muga** A massive, plush, new-style Rioja from one of the oldest bodegas in Rioja; mouth-coating dark fruit with spicy highlights. A Spanish La Mission Haut-Brion. $75

■ **2000 Señorio de Cuzcurrita Rioja** Killer juice, I say. Marshall Sanchez, wine director of Casa Mono in New York, says, "An interesting departure from traditional Rioja wine making—concentrated luscious red fruit. Well structured, providing an abundance of flavor without being explosively tannic or alcoholic. Smooth, bright, and rich, enjoyable with food or without." $35

grapes have arrived at his winery, in the village of Samaniego, they have endured a two-tiered selection process. He harvests the bunches on the southern exposure, those that receive the most sun, first, going back a few days later for the rest.

When it comes time to press his grapes after fermentation is complete, Remírez de Ganuza, who used to be an industrial draftsman, uses a system of his own invention: he inserts a giant rubber bladder in the tank and gradually fills it with water so that the grapes are pressed gently enough to avoid crushing the bitter pips and the wine has as little contact as possible with oxygen—which ages grape juice as it does us.

No matter how much care a winemaker takes in the vineyard and the cellar, the fact is that 5 to 7 percent of his bottles will likely be ruined by corks infected with TCA, a cork-loving compound that makes wine taste like moldy cardboard. So not only does Remírez de Ganuza visit the cork producers, but he orders test batches of 500 corks, each of which he cooks in a small, water-filled glass jar in his lab oven. Any TCA-infected cork betrays its identity by a stench the moment the lid is removed. If more than 3 of the 500 corks are tainted, he starts over again, ordering a new batch of corks. Much of this mad science takes place in the beautiful stone cellar beneath Remírez de Ganuza's house in the tiny medieval town of Samaniego. The house appears to be many centuries old, but Remírez de Ganuza designed it himself; it was constructed from stones he bought from an old winery nearby. "Old cellars are too damp," he explains, "and you can't control the humidity." Insofar as it's possible, he's leaving nothing to chance.

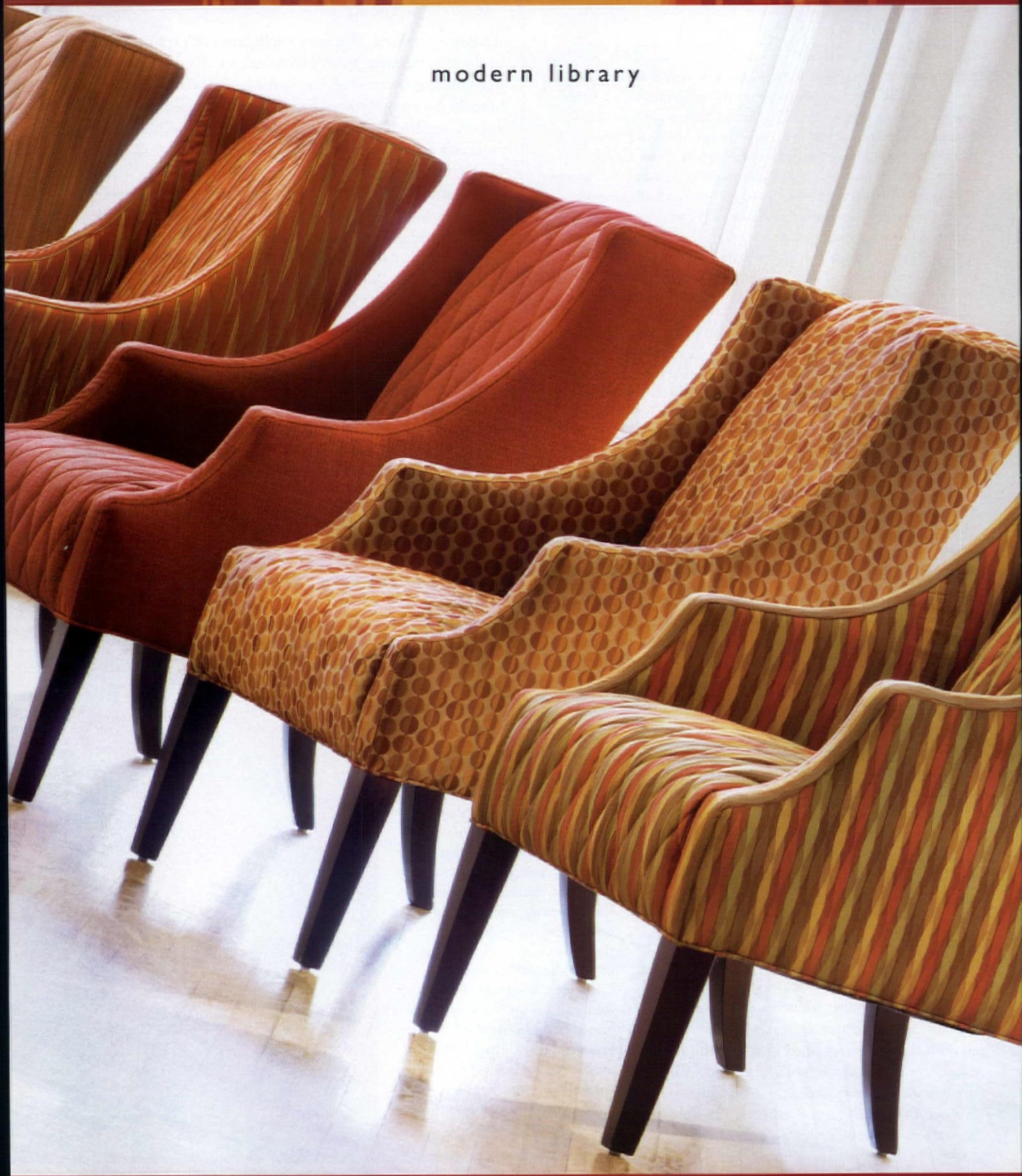
This attention to detail is hardly the norm in Rioja, although the 1990s witnessed a revolution in the area, with many new boutique bodegas like Remírez de Ganuza's pushing the *tempranillo* grape to new heights of expression. New wineries like Allende, Artadi, Remelluri, and Roda have reinvented the concept of Rioja and have won fans around the world, even as older houses like Muga and Sierra Cantabria have started to produce powerful, fruit-driven Riojas alongside the more traditional and mellower *reservas* and *gran reservas*. The latter, aged in oak for at least five years, evoke for me the library of an old house scented with leather volumes and pipe smoke, a style that is faithfully represented by López de Heredia, whose wine-making style hasn't changed since the 1870s, when Rioja rose to prominence after phylloxera devastated the vineyards of Bordeaux.

Remírez de Ganuza has no patience for this mellow old-school stuff. His wines do have some of the same hints of leather and tobacco, along with a medley of spices, but even in a lesser vintage they are packed with fruit—cassis, plums, black cherries, as well as the kind of preserved plums you get in Chinatown. It's as if he put a massive stereo system in the old library and shelved some copies of Garcia Márquez alongside the Cervantes. Me, I'm happy to live in an era that offers both styles, and that has room for fanatics like Fernando Remírez de Ganuza.

At the Bar
NEW TERRITORY

■ For 99 years, Montblanc has produced luxurious accessories, its signature pens probably being the best known of these. In November, the company is embarking on new territory with the introduction of a series of wine accessories in its Lifestyle Collection. The items all have a sleek modern appearance in brushed stainless steel. From left: drip stop, $70; sommelier corkscrew with inlaid wood handle, $260; wine stopper, $125. For stores: 800-995-4810.

ROBERT ALLEN



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The small oxblood-colored *Pelargonium* aff. *lobatum* was found by geranium specialist Robin Parer in the wild on one of her collecting trips to South Africa.

EXOTIC GERANIUMS

Though these plants look delicate, they're as tough as their window box cousins *by stephen orr*

PHOTOGRAPHED BY MARION BRENNER

FIRE-ENGINE RED geraniums have their place—the courtyard of a palazzo, the balcony of a chalet, a city window box. As with impatiens, these cheerful flowers' only sin is ordinariness.

Their name is a slight problem. Botanically, these tender perennials aren't geraniums at all—another class of European wildflowers has the genus name *Geranium*. What the average gardener refers to as a geranium is really a *Pelargonium*. East India Company traders collected the South African natives in the seventeenth century and brought them back to Europe, where they were mistakenly lumped into the existing *Geranium* genus. Though pelargoniums soon earned their own genus, gardeners (stubborn as they are) still resist the name change.

During the pelargonium's heyday in the eighteenth and nineteenth centuries, hybridizers began to have their way, especially with the zonal (*P. zonale*) and scented-leaved varieties. Today, the hundreds of named hybrids of these few species abound in garden centers, but they're only a small fraction of what this plant family has to offer.

Robin Parer, owner of the Bay Area nursery Geraniaceae, is a champion of underappreciated varieties and grows only members of the *Geraniaceae* family. She dotes on the stranger pelargoniums: night-scented *Pelargonium triste*, black-flowered *P. auritum*, and *P. dasyphyllum* with its bonsailike branches. "They're so well adapted to their harsh environment, yet they have such beautiful flowers," she says. In fact, their rugged southern African homeland holds the key to raising these plants successfully. "The first commandment is, thou shalt not water in the dormant period," Parer says. "The plants will look dead, but they're actually sleeping. This is a hard fact for many people to accept." The dormancy period for most species is roughly from the end of May through early September (for a smaller number of species from the Eastern Cape province, the dormancy cycle is the opposite). If you withhold water, the plants will wither and can be put away in their pots in a cool dry place. When they are ready to wake up, water them, add new soil, and bring them back into the sunlight.

Parer recognizes the odd nature of the plants for northern gardeners. "They don't need to be babied," she says. "They are beautiful machines adapted for success." You might find the twisted stems and jet-black flowers a bit odd, but if you master the plants' strange sleeping habits, you're sure to find them fascinating—and beautiful. *geraniaceae.com.* □

1

1 *PELARGONIUM* 'BERNICE LADROOT' was bred by Jay Kapac, a Los Angeles hybridizer and one of the few working with species pelargoniums. **2** In the wilds of Namibia and the Cape Province, the thornlike remains of the flowers of ***P. CRITHMIFOLIUM*** help protect it from animals. **3** ***P.* 'ARDENS,'** a hybrid from 1810, is semi-evergreen all through the year. Like the others, it can be forced into dormancy by withholding water. **4** As with many species, ***P.* 'LAWRENCEANUM'** is winter growing and summer dormant. **5** The delicate-looking ***P. BOWKERI*** grows at altitudes of up to 6,500 feet. Unlike most species, it is winter dormant. **6** ***P. AURITUM* VAR. *AURITUM*** has the blackest blooms of almost any flower.

4

2

3

5

6

One Gardener's Almanac

Stealing Beauty Public and private gardens are increasingly plagued by thieves eager to obtain valuable trees, shrubs, and plants. Wise gardeners will take measures to thwart these menaces *by tom christopher*

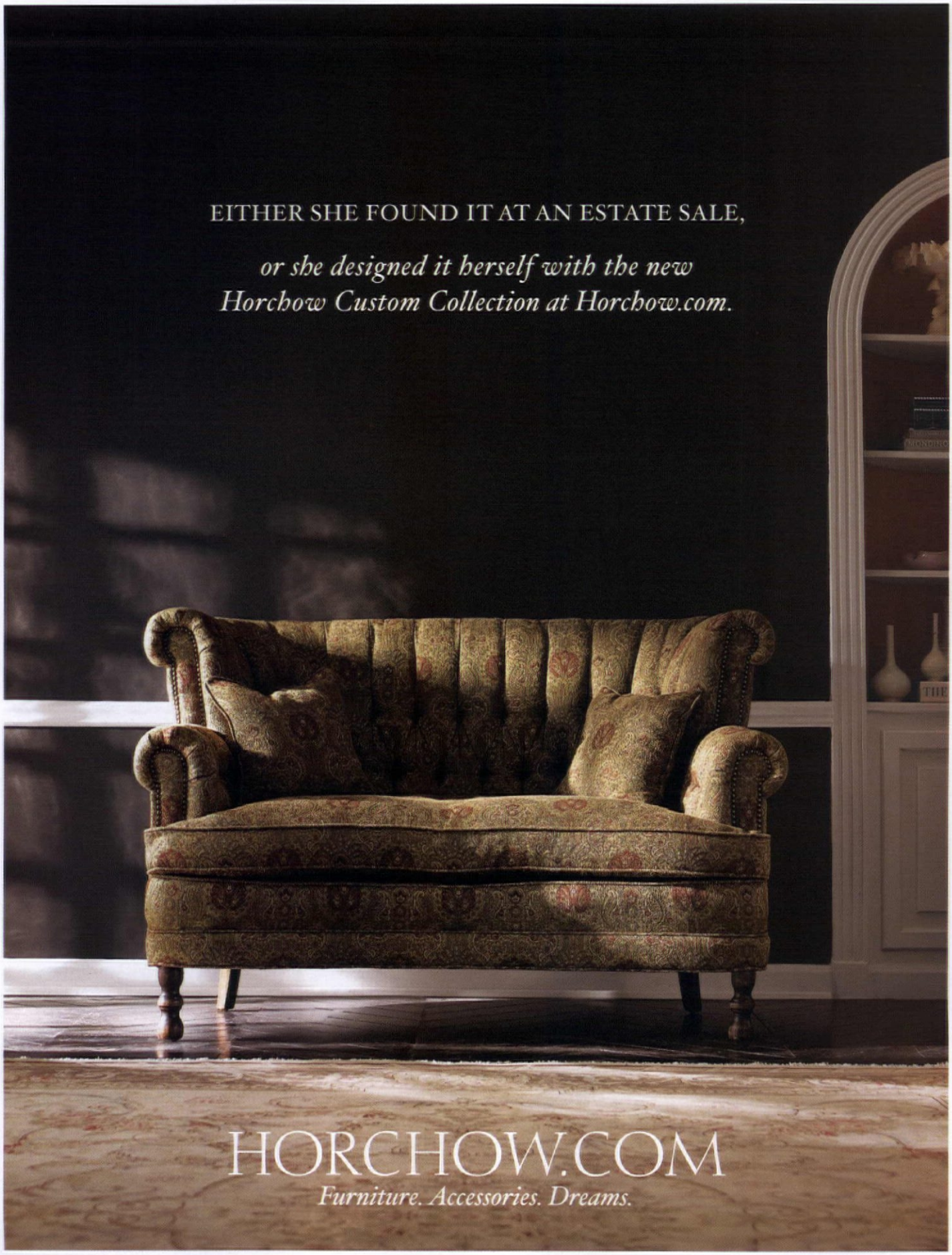
ALMOST EVERY GARDENER who has been at the craft long enough to wear out a trowel or two has lost plants to theft. I remember the first time it happened to me, 35 years ago. As a teenager in need of summer income, I was doing yard work for a friend of my mother's. In what I conceived of as a demonstration of great sophistication, I accented the foot of my employer's driveway with a creeping 'Blue Rug' juniper. The next morning, the shrub was gone, snatched from its planting hole by a light-fingered motorist. My employer was furious; she was poorer by the shrub's full purchase price of $10.

I've grown up since then; so has American gardening, and so too, unfortunately, have the thieves. We've all become a lot choosier about our plants. I no longer have such an intense admiration for blue-needled doormats. Many of the gardeners I meet now enjoy using Latin names to describe their plants: what they grow is too uncommon to have earned a common name. And a new breed of plant thief has emerged as well, one that disdains drive-bys and targets only the most valuable specimens.

"That's where the money is," Willie Sutton is said to have replied when asked why he robbed banks. The same logic attracts the contemporary plant thief to the gardens of cycad collectors. Cycads are a group of ancient trees that, though similar in appearance to palms, are actually conifers and more closely related to pines. They dominated the earth's forests 200 million years ago, but today persist only as meager remnants in various tropical and subtropical locales, with many species surviving as a handful of individual plants, often only in cultivation. Collection of wild plants and even some wild-borne seeds is restricted, and this fact, combined with a glacial growth rate, ensures that the supply of mature cycads never meets the demand for these peculiarly appealing living fossils. A venerable specimen of a rare species can command a price of $15,000 to $25,000, says Tom Broome, proprietor of the Cycad Jungle nursery in Lakeland, Florida, and current president of the Cycad Society. Broome cites 200- or 300-year-old specimens he has seen in a private garden that could, he believes, bring $100,000 or even more on the open market.

What such plants would fetch on the black market is anyone's guess, but a series of highly publicized thefts in recent years makes it clear that such a market does exist. Most notorious of these robberies was a daring raid carried out against Miami's Fairchild Tropical Botanic Garden in September 2004. When a hurricane forced the evacuation of the neighborhood, thieves came in over the garden's fence to dig up and carry off 33 carefully selected cycads, many of which had been under cultivation for 50 years. ▷

PHOTOGRAPHED BY WILLIAM GREINER



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Like artworks, such rare cycads have unmistakable individual identities for a knowledgeable collector and so are virtually unsellable to honest customers, explains Mike Maunder, Fairchild's director. Maunder believes that the plants were stolen to order. Stories are circulating within the cycad collecting community of certain very wealthy fanciers who are competing to amass the world's largest collection. Fairchild Tropical Botanic Garden has DNA fingerprints of the plants that were stolen, and Maunder believes that someday they will be recovered. In the meantime, though, its program to grow rare cycads from seed for reintroduction into the wild has been set back decades.

Other public gardens have suffered similar losses. Quail Botanical Gardens in Encinitas, California, reported a theft of 23 cycads in January 2003, and thieves have taken aim also at private collections. But it isn't just cycads that are disappearing. In 2003, Seattle's Washington Park Arboretum suffered the theft of a rare oak, a *Quercus cornelius-mulleri,* valued at $5,000, and later of a Japanese 'Butterfly' maple valued at $500. Judging by police reports, exotic Japanese maples are particularly popular prey; homeowners in North Palo Alto, California, lost 18 to plant burglars in March and April 2004. Such plants can easily be recycled by criminally inclined landscapers or sold at a flea market.

England has always been our mentor in horticultural sophistication, and its experience suggests that thievery is going to worsen. A study by that nation's insurance industry found that, on average, one in seven British gardens is burglarized each summer. High-end British insurance brokers write policies to indemnify garden owners against the cost of replanting, and at the 2004 Chelsea Flower Show, London's Metropolitan Police released a thorny climbing rose named 'New Scotland Yard' for planting around a garden as a security perimeter.

No one has calculated as yet the dollar value of plants lost each year to plant thievery, but Nancy Johnson's experience makes clear the personal cost. A lifelong member of West Point Grey Presbyterian Church in Vancouver, Canada, Johnson helps care for the church garden, and she had donated a very special dwarf willow tree as a memorial to her mother. Six years after planting, the tree had reached a height of four feet (with an estimated value of $500) and was a focal point of the garden. The leaves, green and white in spring, ripened to a salmon pink every summer, and when they fell away in autumn they revealed coral-colored twigs.

Someone took notice. One night in late July 2004, persons unknown dug up the tree and removed it. Plant thefts, Johnson says, are not uncommon in Vancouver, and West Point Grey Presbyterian's garden is open to the street. She has since replanted, but this time with an ornamental cedar that, she says, is "not nearly as attractive. We certainly weren't going to replace the same tree and invite another taking." □

Preventing Garden Theft

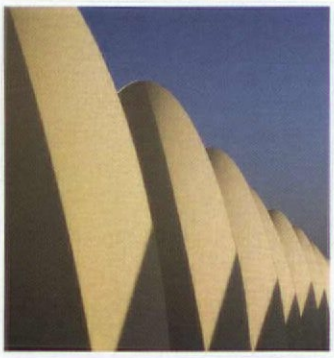
Tips from Sergeant Martin Peirson, Metropolitan Police Service, London:

- Install low-voltage lights with a photocell switch that automatically illuminates all avenues of access from roads to landscape during hours of darkness.
- Enclose the garden perimeter with a barrier of a thorny plant (such as 'New Scotland Yard' rose).
- Locate valuable plants out of sight of roads.
- Inhibit digging of valuable trees and shrubs by surrounding them with collars of heavy welded wire fencing. Collars (hidden under mulch) should extend out over roots for several feet from plant; for extra security, fasten down collars at edges with hooks or concrete reinforcing bars anchored in concrete.
- South African park police are embedding wild cycads with microchips much like those used for identification of dogs and cats. Such a system could also be effective for the identification and recovery of stolen garden plants.

on the scene

THIS MONTH'S DESIGN BEAT by ingrid abramovitch

{ MOVIES } We are usually irked by product placement in movies, but it's hard to object to Gainsborough silks, hand-painted de Gournay wall coverings, and William Yeoward crystal. Production designer **Sarah Greenwood** brought these sumptuous products onto the set of the new film adaptation of Jane Austen's ***Pride and Prejudice,*** which stars Keira Knightley, above left, as Elizabeth Bennet. The movie was shot in private English country homes, including Chatsworth, the Derbyshire estate said to have inspired Austen in her descriptions of Mr. Darcy's house. We'll take the earthy Bennet house (Groombridge Place), with its early Georgian furniture, crewelwork, and pigs in the parlor.



{ ARCHITECTURE } Asked to expand on Richard Meier's 1983 building for Atlanta's High Museum, architect **Renzo Piano** came up with three new structures centered on a piazza, with 1,000 light scoops to capture northern light. The aluminum-clad expansion opens November 12. high.org.

{ KIDS } Hawkeye has a soft spot for kids. Actor Alan Alda and his wife, Arlene, have donated the land for the new **Children's Museum of the East End**, which opens this fall in Bridgehampton, NY. The exhibits, including a potato chip factory and a windmill, will be housed in a stucco-clad building designed by architect Lee Skolnick. cmee.org.

{ REAL ESTATE } Money, murder, mayhem—and that's before the broker's fees. In ***740 Park: The Story of the World's Richest Apartment Building*** (Broadway Books), author Michael Gross exposes New York's toniest address. The 1930 high-rise has nested Rockefellers, Chryslers, and Saul and Gayfryd Steinberg, at right in 1985 in their 34-room apartment.

{ BOOKS } New York's gastronomic scene was cutthroat well before the Michelin man rolled into town. This month, the notoriously tough French inspectors will unveil their first ***Michelin Guide New York City,*** with ratings of restaurants and hotels. Superstar chefs who attain the top rating of three stars will likely cheer *"Vive la France!"* The rest can console themselves with freedom fries.

NEWMAN/GETTY IMAGES; JONATHAN HILLYER/COURTESY OF HIGH MUSEUM OF ART (CLOCKWISE FROM TOP)

PHOTOGRAPHED BY SUSANNAH RAY

THE VILLAGE THAT WON'T GROW OLD

RADBURN, NEW JERSEY, THE BRIGADOON OF THE GARDEN CITY MOVEMENT, STILL EMBODIES AN IDEALISTIC VISION OF THE WELL-LIVED SUBURBAN LIFE

by martin filler

AMERICANS HAVE long cherished two contradictory fantasies of how they'd like to live, neither involving cities. One is a country house set in verdant isolation—as imagined by Thomas Jefferson for his ideal republic of gentleman farmers. The other is a house in a small town with a front porch on a tree-shaded street where everyone knows everyone else—as sentimentalized by Andy Hardy movies.

No wonder today's New Urbanism movement, which seeks better planning through traditional design and careful land use, has struck a responsive chord among opponents of suburban sprawl. Though an admirable notion, New Urbanism nonetheless seems out of touch with current social realities, unlike its early-twentieth-century forerunner, the Garden City movement.

