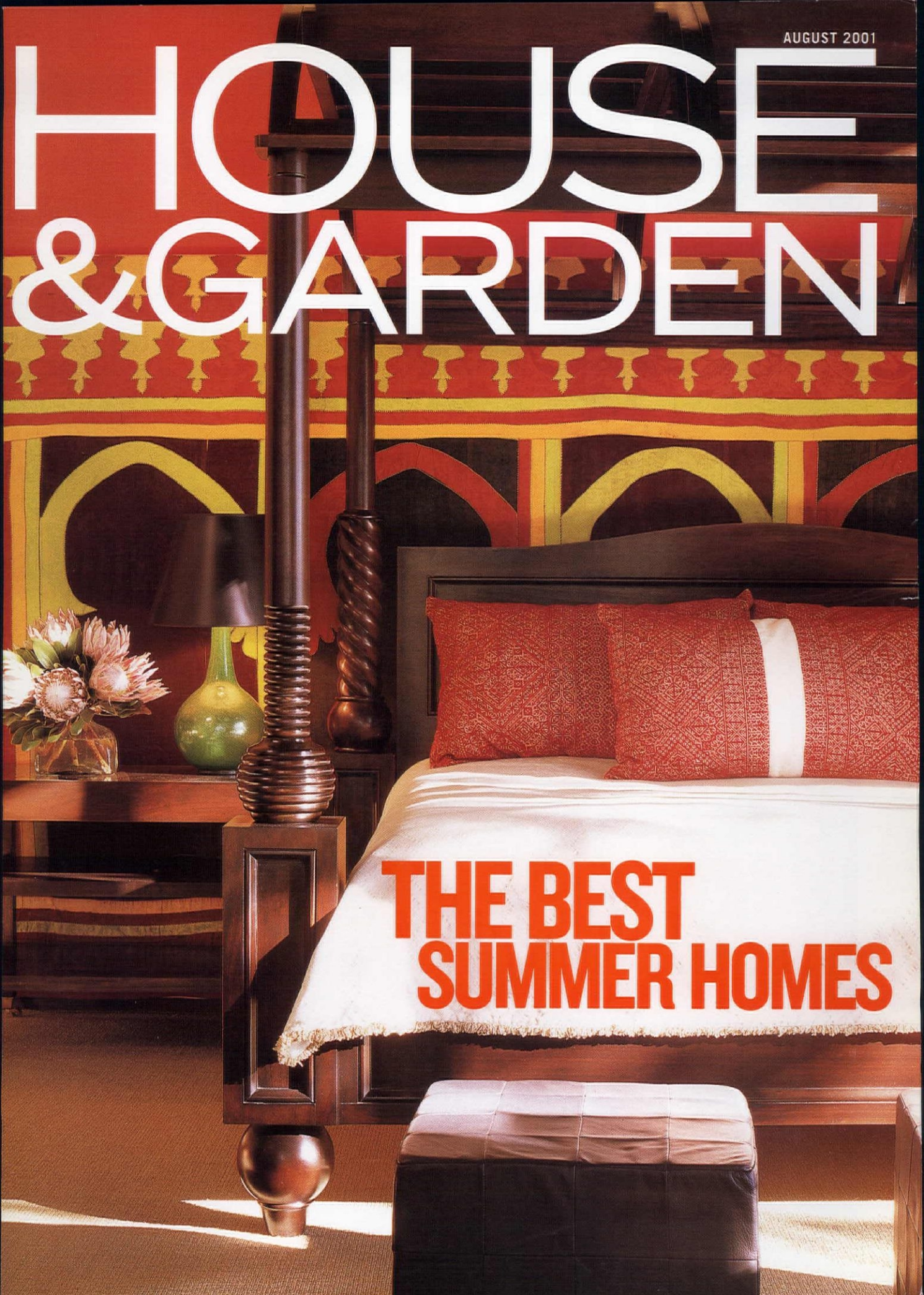
AUGUST 2001

HOUSE &GARDEN



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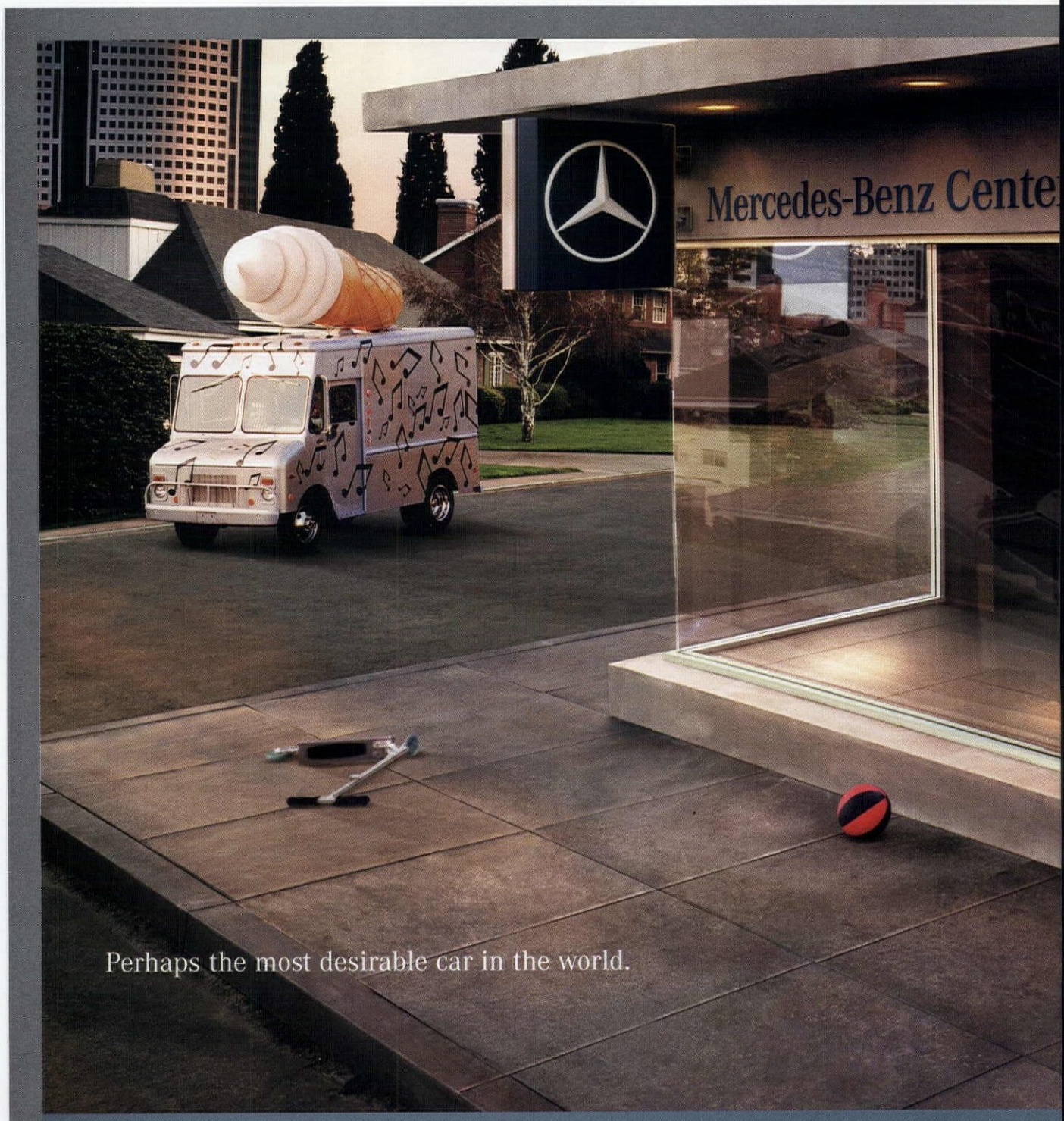

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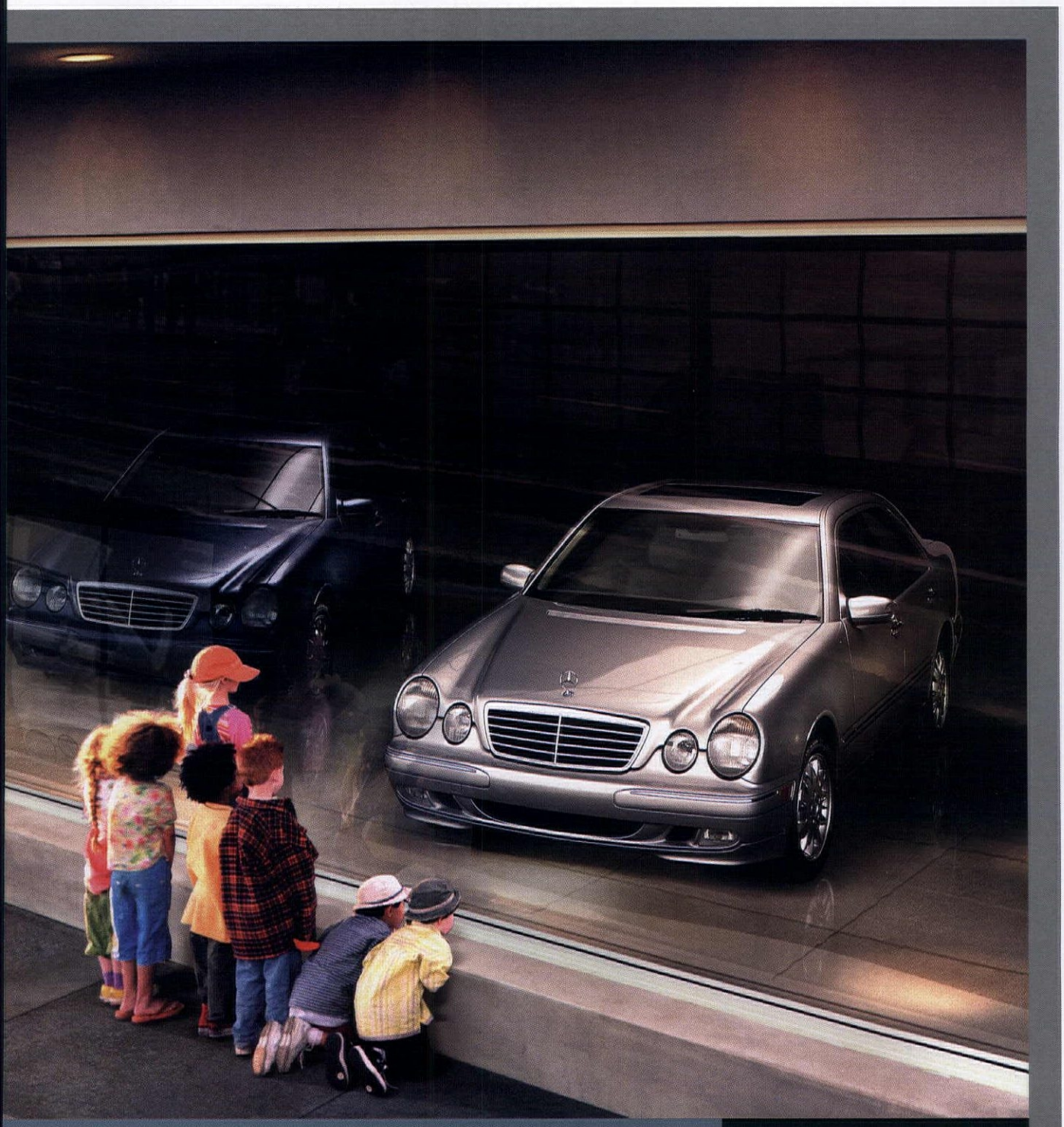

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HOUSE &GARDEN

August

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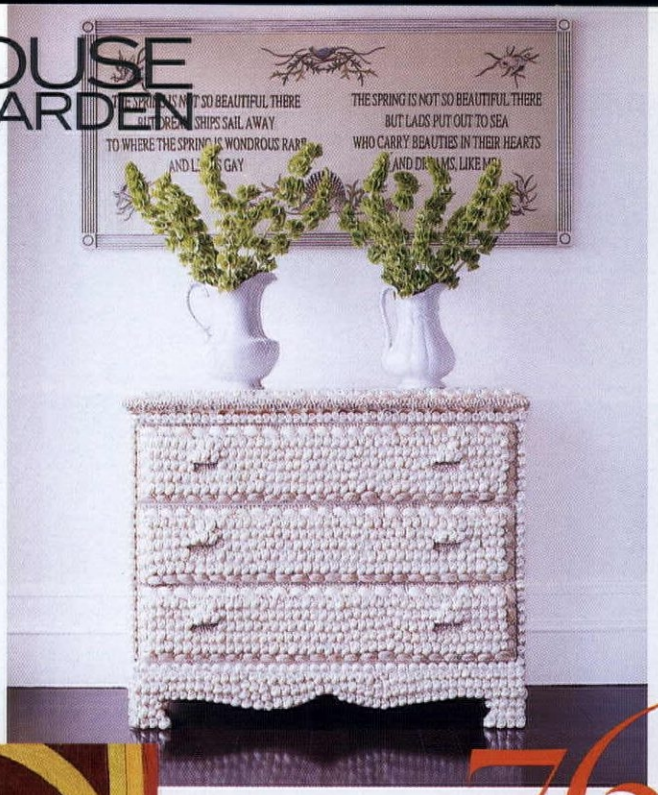

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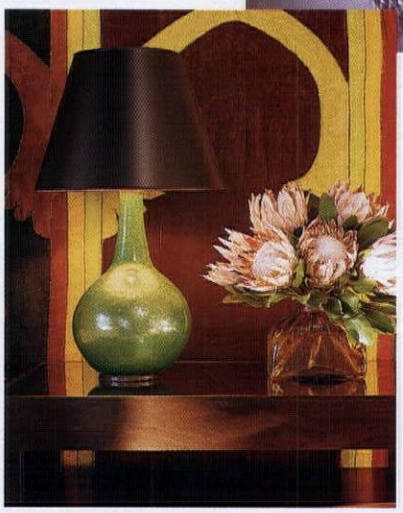

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On the cover **The bedroom of architect Mark Zeff combines objects he has collected from around the world, especially from North Africa and Morocco (see "World Music," page 70). Photograph by Antoine Bootz**

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Timeless and Treasured

August

Welcome 8 BY DOMINIQUE BROWNING

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Pop art is back on top. And why not? It's bold, bright, and sexy. It inspires zany, frenetic, graphic-centered interiors, filled with chairs in primary colors, white sofas, and bright rugs, all accented with black and white.
BY SABINE ROTHMAN

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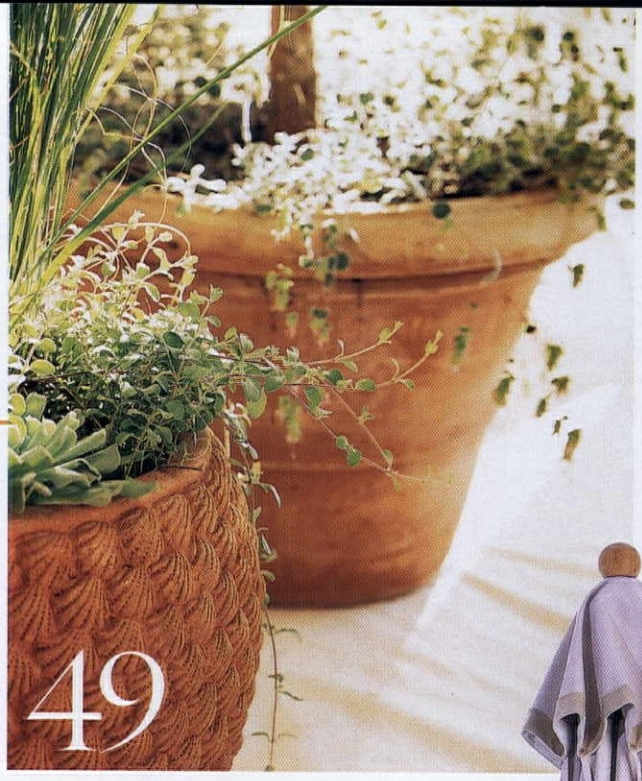

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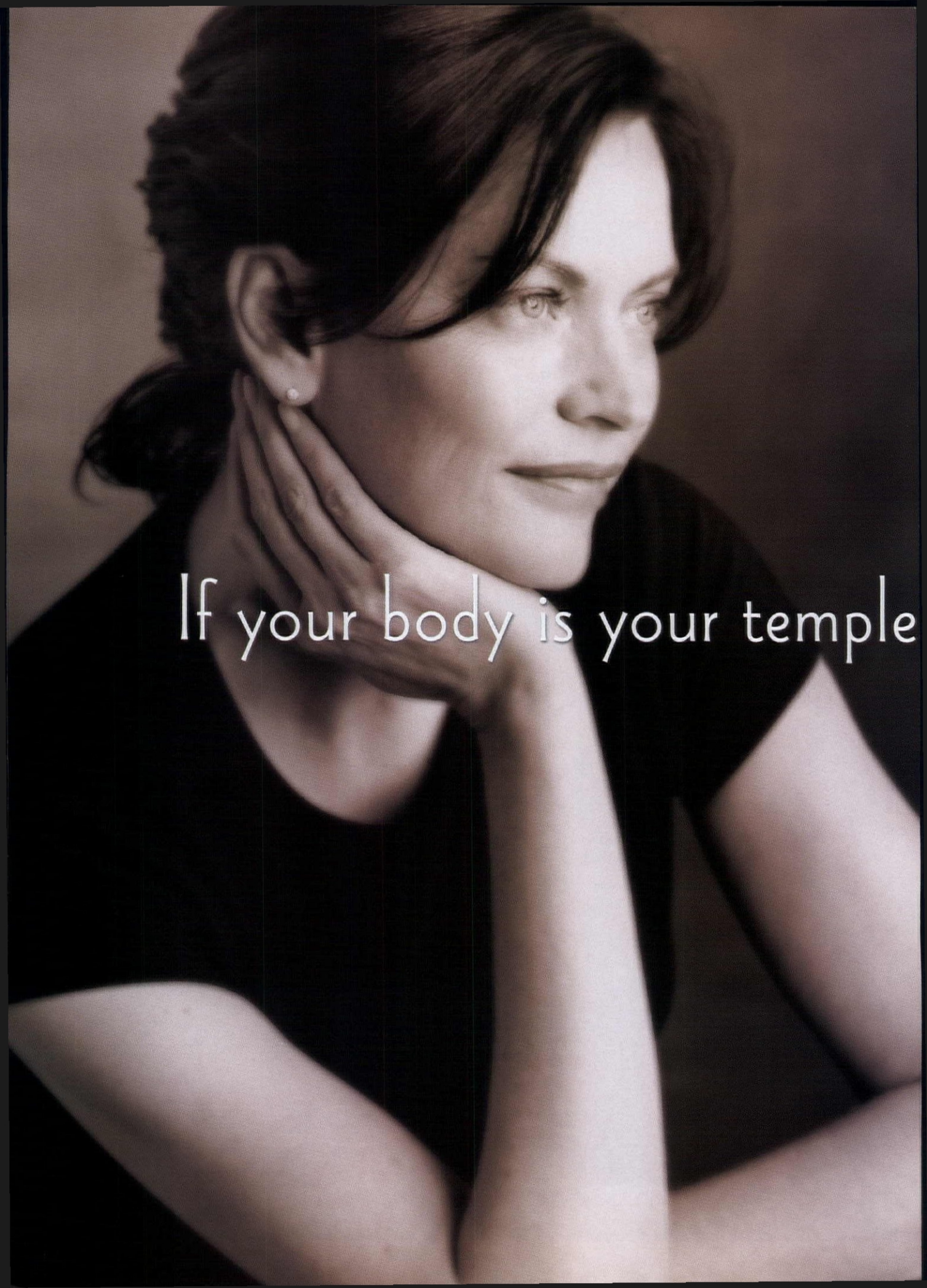
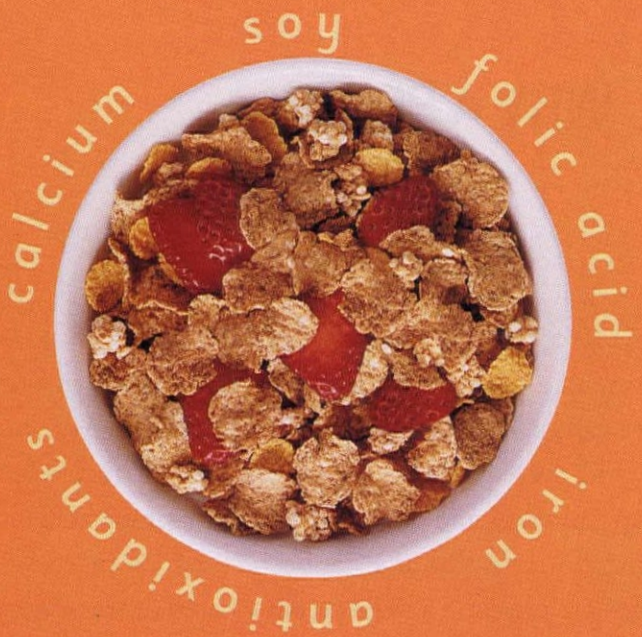
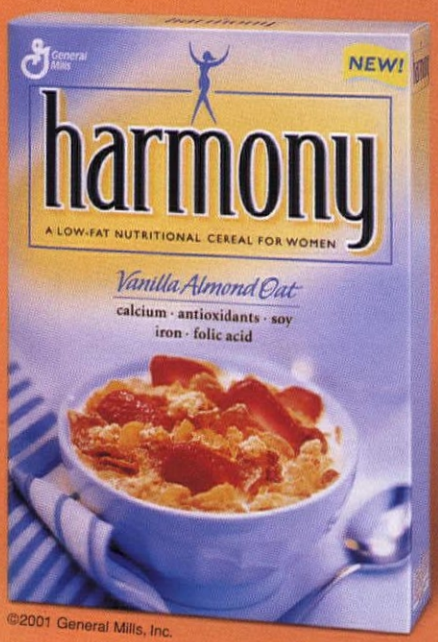

If your body is your temple



think of this as its caretaker.



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welcome

WHY A POND?