Whenever I receive yet another new book on suburban sprawl, I turn to the index, and if the name Radburn is there, I know the author is on the right track. Radburn, New Jersey, built by architects Clarence S. Stein and Henry Wright in 1928–29, is revered among experts as one of the most successful planned communities of the Garden City movement. Lived in and loved by four generations thus far, Radburn—current population 3,100—has been prized by its inhabitants for its strong sense of community, increasingly elusive in our mobile society and placeless landscape.

Raymond Orlando, director of investor relations for New York City's Office of Management and Budget, grew up in Radburn during the 1970s and '80s, and his mother, Louise, is now manager of the Radburn Association. As he remembers, "Everyone was always looking out for each other. You could play in the parks with your friends at any hour of day or night and it was always full of life. In a funny way, it was more urban than suburban."

Radburn was dreamed up by the Regional Planning Association of America, a small New York–based reform group that included Stein and Wright, architecture critic Lewis Mumford, housing advocates Catherine Bauer and Edith Elmer Wood,

At Radburn, cars are restricted to the perimeters of the site, which frees its center for two large parks designed by Marjorie Sewell Cautley in the Anglo-American manner of Frederick Law Olmsted.

Radburn's close-set houses are angled to create oblique sight lines, providing more privacy than typical high-density layouts.

conservationist Benton MacKaye, and real estate developer Alexander M. Bing. Created on farmland in Fair Lawn, New Jersey—just 12 miles, but a world away, from Manhattan—Radburn was promoted as a "city for the Motor Age" and intended to be economically self-sufficient, not a dormitory suburb. Financing came from the City Housing Corporation, which Bing set up to demonstrate that affordable cooperative housing could be profitable and to encourage investors in similar ventures.

In 1928 the CHC had completed one innovative housing experiment, Sunnyside Gardens in Queens, New York. The city's street grid defined the rectangular site, and Stein, Wright, and Frederick Lee Ackerman lined up their simple, low-rise brick structures around the outside edges of the block. The interior of the development was left open for communal gardens, designed by the brilliant but now little remembered Marjorie Sewell Cautley. That may not sound revolutionary now, but it represented a bold departure from urban backyards routinely fenced in to almost useless slivers.

Sunnyside Gardens' format, dubbed the "superblock," was taken much further at Radburn. Its public spaces were placed under control of a cooperative association, as were design restrictions to preserve the character of the scheme. The plan left more than a sixth of its 149 acres as open parkland, owned by no individual but usable by all. The big breakthrough, though, was the way Radburn dealt with the automobile, a problem that bedevils the New Urbanism. For although Stein and Wright's solution could be copied easily even in these times of much higher per capita car ownership, too few planners have followed their lead.

At Radburn, you approach the houses along narrow cul-de-sacs on which the backs of the buildings push almost to the lot line. Acknowledging what by the 1920s was already a fact of suburban life, the designers have you enter the houses not through a vestigial front entry but rather the door closest to automobile access. The more formal facades face the shared greenswards and pathways that take the place of typical, useless front lawns.

Stein's inspiration for Radburn's circulation system came as he gazed from the balcony of his apartment overlooking New York's Central Park. He noticed how Frederick Law Olmsted, its principal designer, separated vehicular and pedestrian routes, submerging the busy east-west crosstown transverses to allow footpaths above, and providing underpasses for walkers beneath the park's meandering north-south roads.

The adaptation of Olmsted's idea at Radburn results in a traffic-free environment in which children can walk to school safely and adults don't need a car to go shopping. Stores and schools are no farther than a half-mile from any of the residences. Other easy-to-reach amenities include a library, a swimming pool, tennis courts, and the Tot Lot, a preschool day care center.

Just months after the first residents moved in, the Crash of 1929 bankrupted the City Housing Corporation. Only two of Radburn's projected superblocks were completed, and the landscaped greenbelt surrounding them, a hallmark of Garden City planning, remained unexecuted. The hoped-for local employment base never materialized, and most residents have commuted to work. But even in its truncated form, Radburn still offers much to learn from.

To begin with, its mix of housing types at different price points aimed for socioeconomic diversity (though some early settlers lost their homes during the Depression). There were 469 one-family houses, 93 apartment units, 48 two-family town houses, and 30 two-family row houses. Stein and Ackerman's Colonial, Arts and Crafts, Cape Cod, and Tudor architecture ranges from unexciting to excellent, though historians tend to overlook the buildings and focus on the planning.

In hindsight, uncompromising modernism might not have aged as well as Radburn's charming American vernacular. The town now seems timeless, perhaps because it didn't follow the avant-garde fashion of the moment. At Le Corbusier's International Style housing estate in Pessac, France, built at the same time as Radburn, residents later altered their cubic stucco units with shutters, window boxes, and pitched roofs to soften the severe minimalism.

Radburn's true glory flourishes in Marjorie Sewell Cautley's gracious landscape design. Cautley devoted her career to advancing Olmsted's democratic belief that the common man deserves the beautiful parks and gardens that were once the exclusive privilege of princes and plutocrats. She also evoked Olmsted's natural-looking but artful compositions, derived from the British Romantic garden and its emphasis on indigenous plant material, asymmetry, undulating lines, and organic flow of spaces.

Cautley's plantings have grown into majestic maturity, especially on the two central commons, which are as imposing as the park of an English stately home and yet as friendly as a New England village green. No wonder Radburn has been so sought after as a landmark of the well-lived suburban *(Cont. on page 171)*

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(OPPOSITE PAGE)

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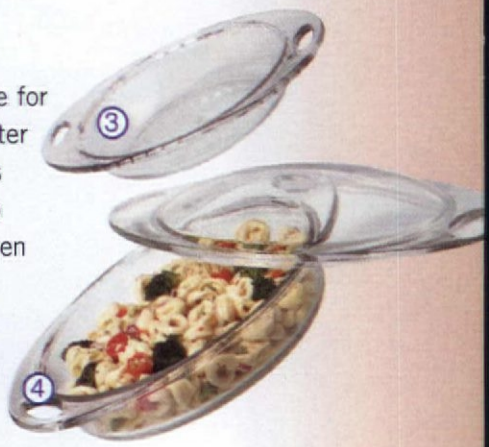

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REBUILDING IN THE SHADOW OF DISASTER

WHAT TO DO ABOUT NEW ORLEANS . . . AND WHAT NOT TO DO

by ari kelman

IN THE COMING months, as recriminations about who's to blame for Katrina's devastation echo around us, another, even more complicated, question will be asked: how should New Orleans be rebuilt? The city still lies in harm's way, so far below the Mississippi and Lake Pontchartrain that the two stare down into town like voyeuristic neighbors. And, of course, hurricanes will come again. So here, with images of mayhem fresh in our mind's eye, are some preliminary answers to what seems unanswerable: how to reconstruct such an accident-prone metropolis.

First, ignore antiurbanists who will insist we should abandon the city. These calls will come from the right, which dislikes cities for who lives in them, the poor, and from the greenest fringes of the left, which dislikes cities for what they are, unnatural.

Ignore these voices because New Orleans must exist. If we lose New Orleans, we will lose our history, made up of tales of a mingled French, Spanish, and American past, history that hangs in the humid air there, enriching the present. Because of this unique provenance, the city also gave birth to jazz, an art form we can claim as ours, and it still swings to these rhythms.

If none of these reasons appeal to you, try this: New Orleans remains the backbone of our economy, located as near as is practicable to the mouth of the Mississippi. So hidden by massive levees lining the riverfront that visitors rarely catch a glimpse of its humming activity, the Port of New Orleans is either the second or third busiest in the world. The importance of petroleum for our nation is clear. Less well known is that millions of tons of goods flow into and out of New Orleans every year, goods that can only travel to market economically on the Mississippi system.

Rebuilding should mean respecting the city's neighborhoods, its lifeblood.

We're all living with the fallout from a spike in oil prices, but it's hard to imagine the impact of the widespread inflation that would occur without New Orleans serving us as an entrepôt. One example: a quarter of our bananas arrive via the city, and these would become unaffordable, a luxury for the rich. Even more serious: industries around the world would grind to a halt, robbed of the Upper Midwest's mineral wealth. This economic centrality, driven by geography, is why Thomas Jefferson knew the United States needed the city in order to survive. In this regard, nothing has changed.

Two: rely on local knowledge as the reconstruction effort moves forward, not just from the vibrant architectural network that thrives in the city, but for ideas that emerge from the communities that were most seriously damaged by Katrina.

Many experts will view the devastation in New Orleans as an opportunity: to clear away slums and start over. The city has been crippled by this urban renewal impulse before. Still, its neighborhoods, many of which are unknown to tourists, are its lifeblood. Even before Katrina made landfall, people in places like the Ninth Ward lived in grinding poverty. But they lived in communities, networks of association and caring that helped them to survive from day to day. These people must be consulted as New Orleans is rebuilt, or their communities, which were as delicate as the French Quarter's finest ironwork, will never return.

As outsiders descend on New Orleans to rebuild the city, hoping to profit in the process, be especially wary of hucksters trumpeting market-based solutions as a panacea. The market, for all of its virtues, can't grasp the unpredictability *(Cont. on page 166)*

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LIFE STUDIES

ALL THE VALUES THAT CHRISTINE TODD WHITMAN BRINGS TO PUBLIC LIFE BEGAN ON THE NEW JERSEY FARM WHERE SHE GREW UP AND WHERE SHE STILL LIVES by elizabeth pochoda

A peaceable kingdom in a fractious world, Whitman's farm includes a few cows—Jerseys, of course—as well as two pigs, some chickens, a horse, and three dogs.

MOST AMERICANS know Christine Todd Whitman as an attractive, patrician figure whose moderate voice recalls that sweet old America familiar from civics books and Frank Capra movies. Her troubled two and a half years in George W. Bush's cabinet as head of the Environmental Protection Agency only confirmed this snapshot of someone way too refined for the political hurly-burly. The truth is that Christie Whitman is not a prissy pol. She has plenty of political kick. Catch her on TV jawing with fellow New Jerseyans Jon Stewart (*The Daily Show*) or Bill Maher (*Real Time with Bill Maher*) and you'll see her at her candid, pungent best. It may be a Jersey thing, but Whitman seems hipper the closer she is to home. Visit her on her farm and she seems wired to the heartbeat of America.

The paradoxes that make Christie Todd Whitman an intriguing political figure begin with her rural childhood in the most densely populated state in the country. That she should have gone from here to become New Jersey's first woman governor—a Republican in a Democratic state—is improbable, too. At home on the farm she talks energetically about her frequent forays into the rest of the country to rescue the Republican Party from what she calls the "social fundamentalists" who have captured it. You do get the sense, sitting with her in the former hayloft where she now has her office, that only an urgent sense of public duty—as opposed to a lust for political power—keeps her from lolling about outside, walking along the river with her dogs, or enjoying her infant grandsons. But the farm is where she learned to be a citizen, and, much as she might like to settle into its private pleasures, rural life inevitably leads, not so paradoxically for her, to public service. ▷

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Whitman's parents owned this farm, and after their deaths she and her husband, John, bought it from their estate. Their children, Kate and Taylor, spent their teenage years here, and Kate and her husband and twin sons live just down the road. The house is large and pleasant. The outbuildings are well maintained. The cash crop is timothy hay; a vegetable garden and a few pigs, cows, and chickens provide a little of the family's food. The land has many beautiful trees, more than would be practical were this a farm that actually had to turn a profit. A river runs through it all.

So far, this looks like a story of high WASP wealth and privilege, but there is more to it. Whitman's parents were both active in Republican politics, and it was from this farm that her mother became a national committeewoman and an early advocate of environmental awareness. In the 1980s she deeded the development rights of the farm to the Nature Conservancy as part of an effort to preserve the state's open land. The connection between farm life and political life is axiomatic to Whitman and a source of the values that have made her a maverick in her party.

Everyone in the family did chores, Whitman recalls of her childhood, and then goes on to make a larger point. "On a farm," she explains, "everything is interdependent. You've got to recognize the other person's needs and you have to strike a balance." Long ago, the political parallel here would have been so obvious that she wouldn't need to voice it. But not in a time of winner-take-all elections. Whitman's mission with her political action committee, IMP-PAC (the acronym is from her book, *It's My Party Too*), is to support centrist Republican candidates who are serious about striking a balance between conflicting needs and bringing the country back together.

If farm life was a civics lesson for Whitman, local politics were a lesson in civility. She remembers watching the votes being counted for the 1956 presidential election at the local firehouse when she was 10. She was impressed by the trust between neighbors on opposite sides of the political fence, and she is sure that—elected officials, campaign staffs, and media pundits aside—the American people still value civility and fair play. "We are not a vindictive people," she says. "We usually root for the underdog." It is simply a question of finding public servants willing to represent the values that most Americans believe in.

The productive ground for politics, for farming, for life is, for Whitman, the middle ground.

The governor with twin grandsons, John and Clayton, in the dining room of her house. The mural, by a relative of the family, depicts the Prince of Wales at the Taj Mahal in 1908.

You could say that she's an idealist of moderation. She is deeply concerned when 30 percent of the country tries to contravene the wishes of the other 70 percent, as happened recently when Congress, without consulting the people, lined up behind intervention in the Terri Schiavo case.

The current dangers to democracy are grave, she thinks, but there are other perils of unilateral decision making. Here Whitman draws one more parallel from life on her farm. She describes watching as the river on her property rearranges the land, creating a new island here and there, and it reminds her that you don't intervene in the course of things until you can anticipate some of the consequences of your actions. "You have to realize that you aren't in total control," she says, "and that even if you were, you would be wary of making radical changes." Not a message with much traction in Washington these days.

As she goes around the country in support of IMP-PAC, Whitman inevitably meets people who feel they have little control over their lives. Refusing to let her privileged background disqualify her from setting them straight, she reminds anyone who has given up the fight that "the whole environmental movement started with one woman and one book—Rachel Carson and *Silent Spring*." She knows that meaningful change begins at the personal level, as a change in each person or each family's behavior. That's something else she learned on the farm. □

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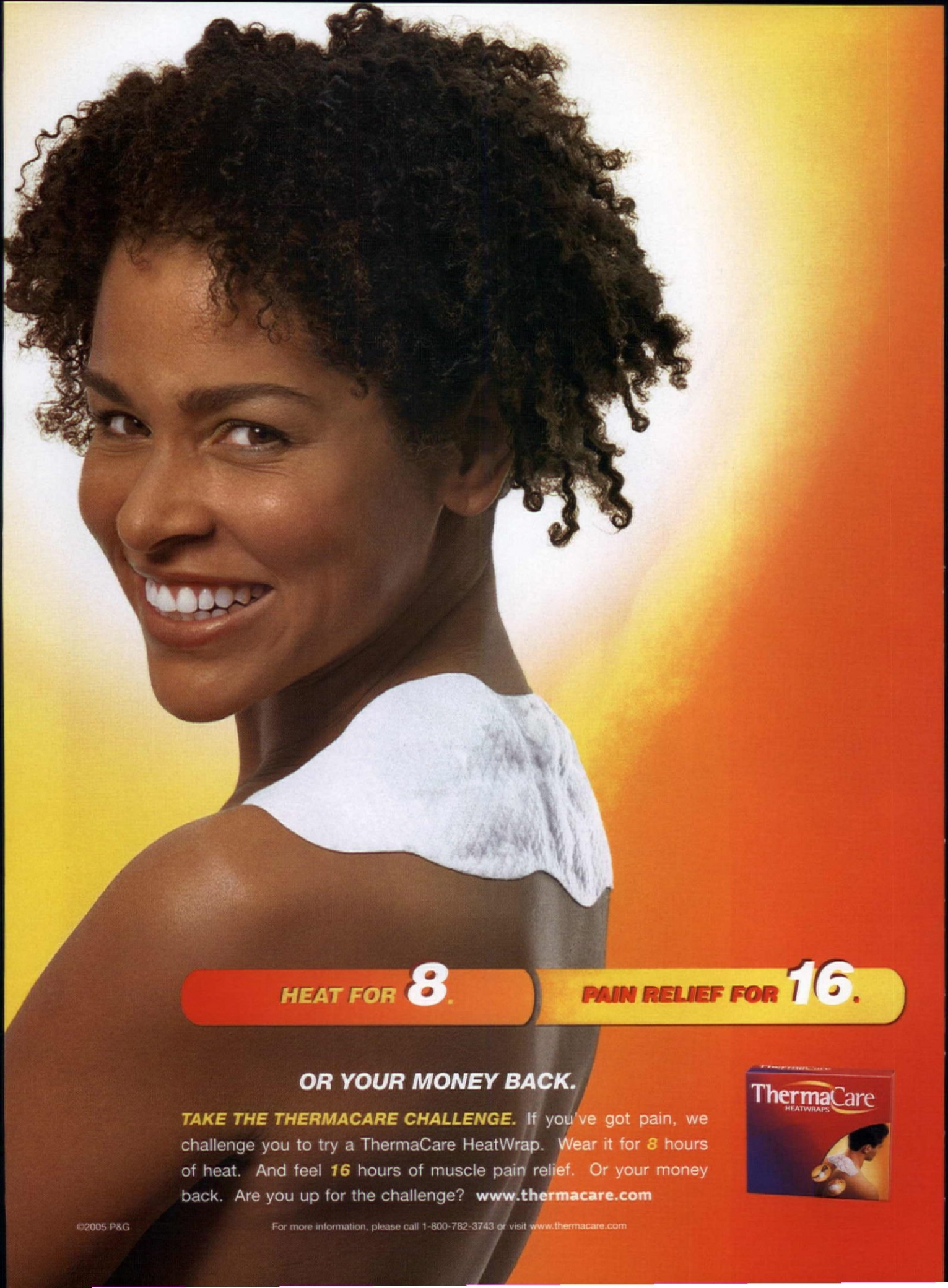
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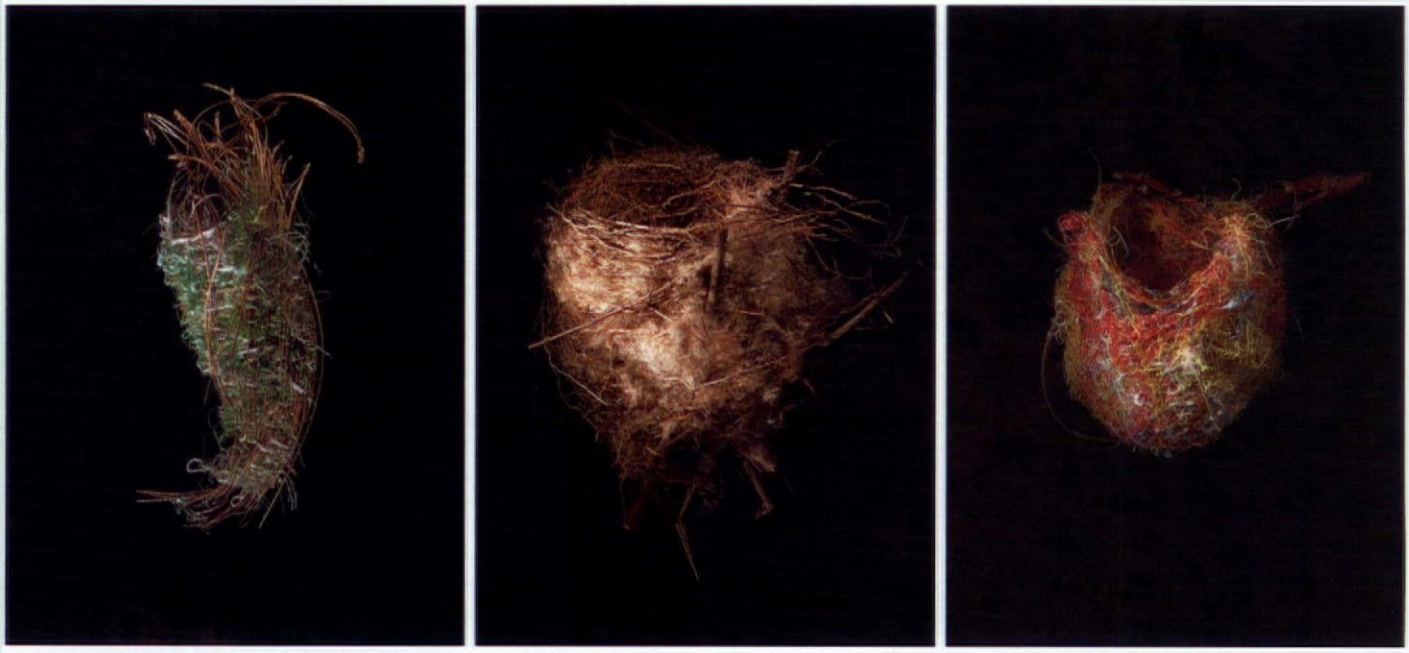
photography

SET PIECES

RICHARD BARNES EXPLORES THE WAY SCALE AND CONTEXT AFFECT OUR SENSE OF OBJECTS IN HIS JEWELLIKE PHOTOGRAPHS OF NESTS by caroline cunningham



These nests were made by, from left, a hooded oriole, a long-tailed shrike, and a northern oriole. The photos' size, roughly 40 by 32 inches, magnifies the intricacy of their designs.

WE HAVE ALWAYS BEEN hunters and gatherers. We invest things with meaning the moment we pick them up on the beach or select them from the wall of an elegant gallery. We curate our collections, from smooth sea glass to exquisite paintings, and arrange them carefully in our rooms. We go to museums to admire objects that have been selected and arranged by others who have determined, on our behalf, what is important and worthy of representation. Richard Barnes is a visual archaeologist who explores, in rich and complex photographs, the ways in which we assemble, contain, and catalog our treasures. His images are elegant meditations on the history of display and the nature of classification: What do we save and what do we discard? What is valued, and what is ignored? And what do these choices reveal about us?

Barnes began his career as a photojournalist, and although he soon lost interest in this field, there are echoes of an investigative eye in the detached but revelatory nature of his images. He became interested in architectural photography during an extended trip to Japan, and the notion of framing and containment, in both natural and man-made environments, is now central to both his commercial and his personal work. Barnes also spent nine years photographing the archaeological excavations at Abydos, Egypt, a project that allowed him to begin to consider the relationships that objects have to their original sites, and the displacements of meaning that occur when those objects are removed and placed on display in a museum.

Barnes's "Phylum Series" documents a collection of bird's nests at the Western Foundation of Vertebrate Zoology in Camarillo, California. The elaborate constructions, woven from fishing line, milkweed, newspaper, pine needles, and bright green plastic Easter grass, are dramatically lit, like eccentric jewels in a velvet case. These sensual, exuberant forms are natural objects that have been transformed, by both science and art, into abstract artifacts. Barnes's large-scale photographs of them balance loss with a kind of compromised resurrection; there's irony, and sorrow too, in the shadows. □

Richard Barnes is shown at the Hosfelt Gallery, San Francisco. hosfeltgallery.com.

RURAL DELIVERY

PETER HOFFMAN OF MANHATTAN'S SAVOY RESTAURANT GETS TOGETHER WITH THE FOLKS FROM FLYING PIGS FARM TO CELEBRATE THEIR COMMITMENT TO PUTTING GREAT LOCAL FOOD ON THE TABLE

by verlyn klinkenborg

This Gloucestershire Old Spots pig is one of the heritage breeds raised on Flying Pigs Farm, a family operation where a premium is placed on the humane treatment of the animals.

A SLOW POT. An October fire on the brow of a hill overlooking a New York river valley. At the bottom of a sloping pasture a flock of chickens grazes near its mobile coop. Rain is not so much promising as quietly offering to promise. A few of us stand by the fire watching Peter Hoffman at work. Hoffman's eye is on the pot. He has a chef's faith that in the meeting of fire and food there are many opportune moments to intervene—and sometimes just the one. He believes things will work out. We can tell that from the way he lifts the lid and lets the steam from the pot join the smoke from the fire. And of course it will work out. How could it not? A cool October day. A slow pot. A long fire. And in the pot, pork that is as local as the fire itself. Pork that is right of this place.