A FRIEND RECENTLY BOUGHT a piece of heavily wooded land—nearly 20 acres, so I'd say it was substantial—and since then he has disappeared in a reverie of planning. His fantasies have caromed from real estate development—you know, subdivisions, new houses here and there—to the opposite: a tiny cottage where he can plug in his guitars, fire up the amps, and be a royally happy, high-decibel recluse.

My only contribution to the idyll has been to suggest that he dig a pond. The perfect place presented itself in a field already cleared of trees, surrounded by hillocks of shale, and edged with tumbling old stone walls. It was a place so obviously in need of a pond that my friend agreed immediately to my suggestion. I realized that he was only humoring me, when, after a day had passed, he started questioning the wisdom of a pond: "Why a pond? Give me two good reasons."

Okay. First, and most simply, because it can be done. I never knew what it meant, that the earth moved, until I saw what could be done with bulldozers. Until a few years ago, I naively thought that ponds (and forests and islands and all such paradisiacal gestures) were made by God, or by whatever version of Prime Mover you believe did your gardening. It wasn't until I watched a pond being dug in a nearby development that I realized how limited my idea of Creation was. And then, to my horror, I learned from my father that the pond behind the house where I grew up was man-made. I had spent my entire childhood skating innocently, stupidly, over the surface of reality, thinking I was enjoying nature, when actually what gave me pleasure was landscaping. When I outgrew my prejudice in favor of all things natural (that was just last month), I saw that it made no difference how the pond got there. And today I have entered a time of life when I think that if something isn't there, and you want it to be, well then, you go and get it.

Now, many people wouldn't suffer from the lack of a pond. That's a different issue, and it has to do with an appreciation for water, which leads to the second reason to build a pond. I can't really imagine living in a house without water (even though I do), given the chance of having things otherwise. Swimming is only one of the many things that it's a pleasure to do at the drop of a dress. Indeed, once you start fantasizing about digging a pond, you find yourself saying, "Gee, I sure could use a dip right about now," or, "Gee, what an incredible dawn, too bad I can't sleep, how about a dip?" or, "Gee, dinner's nearly ready, is there time for a dip?" or, "Gee, do you think I could get so-and-so to come over for a dip?"—that sort of thing. That is, if you were a mermaid in another life and you still crave water like a bird craves wind. Swimming is an easy way to tap into the nomadic nature inside every restless soul; if you can't pack up the tents and leave town, at least you can approximate that wanderlust, swimming back and forth, coming and going, peering down into the murky depths, losing count of the miles. When you swim you slip loose from bonds—of weight, of time, of care.

And, for good measure, one more reason: there's the way water looks from the outside—the way it twinkles and sparkles, the way it changes color with the sun, and under the moon and stars too, the way it makes lovely little sucking noises at its edges, and the way it creases and ripples at the touch of a sigh. Water draws watery creatures, so your life is suddenly filled with snakes and turtles and fish and swans and geese and ducks, and who could be better company?

Most of all, water is for reflection, and if these thoughts don't persuade you to dig a pond . . .

How about a pool?

BRIGITTE LACOMBE

Dominique Browning, EDITOR

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MIDWEST MANAGER
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DETROIT MANAGER
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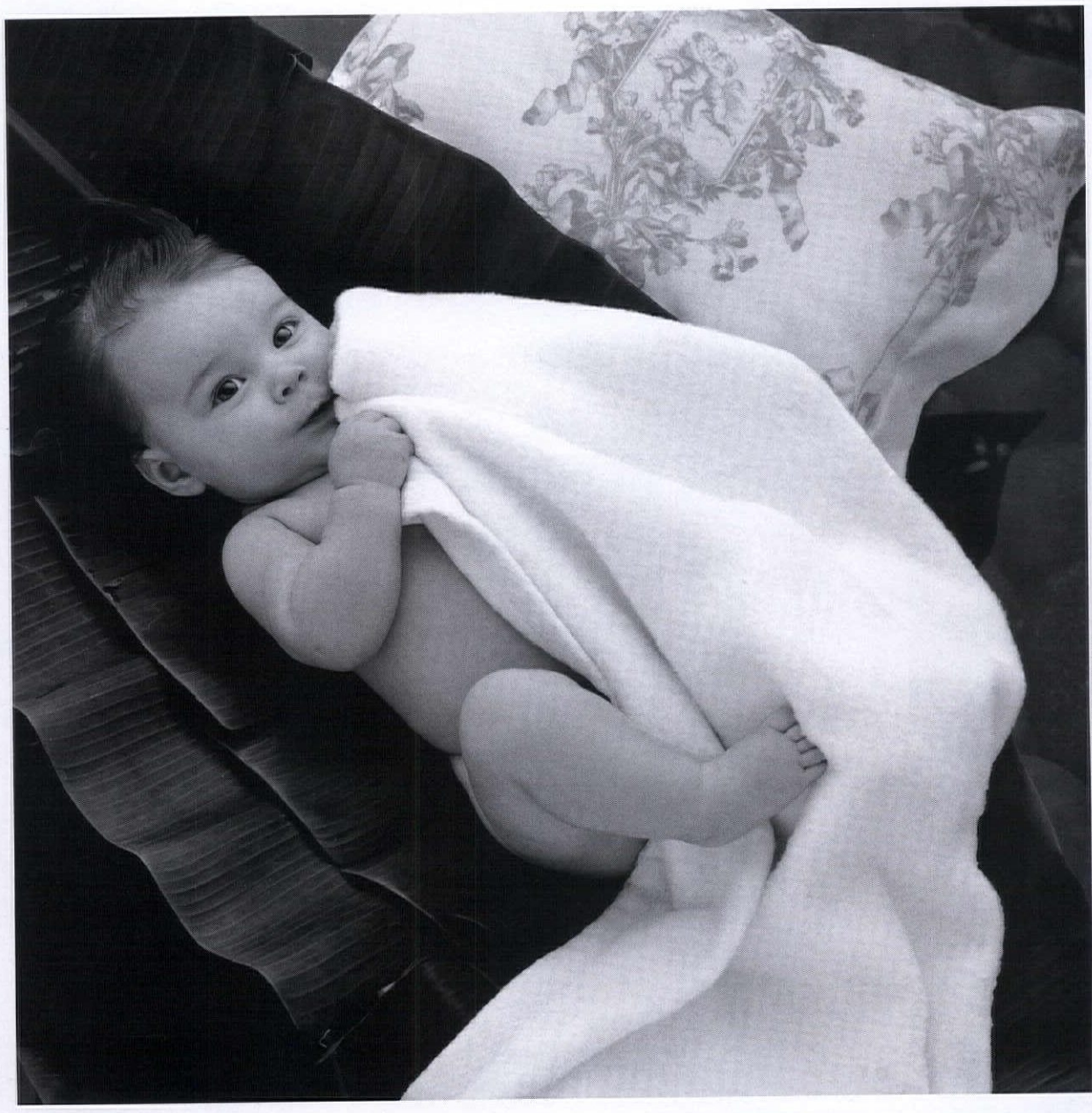

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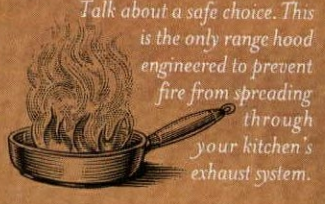

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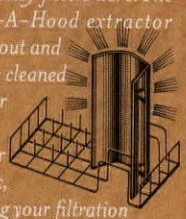

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We can't stop thinking about...

Pop Decor

Pow! Bang! Pop art is back on top. And why not? It's bold, bright, and sexy. We're high on the irrepressible interiors it inspires. by Sabine Rothman

PHOTOGRAPHED BY RAIMUND KOCH

STYLED BY JOANNE BIANCO; INTERIOR DESIGN BY ANTHONY BARATTA; ALL SOURCES, SEE BACK OF BOOK

Pop decor: Why now?

No wonder pop art gets us thinking. Zany, frenetic, filled with stuff—it's just like our world. Pop artists have shared our obsessions from the start. The movement's seminal image—Richard Hamilton's 1956 collage *Just what is it that makes today's homes so different, so appealing?*—depicted an interior. Painter Roy Lichtenstein took interiors as his subject early on; his 1961 painting of a bathroom recently fetched $2.75 million at Sotheby's. *Bang!*

Interior designer Anthony Baratta released his inner wild child to create a guest room with braided rugs and terry cloth pillows.

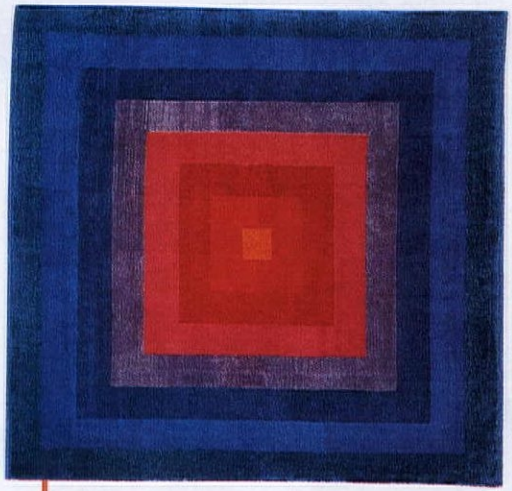
Pop decor: Tell me more

Tune in to decorating that pulses with pop

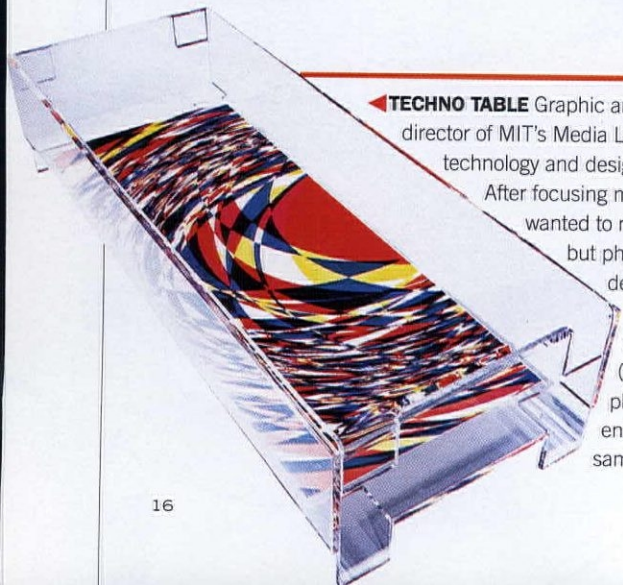
LOVE JONES In the 1980s, the artists' collaborative General Idea put a timely, political spin on Robert Indiana's *Love* series, an icon of the '60s. In General Idea's work, the letters L-O-V-E became A-I-D-S. Now, Alma Home is making suede pillows ($1,100 for a set of four) in the image of the original. At Property. In NYC, 917-237-0123. The Philadelphia Museum of Art sells Love rugs and doormats, $69 to $85, at its Museum Store. 800-329-4856.

MOTHER'S LITTLE HELPER Inspired by the flourescent *Cow Wallpaper* that Andy Warhol printed in 1965, artist Virgil Marti creates flocked wallpapers that glow psychedelically under a black light. "I think of them as expandable paintings," he says. Bullies, a pattern depicting some of his former classmates, and Pills, above, are available through the Holly Solomon Gallery. In NYC, 212-924-1191. Take in Marti's work at the Pennsylvania Academy of the Fine Arts through September 2. Or, if you're in a pop-ulist groove, pick up a limited-edition Altoids tin, left.

PRIMARY SCHOOLING Philippe Starck has long since graduated to the pantheon, but he owes a debt to pioneering designers such as Eero Aarnio, whose innovative plastic furniture still stacks up. Starck's most recent tribute is the Ero/s/ chair, due in November from Kartell. In NYC, 212-966-6665. Its candy-colored, polycarbonate seat swivels on an aluminum base.



THIS SQUARE IS HIP "Verner Panton blasted through safe, pretty decorating," says Christopher Farr, who at his London shop last year introduced this Rainbow rug, based on a pattern from Panton's 1969 Mira-X collection. Originally, the design was made as a Finnish *rya* rug. This version, in a limited edition, is in hand-knotted, hand-spun wool with mohair. Available through Pucci International. In NYC, 212-633-0452.



TECHNO TABLE Graphic artist John Maeda, associate director of MIT's Media Lab, mixes advanced computer technology and design as a matter of course. After focusing mainly on digital media, Maeda wanted to make something "cutting-edge, but physical rather than virtual." He designed a new series of tables, including this Plexiglas prototype that Sawaya & Moroni (in Milan, 011-39-02-863-951) plans to produce by summer's end. The pattern is printed by the same process used for microchips.

DARRIN HADDAD (PILLOWS, WALLPAPER, ALTOIDS); WALLPAPER AND ALTOIDS ARTWORK COURTESY OF VIRGIL MARTI AND HOLLY SOLOMON GALLERY; COURTESY OF CHRISTOPHER FARR (RUG); COURTESY OF SAWAYA MARONI (TABLE); COURTESY OF KARTELL (CHAIRS)

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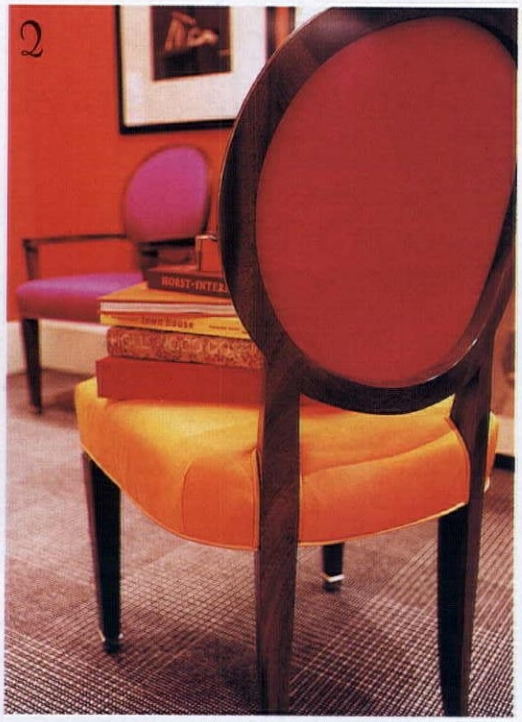
STYLESCOUT

Participants in the Kips Bay Decorator Show House in New York reveal the artist's eye for detail by Brooke Stoddard



1 In his gallery, Constantin Gorges created interior architecture with a graphic, large-scale grid of painted ebony frames in glossy *tête de nègre* brown set over powder blue fabric-covered walls.

2 Larry Laslo packed a colorful punch in his art gallery with chairs in bright silk fabrics and walls painted Hermès orange.

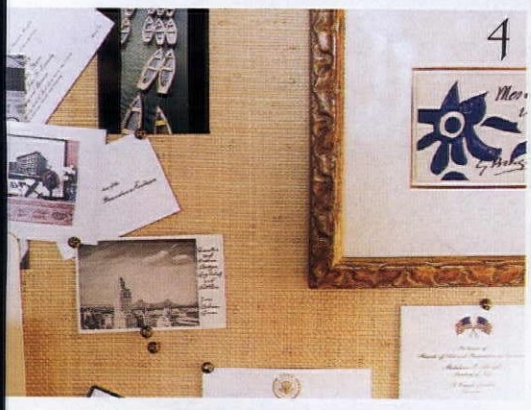
3 Nineteenth-century Japanese screens inspired the gold and sapphire blue fabrics in Thomas Britt and Valentino Samsonadze's living room.

4 Eric Cohler transformed some walls in his room using coarse cloth to create a pinboard over a desk.

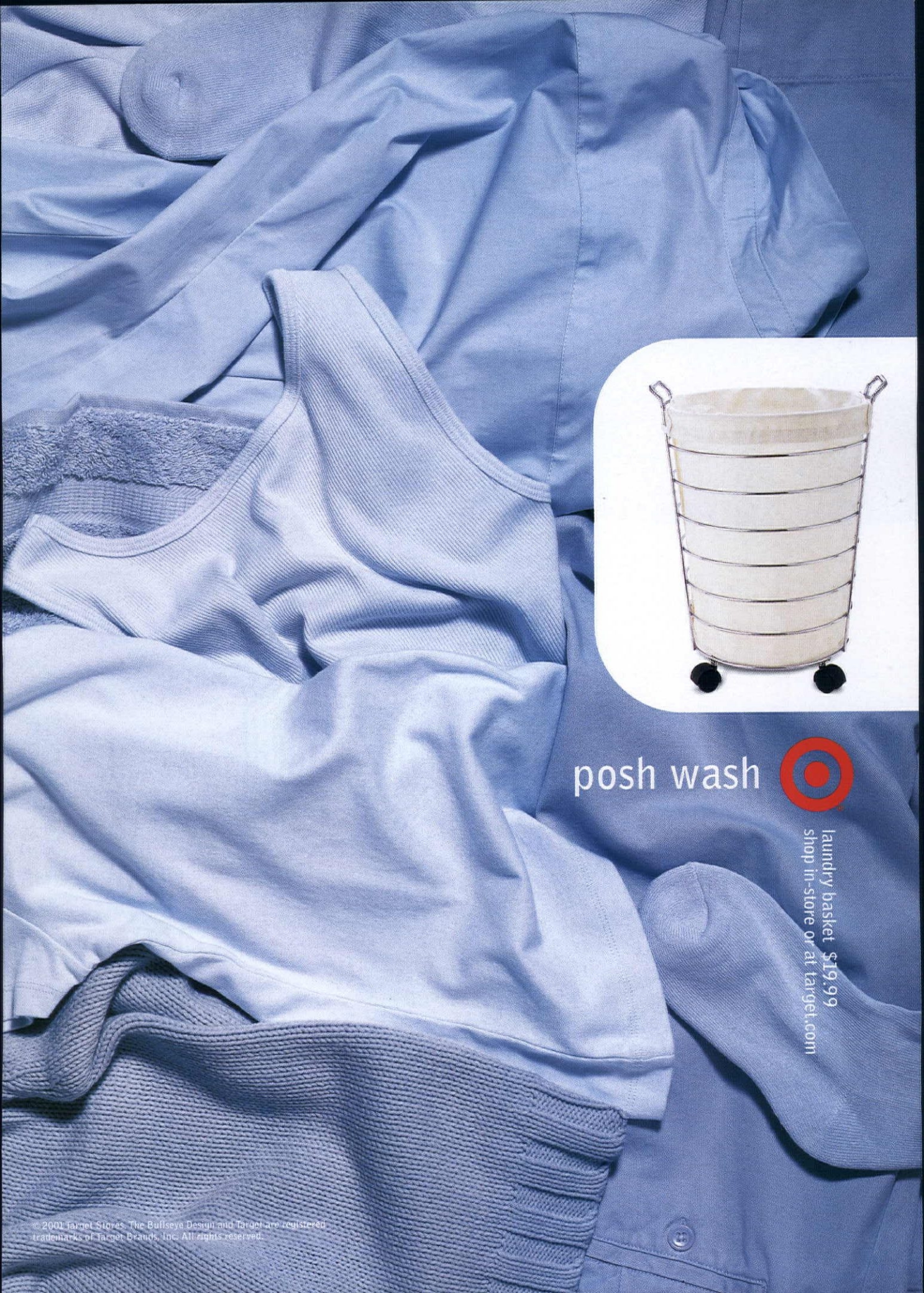
5 Eve Robinson made a brass-lined cubbyhole in one of the custom bookcases in her study to store firewood.

6 Noel Jeffrey added drama to the windows of his master bedroom with sweeping curtains of purple and green silk taffeta.

7 Matthew Patrick Smyth created a wonderful trompe l'oeil effect when he appliquéd gold-painted leather on velvet pillows to extend the pattern of Jean-Charles Moreux's gilded wrought-iron chairs.



REBECCA GREENFIELD



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YOU NEED...

A stylish outdoor umbrella to keep you cool

by Brooke Stoddard

A couture umbrella? With its excellent design and customized details, the Nine-Foot Octagon by **Santa Barbara Designs**, $2,480, is just that. 800-919-9464.

Regatta acrylic fabric, China Blue with Whitecap band, stands up to sun and storm. Five coats of UV-resistant marine varnish provide maximum protection.

Solid brass fittings protect the teak frame at stress points. A pulley system makes opening and closing a breeze. A 21-inch-square steel base, $245, from Santa Barbara Designs, holds it all steady.

Pottery Barn's 6-foot-wide Market umbrella, $79, and stand, $49, is the prêt-à-porter version. The brilliant red will brighten any patio. Also available in blue, white, or stone. 800-922-5507.