This is Washington County, New York State, Flying Pigs Farm, the home of Jen Small and Mike Yezzi and their infant daughter, Jane. Just uphill from the cook fire there is a tribe of pigs fattening on the land. By the standards of corporate agriculture, these pigs are irrelevant. They come from irrelevant breeds, displaced in the industrial search for the leanest, most profitable swine that can stand being imprisoned their entire lives.

But the pigs of Flying Pigs Farm—Tamworths, Gloucestershire Old Spots, Large Blacks, and crosses, among them—live outdoors, feeding on pasture and local grain. These are historical pigs being raised, in a sense, in historical circumstances, as pigs were raised 60 or 70 years ago. But history isn't the point, or not the only point.

These days, you can buy pork in the supermarket for practically nothing, and it tastes like practically nothing. That is partly because it comes from nowhere. Pigs in America are shuffled from building to building in the course of their brief lives. They live on concrete and are fed and watered automatically. Not even the light is local or seasonal. This denies the very nature of a pig, whose being is shaped to root down into the soil, becoming one with its turf. To see a pig shove its snout under the sod and plow forward, seeming to breathe the soil it disinters, is to understand something fundamental about the identity of pork and place. If an olive tree could walk about, it would be a pig. That is how rich, how distinct—how local and fat and lean—good pork can be.

Few of the guests at this annual weekend party have walked up the hill to visit the pigs of Flying Pigs Farm. It is pork—a long-simmering October stew of braised ham hocks, wild mushrooms, and hazelnut piccata—as well as an apple-raspberry pie with a lard crust [*for recipes, see houseandgarden.com*] that will bring people together over the table, not pork in the person of pigs. But these

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- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 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 for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

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- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

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

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

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, such as your heart, brain, or skin. 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 in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting 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 Oriental (Asian)

People who:

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

General information about BONIVA

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

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

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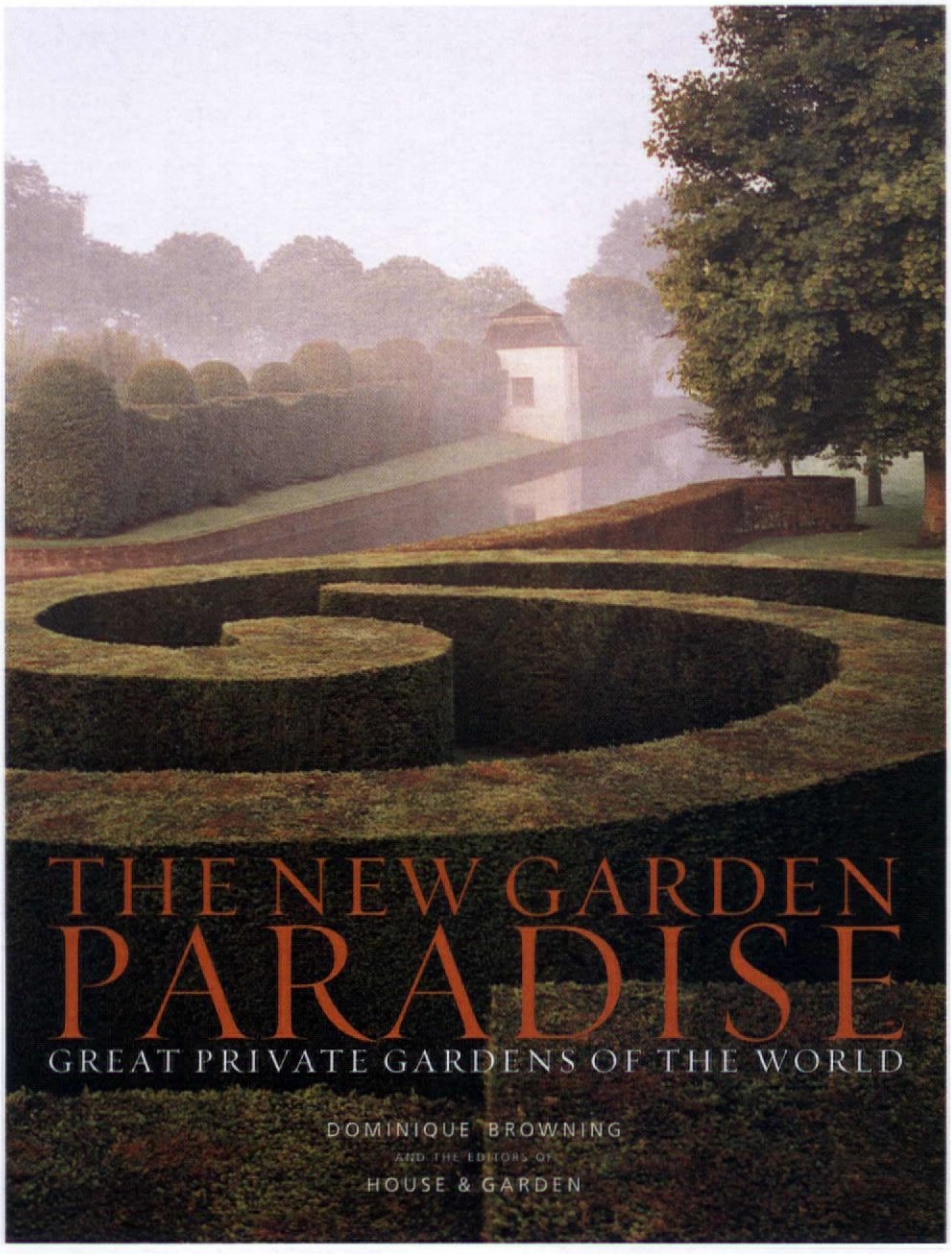

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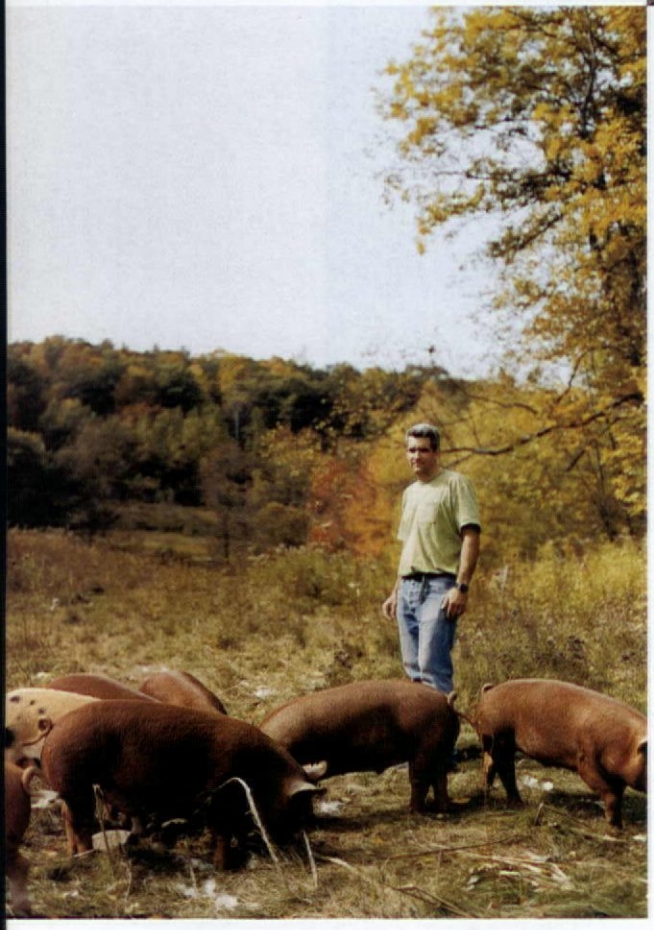
creatures—eyeing a visitor curiously, darting behind a hut or into the brush, nosing into the feeders—embody, without knowing it, a conviction shared among the humans down the hill, a certainty that there is a better model for American agriculture, and for American food, than the industrial model that currently prevails.

Peter Hoffman is the chef and proprietor of Savoy, a restaurant on Prince Street in New York City that specializes in menus created from seasonal, locally raised meats and produce. As he says, "We use seasonality and the farmers' markets as if they were a landscape that we paint a picture from." More and more restaurants, these days, also use local, seasonal ingredients, but often as a way of merely branding their food. What makes Hoffman different is his understanding that the relation between restaurant and farm—between agricultural producer and consumer—is political in the most far-reaching sense of the word.

"Peter gets it," says Jen Small, who means by "it" the complex, interdependent relationship among the prosperity of rural and urban communities, the health of the soil, and the welfare of the people and animals who live on the soil. It is as much a cultural relationship, rooted in diversity, as an economic or political one, and it has been grievously damaged—and in many places wholly destroyed—by industrial agriculture.

Later, Hoffman leads me into a small porch off the farmhouse, his staging area for the day's meal. He takes a Flying Pigs Farm pork leg that he turned into prosciutto over the past year. It has the classic, flattened shape of prosciutto, the dark, weathered skin and, when he slices it, a translucent luminousness that is more a flavor than a color. We eat, and look out on the dark skies that have lowered around us. It isn't Shushan we taste in the prosciutto, or Savoy, or some culinary reminiscence of Italy. It's something more like the possibilities of a relationship to food that is wholly deliberate, an answer to a basic question posed by Hoffman: "How do we want to eat today because of the weather? How do we want to eat because of what's coming off the land?"



Flying Pigs' Mike Yezzi, left, with a group of Tamworths, another heritage breed. ■ Peter Hoffman, of Savoy in New York City, and his son, Theo, cook over an open fire, above.

It's easy to make this way of thinking about food sound abstract or merely principled. But the way Mike Yezzi and Jen Small look at it is pragmatic, as down-to-earth as the necessity of doing chores twice a day—sometimes all day—and keeping a herd of pigs happy. Yezzi was a lawyer before he decided to devote himself full-time to the farm. Small is a development officer at Williams College. The story of Flying Pigs Farm began, as such stories do, with three young feeder pigs purchased, in a sense, to fulfill the logic of an old farm that Yezzi and Small bought.

The implications of those pigs—and the hundreds that have followed—have brought Yezzi and Small to the center of a broad-based international movement where concern for rural culture, biological diversity, good food, and responsible stewardship converge. They have pioneered the Farm to Chef Express, which makes deliveries from Washington, Saratoga, and Rensselaer county farms to New York City restaurants. The market they serve, including restaurateurs like Peter Hoffman, is still a niche market, but it is not meant to remain one. It is meant to help reimagine farming in a way that will keep small farmers productive and to put better, fresher food in the mouths of more and more consumers. □

Verlyn Klinkenborg, a member of the New York Times *editorial board, is the author of several books, including* The Rural Life *(Back Bay).*

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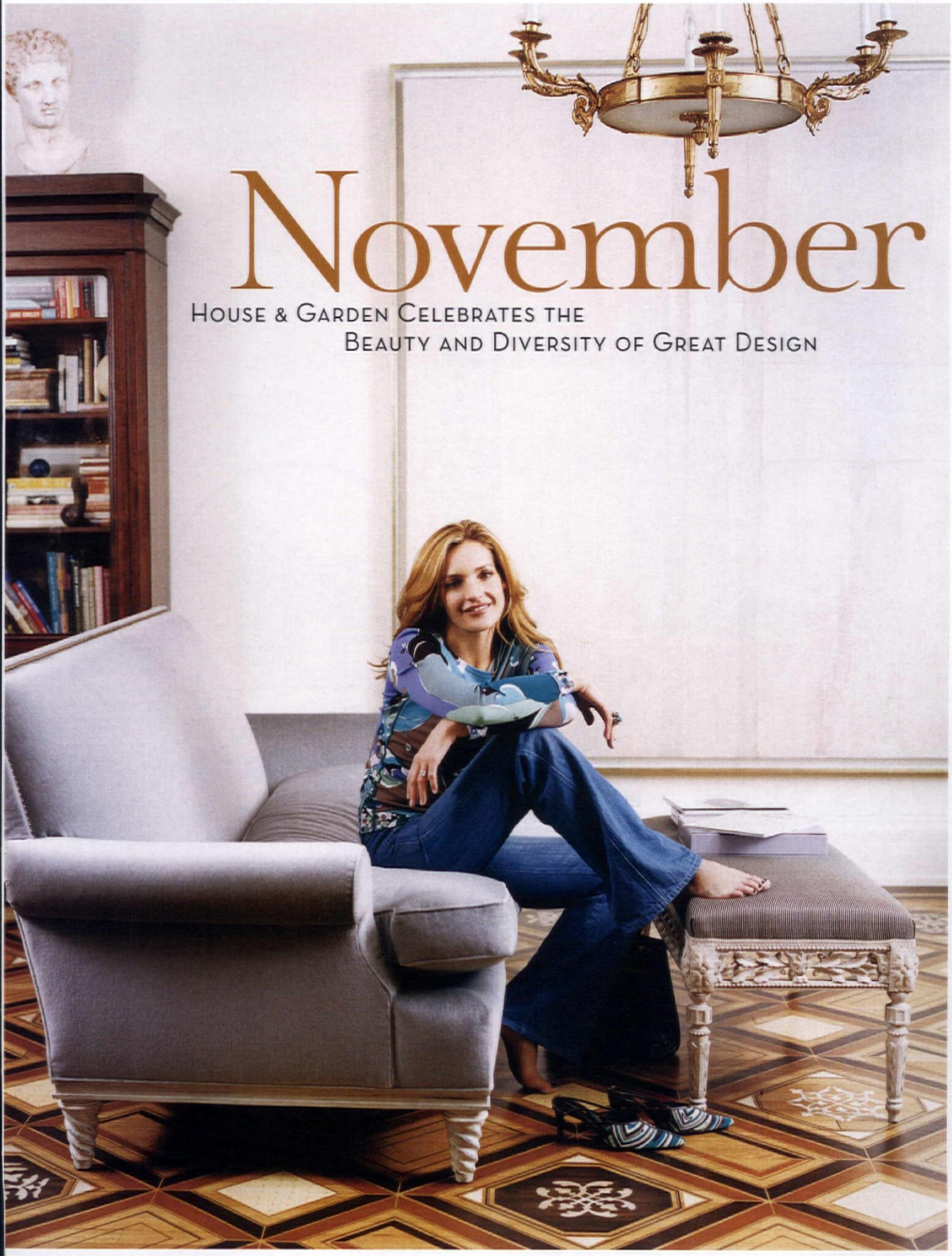


November

House & Garden Celebrates the Beauty and Diversity of Great Design

Decorator Emma Jane Pilkington relaxes on a sofa by Anthony Lawrence-Belfair upholstered in Ulf Moritz's mohair in Nimbus for Sahco Hesslein.

A mix of styles—such as a 19th-century Anglo-Indian table from Burden & Izett Antiques, NYC, paired with Jansen campaign chairs from the Coconut Company, NYC—tempers the formality of the living room. ART *The Embryo* (2001), by Mauro Corda. PAINT Estate Emulsion in Pointing 2003, Farrow & Ball. LIGHTING Bronze 19th-century sconces with original gilding, Quai Voltaire Antiques, Greenwich, CT.

CHAMPAGNE WITH A TWIST

EMMA JANE PILKINGTON KEEPS THINGS FRESH IN HER MANHATTAN APARTMENT WITH A SURPRISE AROUND EVERY CORNER

We can all sheepishly recall childhood temper tantrums, though at the time our outbursts seemed justified. Typical provocations included lima beans, refused requests for ice cream, and unconscionably early bedtimes. Many other circumstances prompted bratty behavior, of course, but it seems a safe bet that Emma Jane Pilkington is the only little girl in history ever to have thrown a screaming fit over interior design. "My mother, Carolyn, has always been so beautiful and stylish," Pilkington says, remembering an incident from her youth in Australia, "but there was one time at age seven when I became insanely upset over her choice of wallpaper for the master bedroom of our town house in Melbourne. It just didn't sit well with me. I doubt she took my opinion seriously, though."

Today, people are taking Pilkington's design opinions quite seriously. As Wordsworth wrote, "The child is father to the man," and it's no surprise that Pilkington, now living in New York, has embarked on a career in interior design. She outfitted the Park Avenue apartment of Ivanka Trump and a downtown apartment for classically trained new-age singer Sasha Lazard and her husband, film producer Michael Mailer, and has a clutch of clients in Greenwich, Connecticut, who, like Pilkington's husband, Todd Goergen, managing partner of a private equity firm, work in finance. But, in some ways, Pilkington's most challenging assignment was her own apartment. "With a client you are always guided by their needs and tastes," she says. "But there are so many directions you can go in when it's your own place."

The direction Pilkington chose was straight, though there are many diverting curves in the road. The furniture consists mainly of classic pieces that come from several periods but are grouped to bring out their harmonies. One end of the living room is anchored by an

A ca. 1940 rug composed of vintage kilim sections, from F. J. Hakimian, NYC, adds an Art Deco touch to the living room, which includes Regency spoon-back chairs from Burden & Izett in white Renoud Texture horsehair by Brunschwig & Fils and a Louis XVI backgammon table, opposite page, and a 19th-century Venetian mirror from Lee Calicchio, NYC, above. The sofa and banquette were custom-made by Anthony Lawrence-Belfair, NYC.

THE FLOURISHES IN THE APARTMENT COME FROM PILKINGTON'S USE OF FABRIC, PATTERN, AND ART

LIVELY JUXTAPOSITIONS BETWEEN TRADITIONAL FURNISHINGS AND MODERN ART KEEP THE ENERGY LEVEL HIGH IN THE APARTMENT

early-nineteenth-century marble and ebony Anglo-Indian table, paired with two saber-legged Jansen campaign chairs. The other end of the room features an eighteenth-century Louis XVI backgammon table and two black spoon-back Regency chairs. The dining room centers on a long oval mahogany Directoire table surrounded by Directoire-style chairs from the 1930s and an important eighteenth-century mahogany bench signed by the French master furniture maker Georges Jacob. The master bedroom contains an odd but effective grouping of eighteenth-century English chests and a matching Empire bed and armoire, painted gray. "I don't usually like suites of furniture—too boring," Pilkington says. "But these two pieces have lived together for more than a hundred and fifty years, so I couldn't break them up."

Flourishes in the apartment come from pattern, fabric, and art. Goergen and Pilkington are budding collectors, a fact announced by the Rauschenberg in their elevator lobby and a large Nevelson composition in the foyer. Their eye for placement is as strong as it is for artistic talent. A bronze nude by French sculptor Mauro Corda, set atop the Anglo-Indian table, seems to float in the living room; the formality of the dining room is diffused by a huge screen by Verner Panton made of silver plastic spirals and hung opposite a large eighteenth-century Italian gilt-wood mirror. They bought a standing desk solely to house their copy of the mammoth Taschen biography of Muhammad Ali, *GOAT* (an acronym for "Greatest of All Time").

A visual punch as potent as an Ali left jab hits you in the foyer: a faux-marquetry painted floor, executed by New York decorative painter Gilles Giacomotti. The pattern of interlocked diamonds and octagons extends up the hallway and into the library, and has the stately grandeur of the coffered ceiling of a Baroque church. Still, its being trompe l'oeil, there's something

A faux-marquetry floor painted by Gilles Giacomotti, NYC, and a Louise Nevelson sculpture make a stunning impression in the foyer, above. See Shopping, last pages. ■ The dining room, opposite page, dazzles with a Directoire table and chairs in Edelman Leather's Royal Hide in Dead White and an 18th-century bench by the French master Georges Jacob in Dale horsehair by Old World Weavers. The chandeliers and French silvered-bronze candelabras are from Quai Voltaire Antiques.

NABOKOV

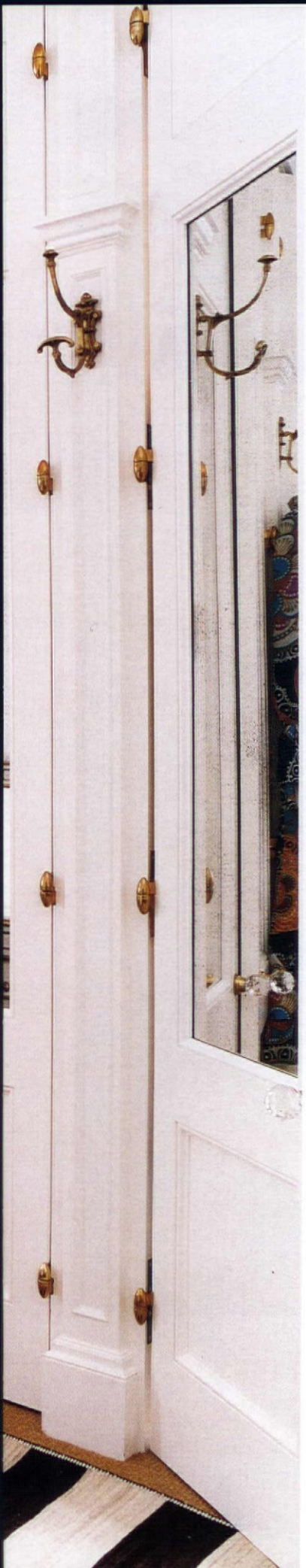
fun about it, too. Pilkington uses pattern to offset the seriousness of the furniture in her choice of two vintage "composition" rugs, each made from stitched-together segments of kilims, from New York carpet dealer F. J. Hakimian. One, with overlapping fan shapes in white and cream, brings an Art Deco note to the living room. The other, made of bands of black and white, lends graphic vigor to the master bedroom.

Fabrics are Pilkington's passion—she has a library of hundreds of document swatches—and she is particularly adept at using textiles that feel as good as they look. She covered the Jacob bench, for example, in a checked horsehair that is sleek to the eye and the touch. There is a sofa upholstered in simple, rich mohair and a pair of Billy Baldwin club chairs covered in plush Scalamandré velvet. She showed brilliance by covering an Arne Jacobsen Egg chair in Clarence House leopard-print silk velvet.

Her treatment of the Egg chair is the sort of bold, imaginative stroke you'd hope to see from a young and clever designer. Pilkington currently has four projects in the works and with her sister, Amy Pilkington, a jewelry designer, is working on a line of what she likes to call "jewelry for the home," which will include such things as napkin rings and passementerie. For now, Pilkington is being careful not to overextend herself, which is wise for a person who admits that she is still developing her knowledge of the trade. Unlike many decorators, she enjoys working for clients who have things to teach her. "It's wonderful when you work for a knowledgeable collector or connoisseur. You can find out so many new things about periods and styles," she says. "Of course, I always want to fuss with their things, change the fabric and such." Spoken like a true brat, and a talented one at that. ▷

Hardly an era goes unrepresented in the office, which contains a Directoire daybed in Scalamandré's Kinsale, a George II–style mirror, an Empire chandelier from Carlos de la Puente Antiques, NYC, an Art Deco table by Dominique with a Jansen stool, both from the Coconut Company, and an Arne Jacobsen Egg chair, from Metropolis Modern, NYC, covered in Clarence House velvet.

A 1960s couture Dior dress hangs outside the closets in the bedroom, which is furnished with an Empire-style bed and armoire painted in Farrow & Ball's Pigeon, a 19th-century English wooden chandelier, and an F. J. Hakimian kilim composition. Hampton Court coverlet, through Schweitzer Linens, NYC. See Shopping, last pages.