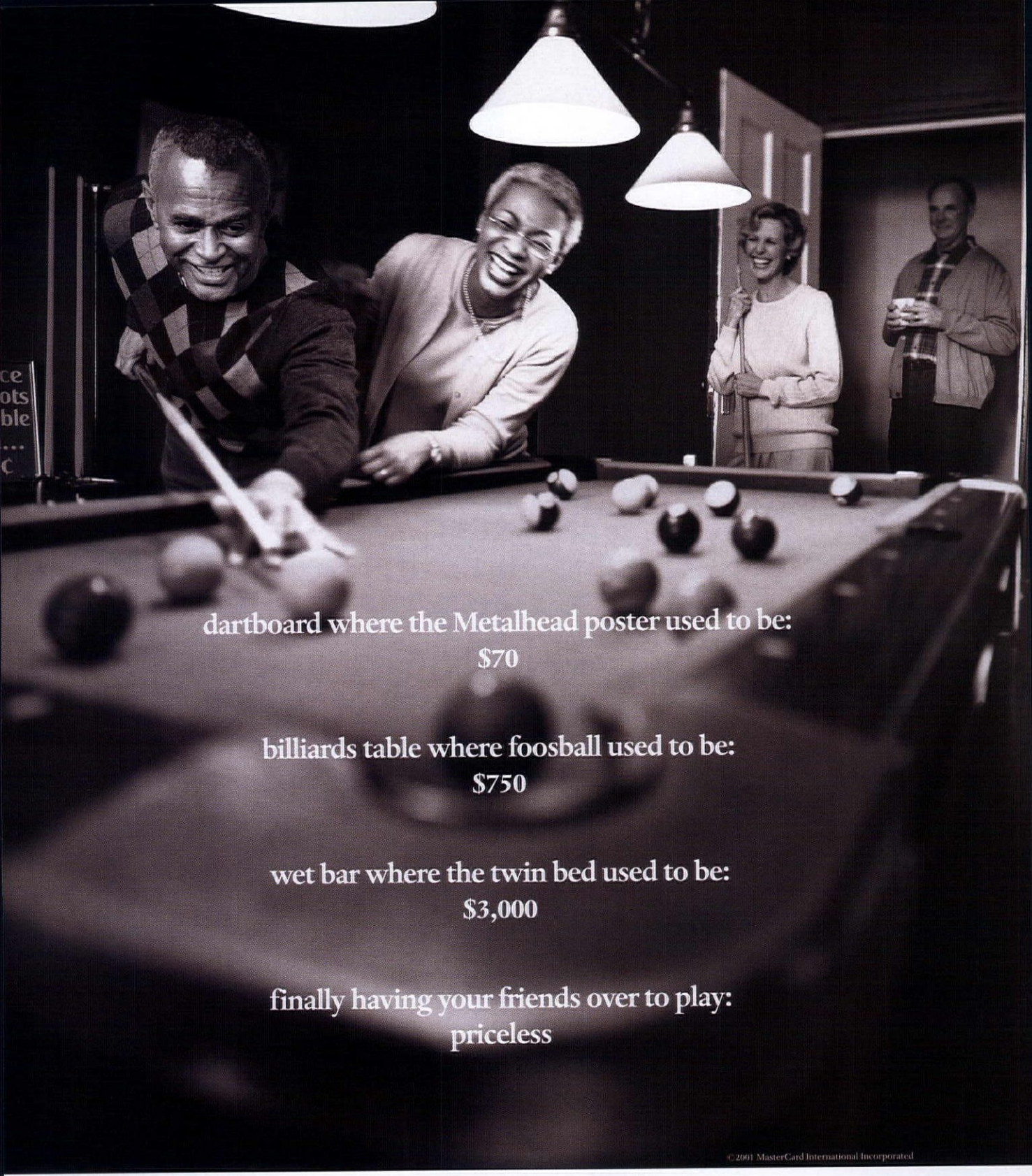
The **Aero** Market umbrella, $499, stands tall; vents in the graphic Sunbrella acrylic cover help keep the umbrella from blowing away in gusty weather. ZipJack, Elmsford, NY. 914-592-2000.

The sophisticated palette of Perennials fabrics—here, Lona in Sea Foam, Canvas Weave in Pearl banding—gives subtle elegance to the **Sutherland Teak Collection**'s custom-made 9-foot-wide teak umbrellas. Holly Hunt Ltd.

Decorate the outdoors

Use these bold new fabrics from the Marimekko Outdoor Collection to make everything from place mats to cushions that complement your new umbrella. From top: Silkkikuikka, Lokki, Pienet Kivet, Tri-Stripe, and Hurmio, $49 per yard, DelGreco Textiles. 888-343-7285.

TED MORRISON



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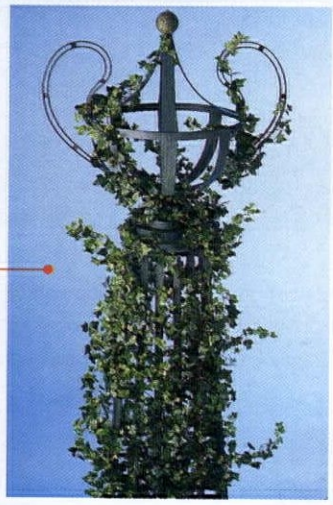
DIG IT

How to get your garden to grow up

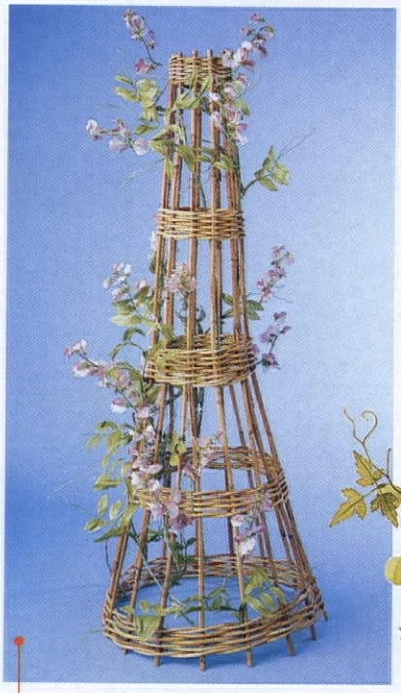
by Stephen Orr

Most people think gardening is a horizontal matter—all beds, borders, and lawns. But if space is limited, you might want to consider gardening vertically with freestanding plant supports. It's important to know how your plants will climb, and their likely ultimate size, before choosing a structure, so you don't have to rip the whole thing out next season. Well-chosen, these obelisks and wigwams punctuate your garden like grand exclamation points, and display all the fruits (and flowers) of your labor to dramatic effect.

Robust climbers like woody vines and climbing roses need staunch metal supports. This classic rose obelisk is $104 from Kinsman Company, Pipersville, PA. 800-733-4146. kinsmangarden.com.



The ivy-clad formality of this 10-foot-tall wrought-iron obelisk, $2,400 custom-ordered at Devonshire-Five O Seven, NYC, 212-327-2102, can be used as part of a pair flanking an entryway, or to add vertical interest in a garden room.



In the vegetable garden, twig structures like this willow wigwam by Canadian artist Anne Roberts, $350 at Treillage Ltd., NYC, 212-535-2288, have a rustic sturdiness perfect for lanky growers such as squash, tomatoes, or pole beans. The open base allows air to circulate to prevent mildew and disease.

Lightweight climbers such as sweet pea and clematis love these wicker-trellised supports, $75 for a set of three, from Shepherd's Garden Seeds. 860-482-3638. shepherdseeds.com.

Potted vines make great portable displays. Annual vines like love-in-a-puff are well-suited to this topiary frame and pot, $99 for three, from the Monticello Gift Collection. 800-243-1743. shop.monticello.org.

TED MORRISON

ROBERT ALLEN

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TOUCHUP

Try pickling or liming wood to highlight its beautiful grain

by Jenny Gavacs

Instead of hiding textured woods behind paint or stains, try pickling or liming. "The grain becomes the star," interior designer Matthew P. Smyth says. Everyone has a different method, but there are two constants. "Pickling is putting a transparent film over raw wood so it takes on a color cast; liming is rubbing a pigment into the grain of the wood," explains Roderick Thompson, who teaches about woods at New York University and prepared the samples here. Pickling will soften furniture, panels, or accents, and liming will jazz them up.

1 Interior designer Carl D'Aquino is mad about liming. "On furniture, I love it," he says. "The connotation I have is very French '40s, very Jean-Michel Frank." Oak that was stained black and then limed, as we did here, was also popular in Art Deco furniture.

2 "Liming can go anywhere, from beige oak with black tint to black oak with white," interior designer Noel Jeffrey says. "It gives a very soft quality to the design of the room. It softens the atmosphere, which I think is very appropriate for a bedroom." We stained and then limed this white oak.

3 "Liming can be used in a formal or a rustic way," says interior designer Victoria Hagan. "It's less predictable" than other finishes. We dyed oak and rubbed white pigment into the grain. Interior designer Alexa Hampton says limed oak "looks organic."

4 "Knotty pine is the ultimate wood to pickle," says interior designer Jeffrey Bilhuber. "The knots become abstract, like animal skin." He loves pickled furniture, too. "It can be very Swedish, which is strong right now." This swatch has light green pickling.

5 Pecky, or gouged, cypress grows in the South and shows up in houses there. "It makes you think of age and warmth," architect Bill Ingram says. "It looks like something that washed up on the beach. And it just smells really good." This piece is pickled white.

6 Interior designer Michael Simon loves the flexibility that pickling offers. "The great thing to me is that you can tint the wood to whatever you're working with," he says. "It's about manipulating the natural color of the wood into what you want." We pickled a strip of oak molding with light blue.

7 "It's hard to reverse," Matthew P. Smyth says of liming. "You have to be ready to give up the piece. But if it's a decorative piece, you have nothing to lose." For maximum contrast, we limed an oak finial that had been stained black; on carved pieces, liming makes the pattern jump out.

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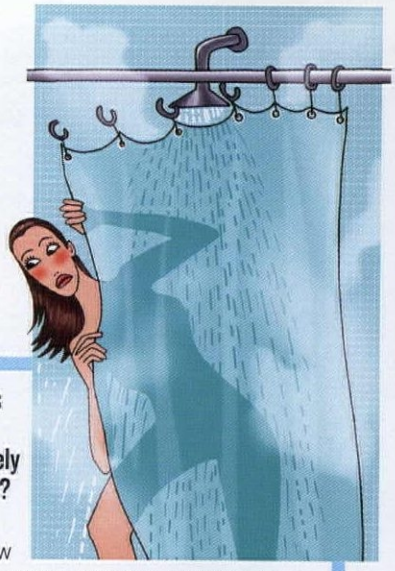
THE FIX

Solace for the befuddled homeowner by Jackie Craven



Q Help! The shower scalds me every time someone flushes. Can I bathe safely without replumbing the house?

A You don't have to visit the Bates Motel to know shower terror. The narrow water pipes in older houses lead to uneven water pressure, which results in sudden gushes of hot or cold water. To maintain a constant temperature, have your plumber install "pressure-balancing" or "thermostatic" shower valves. Some, like Scald-Guard from Delta (deltafaucet.com), are located inside the shower handle. Others are connected to the pipes behind the faucets, or at the water heater. For an instant fix, try your hardware store. Antiscald faucet aerators, shower valve inserts, and bathtub spouts cost less than $30, and you won't need a plumber. Unlike pressure-balancing valves, these devices cannot adjust the water temperature for you. Instead, they sense the temperature level and shut off the flow if it gets too hot.

domestic bliss

Q For our new kitchen, we're going retro. Any idea where we can find linoleum floor patterns from the 1930s and 1940s?

A Forget the boring floors you see in hospitals. In Grandma's day, linoleum really made a statement, with bold geometrics and a bouquet of floral designs. There were drawbacks, however. Linoleum from the 1940s was difficult to install and prone to changing color. By the 1970s, most homeowners were opting for vinyl. Today, you can choose between vinyl and improved, fade-resistant linoleum. For jazzy geometric patterns, check out the linoleum borders offered by Forbo Industries (forbo-industries.com). Or consider laying red and white linoleum or vinyl tiles in a crisp checkerboard pattern. Hankering for splashy florals? Linoleum City in Los Angeles has old-fashioned patterns in green, burgundy, and autumnal tones. They're made of vinyl, not linoleum, but even Grandma wouldn't see the difference. Phone 800-559-2489 to request samples.

Q What gives? Our newly installed, top-of-the-line windows are dripping with moisture.

A If condensation is trapped between the layers of glass in a double- or triple-paned window, call the manufacturer or your window installer. You have a faulty seal, and the glass must be replaced. But if the moisture is forming on the inner, or room, side of the panes, don't blame the windows. They're doing their job and keeping warm air from escaping. With nowhere to go, the moisture in your home is puddling against the cool glass. The solution? Use exhaust fans in your bathrooms and kitchen. Make sure that your clothes dryer is vented and that your attic louvers are open. If you have a humidifier, reduce the setting. Place a dehumidifier in your basement, and ask a heating contractor to check your furnace ventilation. Once you've reduced the humidity in your house, your windows will weep no more.

Q We want a new deck, but pressure-treated lumber is so ugly! Is there a wood that's beautiful *and* durable?

A Pressure-treated wood is a drab green, but with its preservatives to thwart insects and prevent decay, it's good lumber for a deck frame and supports. For flooring, railings, and steps, however, you can pick prettier yet still durable lumber such as western red cedar or Philippine mahogany. Or there is the almost magical South American hardwood *ipé*, also known by the brand names Pau Lope (paulopedecking.com) and Iron Woods (ironwoods.com). The USDA Forest Service Products Laboratory gives *ipé* top marks for bug- and rot-resistance, and the wood is so hard, it's nearly as difficult to burn as concrete.

CLOCKWISE FROM TOP LEFT: COURTESY OF CNRI ARCHIVES; HARD STONE; ILLUSTRATION BY DANIEL HUDSON; [illegible]

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THE BEST

Give your summer table the look and feel of the seaside

Summer dining by the seashore is one of life's perks. This season, some of our favorite tabletop pieces are awash in the colors, textures, and shapes of sea life. You can use all these beach treasures—from silver-dipped starfish candlesticks to coral-inspired china—together, or choose an accent piece to highlight the mood.

1 Beachcomber Captain carafe, $25, from Portmeirion. 888-778-1471. **2** Daum large *pâte de verre* wave vase, $1,600. In NYC, 212-355-2060. **3** Lalique crystal Cebu vase, $340, in blue. 800-214-2738. **4** Pampaloni footed silver shell pitcher, $341, from Bergdorf Goodman. 800-558-1855. **5** La Mer teacup, $155, by Versace from Rosenthal. rosenthalchina.com. **6** Ruzzetti & Gow sterling silver Julian starfish candlestick, $250. In NYC, 212-327-4281. **7** Sea Glass plate, $98 for a set of four, from Eziba. 888-404-5108. eziba.com.

8 Beachcomber Porthole platter, $25, from Portmeirion. **9** La Mer salad plate, $70, by Versace from Rosenthal. **10** Ted Muehling coral spoon, $65, from Bergdorf Goodman. **11** Alberto Pinto salad plate by Raynaud, $68, from Takashimaya. In NYC, 212-350-0100. **12** Coral-inspired napkin ring, $30, from Bergdorf Goodman.

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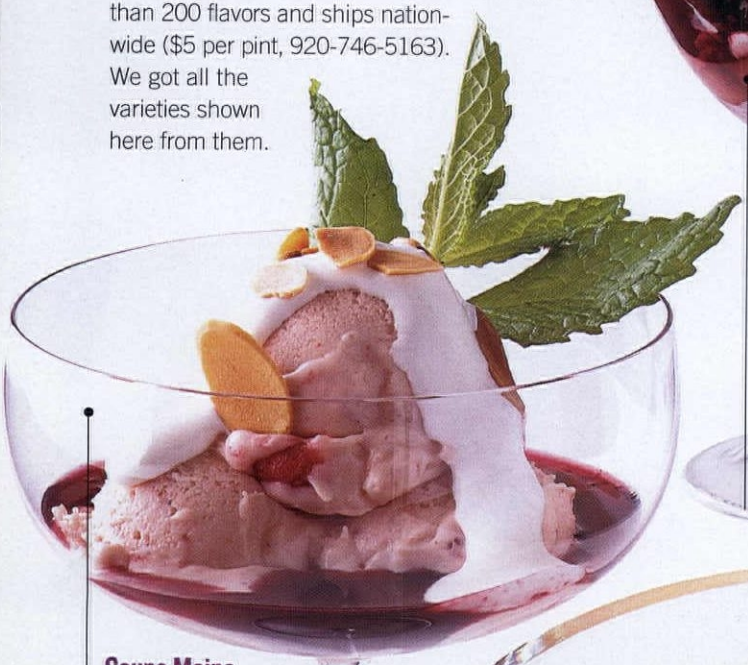
LARDER

by Lora Zarubin

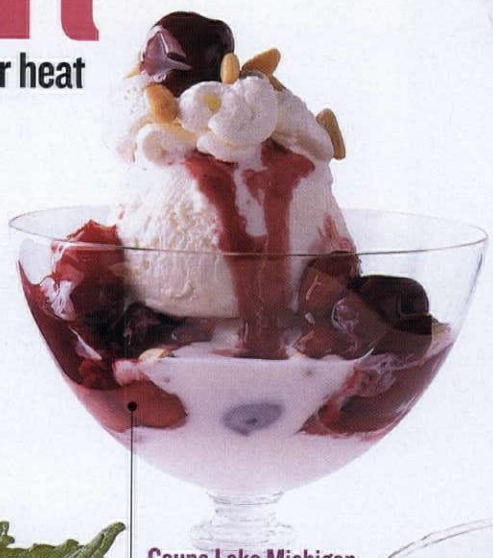
Ice cream coupes cool the summer heat

Coupe is really just a French term for a fancy ice cream sundae. I love to make them for friends, using a variety of ingredients to celebrate different parts of the country. Small-batch ice creams from artisanal makers raise these desserts to another level. The Ice Cream Source sells more than 200 flavors and ships nationwide ($5 per pint, 920-746-5163). We got all the varieties shown here from them.



Coupe Maine

For a true taste of New England summer, pour Wild Maine Blueberry syrup from Stonewall Kitchen ($10.95 a jar, 888-326-5678) over Crème Crémaillère's Fraises des Bois (that's wild strawberry to you and me) ice cream, whipped cream, and slivered almonds.



Coupe Lake Michigan

I love vanilla ice cream (like old-fashioned sweet milk) from Babcock Hall Dairy Store at the University of Wisconsin with Brandied Balaton Cherries from American Spoon Foods ($8.95 a jar, 888-735-6700) and a few toasted pine nuts.

Coupe Hampton

Add Fran's Raspberry Sauce ($14 for two jars, from the Ice Cream Source), whipped cream, and slivered almonds to fruit-packed Harvest Peach ice cream from Edy's Dreamery for a peach melba good enough to make you forget the traffic on Route 27.

Coupe Malibu

Lemonlime sorbet by Out of a Flower combined with Seattle Sorbet's Champagne Orange and Coconut sorbet is as refreshing as a California ocean breeze. Top with an indulgent mix of diced pineapple and chopped tarragon that has been soaked in a tablespoon of rum for an hour.

Lone Star Coupe

Out of a Flower's delicate Texas Roasted Pecan ice cream doused with scrumptious pecan praline caramel sauce from the Mansion on Turtle Creek ($8 a jar, 214-520-5852) is what I call a perfect Texas marriage.

ANN STRATTON

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THE COAST

Love these wines for their labels alone

by Paul Fortune

I'VE ALWAYS been drawn to a nice package. And I've been known to decant an offensively designed detergent into a blank container just because I can't bear to look at it in the kitchen cupboard. One product that draws my ire is wine. With the industry in California producing award-winning wines, one would expect the level of label design to reflect this hard-earned prestige. Sadly, this is not always true. There are many superb wines with such awful labels that I cringe to set the bottles on the dining table. Accuse me of label snobbery, but you should see some of these horrors—faux Provençal vineyards, tricky cutouts, trendy lettering, shiny paper, and ghastly colors. Enough!

Wine is for grown-ups, so design accordingly, please.

I decide to take a quick poll. Christian Navarro at Wally's in Westwood has a vast wine inventory. He shows me some wines with chic-unique labels from Random Ridge in Sonoma. "These are produced by a guy called Bill Hawley," he says. "He's an old surfer and poet. You should give him a call." I do. Mr. Hawley lives up in the Mayacamas Mountains, and since 1988 has been making some fantastic wines. "I got into wine making by accident," he says when I reach him. "I like to incorporate my surfing philosophy and poetry into the process." His wines have names like CloudBreak and Old Wave. "Some of my labels are designed by artist friends. In the beginning, we would make them by hand and get the kids to color them in." The output is a little too large for that now, but the labels are among the best around.

Dennis Overstreet, a Beverly Hills wine merchant, couldn't say enough about the Bonny Doon Vineyard, started in 1981 by Randall Grahm, a former protégé. "His mom, Ruth, lives up the road—she's got the whole story," Overstreet says. Ruth Grahm, a former songwriter, was her son's first L.A. salesperson, and took the wine around to restaurants in a brown paper bag. Needless to say, the packaging has since been upgraded. Grahm is passionate about his wines, but he's equally interested in presentation, and it shows. A meeting with Ralph Steadman in London led to a series of labels for wine made from "beastly old vines," including a Heart of Darkness red and a Cardinal Zin zinfandel—all very droll.

Everyone I talked to brought up Manfred Krankl, who owns the tiny Sine Qua Non winery in Ventura. He also runs and partly owns La Brea Bakery, so he's got the bread-'n'-wine thing down. A self-trained artist, Krankl gives each barrel a nickname, and hand-carves woodcut and linoleum labels for the small annual output. "I do enjoy the process," he says. "They're the first thing customers see, and when they've taken a glass or two, the bottles look even better."

So, dear wine makers, unless you want your wine to look like detergent, keep your labels simple—or I will have no option but to perform an emergency decant.

The fabulous labels for Sine Qua Non wines are made with owner Manfred Krankl's hand-carved woodcuts.

DETERT SARGIA (WINE), COURTESY OF SCHINDLER HOUSE (HOUSE)

Schindler's on the A-list

Rudolph Schindler, who was considered a radical "space" architect in the 1920s, designed houses with interconnecting private/public and indoor/outdoor spaces for communal family living. In 1914, the social and architectural innovator left Austria for the United States, and enjoyed a successful 30-year career in California. This year, long after contemporaries like Richard Neutra and Frank Lloyd Wright were honored with retrospectives, Schindler was recognized with a major show at Los Angeles's Museum of Contemporary Art (now at the National Building Museum in Washington). Schindler's seminal residence on West Hollywood's Kings Road, now a branch of the Austrian Museum of Applied Arts, is exhibiting *In Between: Art and Architecture*, a show exploring spatial concepts. A trip to the exhibition is also an opportunity to view, up close, a house that has influenced many of the 20th century's great architects and still delights and inspires. Check out the sleeping porch where, legend has it, Schindler conducted some very communal experiments with his disciples—among them Neutra's wife. But let's not sully Schindler's art with such gossip. Then again, why not? Architects are only human.

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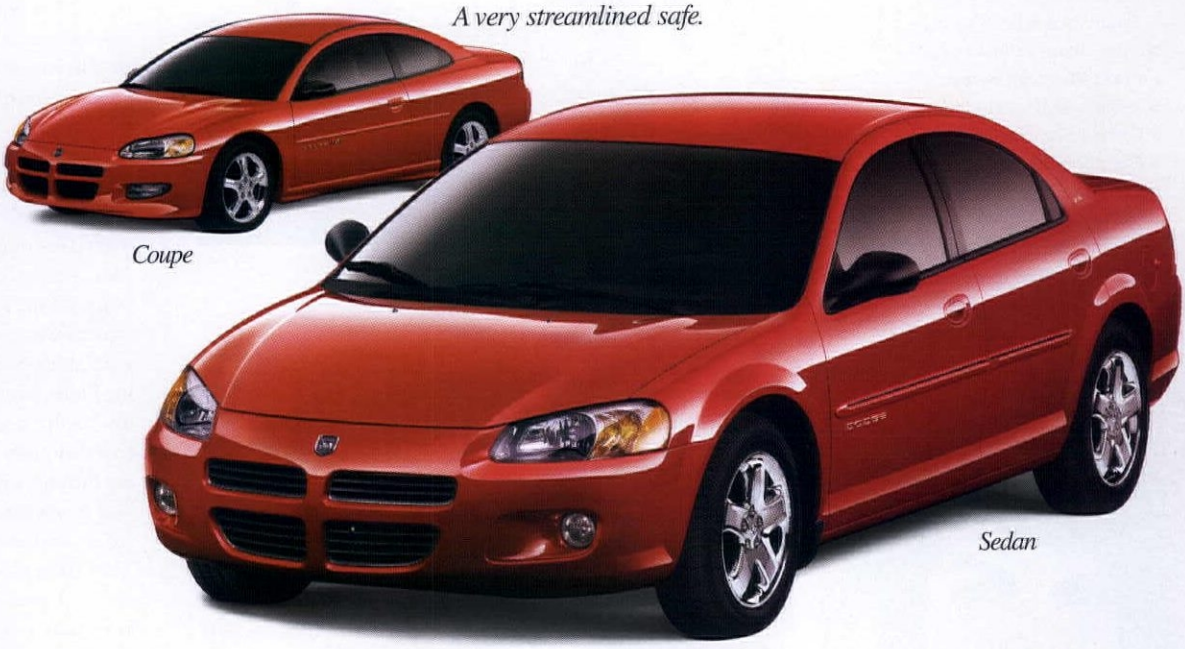

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SIGN DESIGN

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

by Shelley von Strunckel

leo July 22–August 22

Leo is widely envied for natural talents in decorating and gourmet cooking. But others don't realize how much effort you put in. Now, sudden changes throw your plans into disarray. Unless you understand what's behind early August's tumultuous developments, you could waste time battling what is really in your best interest. Everything from close relationships to creative endeavors is in flux. Don't resist, even if it runs counter to your instincts. By midmonth, when your ruler, the Sun, confronts inventive Uranus, you will find yourself juggling new acquaintances and, possibly, life-changing partnerships. True, you must restructure your home. But in the process, the new enthusiasms you discover, from art to entertaining, bring a freshness into elements of your life that were once routine.

all about leo

- Color your world: sunny shades, from yellow to red
- Plant life: sunflowers, daffodils, and marigolds
- Form fetish: big and round
- Eat up: honey, citrus fruit
- Leo hates: people who think small or selfishly
- Leo needs: a glorious retreat in which to recuperate from a hectic life
- Leo people: Jackie Onassis, Andy Warhol, Peter Marino

1 Sunflowers are among this sign's symbolic flowers. 2 Peter Marino, Leo-born architect to the rich and powerful, designed this imposing library. 3 Jackie O. and Andy Warhol, who painted this portrait of her, were typically magnetic Leos. 4 The Sun, which rules Leo, inspired the shape of this mirror, $3,000, from John Rosselli International, NYC. 212-772-2137. 5 A bowl, $135, in red and yellow, Leo's colors, from Bark, Brooklyn. 718-625-8997.

virgo August 23–September 21

You have a practical streak that keeps you open-minded to worthwhile ideas, so you're unlikely to resist radical changes that will result from dramatic events in early August. Now is the time for a far-reaching reorganization of your living circumstances, if not a major move. You recognize that this was overdue, but others are less sure. In convincing them, you realize you have a rare opportunity to clear out irritating clutter. Soon you are streamlining everything, from furniture to your filing system.

libra September 22–October 22

You loathe being hurried into making plans before you're sure about your priorities. But early August's pace is swift, and you must either agree to change or leave decisions in the hands of others. Compromise is wise. By midmonth you're relieved you wasted no time on debate. Complications in late August happily slow the pace. Now you have time to choose exactly what style of environment will suit you best in this new chapter of your life.

scorpio October 23–November 21

No one analyzes situations more thoroughly than you. You are well prepared to deal with the sudden changes that arise in early August. Yet with stern Saturn challenging Pluto, your ruling planet, on August 5, you are forced to relinquish control. You are fuming, until you realize how much you stand to learn from certain individuals. They have a knack for living well and an aesthetic savoir-faire that you envy. Asking questions doesn't come naturally to you, but try it: you'll find yourself connected to a rich vein of knowledge and experience. ▶

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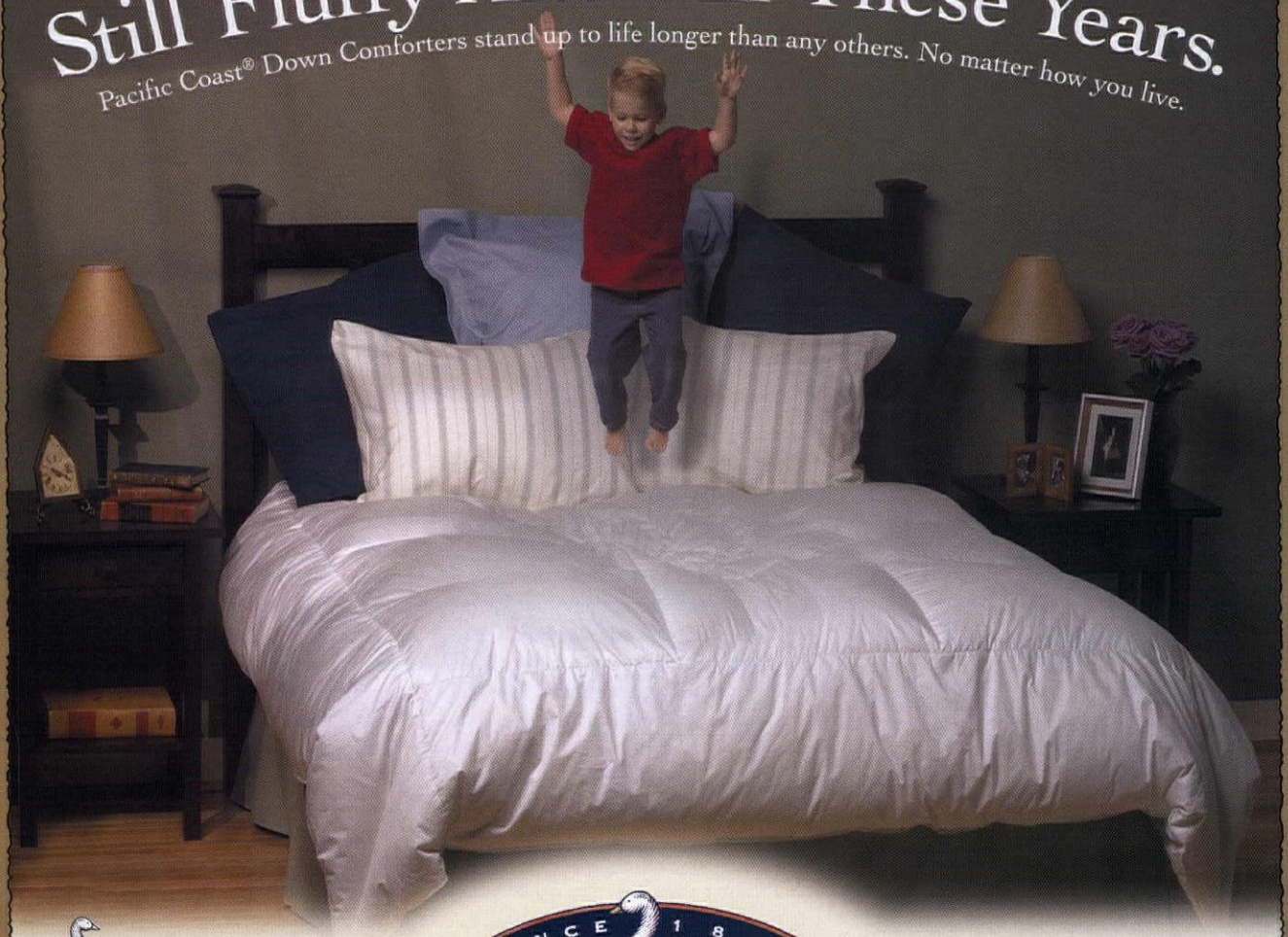

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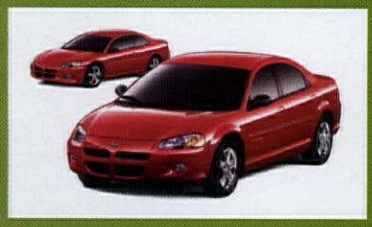

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sagittarius November 22–December 20

If events this month start out intensely, it's no wonder. On the 5th, both your ruler, Jupiter, and Pluto, the planet of rebirth, which is in Sagittarius, are potently aspected. What unsettles you is that you seem to have no control over so many of the decisions that affect you. These involve finances, so they influence what you can spend. You dread the strict budgets that others are suggesting. The solution is to talk things through at every stage. This slows the pace and ensures that you're in on every decision. Better yet, by midmonth, new developments give you greater financial latitude. What ironic timing. You were starting to enjoy those thrift store acquisitions . . .

capricorn December 21–January 19

Reorganizing your life isn't your idea of fun, but planetary drama in early August requires radical thinking. On August 5, your ruler, Saturn, has a run-in with the tough Pluto. You find that discussing potential change with others relieves a tense atmosphere. What's more, these exchanges boost your confidence. Now you can take the initiative with loved ones and make creative decisions without your anxiety getting in the way. Still, you should view all plans as flexible. This will enable you to adapt, taking even sudden incidents in stride.

aquarius January 20–February 17

Several issues have been brewing with other people for some time now. You would prefer to resolve them by civilized discussion, but it's tricky. Topics reach a head around the emotionally intense Aquarius Full Moon on August 4, when nobody seems to be objective and neither you nor anyone else is in the frame of mind to make lasting decisions. That's fine, since this month will be filled with unexpected events. Be open-minded. What you thought you liked least—be it Stickley furniture or floral chintz—could become a new passion.

pisces February 18–March 19

Once, you would have resisted a top-to-bottom reorganization of your life, your work, or even your way of living. But you have become increasingly willing to divest yourself of even those elements of your life that make you sentimental. Once you let go, a whole new vista of ideas and opportunities opens up before you. Suddenly, the country beckons, or, just the opposite, you're longing for that urban electricity. This so excites you that by the Pisces Full Moon on September 2, you're enacting dramatic change, and, possibly, cutting your ties with the past altogether.

aries March 20–April 19

You hate when others make decisions for you, from personal matters to creative issues. But early August's sudden occurrences give you little choice. You're unhappy about compromise, and your instinct is to battle for what you think is right. However, a lengthy discussion over your differences cools tempers and proves informative. What's more, when mid-August's surprises arrive, you're already cordial with those whose support you are going to need most. By the New Moon on the 19th, you're dumping once cherished plans for unexpected and altogether thrilling ideas.

taurus April 20–May 19

By the emotionally intense Full Moon on August 4th, it is already clear that this month's theme is resources. Sudden demands on your time and money, plus circumstances that force a review of your priorities, force an analysis of what you value most, both in your home and in your personal life. Taurus thrives on beauty, yet certain of your habits and tastes have become both restrictive and expensive. The resulting reprioritization will soon have you thinking about exchanging urban elegance for a countrified existence. Simply considering this option proves so therapeutic that suddenly what you already have seems far more appealing than it once did.

gemini May 20–June 20

You're not usually shy about expressing your views. This serves you well during early August's upheavals. Some of these involve partners; others, potential changes in your domestic circumstances. While decisions aren't entirely in your hands, the more forthright you have been in the past, the better your position will be now that it's time to defend your taste or stand up for yourself. You're not thrilled about the offers you get, yet you should explore even unappealing options. This both teaches you something and flatters others. When events in early September force you to make changes, you'll be ready.

cancer June 21–July 21

Late July's Cancer New Moon is so exciting that it triggers a new vision of yourself, your lifestyle, and your future. You begin August brimming with optimism. Thus, even the changes that have been forced on you—triggered by aspects to Pluto, planet of rebirth—seem positive. A move is a chance to experiment and to reorganize your domestic setup. You have a lot to deal with all at once on every front: personal, financial, and career. Wipe the slate clean and you discover a new viewpoint, new favorite styles, and, quite possibly, a new identity.

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on the block

IT'S A GUY THING by gregory cerio

Every August, men with a driving ambition flock to the classic car auctions and shows at Pebble Beach

WHAT MAKES A MAN fall in love? Some are attracted to sophistication. Some to power. Others to pedigree. And a few just like a good body. We're talking, of course, about cars, and in the arena of classic auto collecting, as in affairs of the heart, it is each to his taste. Jay Leno, who owns a fleet of more than 50 classic cars, admires the individuality and integrity of vintage autos. "Older cars were the product of one man's vision of what a car should be," says Leno. "The reason they were called the Bugatti or Duesenberg is because they were designed by guys named Bugatti and Duesenberg. But, today, cars are designed by committee. There's no single personality behind them. There's no Bob Lexus or Larry Infiniti." What's more, the simpler engineering of vintage cars allows a sort of communion with the vehicle. "If an older car breaks down, you open the hood and if you're at all mechanical, you can get it home," Leno says. "If one of today's cars breaks down, you open your cell phone and call for a tow. The engine is a sealed unit."

The auction world covers many areas of collecting, but none is more testosterone-fueled than the market for "classic" cars—the generic name for the luxury automobiles of the past. By one estimate, 90 percent of the buyers in the market are male. They are also, generally speaking, well on the plus side of 40 years in age. "There's an element of nostalgia in classic car collecting," says Miles Morris, head of Christie's International Motor Cars. "People covet the cars they grew up with. They get to a stage of life and say, 'I can finally get that '57 Corvette.' " As well, classic cars appeal to a particularly, if not peculiarly, male appreciation for something that is both beautiful and useful. And while the same could be said of furniture, you can't zip along a country lane in a Hepplewhite chair. "The great advantage that cars have over an area of collecting like fine art is that you have a total interaction," says Ian Kelleher, vice president of the classic car specialists RM Auctions. "You can't put your fingers all over an old master, but you can sit in your Ferrari and drive 100 miles per hour."

Classic cars are sold at auction all over the country, in every condition, and in nearly every price range. But for vintage auto enthusiasts, Mecca is the environs of the Pebble Beach Golf Links on California's Monterey Peninsula in mid-August. Over the course of a week, the Pebble Beach area hosts vintage car races, auto manufacturer showcases, and the Miss America contest of classic cars—an

Christie's sold a 1939 Bugatti, above left, for $448,000 in April. ■ The hood ornament on this 1934 Alfa Romeo, top, is a temperature gauge. ■ The interior of a 1954 Buick Skylark, right.

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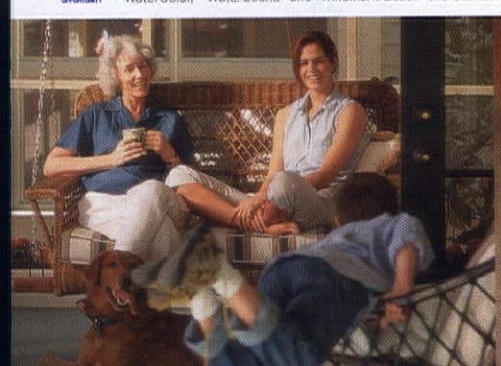
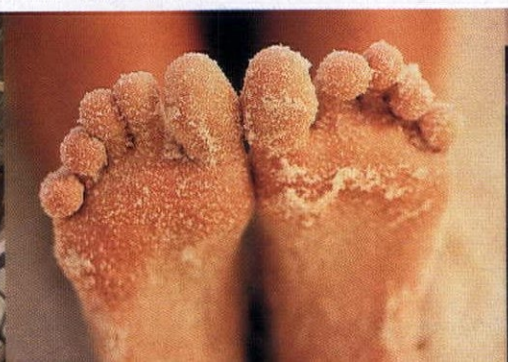
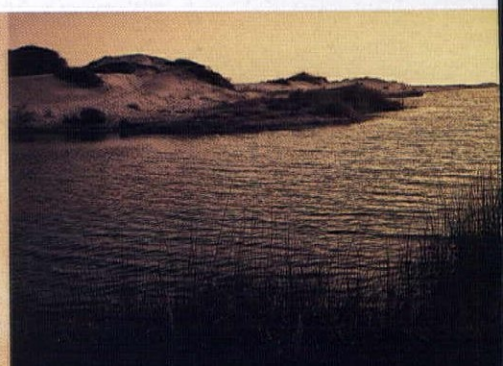






on the block

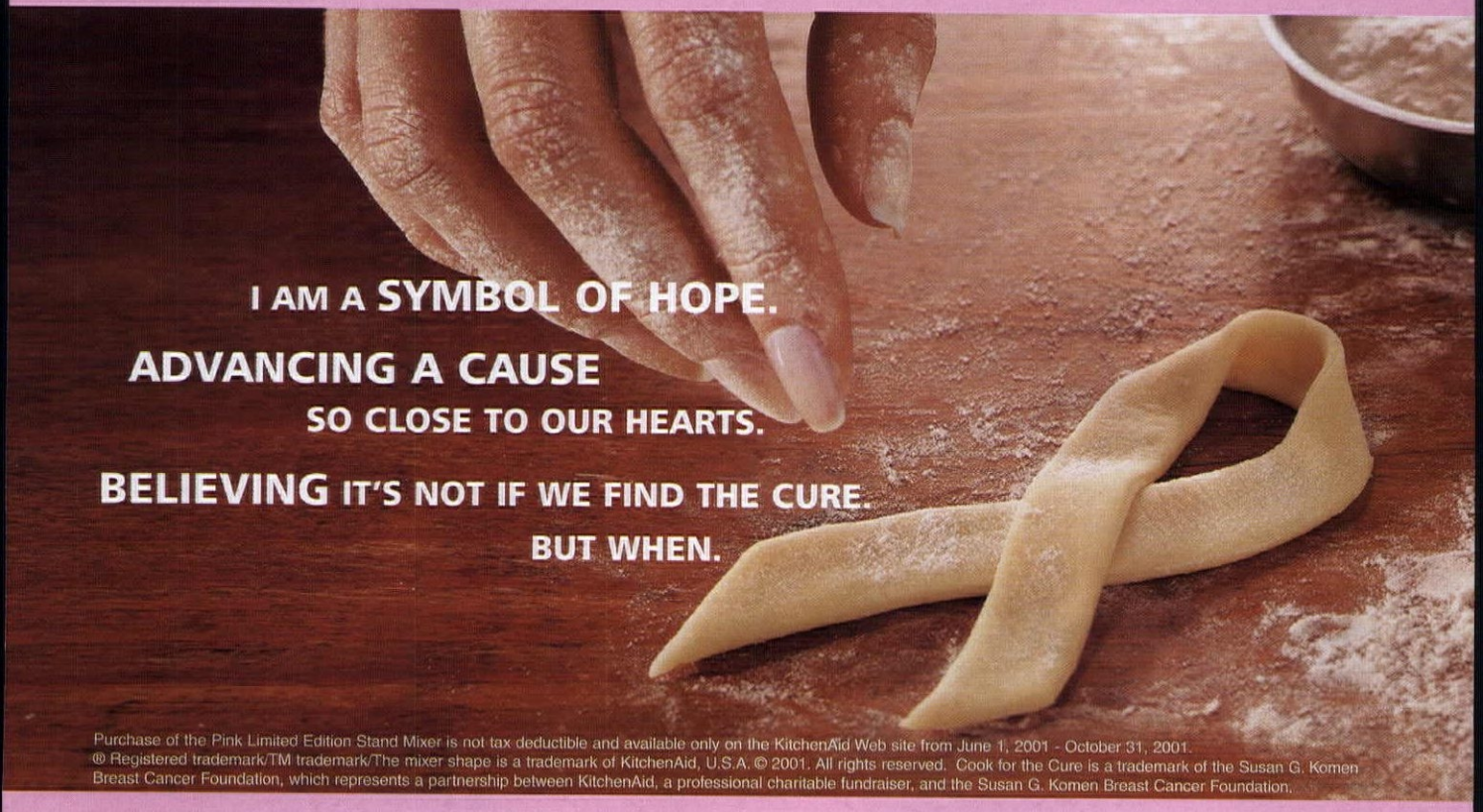
automotive beauty pageant called the Pebble Beach Concours d'Elegance. And, of course, Pebble Beach features the very finest classic car auctions, conducted by houses such as Christie's, RM Auctions, and Brooks USA. To illustrate the prices in play at Pebble Beach, note that Christie's holds its premier East Coast auction in April in Tarrytown, New York. This year's total sale, with 40 cars on the block, was just over $3 million. At last year's Christie's Pebble Beach auction, a single auto—a 1966 Ferrari racer—sold for $5.6 million. "At Pebble Beach," says Leno, "the millionaires are the poor people."

That said, even at the most selective classic car auctions it's possible to find a snazzy car without paying a fortune. At last year's Christie's Pebble Beach sale, a 1951 Lancia sold for $11,750. A 1951 MG TD convertible, perfect for John Steed of *The Avengers,* sold for $10,575 in April's Tarrytown auction. For such a price, a classic car will not be perfect, and it's never easy to find replacement parts for a vehicle that's 50 years old. Many problems arise from the fact of a car's sitting in a garage for years. Auction catalogs are issued weeks in advance of a sale, and if a car catches your eye, it behooves you to do some research into the model and its record of soundness. The magazine *Sports Car Market* is noted for unbiased presale critiques of cars coming up for auction. And auction houses try to be accommodating with inspections. You can bring a mechanic to a preview, look the car over top to bottom, have the engine started, and be taken for a short drive. Above all, ask questions. "If you say, 'I want to use this car every day,' I can tell you if that's feasible," says Kelleher. "There's no stupid question when you're laying out $15,000 or more."

"Older cars were the product of one man's vision of a car. Today, cars are designed by committee"—Jay Leno

There are no set standards for determining value in a classic car. Collectors who will enter a Concours d'Elegance rate a car differently from those who just want to tool down the Pacific Coast Highway. But most experts consider the chief criterion to be originality—that is, to what degree a classic car is made of the parts with which it left the factory. Very often, engines and bodies get swapped at some point, or a custom-made replica body or engine parts are added, or someone changes the upholstery.