DESIGN FOR THE WELL-LIVED LIFE

For decorator Emma Jane Pilkington and her husband, financier Todd Goergen, a perfect day includes their exotic Scottish cat, Campari, and lots of cucumber and goat cheese.

WHAT'S THE ESSENCE OF A GREAT DECOR?
Emma: "Formality plus nonchalance equals chic."

HOW DO YOU MOST ENJOY ENTERTAINING?
Todd: "I love to cook at home, while dancing around in a vintage Marimekko apron."
Emma: "I enjoy setting the table as much as Todd likes the preparation. He has such fun putting together a menu and pairing wines. If it was left to me, we'd probably sit looking at beautifully arranged—but empty—plates."

WHAT IS THE MOST INDISPENSABLE TOOL OR APPLIANCE IN YOUR KITCHEN?
Todd: "Copper pots."
Emma: "My husband. And I couldn't do without my two Fisher & Paykel dishwashers."

WHICH CHAMPAGNE DO YOU SERVE?
Todd: "For a very fancy party, a magnum of 1985 Dom Perignon rosé; for casual events, Veuve Clicquot."

DO YOU HAVE A HOUSE COCKTAIL?
Todd: "Passion fruit juice, Belvedere vodka, and champagne."
Emma: "I'm a Campari girl: Campari and soda; Campari, fresh orange juice, lime, and Cointreau. In the summer, we also love to fill huge crystal jugs with Pimm's and fruit or cucumber. I put a sterling Tiffany stirrer and an edible flower in each tall glass—the drinks look (and taste) so refreshing."

WHAT MUSIC ARE YOU LISTENING TO LATELY, AND ON WHICH SOUND SYSTEM?
Todd: "The suave dance orchestra Pink Martini, on my new Terra/Crestron system."
Emma: "Ever since I saw *The Boy from Oz* on Broadway, I've been addicted to singing along (full blast and alone) with Hugh Jackman as Peter Allen whenever I'm driving."

WHAT ARE YOU DRIVING?
Todd: "When we got married, I traded in my Aston Martin DB7 Volante, and we now share a more sensible Mercedes CL500."

WHAT DO YOU DREAM OF DRIVING?
Emma: "I'd love to have a 1969 Mercedes SL like the one my mother had back in Australia. A less realistic option—though it's so delicious and, as a four-seater, quite practical—is the new Ferrari 612 Scaglietti."

HAVE YOU COME ACROSS ANY NEW GADGETS THAT YOU NOW CAN'T DO WITHOUT?
Emma: "My Canon Mini DV camcorder."

WHAT ONE THING FEELS MOST WONDERFUL TO THE TOUCH?
Todd: "My cat, Anoushka, a little Scottish Fold."
Emma: "I agree. She feels like a chinchilla."

WHAT IS YOUR FAVORITE CHARITY?
Emma: "Todd and I contribute to many groups through his family's philanthropic trust, the Goergen Foundation. They focus mainly on education and the arts. Personally, I support as many animal welfare organizations as I can."

WHOSE FRAGRANCE DO YOU WEAR?
Todd: "Penhaligon's Blenheim Bouquet."
Emma: "My mother taught me never to divulge one's perfume—it's part of a woman's mystery."

WHAT'S ALWAYS IN YOUR FRIDGE?
Emma: "Chopped cucumber and goat cheese. I eat it night and day."
Todd: "Colman's mustard with a sterling silver top from Theo Fennell in London. I can put it straight on the table."

WHICH CAMERA DO YOU USE?
Emma: "I carry my Sony Cyber-shot everywhere to document design details and inspirations, which I catalog for my design library."
Todd: "A traditional Canon 35 mm. I refuse to give in to the digital revolution."

WHAT IS THE ULTIMATE LUXURY?
Todd: "Service."
Emma: "Time. Quiet." □

A Lesson in Harmony

A MAGICAL OLD HOUSE IN THE HAMPTONS IS NOT ONLY THE BROCKMAN FAMILY'S COUNTRY RETREAT BUT A PLACE FILLED WITH MUSIC, INCLUDING MASTER CLASSES FOR LOCAL STUDENTS

PRODUCED BY MAYER RUS PHOTOGRAPHED BY SIMON WATSON STYLED BY JACQUES DEHORNOIS
WRITTEN BY KATRINE AMES

Running along the entire length of the Playhouse, the front terrace, opposite page, is a place of sunny quiet overlooking a sunken garden designed by Mrs. Lorenzo Woodhouse. ■ The main sitting area of the Elizabethan-style great hall, this page, exhibits the perfectly preserved glazing pattern of the windows. Engraved with a sundial and images of the four winds, the windows were built to bring the natural world inside. All furniture was purchased at auction.

Constructed as a sounding chamber for performances and modeled after a ship's hull, the great hall, above, has superb acoustics. The former stage is at the far wall, beneath a chandelier that is original to the house. ■ An antler attached to a miniature of a ship's prow creates a dramatic chandelier in the great hall, right. ■ The fireplace, opposite page, flanked by Venetian glass lamps with velvet-wrapped bases, is the room's only source of heat. The shield, once a stage prop, was purchased at auction.

One day in 1958, Elizabeth Brockman peered through a dusty window at what her son, Richard, calls "ten years of cobwebs and spiders, unmolested spiders," and fell in love. The object of her immediate affection was the Playhouse, an imposing 1916 Tudor-style structure on a quiet street in East Hampton, Long Island, that had been empty for a decade. "You have no idea what can happen to a house in that time," Richard says. "It was like *Wuthering Heights*. It was a haunted house."

That made no difference to Elizabeth, a pianist and Juilliard graduate with a lifelong interest in the arts. The Playhouse was built as a performance space by a fixture of the Hamptons, Mrs. Lorenzo Woodhouse, as a present for her teenage daughter, Marjorie. Among those who performed there over the next 15 years were the Westminster Choir and, on the lawn, the Denishawn Dancers. When Marjorie died in 1933, her mother couldn't bear to use the Playhouse as a stage; though she added rooms, she seldom used the house again.

It took the Brockman family—and particularly Elizabeth's keen eye—to revivify it. As Richard's wife, Mirra Bank, puts it, "Elizabeth knew she had found her spiritual home." The heart of the house is a room of dramatic proportions, at least 75 feet long, with a 35-foot-high ceiling, wooden rafters, the occasional gargoyle, leaded windows, an enormous fireplace, and an organ loft.

The space calls out for epic furnishings, not conventional ones. At the time Elizabeth was putting the house together, in the late '50s and early '60s, there was little market for the items she set her sights on at auction, whether weighty refectory tables or Venetian lanterns. She gave the room the presence of an old English manor, with equal measures of gravitas and charm and an absence of gloom. While Richard says that "the room is the house," there is, of course, private space, most notably two simple but lovely bedrooms, one atop the other, that Elizabeth and her late husband, David, created on what used to be a stage. The rooms are joined by a spectacular wooden spiral staircase that Elizabeth spied on the docks when she was driving down the West Side Highway; she bought the stairs virtually on the spot.

The couple also restored the house's performance tradition, hosting a benefit performance by Joseph Papp's New *(Cont. on page 170)*

Design for the Well-Lived Life

WHAT WAS THE FIRST THING YOU SAW THAT MADE YOU DECIDE THIS WAS THE HOUSE FOR YOU?

"I could say that the Playhouse was intended for me even before I saw it. Because before I knew it existed I received a call from Marian Javits, my lifelong friend, who said, 'Elizabeth, I've just seen an amazing house in East Hampton. There's only one person who could live there. You!' And she was right. One immense room. Thirty-five-foot ceilings. No heat. Ghosts! The minute I saw it, I fell in love. That was in 1958."

WHAT TIME OF DAY, AND TIME OF YEAR, SHOWS YOUR HOUSE AT ITS BEST?

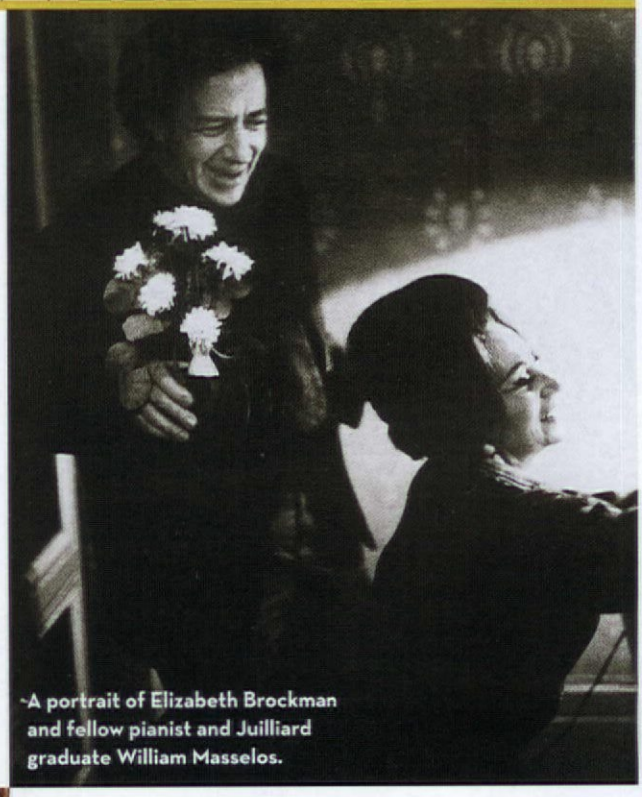
"In winter, in late afternoon, with a big log fire. The light is low. The colors in the stained-glass window go dark and glowing. In winter the house is at its most beautiful and mysterious."

IF YOU COULD INVITE ANY MUSICIAN OR ACTOR, EVEN ONE FROM ANOTHER CENTURY, TO PERFORM IN THE PLAYHOUSE, WHO WOULD IT BE?

"I would invite the great Russian mezzo-soprano, my old friend Elena Obraztsova. What talent. And such beauty—like a goddess."

HAVE YOU A FAVORITE SPOT IN THE GARDEN?

"The back terrace. On warm, sunny days, my husband and I would have lunch under the two holly trees."



A portrait of Elizabeth Brockman and fellow pianist and Juilliard graduate William Masselos.

WHO RULES THE ROOST, YOU OR YOUR DOG?

"I do, although I let Don Juan think that he is in charge."

WHAT IS THE BEST FIND YOU EVER MADE IN AN ANTIQUES STORE OR AUCTION HOUSE?

"I would never go to an antiques shop. To single out one piece of furniture would be impossible. But the deer antler chandelier with the woman floating in the tips—I've never seen anything like it. Have you?"

THE HAMPTONS HAVE CHANGED SO MUCH SINCE YOU STARTED SPENDING SUMMERS THERE. WHAT DO YOU REGRET ABOUT THE CHANGES, AND WHAT DO YOU LIKE?

"When I come to the Playhouse, I stay here. I don't deal with the changes. I believe there are no changes in the Hamptons that have been for the better."

YOU WERE IN THE FRONT LINES TO SAVE CARNEGIE HALL. WHAT OTHER PUBLIC MOMENTS MADE YOU PROUD?

"I am most proud of an effort that went relatively unheralded and that ended in failure. For many years I fought to save the old Metropolitan Opera House on 39th Street. I fought to save that magnificent hall right up to the moment when they let the wrecking balls fly. A tragic loss. Not just for opera lovers, but for the city of New York, and for its soul. I am proud, although I lost. We all lost."

WHAT IS YOUR FAVORITE CHARITY?

"Landmarks Conservancy in New York. It's not actually a charity but an organization worth joining. Also, in East Hampton, the Ladies Village Improvement Society, which strives to maintain local things of value. And, of course, the Playhouse Project. I give my home and my heart to what my family is doing."

Accompanied by an auction-bought antique tapestry and standing lantern, a sofa in its original 17th-century tooled leather upholstery contributes to the old-world mien in the foyer, opposite page. The terra-cotta baked tiles are original to the house. ■ The staircase, this page, was a spur-of-the-moment purchase by Brockman in 1961. She happened on it as it was being unloaded onto a pier.

The definition of chic, François and Betty Catroux relax in their living room beneath a 1995 portrait of Betty by Philippe de Lustrac. François sits in an Eileen Gray Transat chair. Betty, wearing vintage Yves Saint Laurent, sits on a B&B Italia Solo chaise. The 1930s Jean Dunand sliding table has its original lacquer finish.

Vigor, Rigor, and Verve

As the Paris apartment he shares with his wife, Betty, shows, interior designer François Catroux is a master of decor based on logic, symmetry, and a healthy splash of élan

PRODUCED BY CYNTHIA FRANK
PHOTOGRAPHED BY FRANÇOIS HALARD
WRITTEN BY G. Y. DRYANSKY

Clean-lined architecture is the decor's foundation, highlighting the rich textures and shapes of the art and furnishings

Given the way that knocking France has become a staple of American politics and talk-show humor these days, to say that François and Betty Catroux are *sooo* French may sound to some like a certifiable insult. *Au contraire.*

Start with Betty, a renowned fashion aficionada who has served as a muse to Yves Saint Laurent for collection after collection. "Betty is my second self, my alter ego," say the couturier. The edginess in her mien, her pioneering provocations (such as wearing a man's jacket with nothing under it), and her eye for quality (she wouldn't be caught dead in an ill-cut outfit) have made her guidance indispensable. For her troubles, her wardrobe sports a treasure trove of YSL originals. François, one of the world's A-list interior decorators, is smoother-edged—sartorially, he goes for traditional blazers, and says his favorite thing in the Bergdorf Goodman men's store is the lobster and crab salad in the restaurant—but no less influential, with a clientele that ranges from Guy de Rothschild to billionaire Colombian industrialist Julio Santo Domingo.

The essential Frenchness of the Catroux can be seen in the social circles in which they move. They are part of a smart set of well-off people with a definite Gallic self-assurance, including women of great personal style such as Loulou de la Falaise and *parfumière* Hélène Rochas. Such people are bred to French culture as they are to good manners. They don't want to be anybody else, but—like

The living room is a study in textural contrasts, where Moderne gems—a ca. 1940 André Arbus desk, rear, a '40s-era mirror, and a Dunand tray table, foreground—mix with African art. The carpet is a François Catroux wool-silk semi-shag, by TaiPing Carpets, NYC. B&B Italia seating pieces are covered in Dominique Kieffer's Super Chevron de Lin and Glace Taupe, Bergamo.

François Catroux considers the ca. 1929 Arbus desk in the library the Art Deco great's masterpiece. It is the star of a decor that includes a coffee table by Isamu Noguchi, Philippe Starck's Louis Ghost chair for Kartell, and a Catroux-designed sofa. The orbs that sit on the desk are by Lucio Fontana.

Saint Laurent, the most suave and yet most daring of designers—they have the panache to reach past the safely bourgeois. The Catroux were friends of Andy Warhol before he became a classic figure. They see Robert Wilson socially when the director of *Einstein on the Beach* stages new work in Paris.

Grace and dash: the apartment that François Catroux designed for Betty and himself on the Left Bank reflects both these values. Unlike the star of the past generation of French interior design, the late Henri Samuel, Catroux has no loyalty to historical styles. But as with Samuel, underpinning everything that Catroux does is a love for the Apollonian traditions of France's greatest moment, the eighteenth-century age of reason. In Catroux's interior designs, this sensibility translates into an attachment to balanced geometry and things that are harmonious rather than bravura.

"There are two methods of interior design," Catroux says. "One is to create, architecturally, your relations in space; the other is to put together things you love and see what happens. I have some fascination for the latter way, but, fundamentally, no matter what, my space is first of all architecturally solid."

Conservative hues such as cream and beige prevail in the Catroux apartment. It might seem sedate if it weren't for François's panache. *Panache* translates literally as a plume of feathers on a helmet, but it defines an attitude close to what Diana Vreeland called pizzazz. It's a gesture that gives verve to elegance, without overwhelming it.

To place Catroux within today's context, think of current design darling Philippe Starck. Both come from similar worlds. Starck's father designed airplanes; Catroux is the grandson of a general who served with Charles de Gaulle. Starck will push the envelope of his breeding, creating arresting pastiches of established styles. Catroux—who has

Catroux's classicist eye is attracted to the simple: subdued, soothing hues, pared-down forms, and the occasional surprise

The foyer, opposite page, features a mirror by Marcial Berro, the Argentinean designer of crystal, jewelry, and film sets. ■ The walls in the bedroom, above, are covered in Manuel Canovas's Cotton Club in Calcaire. The bed is flanked by custom Molteni & C lamps on Catroux side tables. The Puiforcat carafes are available through Hermès. See Shopping, last pages.

Starck chairs in his living room that are witty plastic versions of Louis XV designs—says he appreciates Starck's energy and imagination. But Catroux is unconcerned with creating a new version of taste. "What I do," he says, "is timeless."

The living room is full of museum-quality things, many of them geometric modern forms such as a plate glass and pearwood desk by André Arbus, a great figure of the 1920s and '30s, and a '40s armchair by Paul Dupré-Lafon. Such designers adored African art, but their eyes might have popped at the rough-hewn mask from Upper Volta that glares beside a lacquered table by Art Deco master Jean Dunand. Such cohabitations exemplify Catroux's verve, as does the photograph of Betty by Philippe de Lustrac, laid in a grid, that fills a whole wall.

Controlled, cultured panache in a context of sure quality is the best way to define Catroux's idiom, which has made him dear to generations of clients. He designed dwellings in Paris for the late Baroness Marie-Hélène de Rothschild, and for her son Edouard. He has done apartments worldwide for duty-free tycoon Robert Miller, as well as the London home of Miller's daughter Princess Marie-Chantal of Greece. His client book also contains such impressive names as Barry Diller and Leslie Wexner. Catroux may be quintessentially French, but few do not understand his eloquent visual language. ▷

Signature Style

At home or out on the town, for François and Betty Catroux

A Muse's Closet "Yves Saint Laurent met me in a nightclub decades ago, and ever since, it is fair to say, I've inspired many of the clothes that mark his genius for liberating women through fashion," says Betty Catroux. "He gave us pantsuits, trousers, shirts, and leather jackets women had never dared wear. He has explored a rich palette of colors, but I'm always partial to black." Catroux's closet, above, contains an item from each YSL couture collection, dating back 30-plus years.

Her Choice for Gems Like Ralph Lauren, jeweler Joel Arthur Rosenthal—a.k.a. Jar—is a Bronx boy who made good. Known for his exquisite naturalistic designs, Jar opens his shop on Paris's Place Vendôme by appointment only. Fans like Betty Catroux, who owns a Jar band ring "covered in a brilliant dust of diamonds," see him as the world's finest jeweler.

"Jar, Paris" (2002), available from Christie's, $346.

Her Heart's Desire Call it one small manifestation of a passionate spirit. "I love everything that is heart-shaped," Betty Catroux says, and one designer who shares her obsession is Elsa Peretti. "She has immense talent, and I have all her heart objects—the belts, the earrings, the compact."

18K gold Peretti belt buckle, $4,900, Tiffany & Co.

Luxe Lamp Best known for tableware, the master Art Deco silversmith Jean Puiforcat also created what François Catroux calls "the perfectly designed lamp."

Available through Hermès by special order.

Betty Scents Eau Noire, by Dior menswear designer Hedi Slimane, appeals to her "boyish" side; YSL's Opium "evokes all of Yves's magic and mystery."

Eau Noire, $115, 4.2 oz.; Opium, $250, 1 oz.

great design is a way of life

Picture Perfect

François Catroux prefers frames that don't compete with the art. "I like natural wood frames. They have a perfect simplicity. They have no stories to tell."

Ikea's Ram frames in solid birch, $3 each.

His Favorite Wheels

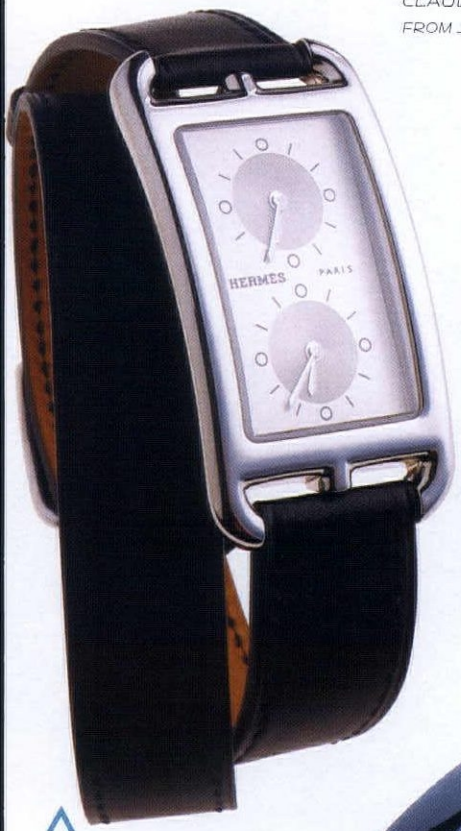
James Bond may have tried out a BMW, but Catroux is ever loyal to Aston Martin. The DB9 Volante, he says, "is very elegant, and not everybody has one."

2005 DB9, $179,750, base price.

An Appreciation for the Unusual

Though François Catroux's tastes are classical, he's not blind to the avant-garde, such as this bronze crocodile bench by Claude Lalanne: "Its beauty spoke to me."

From JGM Galerie, 79 rue du Temple, Paris.



His Wristwatch

Catroux is a watch lover, and his favorite is his Hermès Cape Cod with two faces and a double-wrap strap: "It's a completely original design, and I adore originality. I travel a lot, so two faces help."

Medium stainless-steel case, $2,100.

Flying Carpet

François Catroux has designed interiors for many private jets and yachts and recommends the colorful, tightly woven, and durable carpets by the specialty firm Kalogridis International. kalogridis.com.

Her Eyewear

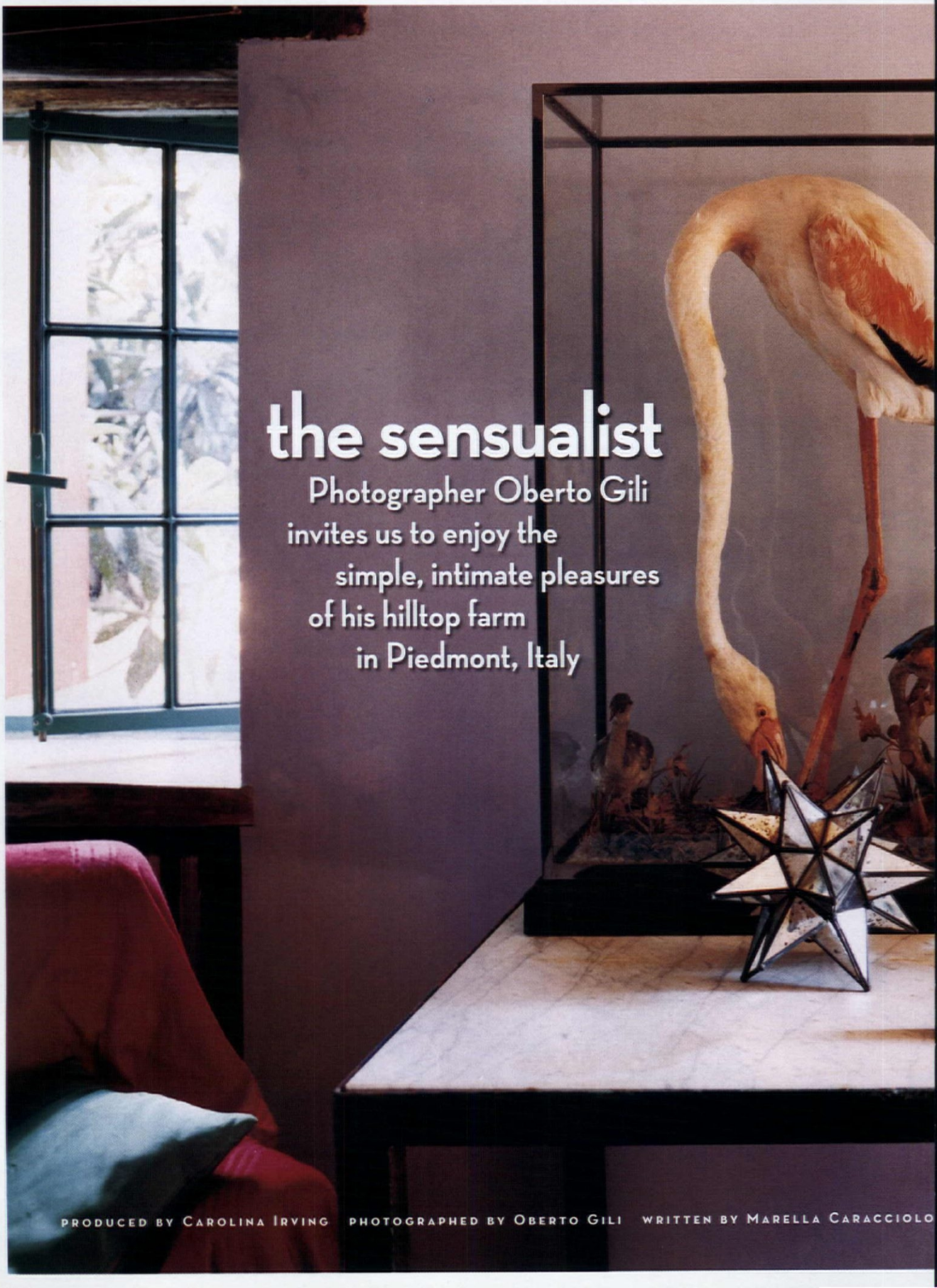
Dark glasses are standard equipment in the fashion world, but Betty Catroux wears them for more than looks: "I have sensitive eyes that burn and itch. Also, I can wear them and be calm and hide in my own little corner."