TWO OTHER important criteria flow from the question of originality: restoration and provenance. Any classic car will have undergone some degree of restoration, and, as with art or furniture, the marks of a good restoration are attention to detail and appropriateness. A good and thorough car restorer will essentially take the vehicle apart and put it back together, and will not then go and tart up a car with chromed engine



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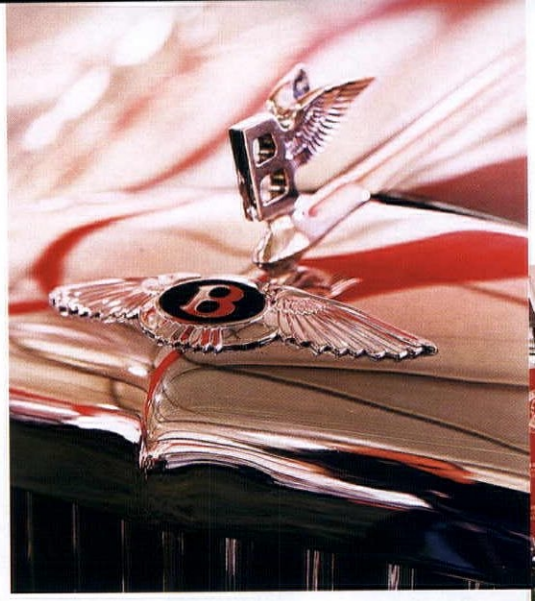
parts or new paint in an electric color undreamed of by the maker. But, again, different types of car collectors have different takes on restoration. "Here, we'll spend thousands and thousands of dollars to make a car as it was when it rolled out of the showroom, if not better," says East Coast collector Sam Mann. "In England, the object of restoration is just to get the car driving."

Provenance can also be a matter of taste. Jazz fans would have drooled over a gray 1957 Bentley, featured in Christie's April sale, owned by Baroness Pannonica Rothschild de Koenigswarter, who in the '60s was famous as the Be-Bop Baroness. A close friend and patron of Thelonius Monk, she used to drive the great musician around New York in the car. To Morris, "the Bentley has what I'd call a 'fun' provenance rather than an 'important' one. A car that won a major race—that's a very important provenance." Single-owner classic cars like the Baroness's are highly prized. Their entire maintenance history is known, frequently with a file of records. "It's great when you buy a car from some 70-year-old guy who's owned it for 40 years," says Leno. "He can tell you how he worked on it over the years, and show you little details. That's a special thing."



The hood ornament, left, on a 1957 Bentley owned by the Be-Bop Baroness, a noble pal of Thelonius Monk's. The winning bid: $248,000. ■ A busty 1950 Talbot Lago, below, failed to find a buyer.

Even if they don't plan to bid, for many men an auction tent full of gleaming vintage autos brings out a childlike enthusiasm. At a Tarrytown sale preview, one couple strolled among the cars, stopping by a Mercedes-Benz. "Wow!" the man said, consulting his catalog. "Top speed, 125 miles per hour!" The two moved on to a 1964 Ferrari. "Pretty sleek, huh?" he asked, and pretended to drive the car. "Ciao!" he said, waving. "Ciao!" She smiled back, indulgently.

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GOLD RUSH by jay mcinerney

Australia's bright Sémillon wines are even brighter with food

WHO WOULD HAVE GUESSED, seven years ago, that Dave Grohl could make it big without Kurt Cobain? But the former Nirvana drummer is riding high as the leader of the Foo Fighters. Meanwhile, back on Planet Chardonnay, most of us still think of Sémillon—if we think about it at all—as a backup player. It's best known as a blending partner with sauvignon blanc, providing the heavier bass notes in the whites of Bordeaux. In Australia, however, Sémillon has enjoyed a distinguished solo career for more than a century. Now that Shiraz is an international star, you may want to check out the country's most distinctive white wine varietal while it's still a cult item.

I'm going to go out on a limb and say that Sémillons from Australia's Hunter Valley are among the most interesting and complex whites in the world. Chardonnay may be the white wine that made Australia famous, but in Sydney's top fusion restaurants, the cognoscenti are washing down their lemongrass shrimp with these New South Wales wines. Very good versions are also coming out of the Barossa Valley, the Margaret River, and other regions. And while the French pronounce it *semi-yawn,* the Australians pronounce the Ls. As John W. Gay of Rosemount Estate says, "We've always called it *sem-uh-lon.* Take the *yawn* out."

"Tasting my first Hunter Valley Sémillon was an absolute revelation," says John Larchet, a Dublin native who landed in Sydney in 1981 and forgot to go home. "I'd never tasted anything like it." Larchet was so taken with Aussie wines—particularly Shiraz and Sémillon—that he eventually started a wine export business, the Australian Premium Wine Collection.

Last year Larchet lugged a half dozen bottles of older Sémillons from Sydney to New York for a small dinner at 71 Clinton Fresh Food, the phone-booth-sized foodie mecca on the Lower East Side. Dazzling on their own, the wines were often brilliant in conjunction with Wylie Dufresne's inventive new American cuisine. The stylistic diversity was wild: the younger examples had a brightness and acidity that surprised me; the older ones shared a subtle honeyed richness that suggested dry Sauternes.

The fact that Sémillon is capable of greatness should not come as a complete surprise to anyone familiar with the white wines of Bordeaux. Wines like Laville Haut-Brion, which contain up to 70 percent Sémillon

Hints of candied orange peel and lemongrass make Sémillon a perfect accompaniment for Asian and fusion dishes.

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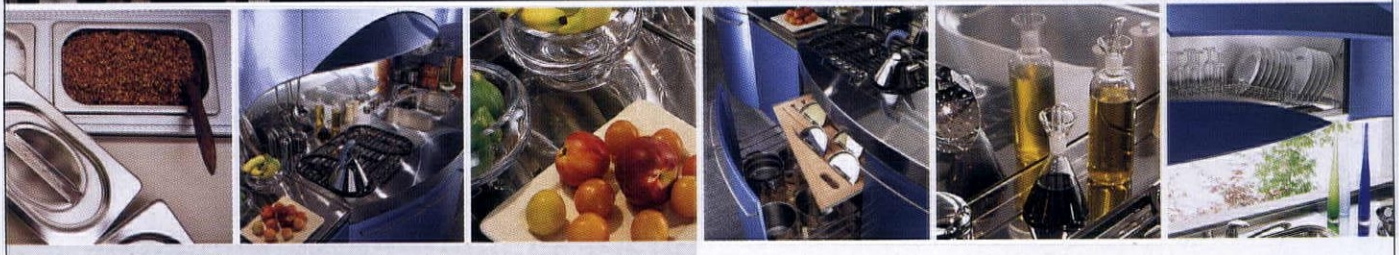

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grapes, are beloved of oenophiles and are generally at their complex best after 15 or more years in the bottle. And in nearby Sauternes and Barsacs, late-picked Sémillon grapes afflicted with a fungus called botrytis produce the profoundly honeyed nectar that becomes Château d'Yquem and other great sweet wines. In Bordeaux, however, Sémillon usually plays bass to sauvignon's lead guitar. "The wines it produces tend to fatness and . . . have little aroma in youth," says *The Oxford Companion to Wine.* "Sauvignon blanc, with its strong aroma, high acidity, but slight lack of substance, fills in all obvious gaps." To put it another way, Sémillon makes a wine like the bronze fatsos of Botero, while sauvignon blanc, on its own, is more like the stick figures of Giacometti. Somewhere in the middle, the Bordelais believe, is a figure that looks like a Degas bronze ballerina. Someone forgot to explain this to the Aussies.

Lindemans, the wine giant best known in this country for its tutti-frutti Chardonnays, made its reputation in Australia in the 1960s with Old Vines Hunter Valley Sémillon. The original cuttings for these vines may have come from Bordeaux via South Africa's Cape of Good Hope, where Sémillon had been established since the seventeenth century, winning many European fans, including Napoleon. The freakishly hot Hunter Valley would seem an unlikely place for great white wine production, particularly for the somewhat floozy, low-acid Sémillon; but the region's wine makers developed a system of picking the grapes early, while they still maintained some natural acidity. In subsequent years, Lindemans neglected the wine that put it on the map in its rush to capitalize on the Chardonnay boom. But the torch was picked up by others, including Iain Riggs of Brokenwood Vineyards.

RIGGS ARRIVED at Brokenwood in 1982, when Sémillon was being made in the traditional style, with long bottle aging before release. Very quickly, however, eschewing oak, he developed an early maturing Sémillon that hits the ground running and is drinkable, if somewhat startling in the mouth, on release. (Riggs was joined two years ago at Brokenwood by wine maker P. J. Charteris.) Australian wine guru James Halliday, who was an original partner at Brokenwood, says that "after twenty years, Sémillon assumes a honeyed, nutty, toasty richness that suggests barrel fermentation in 100 percent new French oak of the highest quality."

Chile makes an ocean of undistinguished Sémillon. A few American wine makers are producing unblended Sémillons; Washington State is allegedly the best place for it, but I can't recommend the few that I've tried. When Sémillon is bad, it sucks. I have no idea why it does so well in so many different regions of Australia—but who cares? Try a few and find a style you like. Look for the 2000 vintage—a great year in most regions, especially the Hunter Valley.

Oddly enough, the country that made unblended Sémillon respectable is now starting to blend it with Chardonnay. Whether the impulse is aesthetic or an attempt to cash in on the popularity of Chardonnay, some of these Australian semi-Chards are quite good. But don't miss out on the 100 percent genuine article. And don't say *semi-yawn.*

THE OENO FILE

2000 BROKENWOOD HUNTER VALLEY SÉMILLON This has everything: a sharp, citrusy nose; bright acidity; a big, round, ripe grapefruit in the middle; and a long finish. $17

1999 BASEDOW BAROSSA VALLEY SÉMILLON Lots of lemon and orange fruit in the glass. Very rich and viscous. $20

1999 LENSWOOD SÉMILLON A whopper. High in everything, including alcohol and acidity. This seems to be one of those long agers—but even now it's pretty delicious. $23

1998 HOPE ESTATE SÉMILLON CHARDONNAY Orange and honey nose. Good body, ripe fruit, long finish. Great value. $8

1999 COCKFIGHTER'S GHOST HUNTER VALLEY SÉMILLON As feisty as its name, this one jumps out of the glass with lots of orange and lemon zest and slaps you with a bracing acidity. I'm thinking, Thai food. Will last for years. $20

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PHOTOS LEFT TO RIGHT: HORST, CHRISTOPHER BAKER, ILAN RUBIN, FERNANDO BENGOECHEA, MELANIE ACEVEDO, SIMON UPTON, EZRA STOLLER, HORST.

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object lesson

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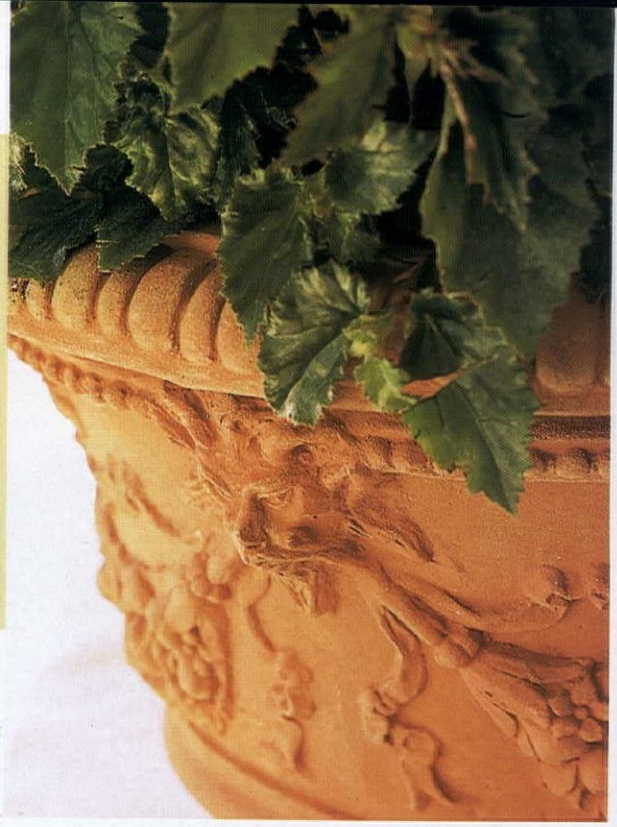
POTTED GARDENS

From courtyard to conservatory, poolside to patio, a potted garden deserves containers as striking as the plants they hold. We asked five garden experts for their tips.

WRITTEN BY INGRID ABRAMOVITCH ▪ PHOTOGRAPHED BY JOHN GRUEN
PRODUCED BY STEPHEN ORR

DECORATIVE TERRA-COTTA

MARA SEIBERT & LENORE RICE, Short Hills, NJ Eight years ago, Mara Seibert and Lenore Rice were on vacation in Tuscany when they made a trip to the village of Impruneta to see its potteries. They were looking for pots in the local terra-cotta, a pink ceramic streaked with white, for which the town has been famous since the Renaissance. (The same coral-colored material was used for the tile on Florence's Duomo.) Logistics for transporting the pots were complicated, but "we had to have them," says Rice. "When they got here, they were more beautiful than we remembered." Soon, Seibert, a former banker, and Rice, a tax lawyer, had new careers. The pieces they import include classic shapes, such as rolled-rim orangery containers and pinecone finials. Handmade and with lovely detail, the containers are fired at a high temperature, making them frost-resistant. Seibert and Rice also commission new container styles by artisans and designers such as Guy Wolff and Bunny Williams. Rice advises raising pots off the ground, using a wedge or pot feet, for drainage. Do that, she says, and "they can be left out all year long." Seibert & Rice. 973-467-8266. seibert-rice.com.



Seibert & Rice use classical shapes and historical motifs to ornament their Italian terra-cotta pots in a time-honored style.

MODERNIST METAL

STEPHEN WOODHAMS, London This English garden designer's trademark is to place the most proper of plantings—boxwood, an ivy topiary—into jumbo containers in such metals as galvanized steel. "This is what contemporary design is all about right now," Woodhams says. "It's juxtaposition." One of his most striking pieces is an almost six-foot-tall rectangular pot in aluminum, filled with box hedging trimmed short and flat so it looks like "you can almost eat off it," he says. He placed two of these outside the stylish London hotel One Aldwych. He created a set of equally tall round Chelsea pots in galvanized steel for London designer Kelly Hoppen to use around a swimming pool in Chicago. For restaurateur Jasper Conran, he is creating a kitchen garden on a balcony, with potted herbs in brushed stainless-steel pots inspired by metal professional cookware. Woodhams is fond of unusual plants, too. He'll place a shaggy plant such as ponytail grass in a copper cylinder that has been treated with a special coating to keep it from tarnishing. Larger is better with metal containers, he advises, because they retain more moisture. But keep metal containers in dappled sunlight; they heat up too much in direct sun. Woodhams Ltd. 011-44-208-964-9818. woodhams.co.uk.

Stephen Woodhams's minimalist setup of containers in steel and shiny copper is softened by a whimsical topiary and a spray of annual grass.

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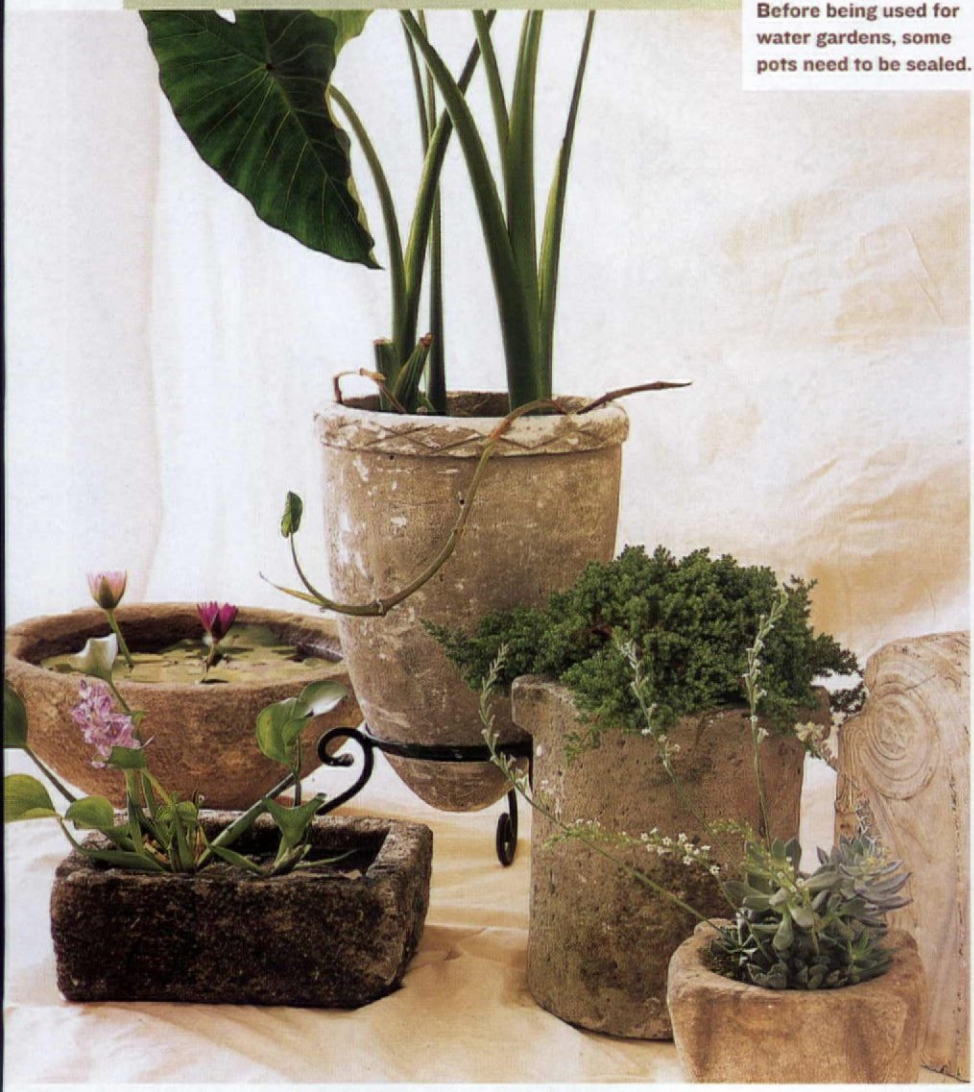
ANTIQUE STONE

ANI ANTREASYAN, New York Born in Turkey, this Manhattan-based landscape designer was always entranced by her native Istanbul's rows of Beaux Arts mansions, built more than a century ago by French and Italian families. "They brought their own artisans and architects and built little palaces with incredible gardens," she says. Several years back, seeing these grand homes being razed to make way for modern developments, she began to buy the stone garden containers that decorated the properties for her business, Canyan Antiques. "I have a passion for stone," she says. "And since it is porous, it is a very healthy environment for plants." Most of the containers she sells to clients, including interior designers John Saladino and Charlotte Moss, are hand-carved in a Turkish marble called Marmara, a cream or gray stone with a look similar to Carrara. Stylistically, the vessels range from primitive to elaborate scalloped French pieces. Antreasyan uses them often in urban gardens she designs, such as the terrace she created for the 2000 Kips Bay Show House. For that annual Manhattan charity event, in which designers decorate rooms and outdoor spaces, Antreasyan filled marble planters with succulents and terra-cotta pots with bluegrass. Turkish marble also holds up well to water, and she often uses low pieces for plants such as water lilies and water hyacinths. She never cleans the weathered containers, which show the effects of decades of heat, wind, and moisture. "Stone ages in a wonderful way," she says. "You put your hand on one and feel history." Canyan Antiques, NYC. 917-701-8801.



Rough limestone and marble planters from Canyan Antiques hold succulents, conifers, and water plants. Before being used for water gardens, some pots need to be sealed.

POT SHAPES

A sampler of historically named shapes from the pottery yard

CITRUS POT Originally made to accommodate the sturdy roots of citrus trees in Italian Renaissance gardens, this large-sized pot is also useful for mixed plantings. The vessel is usually heavy, and has a wide, rolled rim. Decorative motifs such as garlands and grotesques are sometimes used.

URN The most formal of pot shapes, it is often set on a pedestal, where its silhouette can be appreciated. Plantings that are sculptural or cascading work best.

STRAWBERRY JAR This pocketed container provides additional soil space for running strawberry plantlets to drape from the mother plant at the top. The same well-draining setup is good for growing succulents and herbs.

VERSAILLES TUB A square wooden planter, usually with finials at the corners and raised feet, often used in the palace gardens for citrus trees, topiary, and even palm trees. The boxes were placed with French formality around the parterres during the gardening season.