Bulgari's Black Tondo Solo sunglasses, $279. □

It's da Balm

Who knew chap stick was chic? François Catroux always picks some up on visits to America: "It's the most effective. It has no flavor, and I like the texture."

Original blend: $1.70.



the sensualist

Photographer Oberto Gili invites us to enjoy the simple, intimate pleasures of his hilltop farm in Piedmont, Italy

PRODUCED BY CAROLINA IRVING PHOTOGRAPHED BY OBERTO GILI WRITTEN BY MARELLA CARACCIOLO

Cows, pasture, and more cows. Not the place you'd expect a globe-trotting, chain-smoking New York–based photographer with a passion for lovely young women to rush off to between shoots. But, then, *House & Garden* contributing editor Oberto Gili, who spent part of his youth growing potatoes, before making his first steps as a photographer, eludes most definitions. His sprawling estate on a hill overlooking the town of Bra, in Italy, where the antiglobal Slow Food movement was founded some years ago, is called Il Picot, which means "small peak" in Piedmontese. It is where Gili indulges some of his hidden talents—for growing vegetables and roses, for looking after his geese and chickens, and for milking cows at the crack of dawn.

The story of Gili and his "small peak" began decades ago, during the summers when little Oberto visited his grandparents at their nineteenth-century villa down the road. "As soon as I could walk, I was out all day with the *contadini,* the local peasants. I milked their cows and worked in the orchards and vineyards. All I know about plants and animals I learned during those summers." Many of the peasants who lived on the hill eventually abandoned their small houses, and their rural way of life, to seek their fortune in the big cities. Gili went the opposite way. Although long settled in downtown Manhattan—where he lives much of the year—the photographer returned to his hill (where several relatives also own houses) and bought a rundown farmhouse and six acres of land.

"I didn't want a holiday home," says Gili, "just a working farm." The main house, a reddish ocher building with climbing jasmine and large doors that Gili usually keeps open, rain or shine, is surrounded by smaller buildings where all kinds of interesting things happen; there is a cowshed, a chicken coop, a woodshed, a garden hut, a shed for potted citrus, and so on. Gili spends most of his time on the farm doing hands-on work. On a recent summer afternoon, for example, he was testing the new kitchen

GOD BLESS AMERICA
BORIS

where he is making cheese from unpasteurized milk. "I love experimenting," he says, "but it's a delicate process, and I often end up throwing a lot out. What does turn into cheese, however, is very good." He was also checking out some unhappy-looking lavender bushes with Paolo Pejrone, the great Italian garden designer, who is a neighbor and friend. In the meantime, Gili's four cows (all named after much-loved ex-girlfriends) were strolling around in an enclosed area near the main house. So was newcomer Giove-Pluto, a funny-looking black donkey whose eyes are ringed with white circles.

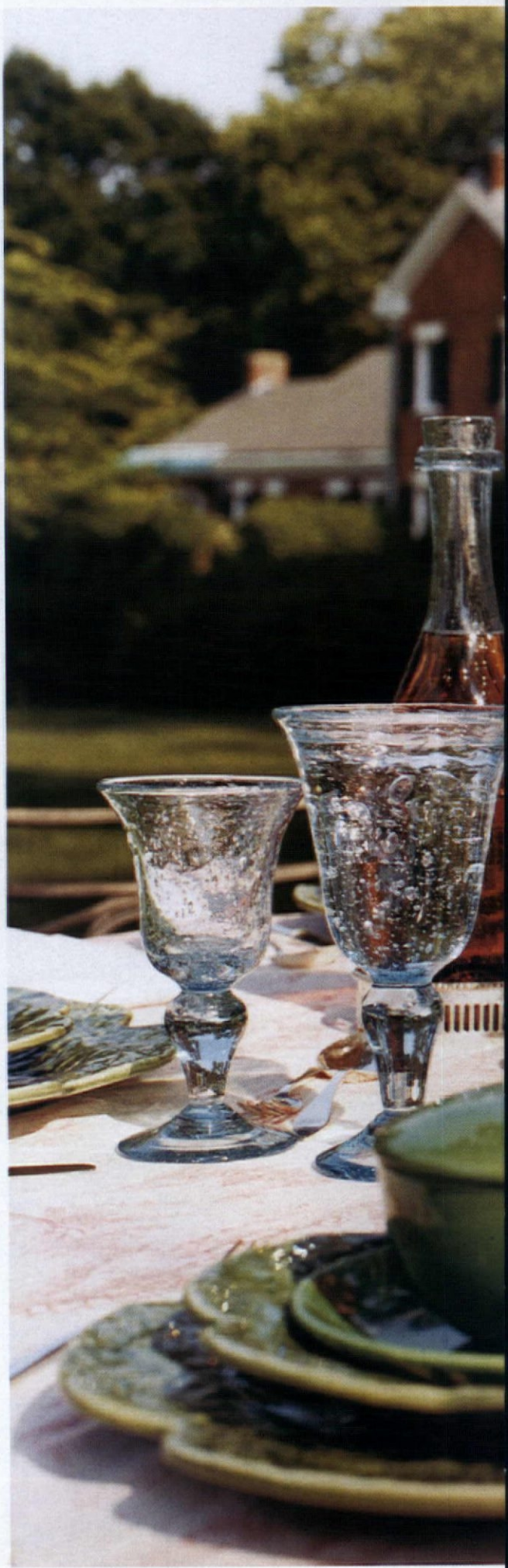
"I always wake up at five in the morning," says Gili, "and with Dino, my farm keeper, we take the cows to pasture, milk them, work in the vegetable garden, make cheese. I just don't have time to sit down and relax. The moment you do, the fun is over." He does, however, occasionally take a dip in his swimming pool, which is bordered in rosemary and placed next to the vegetable garden and orchard. "I don't know if you noticed," he says, "but I kept the border to a bare minimum. I don't spend hours lounging by the pool." Needless to say, this rule applies to houseguests. Nephews and nieces living on nearby properties are given daily tasks such as pruning the roses, milking the cows, or making jam. "My first wife, Giusi, who is great fun, says this is the most uncomfortable place she knows," says Gili. "I suppose she's right. Comfort was not a priority. Aesthetics were, and a sense of purpose."

What was he thinking, then, when he covered the bottom of the swimming pool with red, white, and blue tiles in the shape of a huge American flag? "I am now also an American citizen," Gili says, "but that isn't a patriotic statement. I just like how the image moves in the water, like a gigantic flag blowing in the wind." Reminders of his attachment to America are elsewhere, too. Hundreds of books by American authors line the bookshelves, and several pieces of American furniture, including wooden mantels from Virginia, make their presence felt. But it's not just things that inform Gili's take on the American way of life. "The open structure of these interiors reminds me of my house in New York," he says. "Look at this kitchen." He points to a vast room with sofas, a big table, and a large glass-paneled door opening onto the garden. "I can cook here, take a nap, and even edit my photos on the big table."

Gili seems blissfully at home in this bustling setting. Though his busy schedule prevents him from spending long stretches of time at Il Picot, he goes there whenever he can. "I am totally self-sufficient here," he says, proudly, in true Slow Food spirit. "Eggs, fruit, cheese, veggies—I even have a darkroom for printing." Yes, but could he live here full-time? The answer is in Gili's most recent book, aptly titled *The Luxury of Space* (Assouline). The book's cover shows a few restless goldfish swimming about in a glass bowl. The greatest luxury, the photo suggests, is not space itself but movement in space. Which means never settling in one place for too long. Never giving up the distance that makes all things glow, however briefly. Of all the vantage points in Gili's life, Il Picot appears to be the most meaningful—at the moment. And the most fun, too. ▷

Comfort and Joy

At their beautifully understated Long Island retreat, Dixon and Arriana Boardman delight in putting the emphasis on relaxation



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY FRANÇOIS HALARD WRITTEN BY ELIZABETH BLISH HUGHES

Dixon and Arriana Boardman, trailed by one of their dachshunds, enjoy their front garden on Long Island, opposite page. ■ The table is set for guests with glass and tableware from the owners' collection, this page.

Rich reds, tempered with some light upholstery and a sisal carpet, are a vivid presence in the living room. A Boussac Fadini damask is on the walls and a custom sofa; Chelsea Edition's Honeysuckle in Fuchsia and Green covers a custom chair and sofa. Ninon Taffetas in Vert, from Brunschwig & Fils, is on the antique French chairs. Curtains in Travers's Granville silk in Rose. A French writing table, ca. 1800, is in the foreground. A 19th-century tole tray is mounted on a contemporary base. See shopping, last pages.

Each spring a pair of ducks plop down by a pool overlooking the chill waters of Long Island Sound. As the gray branches of the surrounding 250-year-old oaks brighten with fresh green leaves, ducklings practice in the heated pool before heading off into the open water. "I like to think it is the same family each year," says Dixon Boardman, the debonair hedge fund manager who has overseen the birds' sanctuary for some 20 years.

Yet even as his sweeping gardens and lawns underwent a natural renewal each year, his brick house remained the same. When Boardman proposed to Princess Arriana Hohenlohe of Austria, sprucing up the idyllic retreat took on some urgency.

As they planned their June 2001 wedding, they turned to New York designer Ralph Harvard, who had helped Dixon with his New York apartment after a divorce. Harvard, who is also known for his preservation and restoration projects, could sense he was in for some good times. "They're a delightful couple and completely unpretentious," he says.

That lack of pretension matches their property. "It is not a grand house," Arriana says. "That's not my husband's style, and it's not mine either."

The Boardmans' main house and its detached guesthouse were originally outbuildings on a grand gold coast estate that the architectural firm Walker & Gillette began in 1913. The Boardmans and Harvard agreed that the four-bedroom larger house needed almost no remodeling. "We didn't make a lot of architectural changes," Harvard says. "We wanted to open the house up more to let in the glorious light." The couple wanted to enhance the comfort of already comfortable rooms, each with a working fireplace. "Cozy and comfortable was the goal," Dixon says. They also wanted to highlight the structure's simple detailing, a signature of Walker & Gillette.

The Boardmans opted to refurbish family pieces and furniture he had purchased at auction rather than start anew. "At the time, I was not very knowledgeable about furniture," Arriana says. "I was twenty-five years old and I was inspired by colors and patterns. I was quite sure of what I was looking for—a framboise-colored living room, a sort of dressy feeling played down with sisal."

Manhattan yielded almost exactly the fabric, a red cotton and silk damask, that she wanted to cover the walls, and achieved perfection by using it in reverse. On a trip to London, Arriana spotted the embroidered fabric that would be used elsewhere in the room. Harvard located the gilt chairs, which he re-covered in Arriana's selection of apple green silk. "I love the way that apple green plays off the red," Harvard says. "The living *(Cont. on page 171)*

1 Arriana and dachshunds Hansel and Gretel sit in the living room. Tufted ottoman in Callaway's Woven Texture in Reds, Brunschwig & Fils. **2** Curtains in Pierre Frey's Sans Papillons in Beige brighten the dining room. The English Regency chairs are ca. 1825. **3** The stair hall, with walls in Clarence House's Wolsey in Biscuit, has a scrolled-arm bench, ca. 1920, and a late 19th-century Regency-style English breakfront cabinet. Patterson Flynn & Martin's Hamlin carpet. **4** A spacious garden is an ideal place for entertaining. **5** A guest room's custom drapery, canopy, and headboard, by Rosenfeld Interiors, NY, are in Dauphin in Pink by Colefax and Fowler, through Cowtan & Tout. Carpet is Al Modern in Dune, Patterson Flynn & Martin.

1

2

3

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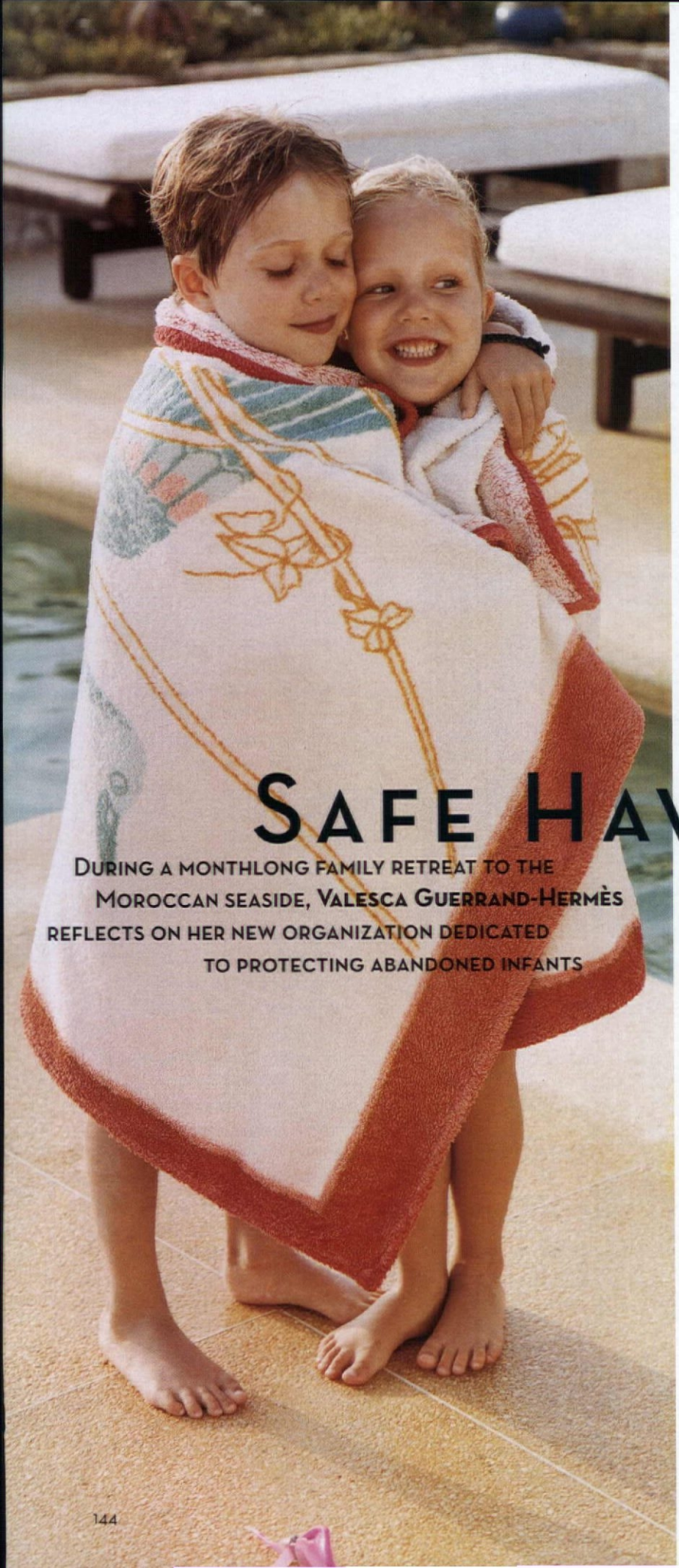
5

Design for the Well-Lived Life

WHAT IN YOUR HOME RECEIVES THE MOST COMMENTS?
"Hansel and Gretel, our dogs."
IF YOU COULD TAKE ONE ASPECT OF YOUR HOME WITH YOU WHEN YOU TRAVEL, WHAT WOULD IT BE?
Dixon: "Hansel and Gretel, and a soft down pillow."
Arriana: "Our bed."
WHAT IS YOUR DOGS' MOST ENDEARING TRAIT?
Dixon: "Unwavering love."
Arriana: "Loyalty and affection."
WHAT KIND OF CARS DO YOU DRIVE?
"Mercedes-Benz."
WHAT MUSIC CAN'T YOU LIVE WITHOUT?
Dixon: "Sinatra, Sinatra, Sinatra."
Arriana: "Donna Summer, Diana Ross, and the Gipsy Kings."
WHICH HISTORICAL PERSONAGE WOULD YOU MOST LIKE TO MEET, AND WHAT WOULD YOU DISCUSS?
Dixon: "A. W. Jones [the inventor of hedge funds], and I would discuss the way it was then compared with the way it is now."
Arriana: "Gordon Wright [who perfected forward seat equitation] and his principles of riding."
WHAT IS YOUR FAVORITE MEAL TO SERVE WHEN YOU ENTERTAIN?
"Smoked salmon, followed by hamburgers, and a chocolate soufflé for dessert."
WHAT KIND OF SHEETS DO YOU HAVE ON YOUR BED?
"Plain white sheets with chain-link border and scallop edging, from Kassatly's of Palm Beach."
WHAT IS YOUR FAVORITE CHARITY?
Dixon: "The Memorial Sloan-Kettering Cancer Center and the Animal Medical Center, both for their excellent care and compassion."
Arriana: "The ASPCA. It has made an enormous difference in how all animals are treated in our society."
AT HOME, DO YOU GO BAREFOOT?
"All the time."
WHAT WATCH DO YOU WEAR?
Dixon: "A Cartier Roadster."
Arriana: "Cartier." □



SAFE HAVEN

DURING A MONTHLONG FAMILY RETREAT TO THE MOROCCAN SEASIDE, VALESCA GUERRAND-HERMÈS REFLECTS ON HER NEW ORGANIZATION DEDICATED TO PROTECTING ABANDONED INFANTS

Watch the way Valesca Guerrand-Hermès's eyes glimmer anytime she mentions children and it's quickly apparent they are her passion. In New York on business, taking a brief break from her family vacation in Morocco, she describes the bonfire sing-alongs initiated by her children, Lucien, age 5, and Cléa, 4, under the stars on the North African shore. When she, her husband, Mathias, and the rest of their extended family join in, the result, she says, can be described as sweet cacophony: it's a moment to cherish, but "our singing is a disaster."

Singing aside, life for the family is harmonic. Born to Dutch parents and raised in Canada, Guerrand-Hermès is a former fashion PR executive. Mathias, who owns an asset management company, is a member of the French family that owns Hermès, the 168-year-old Parisian luxury goods maker. Active philanthropists, Valesca and Mathias contribute to charities of many stripes. Raising children, however, has prompted Guerrand-Hermès's deep devotion to a new cause: supporting distraught new mothers and newborns at risk.

Called Babies Come First, Guerrand-Hermès's organization intends to pick up where she believes U.S. "safe haven" laws have failed. The laws—which 46 states have enacted since 1999—allow troubled mothers to legally relinquish newborn children at specific sites within 30 days of their birth. Guerrand-Hermès argues that there are several problems with such laws, which differ from state to state: inadequate and underfunded public information programs; the lack of unified efforts to offer counseling to distressed new mothers; and no standardized sites where one can safely, and anonymously, leave a baby. BCF aims to remedy all three concerns.

In its first effort, BCF will collaborate with Hale House Center, a Manhattan organization that provides shelter and services to the disadvantaged. A 24-hour crisis hotline will be

Guerrand-Hermès, with her daughter, Cléa, outside the extended family's retreat in Morocco, where they spend a month in the summer. "We're outside the whole time," she says. "We're always barefoot, except for tennis." ■ Cléa and her brother, Lucien, huddle poolside under an Hermès beach towel, opposite page.

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY OBERTO GILI WRITTEN BY JESSE WILL

Wearing a Douglass Hannant dress, Guerrand-Hermès surveys the ocean scene, left. The time away, she says, "heals the soul, and leaves me energized for when it's time to return to the city and be productive." ■ A view of the beachside terrace, below. ■ Surfing and body surfing are family pastimes. A giggling Cléa poses next to a rack of boards, bottom. ■ Clèa, Valesca, Lucien, and Mathias relax on a dune, opposite page, with Ruff, a terrier mutt. "When he was a puppy," Guerrand-Hermès says, "we were told he was a rare Jack Russell. Our vet informed us he might be three percent Jack Russell. He's a sweetheart. We couldn't be happier with him."

set up, and publicized, to offer new mothers counseling and support. Key to the BCF agenda, and an option Hale House is exploring, are what Guerrand-Hermès calls "baby safes"—secure, incubatorlike devices, located at care centers, where a mother could leave a baby, knowing it will be looked after in moments. (BCF adapted the idea from a German program.) "Giving up a baby should be a last resort," Guerrand-Hermès says, "but if there is a way to deliver a child to safe arms anonymously, we want to provide it, and offer a mother help to grasp the gravity of having a child."

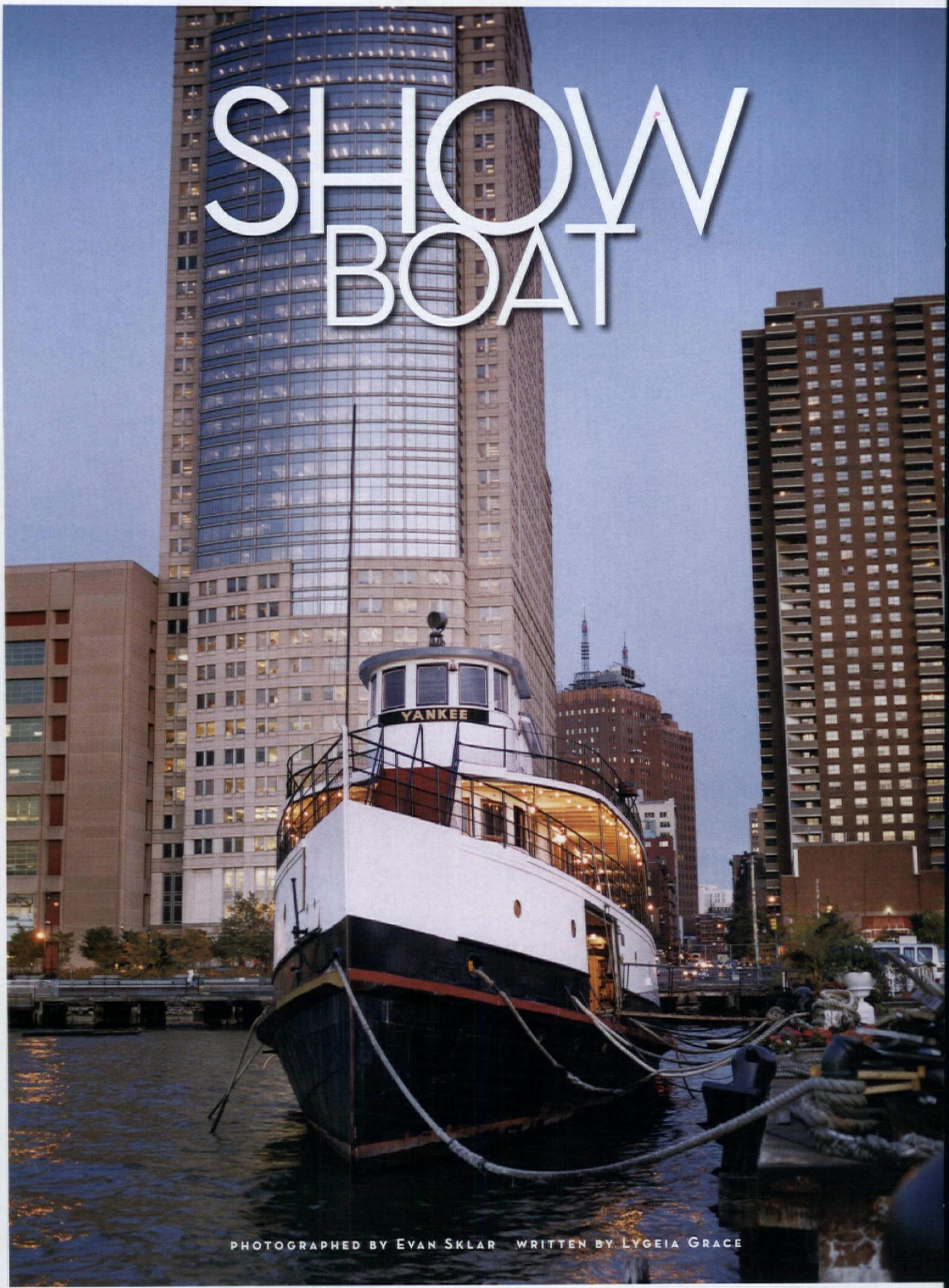
Some argue that safe haven laws encourage women to abandon babies. Guerrand-Hermès counters that "by no means do we condone the abandonment of babies. We simply want to offer an alternative to a troubled mother making a grave decision." Randolph McLaughlin, executive director of Hale House, agrees. "I look at it this way: we'd give babies a chance to live who otherwise wouldn't. Thus far, there's been a patch-quilt effort to assist these mothers and their children. We support a uniform approach to the problem, with a cohesive support system that gives mothers another option. I can't bear to read another story about a baby found dead in a Dumpster." Guerrand-Hermès is primed for action. "We're taking it one step at a time," she says. "There's much ahead of us, but I feel I was meant to do this."

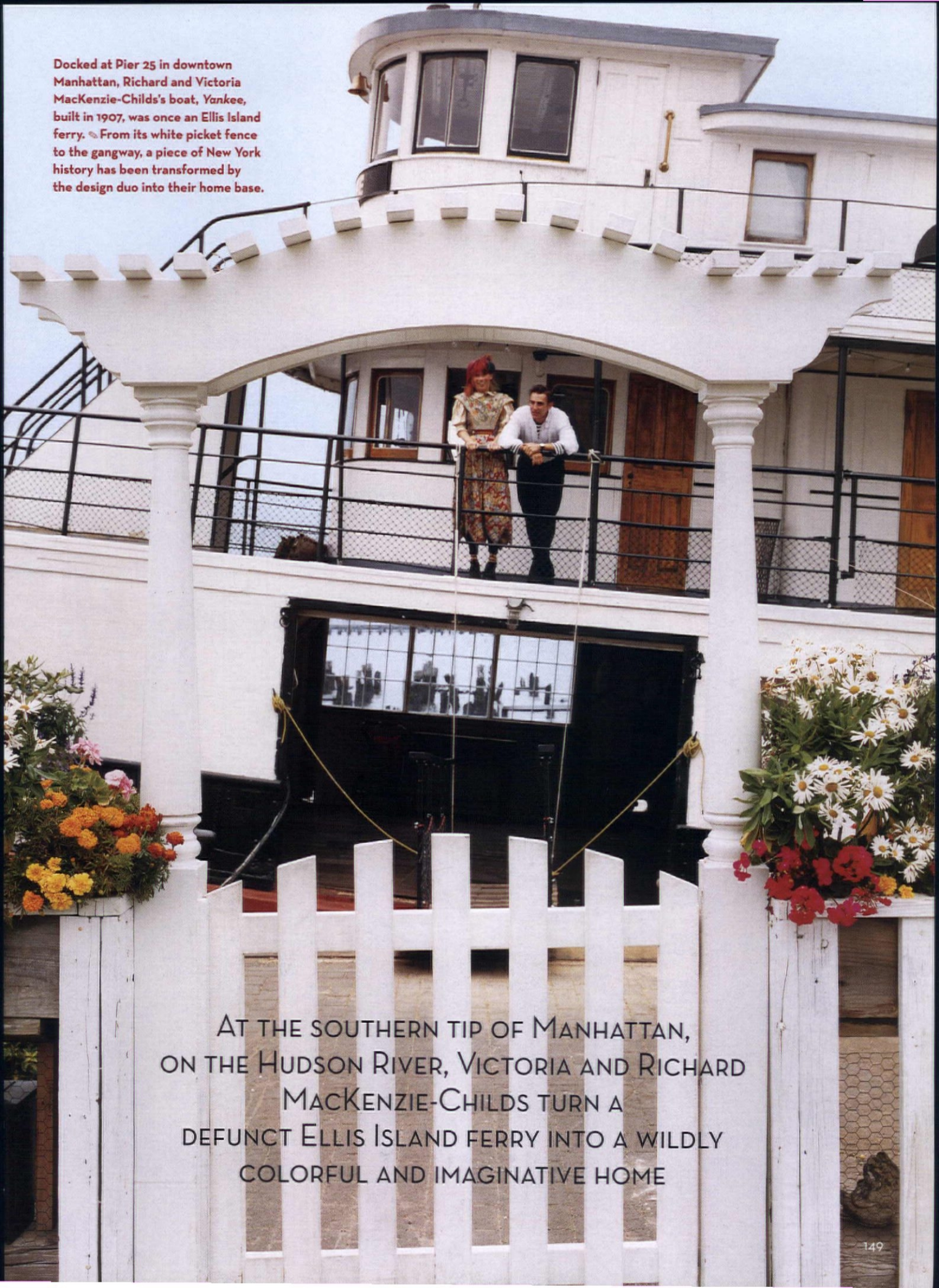
DESIGN FOR THE WELL-LIVED LIFE

WHAT IS VACATION DINNER LIKE IN MOROCCO?
"There are a lot of homegrown vegetables—tomatoes from the garden and figs from the fig tree. But mainly a lot of fish. We put out nets in the morning and eat whatever we've caught by the end of the day."
WHAT KINDS OF FISH?
"Turbot and daurade, among others. Actually, at the end of the month, none of us can bear to see another fish. We'll get back home and order up steak frites first thing."

YOUR CLOSET MUST BE FILLED WITH HERMÈS. WHAT IS THE ONE HERMÈS ITEM IT WOULD BE HARDEST TO GIVE UP?
"A leather backgammon set. We have tournaments anywhere. And it would be hard to let go of a vintage choker given to me by my mother-in-law. And, of course, the bags. The older they get, the better."
THE CHILDREN SEEM WELL PUT TOGETHER. WHERE DO YOU DRESS THEM?
"Gap Kids. And when they need to be dressed up, we find something at Marie Chantal in New York."

WHAT IS THE FIRST PAIR OF SHOES YOU'LL PUT ON BACK IN NEW YORK?
"Probably a pair of Michael Kors high heels."
WHILE IN MOROCCO, DO YOU HAVE MUCH CONTACT WITH FRIENDS AT HOME?
"We get spotty coverage from a satellite phone—we'll find the spot where it works and draw a circle in the sand. But we keep contact to a minimum. Here, it's just us, back to the basics. That's how we like it." □


SHOW
BOAT
YANKEE
PHOTOGRAPHED BY EVAN SKLAR WRITTEN BY LYGEIA GRACE



Docked at Pier 25 in downtown Manhattan, Richard and Victoria MacKenzie-Childs's boat, *Yankee*, built in 1907, was once an Ellis Island ferry. From its white picket fence to the gangway, a piece of New York history has been transformed by the design duo into their home base.

At the southern tip of Manhattan, on the Hudson River, Victoria and Richard MacKenzie-Childs turn a defunct Ellis Island ferry into a wildly colorful and imaginative home

The saloon, opposite page, has rugs made from hooking, cut-sculpted pile, and shag, from Victoria & Richard Emprise's Harry Collection. A Henway Collection garden chair and footrest in one-of-a-kind New York Graffiti sits nearby. More can be ordered through Mild-Zanie CheckSociety. ■ An antique Argentinian hand-crocheted canopy, draped above a painting, left, is a focal point in Victoria and Richard's cabin. An Animal Shelter Jelly lamp with a double shade, by Victoria & Richard Emprise, sits on a hand-painted cabinet, one of the first pieces the couple made together. ■ The main deck head, below, is a throwback to the ship's early days, with an original porthole, sink, and cabinet.

Hanging in the MacKenzie-Childses' cheerful galley is a pillow embroidered with "Don't give up the ship." It could well be the couple's motto. In 1993, a fire wiped out the designers' decorative arts studio. They rebuilt. Ten years later they went bankrupt. But the irrepressible duo prevailed. Today, they have a new venture, Victoria & Richard Emprise, and are introducing a second generation of collectors to their exuberant, funky designs. As if to symbolize their determination to keep their dreams afloat, the couple have taken a century-old former ferry as home.

Getting to this point wasn't easy. When they lost their business, "it felt like a member of our family had died," Richard says. "But our decision was to go on and move forward."

First on the agenda was finding a new place to call home. "We love New York, but we lived in a tiny box of an apartment," says Victoria, whose winsome manner of speech is matched by her fairy-tale clothes and vibrant shock of red, purple, and blue hair. "We've spent the first part of our careers helping people open up their ideas about the concept of home," she says, referring to their silent war against color-coordinated decorating, "but with our own situation we were stuck thinking conventional thoughts of home. Then we met a friend who was living on a boat in a canal." Inspired, the couple searched for a place, and eventually heard about the *Yankee*. Rescued from the scrap heap 15 years ago, the former Ellis Island ferry was moored to a pier that functioned as TriBeCa's unofficial town green. Like everything else on this stretch of waterfront, the boat was a beloved public institution. In agreeing to buy it, the MacKenzie-Childses committed to keeping it available for weekly tours and community events. It was a natural for them, says Richard. In western New York, where they had their studio, "we were always active in village projects."

Still, their early experiences were trying. "We had minimal heat and insulation—our first winter was freezing!" Richard says. "When pipes freeze they burst, squirting all over. You don't have the choice to call someone in the morning; you have to do something right then." Gradually, the middle-of-the-night emergencies ceased, and the couple set about restoring the craft, learning as they went. "The boat has such a varied history; it was converted for different uses," Richard says. Some alterations, such as the interior walls that divided the saloon, or parlor, came down. Others remained, including the steel plate reinforcing the top deck so that it could withstand the weight of hundreds of soldiers being carried to ships in World Wars I and II.

Perfection was not the goal. "Our work is about appreciating history and making people take a second look so they don't pass it by," says Victoria, who has been known

Design for the Well-Lived Life

WHAT DO YOU LOVE ABOUT LIVING ON THE WATER?
"This boat rocks us, enfolds us, protects and upholds us. It is an ark in the storm. And it is a view with a new perspective on home, on work, on the new world before us."

WHAT'S THE PERFECT BREAKFAST?
"Fresh farm eggs off the aft deck of the boat. Yep, we have five hens who lay every day. They have a beautiful view of the skyline of New York City, and give us eggs in exchange for corn, fish, and seashells."

WHAT'S THE BEST SPACE FOR ENTERTAINING?
"The aft passenger deck has one of our favorite Adirondack dinette designs. We sit around the pretty plank table on matching plank picnic chairs like a crown of jewels. We eat family feasts in the heat of summer, then retire to hammocks, which drape the aft space, and linger over watermelon and smile through sticky pink cheeks."

HOW DO YOU THROW A PARTY ON BOARD?
"When we have a reception or formal dinner, we lower the hanging table in the passenger gallery and swing with it! Either it is used as a buffet or we hang round it like a dozen sailors far out at sea in swinging chairs and share a shanty supper. Then when the meal is past we can raise it up again, and rock with the roll."

HOW DO YOU SET THE TABLE?
"With whatever is about. There are always the dishes and glass we design, but there has to be a surprise to keep us entertained. On the boat, there are funny old rusty things to upgrade a plate to a plate stand, or a stainless-steel watering can that we use for the potted plants in the boatyard becomes the lemonade jug. An old Bakelite glass and brass-rimmed gauge container becomes a biscuit tin, and a buoy becomes a wreath round a cake."

WHAT'S YOUR FAVORITE THING TO DO WITH YOUR GRANDCHILDREN?
"Play pirate—tie 'em up and hang 'em from the yardarm, and then line up the whole lot and have 'em swab the decks!"

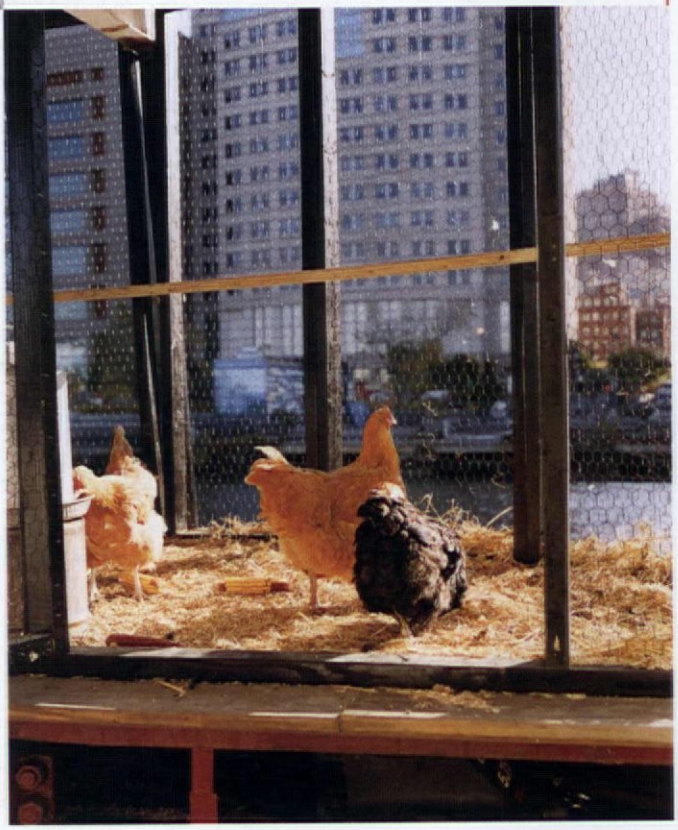
WHAT'S THE WORST THING THAT HAPPENED SINCE YOU MOVED ONTO THE *YANKEE*?
"Rats, sewage, frozen pipes, sleeping with umbrellas."

A HOUSE (OR A BOAT) IS NOT A HOME UNLESS IT HAS . . .
Victoria: "A good iron and a spray bottle of undiluted starch." Richard: "Books, like the one I just finished, *The Secret Life of Lobsters*."

WHAT'S THE BEST PLACE TO TAKE A NAP?
"We don't nap!"

WHAT'S YOUR DREAM DESTINATION?
"Pier 25 is home. Just like Rodgers and Hart, we'll take Manhattan."

WHAT'S YOUR FAVORITE THING ABOUT THE PIER?
"Living on the fringes of Manhattan is rich with contrast. In the winter it is desolate, with a wild wind. The snow can be deep and luscious white. We have dared to walk the creaking unshoveled plank onto the pier to fill our bowls with glistening snow, and then ducked back in to boil up maple sugar for snow cream. We have to pinch ourselves to remember it is in the middle of the greatest metropolis on earth."



The MacKenzie-Childses partake of a meal on the top deck, opposite page. Family and guests enjoy the benefits of having chickens aboard: fresh eggs every morning. ■ Victoria & Richard Emprise has a new variation on classic Adirondack furniture with sturdy cypress chairs, this page, from the Henway Collection, through Riverwood Casual, Lexington, NC. A BT8 Raja lounger, beneath the clock, is from Bauer International, Charleston, SC.

to use old artist's palettes as tabletops and antique casters as drawer pulls. While they updated the bathroom with a claw-foot tub, they left layers of paint and trim on the doors. In the couple's office (once the control room), an old panel of electric wiring has pride of place "like an art piece," Victoria says.

With 4,000 square feet of living space, the ferry more than makes up for the couple's former apartment. It even holds a large workshop on the forecastle, where Richard and Victoria create their fanciful rugs and lamps. But the pair are most excited about their new design club, the Mild-Zanie CheckSociety, an anagram for MacKenzie-Childs. The organization lets collectors buy exclusive, limited editions of Victoria & Richard products made in workshops around the world. The first shipment of Italian dishes, platters, lamps, and ginger jars is due on these shores this fall.

"The boat reminds us of lessons we learned in finding it," says Victoria, who likens the unpredictability of the experience to living in a cartoon. "Usually, Americans are concerned with things like the stock market. We're concerned with much more basic things, like if the postman will find us today, and storms." Yet the two are clearly content. They have always loved antiques, and their new home is another kind of antique, one that sustains them as few others can. □

Lygeia Grace is a writer and editor based in New York.

A bucket-and-pulley system, opposite page, transports toys and messages between bunks for guests and their children. The bed frame is an original design by Victoria and Richard. A tartan rug from their former business serves as a closet door; antique Swedish curtains hang in the doorway. ■ A view from the gangway on the passenger deck, this page, may be the best light show in town.

the gardener's hand

AT HER HOME NEAR THE HUDSON RIVER, GRACE KNOWLTON, ASSISTED BY LANDSCAPE ARCHITECT JAMES VAN SWEDEN, HAS MADE A UNIQUE SPACE WHERE ART AND NATURE SYMBIOTICALLY INTERSECT

PRODUCED BY CHARLOTTE M. FRIEZE
PHOTOGRAPHED BY MAUDE SCHUYLER CLAY WRITTEN BY BETH DUNLOP

Grace Knowlton in her garden, opposite page. ■ Her spheres of coated Styrofoam, this page, front, and concrete, behind, accentuate the rolling topography of a field below her studio. Equally statuesque is Bill the poodle, who seems to appreciate the serenity of the place.

The garden was created and then allowed to be itself, untamed

and utterly natural

"I am no gardener,"

Grace Knowlton says, with a sweeping gesture that takes in her untamed garden and the rolling fields scattered with the huge sculptural balls she is known for. This land, this landscape, is her story, though she confesses that in some ways it seems to own her, rather than the other way around.

It is not a place that is easy to find—a private road above the Hudson River in tiny, formidably historic Sneden's Landing, New York. Knowlton lives here with her two black poodles, Baba and Bill, and various artist "tenants" who occupy small studios that once were farm buildings. It was here, some four decades ago, that she and her then husband bought for their family of seven a small "gentleman's farm."

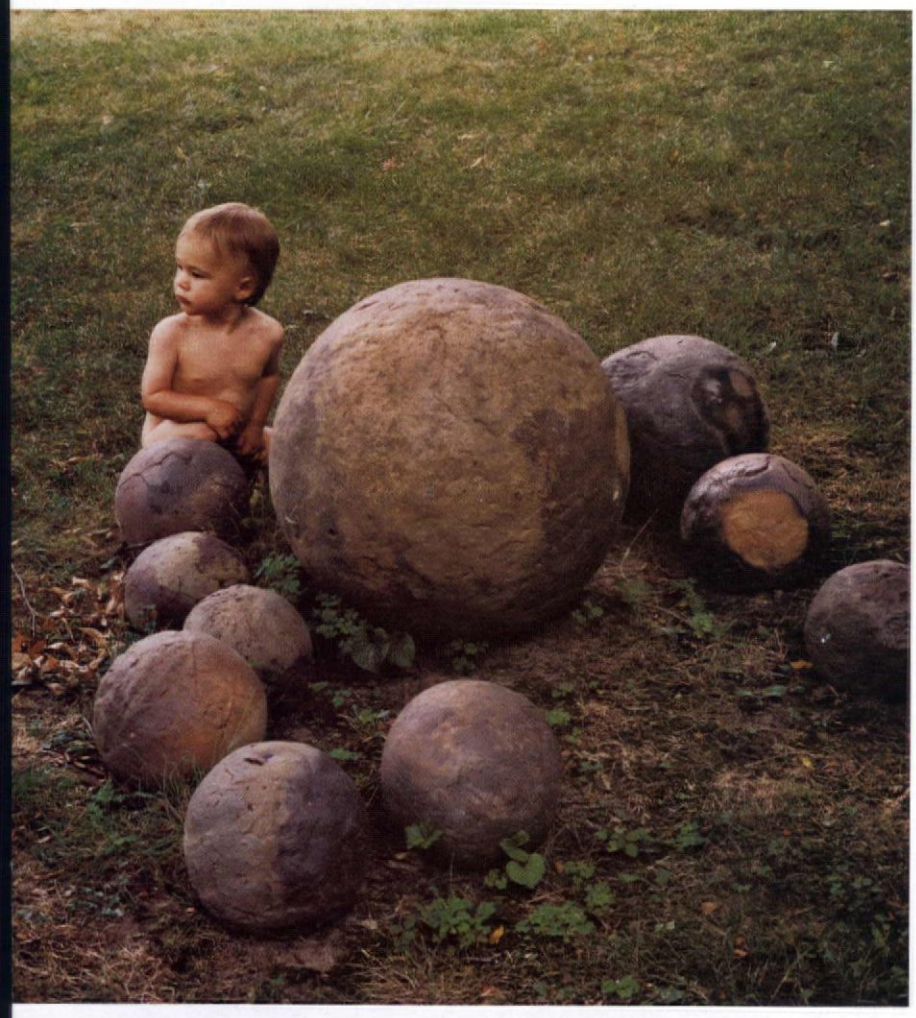
The barn was converted by architect Hugh Hardy into a house that is elegant and eccentric, with a dining room inserted into what was once the stable and a bedroom made from the hayloft. The living room—filled with books and paintings, rugs and textiles, along with other objects of interest and admiration, the accumulation of the years—was where the hay wagon was stored.

The outbuildings, including a machine shop, storage bins, and potting sheds, over time have become studios for her and for artists and an architect, all friends. There are storage areas and kilns, including a huge Japanese *anagama*.

And then there is the garden, a vibrant swath of wildflowers and grasses that was the work of landscape architect James van Sweden, who sought a palette of plants that would "look very natural in that place, especially because it is allowed to be itself." It was a privilege to collaborate with Knowlton, van Sweden says.

For him, her work fits perfectly into the landscape, "the severity of the spherical form juxtaposed against the plantings." He owns

A view across the lawn reveals Knowlton's house behind a delicate grass garden of calamagrostis, molinia, and yellow-flowered rudbeckia, opposite page, designed by James van Sweden. ■ A brick terrace rimmed by van Sweden's grasses, this page, opens onto a field dotted with more spheres.



several of her works, and has been fascinated to see them almost disappear in summer and fall, then dominate the landscape in winter and early spring.