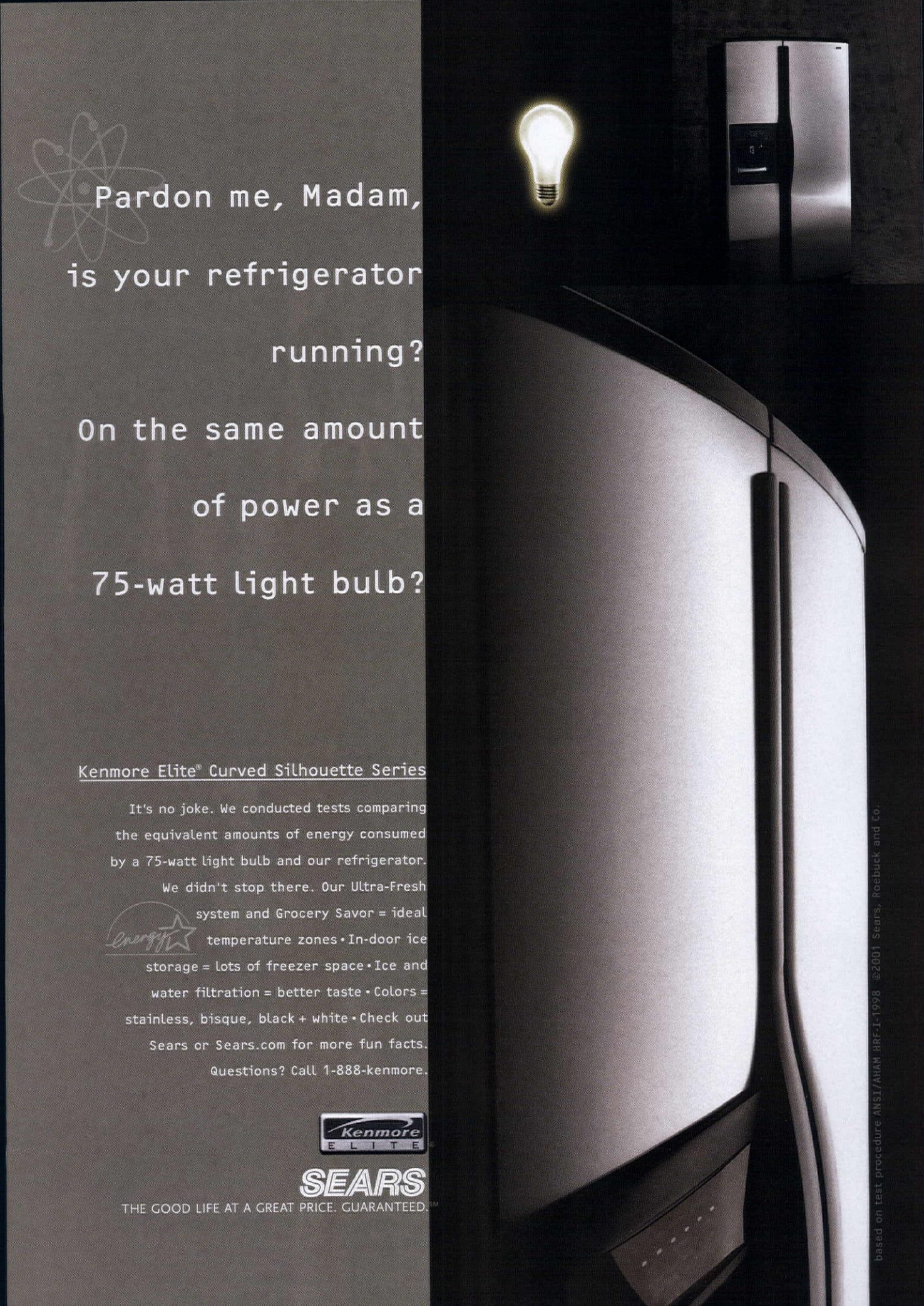
TROUGH A shallow pan that is most often used for the display of low-growing alpines or succulents.

OIL JAR An ancient pot form—also known as an amphora—once used to store olive oil and wine. Many do not have drainage holes, so when used for plantings must have a layer of sand and charcoal placed in the bottom. Some gardeners use them empty solely for decoration.

LONG TOM The Victorians invented this tall pot to accommodate plants with long roots. Today, it's appreciated more for its soigné design than for any specific utility. Rather top-heavy, it should be placed in a stable position. ▶

—Stephen Orr

ILLUSTRATIONS: ROB HAMBLY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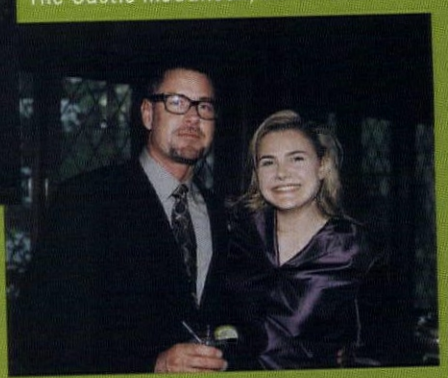

above: **Cheryl Stormzand** and **Mark Siciliano** of Howard Miller with **Karen Alfirevic-Walker** and **Alison Matz** of *House & Garden*.

right: Designer **Bill Sofield** and *House & Garden* style editor **Brooke Stoddard**.

Celebrating the
June Chicago Style Issue
Wednesday, May 9
Reception at The Chicago Arts Club

above: **Judy Niedermaier** with **Victor Skrebneski**.

left: *House & Garden* editor **Dominique Browning** with **Mayor Daley** and publisher **Brenda Saget**.

International Contemporary Furniture Fair Saturday, May 19
Opening Night Gala at the Museum of Modern Art, New York City

above: *House & Garden* style editor **Brooke Stoddard** with design doyenne **Andrée Putman**.

right: *House & Garden* design editor **Mayer Rus** with designers **Karim Rashid** and **Babak Hakakian** of Domus Design Center.

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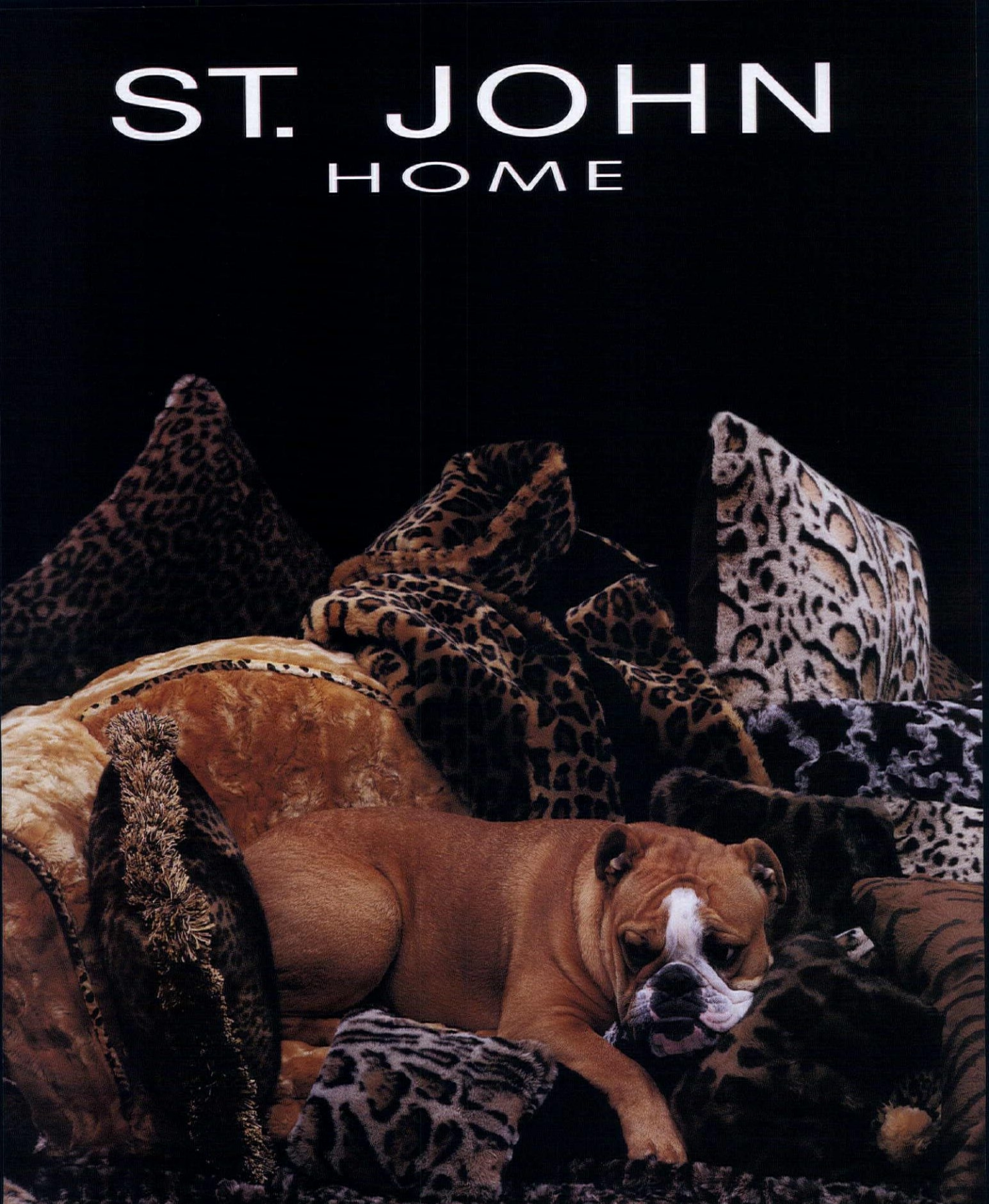

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THE PERFECT CLAY POT

JAMES DAVID, Austin, Texas After years of importing decorative Italian terra-cotta for his store, Gardens, David has pared down his tastes. "I think a plain pot works better in the American garden," says David, who is also a landscape architect. "Highly decorated containers call more attention to the pot than to the plant." Yet the simplicity of the unadorned clay pot that he favors is deceptive. The one vessel to satisfy him, after years of searching, is a coarse-textured pot, handmade in Italy. The red Tuscan clay is mixed according to a Renaissance formula, making the pots the direct descendants of those favored by the Medicis. In addition to their artisanal quality, the pots are thicker-walled than the mass-made variety, and are fired at a high temperature, making them durable enough to withstand cold weather without cracking. Tough as they are, the containers are light and portable, allowing David to shift plants from outdoors to inside. And last, there is a romance to the pots. "The grungier they get, the more lichen and moss on them, the more beautiful they become," David says. Gardens, Austin TX. 512-451-5490.

The simple form of these terra-cotta pots seems almost modernist, says James David. In them, he likes to place a sculptural mix of cacti and succulents.

GLAZED CERAMIC

SUSAN HIRSH, London In Victorian England, no Hertfordshire house or Middlesex manor was complete without a glass and iron conservatory, where tea was served in a hothouse atmosphere of palms and aspidistras. But conservatories were notoriously drafty, and the craze eventually died out. In recent years, however, the glass houses have been reappearing, thanks to such firms as London-based Marston & Langinger, which has given conservatories a modern makeover and double-glazed the windows to banish drafts. Hirsh, the company's buyer and wife of owner Peter Marston, accessorizes these garden rooms with everything from fabrics to furniture. For pots, she chooses Asian-influenced containers in glazed ceramic and colors such as aubergine and mustard. She likes to combine modern shapes and plants with others that have a Victorian feel. For the arrangements above, she placed a contemporary-looking spray of blue fescue grass in a Long Tom—a classic nineteenth-century pot shape—and took a square architectural container and let it overflow with streptocarpus, a classic flowering plant from the tropics. The Victorians, whose conservatories were designed to showcase specimen plants from around the empire, would have been amused. Marston & Langinger. 212-575-0554. marston-and-langinger.com.

The Long Tom pots from Marston & Langinger are too delicate for outdoor use, but are suitably sophisticated for conservatories and indoor gardens.

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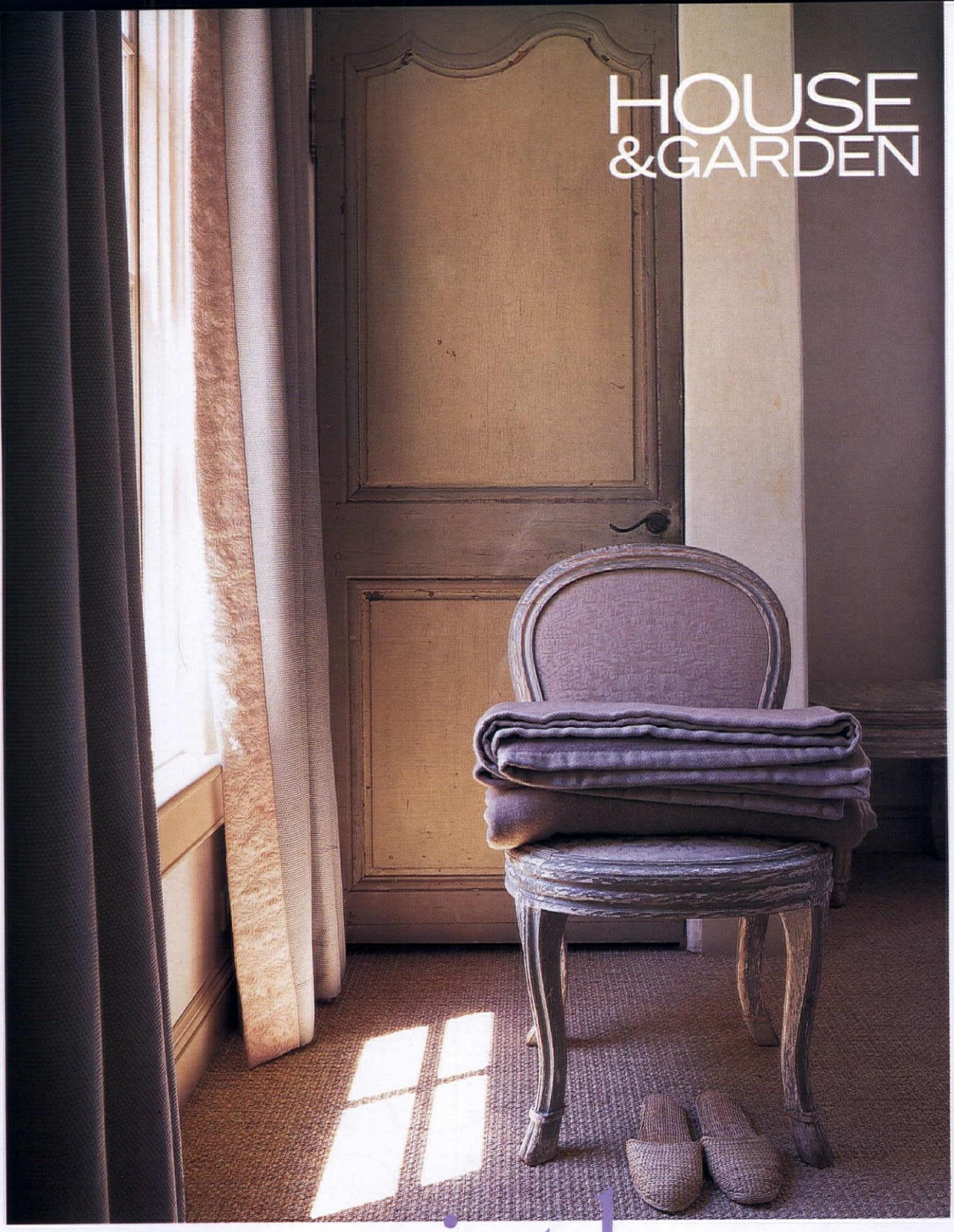


first principle

quiet hours

In summertime, as George Gershwin tells us, the livin' is supposed to be easy. Except that all too often it isn't. But we owe ourselves a moment away from the sun, shouts, and splashing; a moment surrounded by soft colors and even softer fabrics; a moment to just enjoy a breeze and the play of light. It's easy.

In a guest room, a 19th-century chair from Amy Perlin Antiques, NYC, isn't too grand for blankets and slippers.

WRITTEN BY GREGORY CERIO
PHOTOGRAPHED BY ERIC BOMAN
PRODUCED BY CYNTHIA FRANK

PITCH PERFECT

INTERIOR DESIGNERS JOSÉ SOLIS BETANCOURT AND PAUL SHERRILL AND ARCHITECT BRIAN E. BOYLE BRING AN AIR OF FADED CONTINENTAL GRACE TO A HAMPTONS HOME

The drawing room, opposite page, overlooks Mecox Bay. Chinese Seagrass carpet by Stark Carpet Corp. grounds a 19th-century ottoman from Lou Marotta, NYC. ■ The mix of old and new includes, this page, an antique Jacobean chair and a cast-glass table from the Wicker Works.

ARCHITECTS AND designers borrow the term "vernacular" from linguists to describe the prevailing style of buildings in a given region. And in the Hamptons, the cluster of tony towns on the eastern end of Long Island, the dominant dialect is Shingle—sturdy wood-frame houses, from snug Cape Codders to mammoth Vanderbiltian mansions, all with weathered gray cedar shake roofs and walls.

But in the village of Water Mill, you can travel down a gravel drive and find a house that is happy not to speak the local language. The gabled roof, stucco walls, and beamed main room suggest Provence; the courtyard fountain and clay tile floors hint at Tuscany; the palette of soft, faded colors harkens to Scandinavia. "We wanted a simple house, a place where we would feel at ease from the moment we set foot inside," says the woman who, along with her husband, a New York advertising executive, owns the house. "I like a room that acts on you like an Impressionist painting—your eye picks up details after it takes in the overall emotion."

The house's stucco walls and gabled roof, below, bring Europe to the Hamptons. ■ Under the drawing room's beamed ceiling, opposite page, are a stone table by Elizabeth Street Co., NYC, and an iron lantern from El Alcazar, San Juan, Puerto Rico. ■ On the mantel, this page, a creamware urn offsets plaster walls and 19th- and 20th-century art.

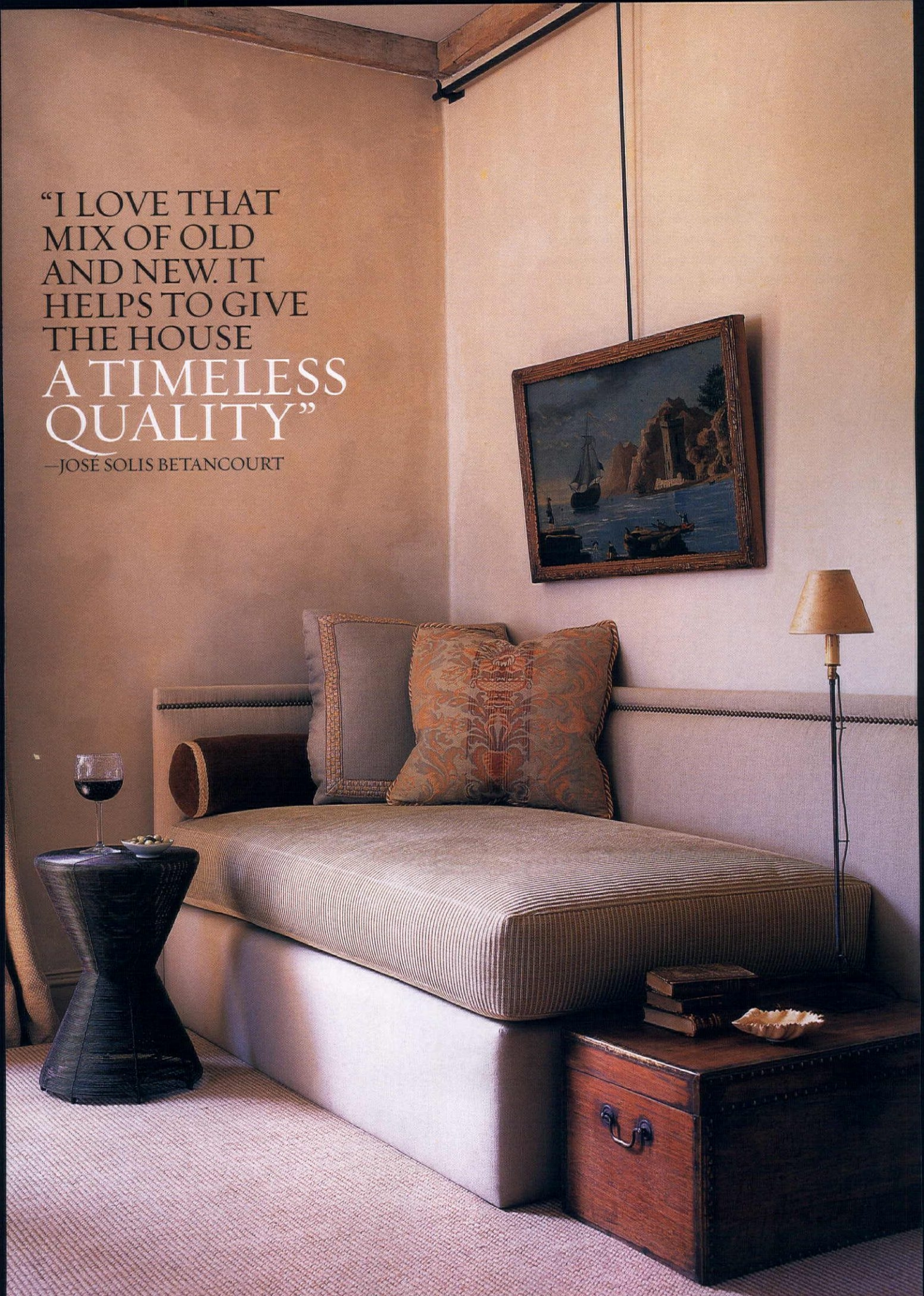
It was a pleasure for the designers to have clients who were interested in ambience, who didn't want to make a statement as much as a suggestion. "I think the idea of a luxurious house has changed through the years," says interior designer José Solis Betancourt, who, with his partner, Paul Sherrill, and architect Brian E. Boyle undertook the project. "Once, luxury was over-the-top and formal. But today, I think people tend to feel that the ultimate luxury is to be comfortable."

As Sherrill adds: "We wanted to create a place that was ambiguously European, full of simple, sensual spaces. It's not about screaming 'money,' but about enjoying textures and materials and the character of things in the place."

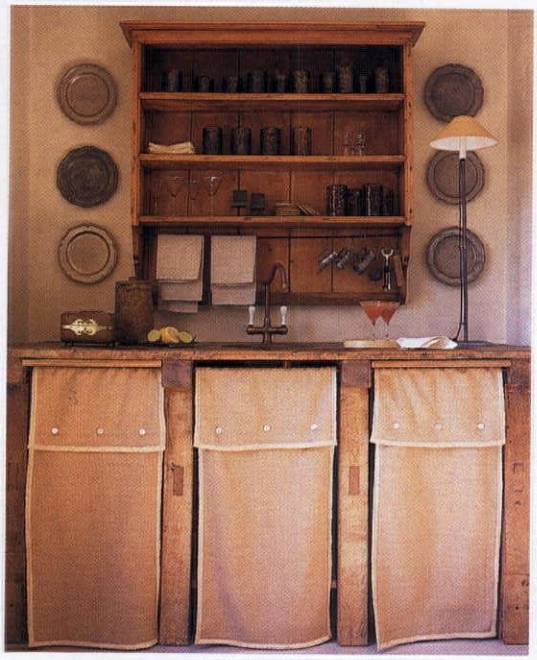
In the library, above, a tapestry-covered sofa from Lou Marotta provides a textural contrast to the Coconut Company's wicker chair. ■ A wire martini table, opposite page, from Cynthia Reed, Ltd.,Washington, DC, provides a counterpoint to the daybed, which has a cushion dressed in Reynolds chenille from Brunschwig & Fils.