"Why round?" Knowlton asks almost rhetorically. "At the time, I was pregnant and I did it instinctively." She was a painter working to create three-dimensional canvases using clay, but as she worked at the potter's wheel the clay took over. She started to make pots and "what got me was the idea of closing in the sphere. It seemed so wild at the time, and so off I went. I have tried valiantly to get away from it, but I always come back."

Some of her earliest and smallest works still sit on a shelf in one of the studios, as totems, reminders of where it all began. As time went on, the work got bigger and more venturesome. Though the first pieces were in clay, Knowlton now says there "is almost no material I haven't used," and indeed there are pieces made from old refrigerators, a rusted filing cabinet, and an old fire engine; more typically she works in clay, concrete (sometimes layered over Styrofoam), steel, copper, or one of any number of industrial materials that can be molded, melded, sprayed, and painted.

"My work has always been a partial inquiry into space and line and form—all those abstract concerns of artists—but it is also about more personal concerns, a place to hide, wanting to break and then mend the forms." There are always multiple readings. A breaking and mending, a hiding place, yields to peace of place, in the landscape. Little matter that Knowlton does not think of herself as a gardener. ▷

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

Clockwise from top left: Knowlton converted the barn's onetime manure bin, which stands adjacent to the house, into her first studio for clay. ■ Omar Hammond, Knowlton's godson, sits contentedly among wood-fired clay spheres on the front lawn. ■ Knowlton's studio contains a variety of drawings; a brown and white one on the back wall was drawn in black walnut ink, which Knowlton prepares herself. ■ Two spheres, both in clay, sit among a patch of black-eyed Susans in the garden by the kiln shed.

Design for the Well-Lived Life

WHAT PLACE THAT YOU HAVE TRAVELED TO INSPIRED YOU THE MOST?
"Japan. With Japanese rock gardens, everything has a place and a meaning. With mine, the meaning comes from randomness and change. It's the same and yet totally different."

OF THE ART FORMS YOU WORK IN, IS THERE ONE YOU LOVE THE MOST?
"I truly love drawing."

WHAT KIND OF CAMERA DO YOU USE?
"I got going with an 8-by-10 large-format viewfinder, but now I am using a digital camera, a Canon PowerShot."

AND THE PHOTOGRAPHS?
"My obsession as a photographer is interior white corners. There are so many ways to read a corner. 'Cornered' means trapped, but a corner is also a safe place."

WHO ARE SOME PAINTERS YOU ADMIRE?
"Marsden Hartley, Arthur Dove, Albert Ryder, Bill Jensen."

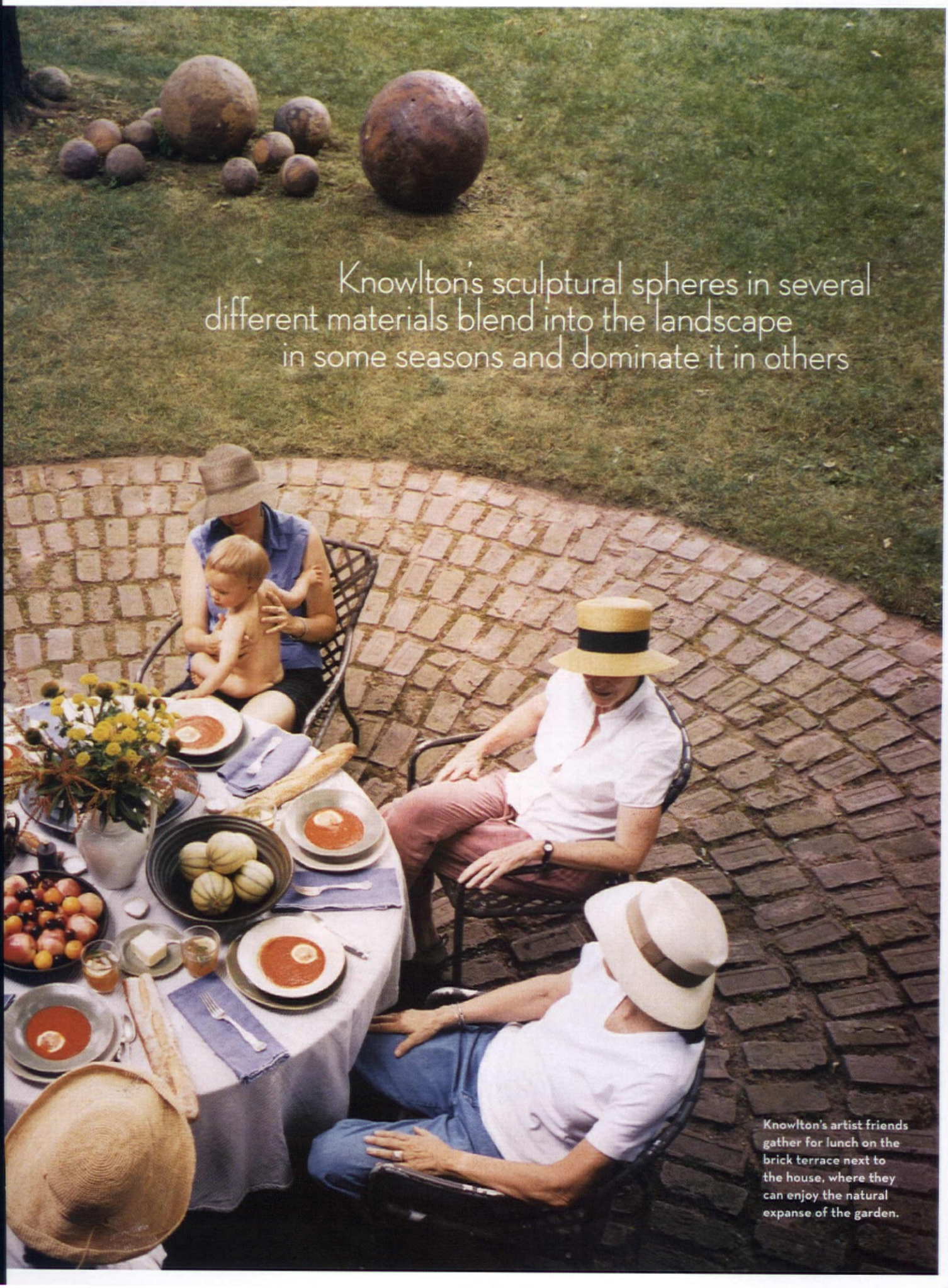
WHAT IS YOUR FAVORITE CHARITY?
"I don't know if it is a charity as much as a cause, but I support NARAL Pro-Choice America."

DO YOU EVER GET SNOWED IN?
"Yes, and I love it. I light the fire and sit and read for hours."

DOES THIS MEAN YOU ARE A COUNTRY PERSON? DO YOU LIKE THE CITY?
"I'm so close to the city, just 20 minutes, which seems pretty perfect to me, so I don't miss it. That's where my friends are. I love going into the city, walking along 57th Street on my way to teach at the Art Students League, looking at the variety of faces."

WHAT DO YOU DRIVE?
"I drive an old Chevrolet van that I bought secondhand from the local butcher. It smelled terrible for an entire year. I also have a little car, a Toyota Rav 4."

HAVE YOU ALWAYS HAD STANDARD POODLES?
"I have. I don't remember why I got the first one, but I was totally won over. I always have two, a younger and an older one. They're great company and totally entertaining." □



Knowlton's sculptural spheres in several different materials blend into the landscape in some seasons and dominate it in others

Knowlton's artist friends gather for lunch on the brick terrace next to the house, where they can enjoy the natural expanse of the garden.

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

THE SPECIALIST: FLOOR PAINTER

Emma Jane Pilkington's Manhattan apartment ("Champagne with a Twist," page 94) is a treasure chest full of pedigreed old favorites and new classics—a collection of highlights each worth its own up-close look. But before you can focus on any single item, you're stopped in your tracks by the artistry of Gilles Giacomotti, who painted what resembles the coffered ceiling of a Renaissance palazzo—at your feet. Working in acrylic and oil over eight weeks, Giacomotti covered much of the floor in intricate imitations of wood marquetry. A French-Italian, Giacomotti learned the trade studying interior design at École Nationale Supérieure des Beaux-Arts in Dijon. The painter splits his time between France, where Parisians prefer daring color and pattern, and New York, where, he says, "the decorators in the States tend to like European classical styles."

HAVE FLOORS, WILL TRAVEL

Giacomotti's current project, developed with Wide Plank International, a flooring company, aims to popularize in the States a technique long known in France—hand-painted wood tiles—in his signature allover patterns. Since the wood tiles are finished in the same time-consuming manner as those on a job site, the effort is akin to taking this specialist's handwork on the road.

WELL GROUNDED

Giacomotti savors the fact that his work, unlike a painting on a wall, meant to be seen and not touched, is heavily used and will evolve over time. "I like to work on old floors because it allows me to keep their soul and spirit, and I like to think that the end result of my painting will last for generations to come," he says. "Painting a floor is a democratic art. Everybody gets to walk on it."

Gilles Giacomotti, NYC. 212-726-2004. artsdecoratifs.com. Also at Wide Plank International Flooring. wideplank.com.

HARDWOOD BLINDS

François Catroux makes venetian blinds chic in his Paris apartment ("Vigor, Rigor, and Verve," page 110) by using blinds with wooden slats, which offer a warmer look than metal or plastic. Catroux's are made by Eurodrap, a Parisian workshop (eurodrap.com), in Canadian basswood, a lightweight wood that resists splitting even in the thinnest slices. Most leading domestic manufacturers make something similar. Browse the following:

- **HUNTER DOUGLAS** hunterdouglas.com.
- **LAFAYETTE INTERIOR FASHIONS** lafvb.com.
- **SMITH + NOBLE** smithandnoble.com.
- **GRABER** graberblinds.com.

BRIGHT IDEA

A new twist on fluorescent lighting is catching on with homeowners as a way to cut electricity costs and maintain a more eco-conscious home. Compact fluorescent lightbulbs use a third or less of the energy that an incandescent bulb does, and last five to ten times longer. The soft white CFL above, which costs $7 at a Manhattan retailer, is guaranteed to burn for five years. General Electric claims that, over that period, the bulb will save you $36. Because CFLs draw less power, G.E. experts claim, if every U.S. household replaced just two 60-watt bulbs with CFL equivalents, the savings in greenhouse gases would be equivalent to taking 11 million cars off the road.

At your hardware store, look for CFLs by G.E., Philips, and Osram Sylvania, or generics bearing the Energy Star label. □

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

Patient Information
VESIcare® – (VES-ih-care)
(solifenacin succinate)

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)

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ROOM FOR MUSIC

(Cont. from page 48) defend some of the British composer's lushly Romantic music, which seems to have acquired, erroneously, the musty whiff of old velvet curtains and potted palms. His gorgeous *Enigma Variations* is indeed velvet, but in a decidedly sexy way. Leonard Bernstein's approach (Deutsche Grammophon) is dreamily slow, and my favorite. I admit that Elgar's song cycle *Sea Pictures* has some drippy text, but, oh, the melodic sweep and surge. Janet Baker's emotionally full-throttled rendition (EMI Classics) eclipses all others.

One of the loveliest musical partnerships ever must be that of Elgar and Yehudi Menuhin. At 75, the composer (who was once a violinist) conducted his violin concerto with the 16-year-old soloist (EMI Classics). To hear a creative artist interpret his work is always a revelation, and in this huge yet intimate piece Elgar seems to be confiding both in the boy performing next to him and in their audience. As for Menuhin: how someone that young could have such a clear vision of the work is extraordinary. It's hard to hear them without choking up.

The vocal music of **Gabriel Fauré** is something I wouldn't want to live without, but it's also what most listeners already know. Pianist Susan Tomes and the Domus quartet (Hyperion) make a terrific case for his lyrically conversational piano quintets, written more than 30 years apart, the second in his old age, when he was growing increasingly deaf.

Girolamo Frescobaldi, a longtime organist at St. Peter's in Rome, was also a composer who bridged the late Renaissance and early Baroque. Harpsichordist Gustav Leonhardt plays works from 1608 to 1627, including three toccatas remarkable for a fusion of clarity and virtuosity (Alpha). "Dazzling" is not too strong a word.

As a teenager, I horrified my father by jumping up on a concert hall chair and cheering for Charles Munch and the Boston Symphony Orchestra's performance of **César Franck**'s only symphony. It may be standard repertoire, but that performance was a shimmering, soulful, exuberant ride. After listening, for the first time in years, to the BSO's venerable recording (RCA Red Seal), I'm ready to leap on a chair again. □

ON REFLECTION

(Cont. from page 78) of the nonhuman world. Commerce, after all, abhors chaos, and nature, especially in New Orleans, can sometimes be dynamism unleashed—as we've just learned. The people of New Orleans understand, through bitter experience, that local nature is, at root, disorderly—that rivers shift course, muddying property lines; that strong winds sweep away structures; that high water shatters levees. Allow these people to speak for themselves as the city is rebuilt.

This is not to suggest that expertise has no place in the discussion. Architects, planners, engineers, environmental designers all should have a voice. There are serious questions to be answered about how to rebuild a safer city. More wetlands? Higher and better levees? A more efficient evacuation procedure? The answers almost certainly are: yes, yes, and definitely yes. So bring on the experts. But make certain that they work with the people most rooted in the city.

Third and finally, don't forget the past even while building for the future. New Orleans, like Los Angeles and San Francisco, can only exist because of a shared will to forget the tragedies of the last catastrophe and ignore the inevitability of the next one. In part, this is a coping strategy, a necessary device to live on without being crippled by fear. But collective forgetting has been abetted because it is not just disaster history that fades with time, but also the recollections of the victims. And these victims have almost always, as now, been the least fortunate among us, an often invisible thread in the urban fabric.

This time we must do better. We must push for the reconstruction of New Orleans, despite the naysayers. We should draw on the experience of those people who were displaced, who survived and came back to their homes despite such long odds. And we should remember those tragic victims who did not live to witness the rebirth of the nation's most unusual, most improbable, most necessary, most miraculous city. □

Ari Kelman teaches urban and environmental history at the University of California, Davis. He is the author of A River and Its City: The Nature of Landscape in New Orleans.

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House & Garden's Shopping Guide

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

Shopping the Trade

The following design centers have decorating services that are accessible to 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. 206-762-1200, ext. 253.

Washington Design Center Referral service; open to the public. 202-646-6118.

22 Fabric Obsession This month we share Matisse's affinity for 19th-century resist-printed fabrics and find modern versions like Exotic Fruit in Emerald and Cream, and Poppies in Indigo and Cream, both from G. P. & J. Baker, and Williamsburg Reserve collection's Wythe House Border resist in Indigo.

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

Earrings: by Kirat, price available on request, through Nina Griscom, NYC. 212-717-7373. **Dress:** by Douglas Hannant, NYC. douglashannant.com.

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Dining chair: PRC802R, RLCF-1 red dining chair, $13,500, Ralph Lauren Home. rlhome.polo.com.

Domestic Bliss

17 At Home with . . . Helena Christensen Butik, 605 Hudson St., New York, NY 10014. 212-367-8014. **18 Blankets, pillows:** from top, JRCL 02-05 Champa Monsoon decorative pillow, $55. JRCL 09-55 Gomati Monsoon standard sham, $50. Patina standard case, $65 a pair. JRCL 18-55 Gent's Stripe Monsoon Euro, $60. JRCL 13-56 Cinde Monsoon queen duvet. John Robshaw Textiles. johnrobshaw.com. **19 Paint:** S2020-6604 Dutchlac Brilliant Enamel. **Food spread:** Citarella, NYC. citarella.com. **Chair:** Klint Barcelona chair. andrewhollingsworth.com. **22 Fabric Obsession Upholstering:** International Custom Window Treatment, Ltd., NYC. 212-369-2837. **Backdrop:** 2643811 Gotham Velvet Stripe in Orange & Fuchsia, Decorators Walk. **Curtains:** 32783-1 Delft in blue, Clarence House. **Pillow:** 1262047 Plantation Vine in Ming Green, F. Schumacher & Co. **Pouf:** 34124-10 Monceau Satin Rayure, Clarence House. **24 Hanging fabrics:** from left, HO 004-1641 Cressent in Citron, Old World Weavers. R0464 Marrakech silk stripe, by Robert Kime, John Rosselli & Assoc. **Cabana tieback:** 30009-02 in blue, Donghia. **Fabric on wall:** 2643763 Imperial Trellis in Ivory, by Kelly Wearstler, Decorators Walk. **Pillows:** from left, 34102-2 Les Pois in red, Clarence House. NF11-R Ottoman Velvet in red, Vaughan. 0001-137-001-3200 Venezia in Giallo Verde, Holland & Sherry. **Mattress cover:** F2492-001 Granada Grenat, Pierre Frey. **Quilt:** 34152-1 Harlequin Quilt-Multi, Clarence House. **Platter:** Pienza serving platter, Anthropologie. 800-309-2500. **30 Backdrop:** B2112-5 Palladio Print in Mint/Leaf/Forest, G. P. & J. Baker. **Screen:** 1275001 Litchfield resist in Indigo, F. Schumacher & Co. **Draped fabric:** 34124-10 Monceau Satin Rayure, Clarence House. **Fabrics, chair:** slipcover in 34005-2 Mauritas in red, by Kazumi Yoshida; drape in 34031-41 Beauvoir in red, Clarence House. **Tiebacks:** EHT-6 Hammer tieback, Eugenie Collection; H73330-800 Hermione, Clarence House. **Pillow:** 7001 Blue 2, Holland & Sherry. **Taboret stool:** blue, $200, Bungalow 5, NYC. 212-204-6325. **36 Things We Love Backdrop:** GWF-2592-68 Audra in Bark, by Thomas O'Brien for Groundworks, through Lee Jofa. **40 Setting the Table Napkin:** Florence napkin in Mango, by Alexandre Turpault, $24 each, Elegant Egg Cup, NYC. 212-288-2660. **Jar:** green lidded jar, vintage Italian glass, ca. 1950, $275, End of History, NYC. 212-647-7598. Three-tiered **candleholder:** used here as a candy dish, $155, Shanghai Tang, NYC. 888-252-TANG. **Paint:** Benjamin Moore's Tropicana Cabana. **48 Room for Music Speaker:** Eclipse. eclipse-td.com.

57 In the Garden Robin Parer's nursery, Geraniaceae, specializes in the lesser-known varieties of wild pelargoniums, including more than 150 scented ones, with leaves that release essences like lime, oak, and coconut, among others. Mail order is available, with a three-plant minimum. In Kentfield, CA, 415-461-4168. geraniaceae.com. For more information on geraniums, consult the International Geranium Society, Inc., which runs the Web site geocities.com/RainForest/2822/index.html.

50 Uncorked 2001 Remirez de Ganuza Rioja Reserva: Astor Wines, NYC. 212-674-7500. The Wine House, Los Angeles, CA. 310-479-3731. ABC Liquor stores, FL. 1985 Lopez de Heredia Vina Tondonia Gran Reserva: KL Wines. 877-KL-WINES. Canal's Bottlestop, Marlton, NY. 800-327-5054. 2001 Roda 1 Rioja: Sam's Wines & Spirits, Chicago, IL. 312-664-4394. Wine Library, Springfield, NY. 888-980-WINE. 2000 Remelluri Rioja: Wine Library. 2001 Torre Muga: Astor Wines. The Wine House. ABC Liquor Stores, FL. 2000 Senorio de Cuzcurrita Rioja. Astor Wines. Morrell Wine, NYC. 888-96-WINES.

Features

93 Art: *The Holy Spirit*, Ruth Kligman, 2000. ruthkligman.com. **Sofa:** custom by Anthony Lawrence-Belfair, NYC. 212-206-8820. **Fabrics:** sofa in 50480 Mohair in Nimbus, by Ulf Moritz for Sahco Hesslein, available through Bergamo. Bench in NO 0150-0401 Amazona in Argent, Old World Weavers. **Bench:** Louis XVI–style, carved and painted, Quai Voltaire Antiques, Greenwich, CT. 203-618-9777.

Champagne with a Twist

94 Emma Jane Pilkington Fine Interiors 30 Sutton Place, New York, NY 10022. 917-992-6159. **Table:** Burden & Izzet Antiques, NYC. ▷

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86 Local Color At flyingpigsfarm.com, Jen Small and Michael Yezzi take orders to ship, overnight, their heritage-breed pork, including chops, smoked ham steaks, and bacon, from their stead in Shushan, NY. 518-854-3844. For more on heritage-breed farming, look to the American Livestock Breeds Conservancy. albc-usa.org.

212-941-8247. **Sculpture:** Quai Voltaire Antiques, Greenwich, CT. 203-618-9777. **Chairs:** Jansen Campaign chairs in original black leather, Coconut Company, NYC. 212-539-1940. **Paint:** Farrow & Ball. farrowandball.com. **Sconces:** Quai Voltaire Antiques. **Mirrors:** antique, supplied and installed by Corinthian Builders Co., Brooklyn, NY. 718-932-6619. **97 Fabric, banquette:** Mazare by Manuel Canovas; for similar colorway, try Nattier. **Rug:** 23143 Deco fan, made to measure, F. J. Hakimian. **Silver:** vintage Buccellati vase, tray, and box, ca. 1950. **Zograscope:** English mahogany, ca. 1810, Cove Landing, NYC. 212-288-7597. **Sconce:** Rue Fauberg St. Honore, Greenwich, CT. 203-869-7139. **Mirror:** English Regency, ca. 1820, Lee Calicchio, Ltd., NYC. 212-588-0841. **98 Floor:** Gilles Giacomotti, NYC. 718-797-4794. **99 Table:** Quai Voltaire Antiques. **Mirror:** 18th-century Italian gilt-wood frame, Quai Voltaire Antiques. **Fabric, bench:** SK 0001 Dale Horsehair in Black & White, Old World Weavers. **100 Egg chair:** Metropolis Modern, NYC. 212-475-5987. **Desk:** black Partners desk, Coconut Company. **Daybed:** Quai Voltaire Antiques. **Fabrics:** chair in 32297-1 Jaguar Velours Soie, Clarence House. Daybed in 26628-6 Kinsale in Black & White; mattress in 26479-1 Xi'ian in Ebene, Colony Collection, Scalamandré. **Chandelier:** 19th-century Empire period, Carlos Pente Antiques, NYC. 212-751-4228. **Wall paint:** Lamp Room Gray 88, Farrow & Ball. **102 Bed frame:** Quai Voltaire Antiques. **Wall paint:** Pigeon 25, Farrow & Ball. **Rug:** 23188, F. J. Hakimian. **Light fixture:** English-style round chandelier, Quai Voltaire Antiques. **Coverlet:** Hampton Court in Black & White, Schweitzer Linens, NYC. 212-249-8361.

Vigor, Rigor, and Verve

110 François and Betty Catroux 20 Rue de Faubourg Saint Honoré, 75008 Paris, France. 011-33-1-42-66-6925. **Chaise:** S140LS-2 Solo chaise, $3,815. B&B Italia. bebitalia.it. **Fabric:** 17053-06 Super Chevron de Lin, Dominique Kieffer, through Bergamo. **112 Ottoman:** S95P, $1,618, B&B Italia. **Fabric:** 17043-03 Glace Taupe, Dominique Kieffer. **Blinds:** Venetian, Eurodrap, Paris. eurodrap.com. **Desk chair:** by Mies van de Rohe. **Desk lamp:** by Serge Manzon, ca. 1960. **116 Fabric:** headboard in 4275-96 Cotton Club in Calcaire, Manuel Canovas. **Lamps:** custom by Nicola Gallizia for Molteni & Co., through Unifor, NYC. 212-673-3434. **118 Belt:** tiffany.com. **Perfume:** dior.com. **Lamp:** Hermès. 800-441-4488. **Frames:** ikea.com. **Car:** astonmartin.com. **Gallery:** jkmgalerie.com. **Sunglasses:** bulgari.com.

Comfort and Joy

138 Ralph Harvard, Inc. 177 E. 70th St., New York, NY 10021. 212-535-0707. **140 Fauteuil:** antique French, ca. 1930. **Fabrics:** fauteuil in 34540- 5161 Ninon Taffetas in Vert, Brunschwig & Fils. Chair in 2128-02 Honeysuckle in Fuchsia & Green, Chelsea Editions. **Carpet:** Zealand sisal, Patterson, Flynn & Martin. **Curtains:** 102887 Granville in Rose, Travers, Inc. **Lamp:** at far wall, BR10 Marble Column, Vaughan. **Shade:** SF-07 Library Green box pleat Pembroke, Vaughan. **142 Fabrics:** ottoman in 89078-071 Callaway Woven Texture in Reds, Brunschwig & Fils. Scrolled-arm bench in same in Greens; colorway is discontinued. **Wall covering:** 9670-3 Wolsey in Biscuit, Clarence House. **Curtains:** F254-01 Sans Papillons in Beige, Pierre Frey. **143 Fabric:** headboard and drapery in 2016-01 Dauphin in Pink, Colefax and Fowler, through Cowtan & Tout. **Upholsterer:** Rosenfeld Interiors, NYC. 516-935-2590.

Safe Haven

144 Babies Come First: 212-752-2121.

Show Boat

148 Victoria and Richard MacKenzie-Childs of Victoria & Richard Emprise Yankee Ferry, 25 North River Pier, New York, NY 10013. 212-608-5480. vmackenzie-childs@vremprise.com. **150 Lamp:** Corn Dog with dog finial, Victoria & Richard Emprise. **Rugs:** from front, Road to Everywhere, Garden Patch, French Twist, Party Time, from the Harry Rugs collection, Victoria & Richard Emprise. **Child's chair:** KCAR105 Explorer Kids Cricket wing chair, Bauer International. 843-884-4007. **Console:** antique, veneered by Richard. **151 Quilt:** handmade by Victoria. **153 Chairs:** through River Wood Casual. riverwoodcasual.com.

The Gardener's Hand

156 James van Sweden of Oehme, van Sweden & Associates 800 G Street S.E., Washington, DC. 20003-2186. 202-546-7575. **Hugh Hardy of Hardy Holzman Pfeiffer Associates** 902 Broadway, 19th Floor, New York, NY 10010. 212-677-6030. **Art:** Grace Knowlton, through David Lackey, NYC. 212-244-2198. **160 Plates:** by Joan Platt. 212-876-9228.

Corrections

September 2005: page 50, porcelain flowers, $215 each, Moss. mossonline.com. Page 52, gold urchin box, $64, Michele Varian. michelevarian.com.

■ 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

To the Trade: In This Issue

FABRICS

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914-665-0800

Boussac Fadini
212-421-0534

Brunschwig & Fils
800-538-1880

Chelsea Editions
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Clarence House
clarencehouse.com

Colefax and Fowler
through
Cowtan & Tout

Cowtan & Tout
212-647-6900

Decorators Walk
212-213-7900

Donghia
212-925-2777

Edelman Leather
800-886-8339

F. Schumacher & Co.
800-988-7775

G. P. & J. Baker
through Lee Jofa

Groundworks
through Lee Jofa

Holland & Sherry
800-223-6385

John Rosselli & Assoc.
212-593-2060

Lee Jofa
800-453-3563

Manuel Canovas
through
Cowtan & Tout

Old World Weavers
212-753-2722

Pierre Frey
212-213-3099

Ralph Lauren
212-421-6000

Scalamandré
800-932-4361

Travers, Inc.
212-888-7900

Williamsburg Reserve
through
F. Schumacher & Co.

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fjhakimian.com

Patterson, Flynn & Martin
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F. Schumacher & Co.

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wideplank.com

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BED & BATH

2. American Standard: Our FREE "Ideas" magazine takes the guesswork out of bathroom and kitchen design. It's the first step in creating a room you'll love.

FABRICS/WALLCOVERINGS

3. Calico Corners: Discover stylish fabrics for your home, beautiful custom furnishings, including window treatments and upholstered furniture, all at extraordinary values. Visit www.calicocorners.com or call 800.213.6366 for a FREE catalog.

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Armstrong: Armstrong Floor Products, which includes Bruce®, Armstrong™ by Hartco® and Robbins®, offers hardwood, resilient, laminate, ceramics and Genuine Linoleum™. See products or download Design my Room(sm) to redesign any room in your home before you buy at www.armstrong.com.

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FINANCIAL SERVICES

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Mastercard: 1-800-MCAssist. www.mastercard.com

FURNITURE SERVICES

5. Bernhardt: It's more than a piece of furniture. It's a part of you. The Bernhardt family has been crafting fine furniture since 1889. 866.233.3544. www.bernhardt.com

6. Drexel Heritage: Welcome home to Drexel Heritage, where we've been crafting fine furniture for over 100 years. For prices, store locations, and to view our complete product line, visit drexelheritage.com. For information call: 866.450.3434.

7. Horchow.com: Extraordinary furniture, rugs, lighting, and decorative objects in a range of styles from classic to contemporary. Visit www.horchow.com or call 800.711.7174 for a free catalog.

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9. Electrolux: Your well-lived home is a place where design fits and reflects your style. Create your well-lived home: www.electroluxusa.com

10. Heat & Glo: Heat & Glo brings together elegance and innovation to offer hearth products with distinct design, sophistication and style that set apart virtually any room of the home. www.heatnglo.com. 1.888.427.3973. Free catalog.

HOUSEHOLD PRODUCTS

11. Chace Candles, Inc.: Quality, elegance and dripless candlelight with Chace® Never Burn-Down® Candles. Perfect for gifts. Free catalog. 800.225.2250 or www.chacecandles.com

12. Global Home Products: Global Home Products operates three brands including Anchor Hocking (glassware) www.anchorhocking.com/, Burnes Group (picture frames/accessories) www.burnesgroup.com/, and WearEver (cookware/bakeware) www.wearever.com/

KITCHEN

13. Heartland Appliances: For more information on Heartland's beautiful traditional kitchen appliances visit our website at www.heartlandappliances.com. Or call 1.800.361.1517 for a free product brochure.

14. Jenn-Air: Jenn-Air offers a full line of built-in appliances designed for the passionate home gourmet. For more information, visit jennair.com or call 800.JENN-AIR.

15. Viking Range Corp: Viking outfits the ultimate kitchen with cooking, ventilation, refrigeration, and cleanup products, as well as outdoor products. 1.888.845.4641; www.vikingrange.com

LIGHTING

Charles Edwards Ltd.: Charles Edwards makes hanging and wall lanterns for interior and exterior use, lamps and wall sconces. A bespoke service is also available. www.charlesedwards.com. Tel: +44.20.7736.8490. Email: enquiries@charlesedwards.com

16. Lutron Electronics: Lutron lighting controls make your life more productive, more relaxed, more secure, more efficient, more dramatic, simply more fulfilling. For more information, visit www.lutron.com or call 877.258.8766.

TABLETOP/HOME ACCESSORIES

17. Larson Juhl: For the best in custom frames, ask your custom framer for the Craig Ponzio Custom Frame Collection by Larson-Juhl. For more information, please call 800.886.6126 or visit us at www.larsonjuhl.com

18. Swarovski: Swarovski recreates the atmosphere of the Arctic with the new "In the Mood for Ice" Home Décor line available in Swarovski retail stores now! Call 1.800.426.3088 or visit www.swarovski.com

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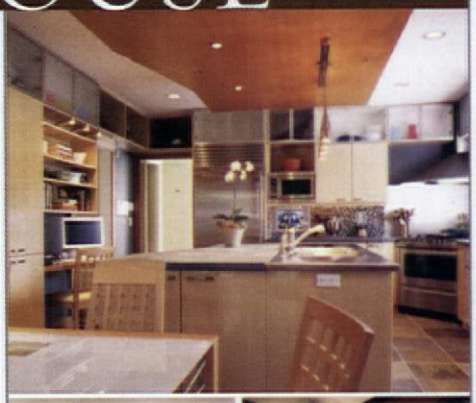

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A LESSON IN HARMONY

(Cont. from page 106) York Shakespeare Festival, then a fledgling group. Not surprisingly, given Elizabeth's talent, the room was often filled with music. Russian mezzo Elena Obraztsova appeared there, as did pianist Rosalyn Tureck, a superb Bach specialist, and Leopold Stokowski, who performed on the Aeolian-Skinner pipe organ and raved about the acoustics. Stokowski was a close friend who lived in the same Fifth Avenue building as the Brockmans. "Musicians used to stop in at our apartment before going upstairs to audition for him," Elizabeth says, beaming at the memory.

In the 1960s, she fought to try to save some of New York City's threatened architectural and cultural treasures, including Carnegie Hall, which still stands. After the old Metropolitan Opera was torn down, Richard says, "we couldn't go by the site or she would break into tears."

That passion is, in part, what led Richard, who is a physician and playwright, and Mirra, a filmmaker, to start the Playhouse Project, which will include interactive performances and workshops in music, dance, drama, and video/film with and for people in the area. An integral part of the project is aimed at helping local high school music students, and it got off the ground this spring with a master class by the fine pianist Ruth Laredo (who, sadly, died only a few weeks later). Two of the teenage participants—a violinist and a pianist—won the first annual Elizabeth Brockman Award in Classical Music, for which they received not only money but something potentially more valuable: the opportunity to perform with professionals at a Playhouse concert. "We want to level the playing field for these students," Mirra says. "We know we can't, but we try by bringing world-class music into the high school and the community."

"So much that happens out here is for the wealthy," Richard says. "This is a way to honor my mom, to do something dear to her heart, and to get interaction with the community. The house was built as a resource for the community." This, then, is a dream project—a deeply personal and important kind of community service. □

COMFORT AND JOY

(Cont. from page 141) room is my favorite. It's got a lot of old things in it, but it is open enough that it doesn't feel dowdy."

The dining room needed to accommodate the couple's constant entertaining. Most of the time, everyone fits around the large circular table in the pine-paneled room. When the guest list inches past 12, the Boardmans set up a second table to accommodate as many as 20. Getting people to visit isn't a problem. "This is a peaceful place—you hear nothing but nature," Dixon says. Aside from the quiet, there's a tennis court, fishing off the sea wall, and a Boston Whaler for exploring when Arriana hasn't taken it across the Sound to train for competition with her two show hunters, Gatsby and Broadway Baby.

The rightness of the couple's emphasis on comfort is apparent in the entry hall, with its polished, wide-plank floors and simple curved staircase with an arched door underneath that leads to the living and dining rooms. Harvard followed the eighteenth-century convention of painting the baseboards a much darker shade than the white wainscoting. "It tricks the eye to give the illusion of a wider room," he says, "and the mopboard doesn't get scuffed up." A substantial Regency-style table that he based on a 1930s version, usually stacked with books, signals that quiet relaxation won't be hard to come by.

Indeed, Arriana's favorite room is their bedroom, a retreat pulled together by fabrics she selected to emphasize its warmth. The apricot-yellow palette she chose soothes, and the decision to use a rough cotton for the curtains, with taffeta under-curtains, reverses the usual order of things.

"It has staggeringly beautiful views," she says of the ever changing, tree-framed vista across a body of water always alive with boats. "What's really nice is not looking into empty ocean. We have perspective, and our guests are very appreciative of the view."

Sharing the house with friends and family is the Boardmans' ideal. To be able to live there full-time "would be the biggest luxury in the world," Arriana says. And even part-time residency is just ducky. □

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

ARCHITECTURE

(Cont. from page 70) life. When a residence goes on the market there now, it often sells in a single day. Median prices are in the mid-$400,000s, and one of the largest houses recently changed hands for just under a million.

Moscow-born Wally Koch has lived in Radburn for 55 years, and raised three children there. "Before we moved in we were warned that there were only two other Jewish families in Radburn," Koch recalls, "but we couldn't have been happier, and benefited from the community life in every respect.

"Over so many years, of course, things change," Koch says. "When we first came here, every little head was blond. Now, because Radburn and Fair Lawn are popular with Russian Jews, every little head is black. But the important things remain the same. People who want a very modern house are not going to relocate here. Those who do come are willing to put up with a layout that is not the most modern because they appreciate what else they are getting. At my age, so many of my old friends here have moved sideways or down, so to speak. But I'm here to stay. They'll have to carry me out." □

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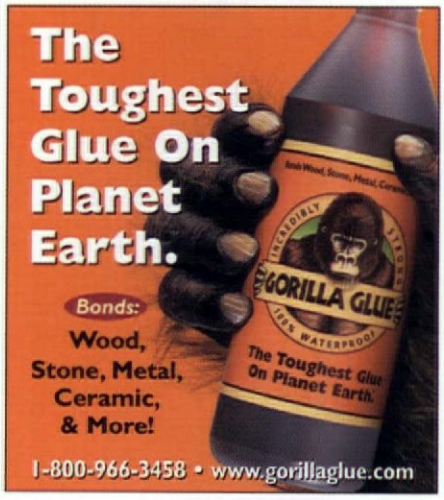

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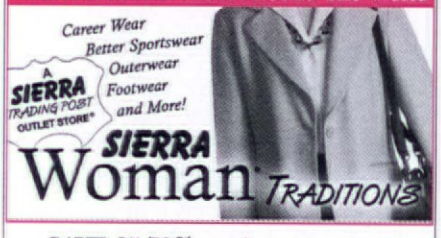

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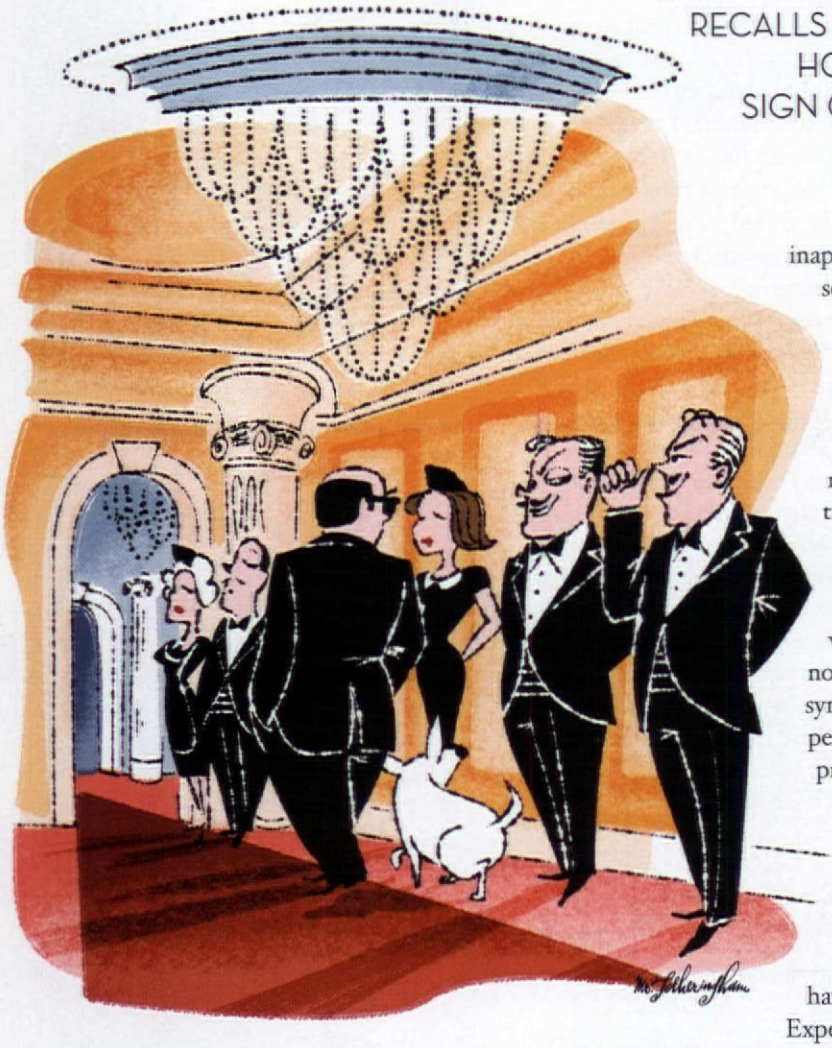
The Testy Tastemaker

STAFF INFECTION THE TASTEMAKER RECALLS HOW HE CAME TO TERMS WITH HOUSEHOLD "HELP"; PLUS, THE SNOBBY SIGN CONSPIRACY THEORY BY MAYER RUS



EARLY IN MY MAGAZINE CAREER, when I was an assistant junior nobody, I landed an improbably plum assignment to report on new architecture in Barcelona. I had been to Europe only once before, during my sophomore year in college, when People Express (the late and unlamented economy airline) offered fares that even a penniless scholar/athlete like myself could afford. (Round-trip to Paris: $199.) The flight, predictably, was a no-frills, all-torture affair, but I didn't complain. For a chance to see the glories of Paris—the Louvre, the Eiffel Tower, Chanel's world headquarters—I was more than willing to travel on the modified Donner Party plan.

The Barcelona expedition was altogether different. Mistaking me for a genuine VIP (as opposed to a provincial rube), my gracious hosts rolled out the red carpet—first-class, top-drawer everything. I danced as fast as I could to put myself over as a worldly bon vivant, but my working-class roots inevitably showed. The first time a chauffeured car came to collect me, for example, I hopped into the front seat—after all, the driver and I were both regular working stiffs, so it would be inappropriate for me to enforce a distinction in status. The second time I attempted this risible charade of populist solidarity, the patient driver suggested, ever so politely, that both he and I would be more comfortable if I sat in the back. Message received.

Over the years, my long, arduous journey to genuine bon vivantitude—so many great houses to shoot, so many bitter butlers to appease—provided ample opportunities to put my class issues into proper perspective. I figured out, for example, that all the crap I learned from reading too many nineteenth-century novels (and from watching too many movies based on the works of Jane Austen and the Brontë sisters) simply has no relevance in contemporary society. With the help of a sympathetic shrink, I eventually managed to unload my personal baggage concerning things like servants (or, if you prefer, "help" or "staff"). Another milestone on my path to self-awareness was reading Jonathan Swift's *Directions to Servants,* a satire on the foibles of servants and masters alike. Consider this gem: "If you are a young, sightly fellow, whenever you whisper your mistress at the table, run your nose full in her cheek, or if your breath be good, breathe full in her face; this I know to have had good consequences in some families."

Experience has taught me that there is no inherent shame, or nobility, in either being a servant or employing one. In fact, although I have no household staff at the moment, I plan on assembling a large and diverse one—just as soon as my hedge fund takes off.

■ **BEFORE I STEP DOWN** from my populist soapbox, I want to share one final bit of paranoia. I seem to get lost whenever I try to navigate my car through tony enclaves such as Palm Beach and the Hamptons. My pathetic sense of direction is surely part of the problem, but I've recently begun to suspect a more insidious force at play: purposely illegible road signage. In the Hamptons, many streets are identified by slender white stakes with vertical lettering. In Palm Beach, street names are painted on sidewalk curbs at certain traffic intersections.

Call me nuts, but I wonder if these inscrutable road markers are specifically designed to confuse and discourage outsiders—the "wrong kind" of people—from penetrating bastions of privilege where they are not welcome. Fancy communities might just as well put up carnival-style signs that say "You Must Be This Rich to Ride the Hamptons." Just a thought. □

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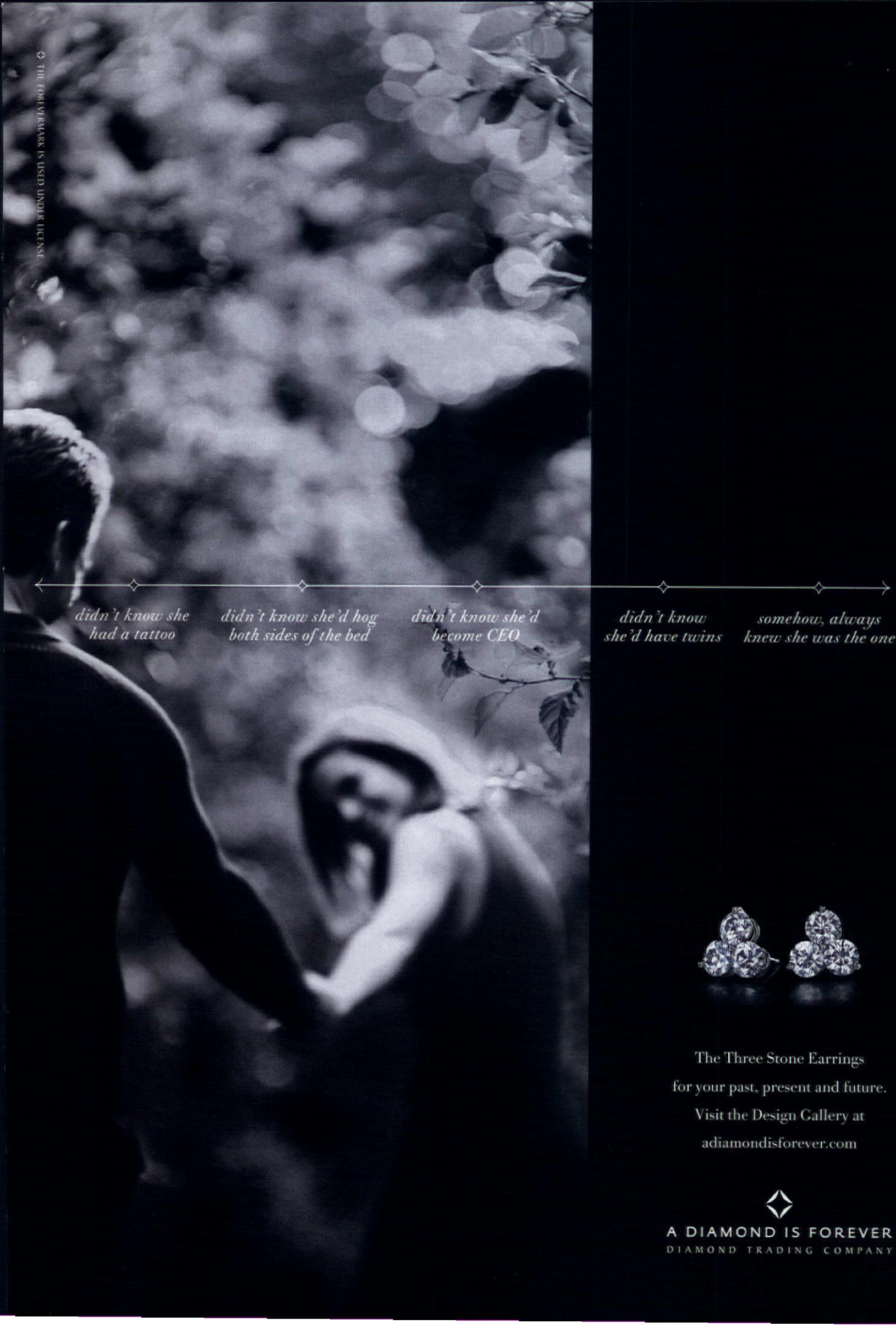

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