THE PROJECT began with Boyle's renovation of the existing house, which was built in the early 1960s and had a mini-château feel. The steeply pitched roof plunged down to very low eaves, so that, Boyle recalls, "it looked like a person with a stocking cap pulled down low over the eyes." He raised the eaves, opening up the house's central room and creating space for upstairs bedrooms. Boyle then added cozy additions on the first floor for a study and kitchen. "It's nice to have a difference in scale within the house," he says.

Solis Betancourt and Sherrill, however, wanted to establish a uniform atmosphere throughout the house. One part of that strategy was to use colors that are all in the same tonal family for the paint, stains, and upholstery fabrics: creams, beiges, light blue, peach, and whites with a drop of color in them. The original terra-cotta tile floors in the main room were sanded and dyed a light gray; old, worn-down tapestries were used to make pillows and cover furniture. "The effect is very calming," says Solis Betancourt.


"I LOVE THAT MIX OF OLD AND NEW. IT HELPS TO GIVE THE HOUSE A TIMELESS QUALITY"
—JOSÉ SOLIS BETANCOURT

A zinc-topped florist's table from Julie Walters, Washington, DC, anchors the guesthouse interior, opposite page. Chair skirts of linen from Rogers & Goffigon Ltd. soften the room. ■ An antique worktable from Treillage Ltd., NYC, serves as a bar, below.



Another goal of the team, Solis Betancourt adds, was "to give the place a patina of age." Rugged materials were used throughout the house, from the plaster walls to the guest room's Brussels-block stone floors. The main room's beams were bleached; too perfectly custom-made kitchen cupboards were gouged and battered with tools. The designers even purchased the plasterers' dripped-on, scuffed-up scaffolding planks and turned them into shelves.

Furnishings complete the overall look of beauty in decline. The odd custom piece—such as the round stone table in the central room—helps set the tone. But carefully chosen antiques, often small things in and of themselves, play the largest role in creating the mood—from two Italian opera chairs with a chipped gesso finish, to stone sinks from Turkey, to a worn wooden offerings box from a French convent. Cleverly interspersed throughout the house are modern pieces that live happily alongside the traditional furniture.

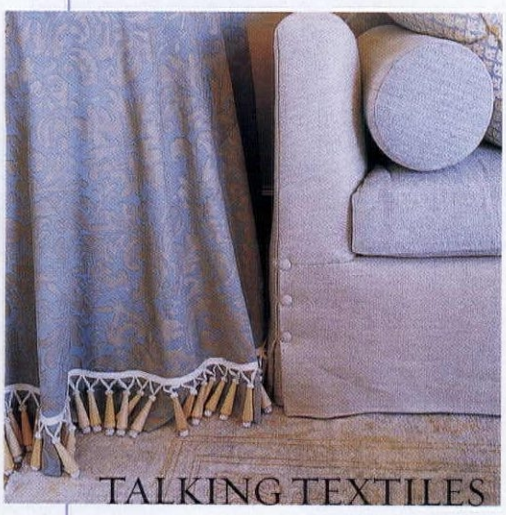
The owner admits that her house is a fantasy version of a lovingly aged summer villa, but suggests that time and use will make that fantasy a reality. "All these things will mellow," she says. "We never close the shades. We'll let it all fade in the sun and sea air."

trade secrets

It's a contradiction, but making something that looks effortless takes effort. When they were designing an interior that called for the "patina of age," José Solis Betancourt, near right, and Paul Sherrill worked hard to find fabrics and finishes that had a certain softness, and they explored processes that would simulate prolonged exposure to the elements. By applying a subdued palette, they created a place that is both fresh and inevitable, and that reflects the house's Hamptons locale and the client's taste for rustic, European style. In addition to the interior design practice, Solis Betancourt has a line of home furnishings and lighting, available through Holly Hunt. —S.R.

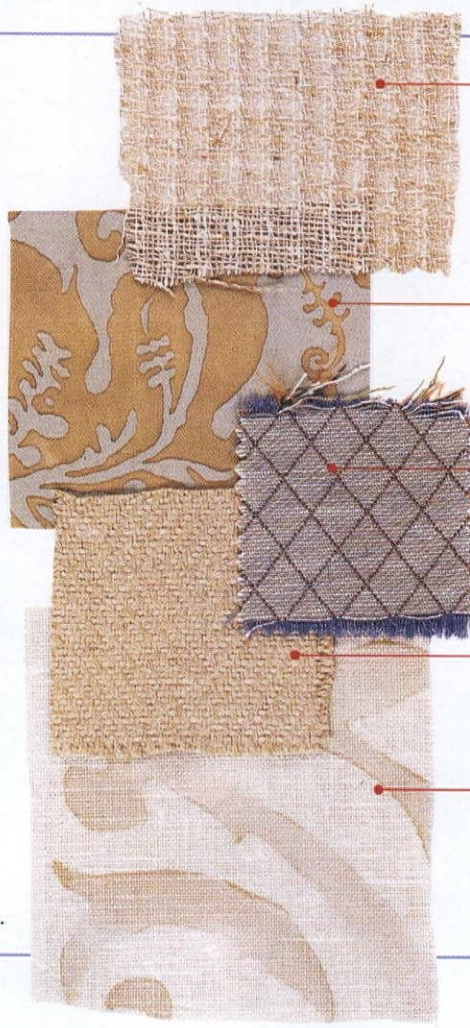
FADE OUT

Adding years to the look—and feel—of materials



TALKING TEXTILES

With fabrics, consistent restraint doesn't have to mean boring beige, as Solis Betancourt and Sherrill prove here. While some of their choices are tastefully tattered antiques, even the new ones have a worn quality that projects a sense of history. Subtle variations in texture and color make the textiles quietly inviting. While the patterns may verge on boldness, the hues are so muted that they never beg for attention. Accents, such as the wood teardrop fringe, above, by Passementerie Incorporated, casually attest to the designers' obsession with detail.



To conceal an alcove in the guesthouse, the designers made a drapery divider of Groundworks's Nantucket in Sand. The silk/cotton/linen/polyester blend is available through Lee Jofa.

Lucy by Groves Bros. drapes a side table in the drawing room. The cotton print's arabesques have a Florentine flair.

To create a less formal feel, the reverse side of Gretchen Bellinger Inc.'s Channel Crossings matelassé in Born to the Purple was used on an antique slipper chair.

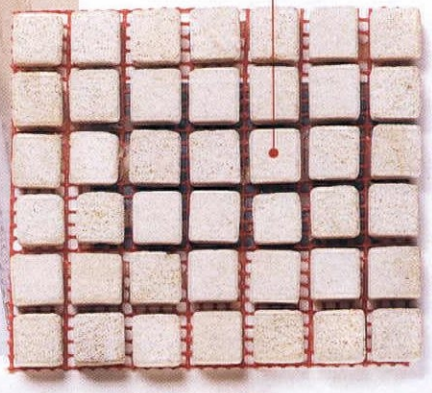
Rogers & Goffigon's Country Cloth covers the drawing room couch's frame; its Puck clads the cushions.

A natural linen by Dintiman Design—Artichoke in Plum/Hyacinth—was used to make pillow shams in the guesthouse.

ERIC BOMAN (PORTRAIT); TED MORRISON (FRINGE, FABRICS, TILES); LAURIE LAMBRECHT (INTERIORS)

ROUGH AND TUMBLED

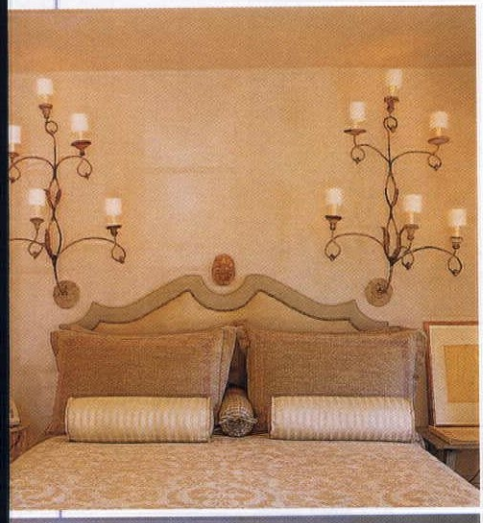
In this house, even the hardest materials have a soft touch. Perhaps that's because Solis Betancourt and Sherrill, and often the manufacturers, have so thoroughly worked them over. For the staircase, bottom, the designers topped masonry risers with thick oak treads. A carpenter sanded the treads to suggest years of wear, and then, Sherrill says, "they were bleached, stained, pickled, and limed." They were also put through a rapid drying process so the wood would split. For the guest bedroom, below, the designers electrified wall sconces that originally held candles. Their delicate, looped forms continue the metalwork details that run throughout the house, such as the iron rods in the drawing room that support an old Italian mirror and a tapestry, Spanish Vines by Dintiman Design, bordered in Christopher Hyland's Terrace, top left. Stone tiles throughout the house were chosen for their aged and weathered surfaces.



These small stone tiles were used for the kitchen's backsplash. Similar ones are available through Forms & Surfaces.

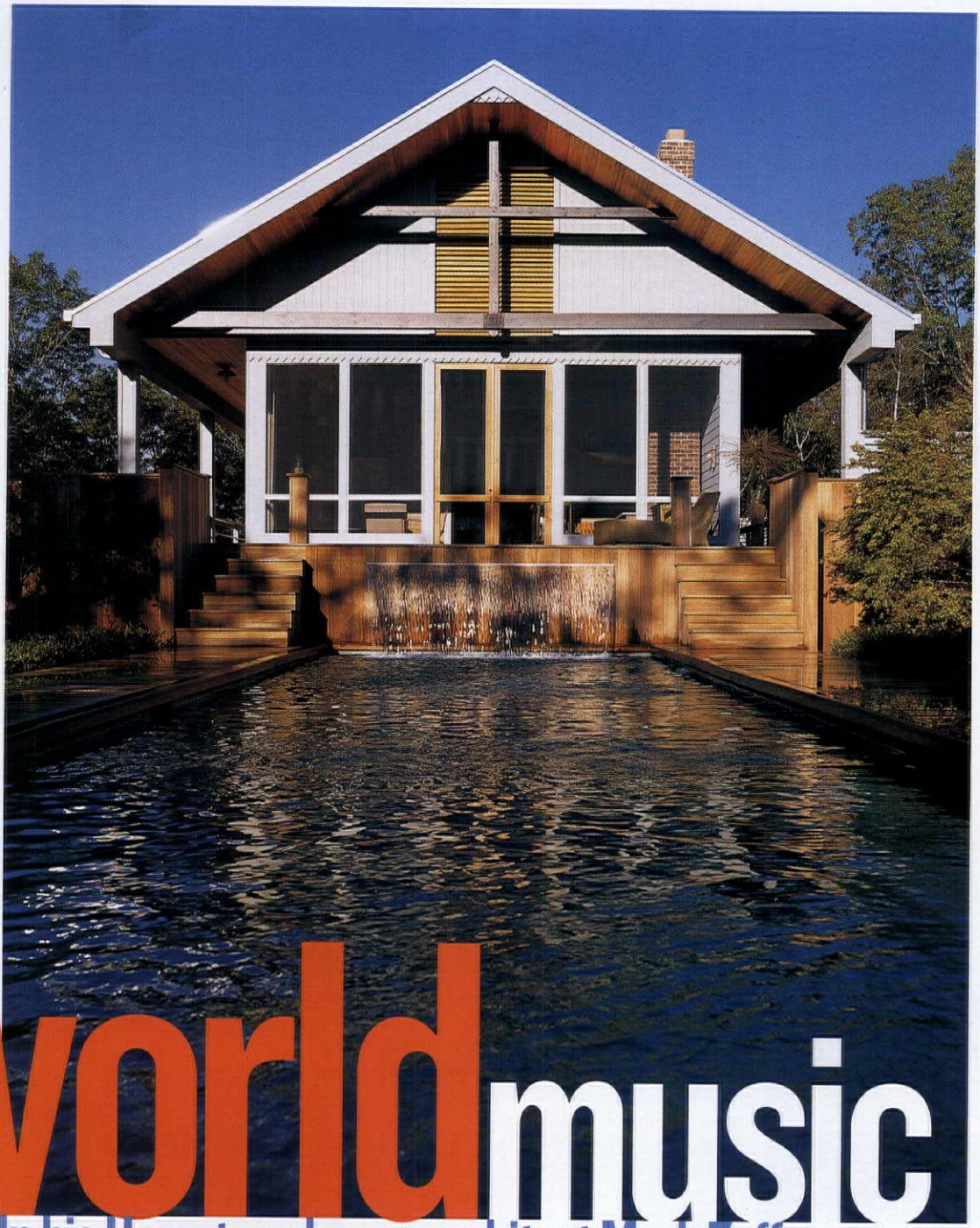
The house's iron curtain rods and rings were custom-made by Sanders Museum Services. Artwork and mirrors hang from the same rods that hold the draperies.

For the guest bathroom, Solis Betancourt and Sherrill used 4-inch-square Travertine tiles that had been cut and tumbled to look aged and weathered. Similar ones are available through Forms & Surfaces.



Solis Betancourt used cast concrete paving stones from Southampton Brick and Tile, Southampton, NY, for the floor of the guesthouse.

This sample shows the warm stone finish the designers chose for the drawing room's limestone table from Elizabeth Street Co. Sources, see back of book.



world music

In his Hamptons home, architect Mark Zeff orchestrates global influences from as far afield as Sweden, South Africa, Australia, and Morocco

WRITTEN BY PAUL O'DONNELL PHOTOGRAPHED BY ANTOINE BOOTZ STYLED BY MICHAEL REYNOLDS

For his beach home in the Hamptons, opposite page, Mark Zeff was inspired by the look of an Australian ranch house. Zeff placed the living room fireplace, this page, on a platform so long that each end serves as a chaise. The zebra-covered ottomans are a Zeff design, as is the 12-foot sofa.

AMID THE BUSTLE of Range Rovers, paddocks, and the boutique sheep herds that are becoming a signature of Long Island's East End, architect Mark Zeff has introduced a genuine bit of the Australian bush. A visitor's first glimpse of Zeff's Bridgehampton home is of a corrugated aluminum roof and a screened porch the width of the house—design straight off an outback plantation.

But if it's Australia, it's not colonial Down Under but the modern-day Pacific Rim. Zeff has an eastward-looking sensibility, combined with an openness to design influences from around the globe. The approach to the long, barn-shaped house is along a peaceful gravel path, past a pool with a waterfall, and across an elevated footbridge—all elements suggested by *feng shui*. Inside, rafters with curtly rounded braces give the rooms a cozy, Asian feel, despite the breathtaking 27-foot-high ceilings. "It's a Japanese barn via Australia, put down in the Hamptons," shrugs Zeff. "And Swedished up a bit," he adds, pointing out vertical siding with ends cut in a sawtooth pattern. "That's very Swedish."

Raised in South Africa, and a frequent traveler to Morocco and Australia, Zeff is a voracious collector, not only of furnishings, which he buys for his Southampton store, but of architecture. "Clients tell me what they want, and I can do the style because I have a wide range," he says. "When I went to design my house, I didn't have to pick one influence." It took Zeff only two days to put the house on paper. "I had dreamt up these ideas in the past, and either the client couldn't understand it or it wasn't appropriate. It came easily because these ideas are in my blood."

Before beginning work, Zeff traveled to the Swedish home of his girlfriend, Madeline, who is now his wife. The minimalist shelters of Scandinavia's 1960s social experiments, and of the seventeenth-century farms standing a stone's throw away, became Zeff's final inspiration. In Sweden, people understand nature, he says. "They keep it in their mind's eye all the time." In Bridgehampton, he designed ten-foot windows to keep the eye in constant contact with the surrounding woods. The master bedroom, supported by 35-foot piers where the house

The living room showcases Zeff's global take on interior decoration. Cigar lamps by George Nelson, from the Design Within Reach catalog, sit atop an Australian bookkeeper's table. The Berber carpet is from the Middle Atlas Mountains of Morocco; a Fortuny projector lamp, from Modern Living, L.A., stands on the far left.

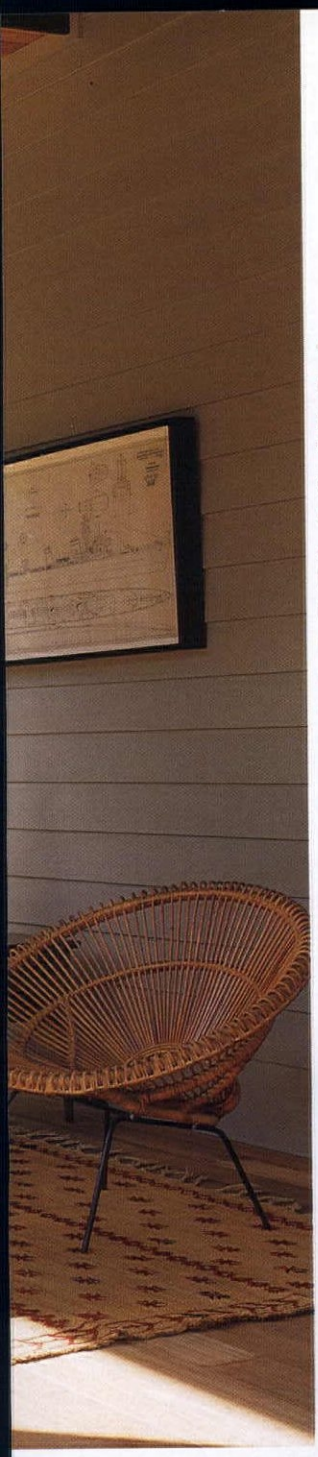
juts over a slope, seems to float in the trees. Off the his-and-her bathrooms, verandas look down on intimate gardens. The pool, pulled up close to the house, is more of a reflecting pond than a call for laps at dawn.

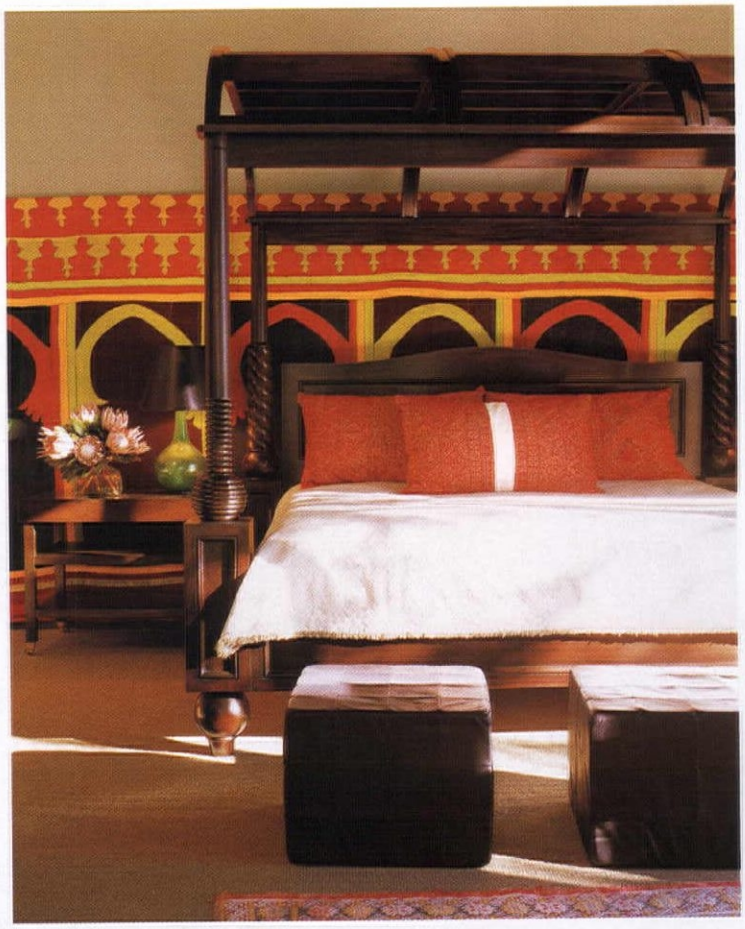
TO HONOR HIS MODERNIST heroes, Zeff had imagined concrete floors to go with the sleek, double-paned aluminum windows and doors, normally used only in skyscrapers. But such flooring was beyond the skill of local builders. Construction took two years, and the couple used the time to gather furnishings. Disparate elements in the living room—a raw-boned, wheeled bookkeeper's table from an Australian glass factory, a Fortuny lamp placed beside a delicate North African antique rolltop desk—are united by rugs from the Moroccan Taureg tribe. A 200-year-old Moroccan courtyard door guards the entrance to the master suite, where chunky, chocolate brown Moroccan tile provides the flooring. An iron chandelier that Zeff scored at a Hamptons antique store casts shadows evocative of the Casbah. All of it creates the aura of a well-worn retreat.

The house was finished last fall, and the two spent winter weekends enjoying the relative solitude of the Hamptons. They cooked in the deep, galleylike kitchen or on the porch fireplace grill. They lounged in the living room, where a 14-foot couch and two Le Corbusier chairs covered in tomato red leather—"No client had the guts" for such upholstery, says Zeff, "so I did it"—face a fireplace raised on I-beam supports.

But summer and the crowds arrived, inevitably. And now Zeff grumbles about neighbors like an old-timer, surrounded by artifacts and influences so far-flung that even he feels at home.

Paul O'Donnell is culture producer for beliefnet.com.

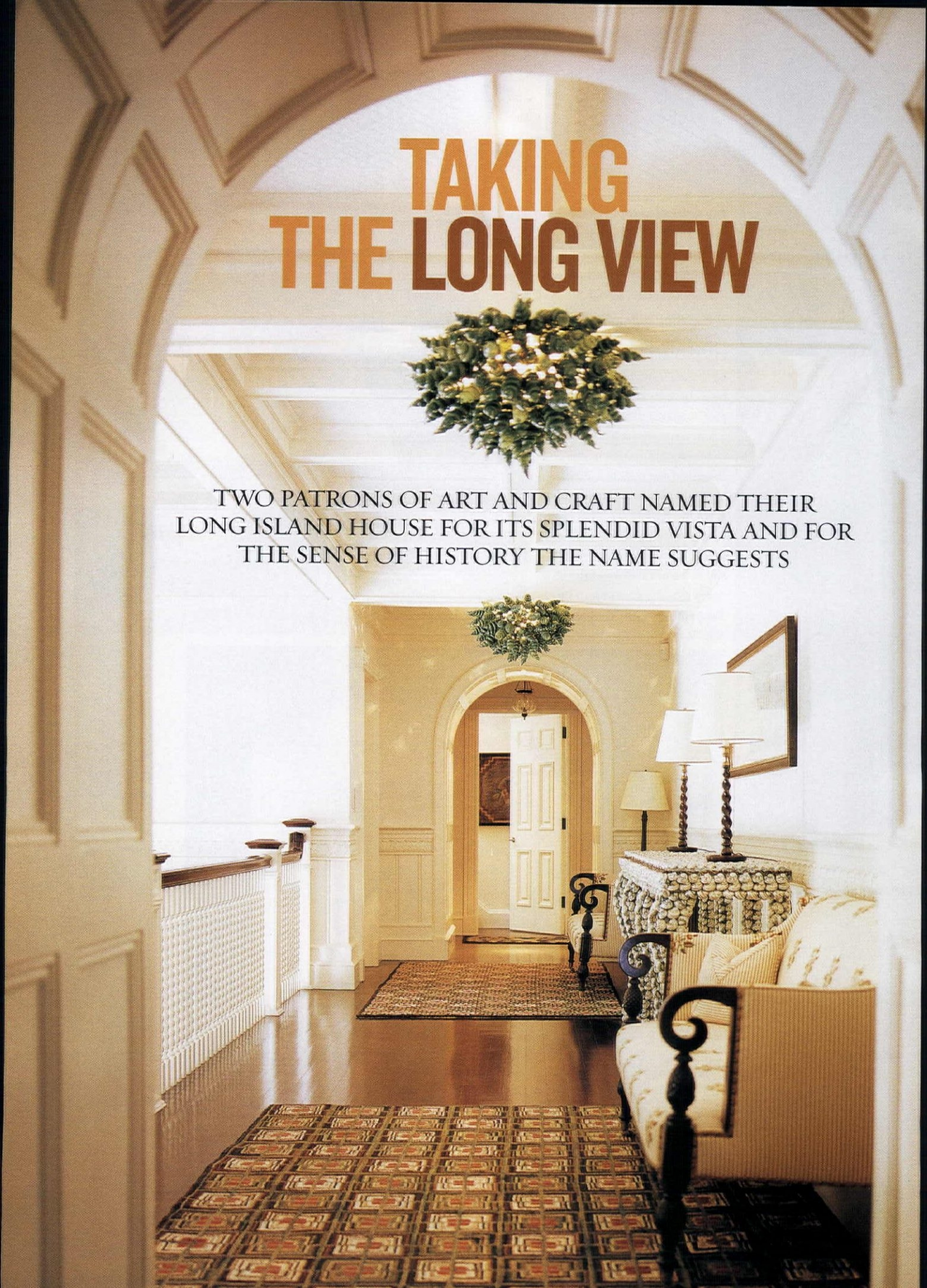




The eclectic design mix is carried onto the screened-in porch, left, where '50s and '60s flea market finds such as a *papa-san* chair, at right, share space with lanterns and a wool and straw rug from Morocco. ■ The master bedroom, right, is highlighted by a custom-made canopy bed. A religious tapestry, in a pattern commonly seen in Moroccan Jewish homes, hangs on the wall. ■ A 300-year-old Moroccan door opens from the bedroom to the living room, below. The framed prints are German botanicals; the walls are covered in Ming dynasty grass cloth by Tandem Contract Wallcovering. Sources, see back of book.

TAKING THE LONG VIEW

TWO PATRONS OF ART AND CRAFT NAMED THEIR LONG ISLAND HOUSE FOR ITS SPLENDID VISTA AND FOR THE SENSE OF HISTORY THE NAME SUGGESTS



BY ELIZABETH POCHODA PHOTOGRAPHED BY PIETER ESTERSOHN

A disciplined use of space allows for such elaborate gestures as the shell-covered console by Luisa Caldwell in the upper hall, opposite page. Penn & Fletcher, Inc., embroidered the two 1850s settees. The chandeliers are by Dale Chihuly. ■ The beaded table, above, was designed around a piece from a 19th-century reticule. Stephen T. Anderson made the hand-hooked rug using an Early American quilt pattern.

THIS IS A STORY that begins with a paradox. On Long Island's swank southeastern shore, a politically active couple have created their version of William Morris's Kelmscott, which they call Long View. Believing, the wife says, that the pursuit of a civil society requires "an atmosphere in which one can think, create, and act," they have followed Morris, knowingly or not, in making quality hand-production the foundation of a harmonious environment. If you didn't already realize it, this house would convince you that we are in the midst of a great flowering of craft. From the chandeliers and sconces by Dale Chihuly to the hooked rugs by Stephen T. Anderson, everything that isn't an antique is custom-designed and made by hand. Of course, as Karl Marx, that other great apostle of dignified, unalienated labor would have said, there are certain contradictions. But there always were; fine things made by hand, one at a time, are not within the reach of most people. And yet, the lady of the house points out, "someone has to permit people who can create to create." So she is prepared to live with the contradictions.

The handmade objects in the house are all meant to be used, including the ceramics for which the Majolica Room, left, is named. The chandelier is by Dale Chihuly. Syrie Maugham designed the slipper chairs; the Regency armchairs are ca. 1820. ■ The house, above, was taken down to its footprint and rebuilt.

Which is a good thing. Marx believed that contradictions drive creativity, and here they certainly do, beginning with the way this stately, sober house has been filled with lighthearted touches from artisans attuned to the owners' personal history. The voluminous spaces are spare, but dense with intimate associations—bits of iconography woven into the

upholstery or crafted into the fireplace surrounds. The Sturm und Drang of two or so years of construction and the exacting nature of the owners' vision have yielded an almost improbably serene home. The architect, Michael Dwyer, and the builder, Jim Reeve, describe the process as taking the house down to its footprint and rebuilding it to maximize the views of Lake Agawam and the ocean beyond. As with the contents, every aspect of the construction was a collaboration between architect, builder, and owners. If the process was psychological and emotional as much as architectural, as Reeve says it was, the results are seamless.

The living room, above, is spare enough to allow the pieces to stand out yet also flow together in a subtle way. The sofas are covered in custom-colored Thurloe Flower from Chelsea Editions. ■ A glass piece, right, by Dale Chihuly, complements the carved mahogany table by Daniel Scuderi with beaded top by Luisa Caldwell. ■ Fitzkaplan, NYC, made the metal and glass bead chandelier for the dining room, opposite page.

The interiors are vast but subtle. Interior designer Arthur Dunnam, design director of Jed Johnson & Associates, who worked on this project as well as a previous one for the couple, points out that the absence of clutter allows objects to stand out, keeping the feeling in the rooms light. The coquillage powder room in the entrance hall, for instance, exhibits a restraint wholly different from the baroque character of such rooms. The wife, Dunnam says, has a voracious knowledge of great design and a keen sense of how it can be adapted to her rooms. The bed in the master bedroom is a capacious version of a Portuguese bed she had seen in an auction catalog. The table in the Majolica Room was modeled on one in

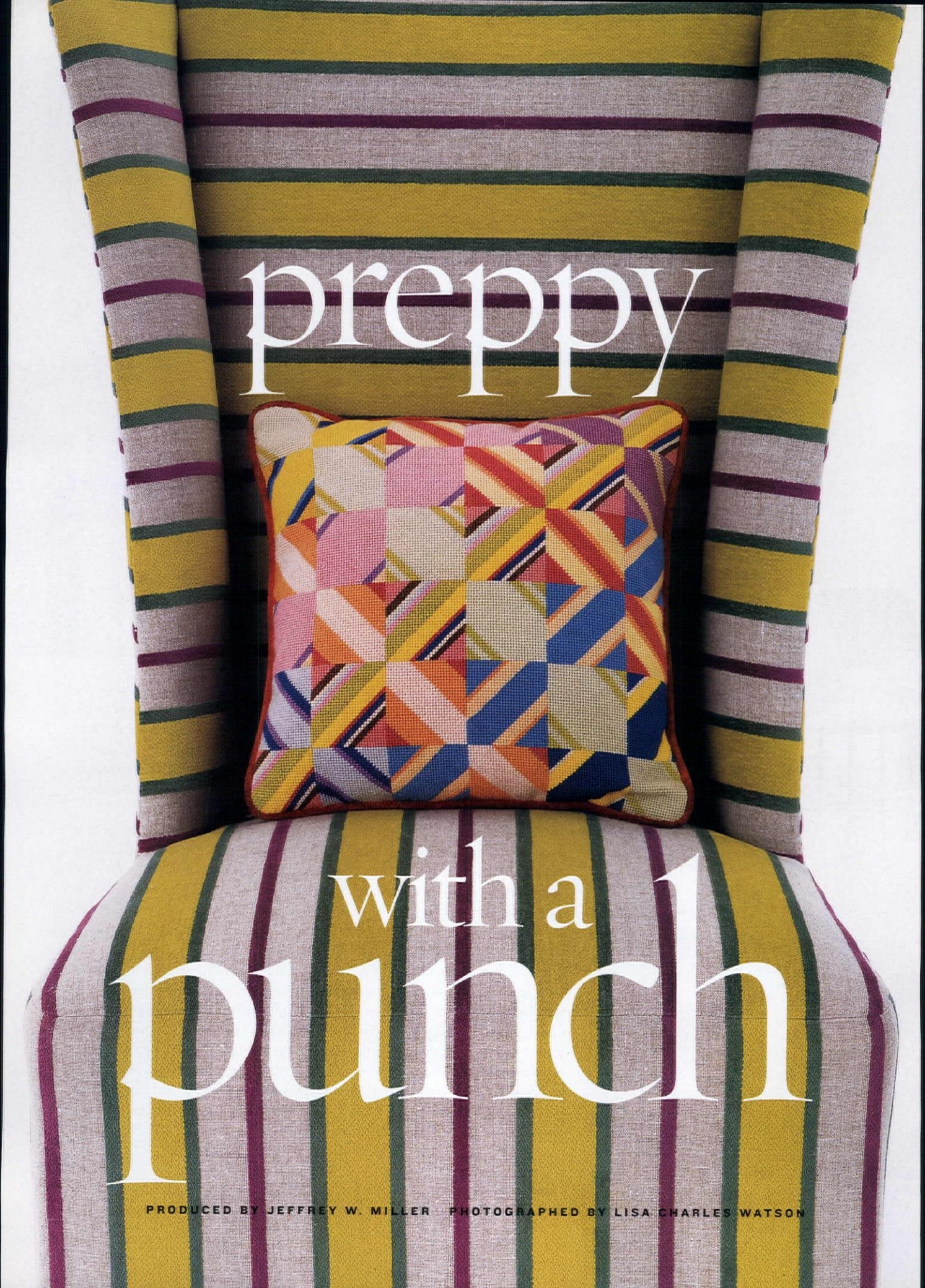
THE HOUSE PROVIDES AN ATMOSPHERE IN

Nothing in this house is off the rack. The master bedroom's mahogany bed, left, was inspired by a 17th-century Portuguese version. The hand-hooked rugs are American ca. 1880–1910; quilts are Early American. ■ Shell-covered panels in the powder room, above, are by Boyd Reath, NYC. Sources, see back of book.

Brighton Pavilion, although frolicsome dolphins have supplanted the dragon feet of the original. And so it goes, with artisans like Eve Kaplan and Diane Fitzgerald of Fitzkaplan supplying period finishes on new furniture and restoring antique finishes—water gilding, japanning, faux bamboo, lacquer chinoiserie—on period pieces.

If there is a quintessential Long View project, it must be the beadwork center table in the living room. Daniel Scuderi made the table's mahogany base of carved acanthus leaves. The owners briefly described the base and some of the other elements of the room to Luisa Caldwell, a Brooklyn artist who did a number of other pieces for the house, and asked her to make the top. The result is a collage of their initial idea for a beaded design and Caldwell's rendering of that idea in an interlacing spiral with layered petals at the center. The top is 48 inches in diameter and made of Czech glass beads. Caldwell, who hand-dyed many of the beads, estimates that it took about 500 hours for her to complete the job. Quite by chance, her design includes motifs similar to those of the living room rug. This process of creation and collaboration interests the lady of the house as much or more than the final product. She is aware, she says, that "we are only caretakers of these things," but participation in the process offers a hint of the immortal.

WHICH ONE CAN THINK, CREATE, AND ACT



preppy with a punch

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY LISA CHARLES WATSON

Pastel pink, apple green, clean lines. A familiar look is making a giddy, unexpected fashion statement at home

Opposite page: Manuel Canovas's Rio fabric in Fuchsia/Anis spices up a wing chair. Erica's Diamonds canvas pillow, $195, Erica Wilson Needleworks. 800-973-7422. This page: Manuel Canovas's Feria fabric in Rose/Blanc covers a headboard painted in Benjamin Moore & Co.'s Yellow Finch. Sharon Kaitz's hand-painted pillow, $150, at Linda Rodin, NYC. Cashmere bear, $95, from Paul Smith, NYC. Twin coverlet in Lazy Palm with Daisies, $398, from Lily Pulitzer, NYC, on a carved stool.

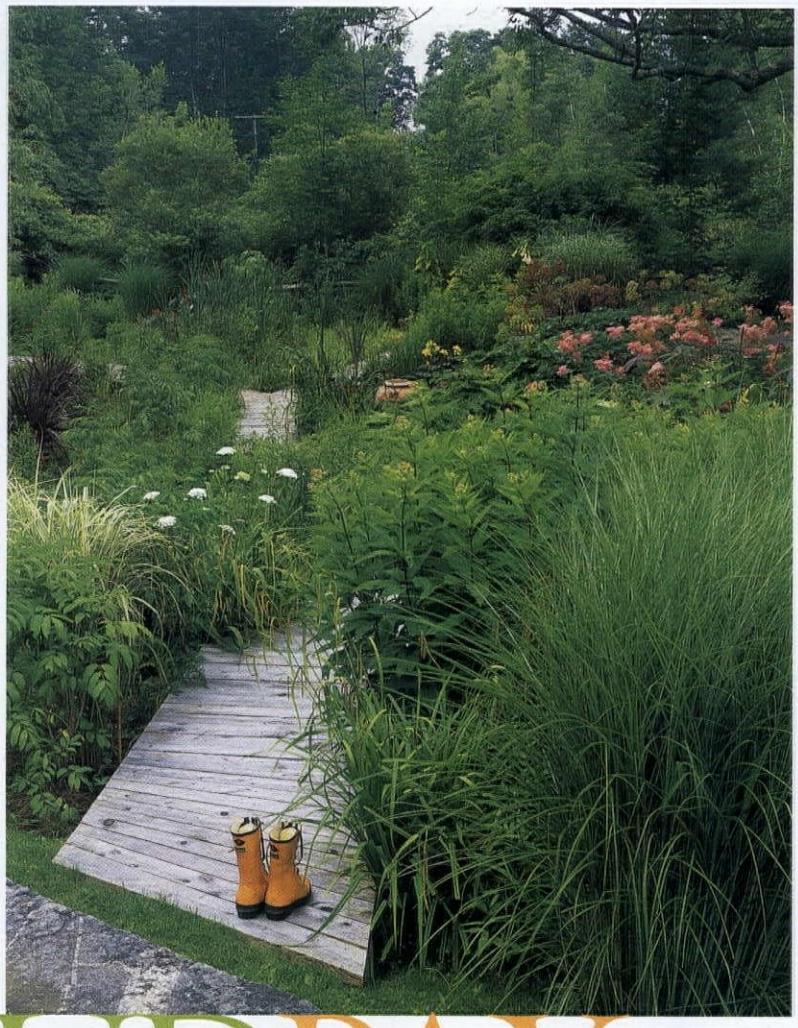
This page: Painted chair, $800, and enamel table, $3,200, by David Schaefer for Furniture Co., NYC. Napkins, B & J Fabrics, NYC. Wicker basket dinner plate, $48, and teapot, $188, Ralph Lauren Home. Blue bowl, $28, by Mariposa, Bergdorf Goodman. Lucky Butterfly in Peony Pink, $125, Baccarat. White Palm plates, $30 and $40; sterling Bamboo flatware, $75 to $140; and Lily of the Valley glass pitcher, $125, all from Tiffany & Co. Art Deco decanter, $2,475, James Robinson, Inc., NYC. Castlemaine wineglass, $59.50, Waterford Crystal. Nil lily pad platter, $305, Hermès. Capiz shell votive, $21, Shi, NYC. Opposite page: Royal Worcester's Duke of Gloucester tureen, $1,352, Royal China & Porcelain. Background fabric, B & J Fabrics, NYC.

Opposite page: Cast-glass mirror by Venini, $10,500, at Alan Moss, NYC. Astor dinner plate, $45, Spode. Faux Iceland poppy, $7.50, Seingaba LLC, NYC. Small Studio Glass vase, $200, Tiffany & Co. Classic linen hem-stitched napkin, $25, Ralph Lauren Home, monogrammed by Penn & Fletcher, NYC. In background: D. Porthault sheet, $1,860 for four-piece set.

This page: Tiger Lily cotton upholstery on chair, $160 for 3 yards, Lily Pulitzer, NYC. Flamingo pillow, based on a Wiener Werkstätte pattern, $175, Erica Wilson Needleworks. Laminated Green Clovers tissue box, $60; quilted lingerie case, $65; and scalloped bath towel, $152, all from D. Porthault. Cornflower cup and saucer, $120 per set, Asprey & Garrard.

This page: American black cherry dresser, $4,985, and stool, $155, Thos. Moser Cabinetmakers. Jonathan Kline basket, $920, Furniture Co. Small basket, $2,200, Susan & Karl Ottison, Nantucket, MA. Queen-sized summer-weight wool blanket, $375, Atlantic Blanket Company. Wool rug, $134 per square foot, Elizabeth Eakins Inc., NYC. Opposite page: Petite Model tray, $510, and cork-handled boat knife, $185, Hermès. Tongs by Arne Jacobsen, $25, Breukelen, NYC. Arne Jacobsen's Cylinda-Line cocktail shaker, $138, in three-piece set, Moss, NYC. Sterling silver shell, $750, by Helen Woodhull for James Robinson, Inc. Dobson highball, $65, Ralph Lauren Home. Striped grosgrain ribbon, $3.52 per yard, Mokuba New York, NYC. Sources, see back of book.

BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY RICHARD WARREN



MUDPAX

With garden designer Margaret Burnett, Jerry and Susan Lauren have turned their overgrown Connecticut pond into a lush bog garden

WHEN JERRY LAUREN and his wife, Susan, checked out of the Hamptons 17 years ago, all they wanted was to check into a bucolic Connecticut hideaway. At the time, the idea of gardening hadn't yet registered on their radar screen. But it would. And recently, with garden designer Margaret Burnett, their longtime collaborator, they created this tropical bog garden from a mucky marsh.

"It's been a grand evolution," says Jerry, brother of Ralph and executive vice president of men's design for Polo Ralph Lauren, describing the work he and his wife, a docent at the Metropolitan Museum's Costume Institute, have done over the years on the grounds surrounding their eighteenth-century white Colonial house. "We began gardening simply to remove the eyesores. It has spiraled out from there."

The Laurens' urge to remake their view led to the reinvention of the weedy wetland that was once the property's pond. Fed by runoff from seasonal streams and groundwater, the unattractive site lay at the bottom of a hill. Instead of restoring the pond, the Laurens preferred to try something more ambitious, like transforming it into a bog reminiscent of the Everglades. Still,

Miscanthus x sinensis 'Gracillimus' and *Sambucus canadensis* 'York' mark the bog garden's entrance, opposite page. The boardwalk goes to the bog's center. ■ The large leaves of *Petasites japonicus*, this page, foreground, contrast with the delicate blossoms of angelica and *Filipendula rubra* 'Venusta Magnifica' just beyond.

Once an unsightly, muddy marsh that had overgrown the property's former pond, the bog garden is now filled with masses of colorful leaves and flowers that make a pronounced visual impact when seen from the house. Burnett planted an unusual and imaginative mix of native and tropical plants, including large-leafed bananas and cannas, sword-leafed grasses, cattails, and irises.

as Jerry said, "we wanted it to fit in with the setting, not like placing the Empire State Building in Litchfield County."

Before they could begin to plant the bog, they had to construct a boardwalk to get at it. That done, the challenge was to find mud-thriving plants that could tolerate the Bay of Fundy–like shifts in water levels. So Burnett searched for perennials, shrubs, and grasses with roots deep enough to handle the garden's vast cultural changes. Water lilies, obviously, were out.

Burnett began slowly, using several varieties of *Miscanthus sinensis,* with *Eupatorium maculatum* 'Gateway,' *Filipendula rubra* 'Venusta Magnifica,' and *Petasites japonicus* at the bog's edge,

under the ash tree. She cultivated iris, helenium, angelica, evening primrose, ironweed, and more grasses along the boardwalk's path, and encouraged the wild mint already growing in the rough.

When the Laurens called for big foliage and brighter color, Burnett experimented with other tropicals. She transplanted cannas in the early summer when the soil was warm, and they flourished. She sank pots of red castor beans (*Ricinus communis* 'Carmencita') among the cattails and the *Ligularia stenocephala* 'The Rocket,' tucked pots of brugmansia into the *Miscanthus sinensis* 'Zebrinus,' and arranged terra-cotta pots of *Phormium tenax* 'Dazzler' under the weeping willows. At the rough's edge, she placed potted banana plants and *Canna* 'Tropicana' in iron urns.

Petasites japonicus **and irises thrive at the wet center, ligularia and *Miscanthus sinensis* 'Cabaret' at the drier edge, this page, top left. ■ A terra-cotta pot rests in the foliage, above. ■ Tender red castor beans mix with hardy ligularia and Queen Anne's lace, opposite page.**

Massive granite steps set into the grassy hillside descend to the boardwalk, where one can stroll amid the tall, rustling grasses. A turn to the right reveals a stone path leading to a bench in the shade of the ash tree. From this hidden vantage, bright flowers glow against a backdrop of richly colored foliage, with the enormous banana leaves, cannas, and *Petasites japonicus* providing the taste of the tropics that the Laurens desired.

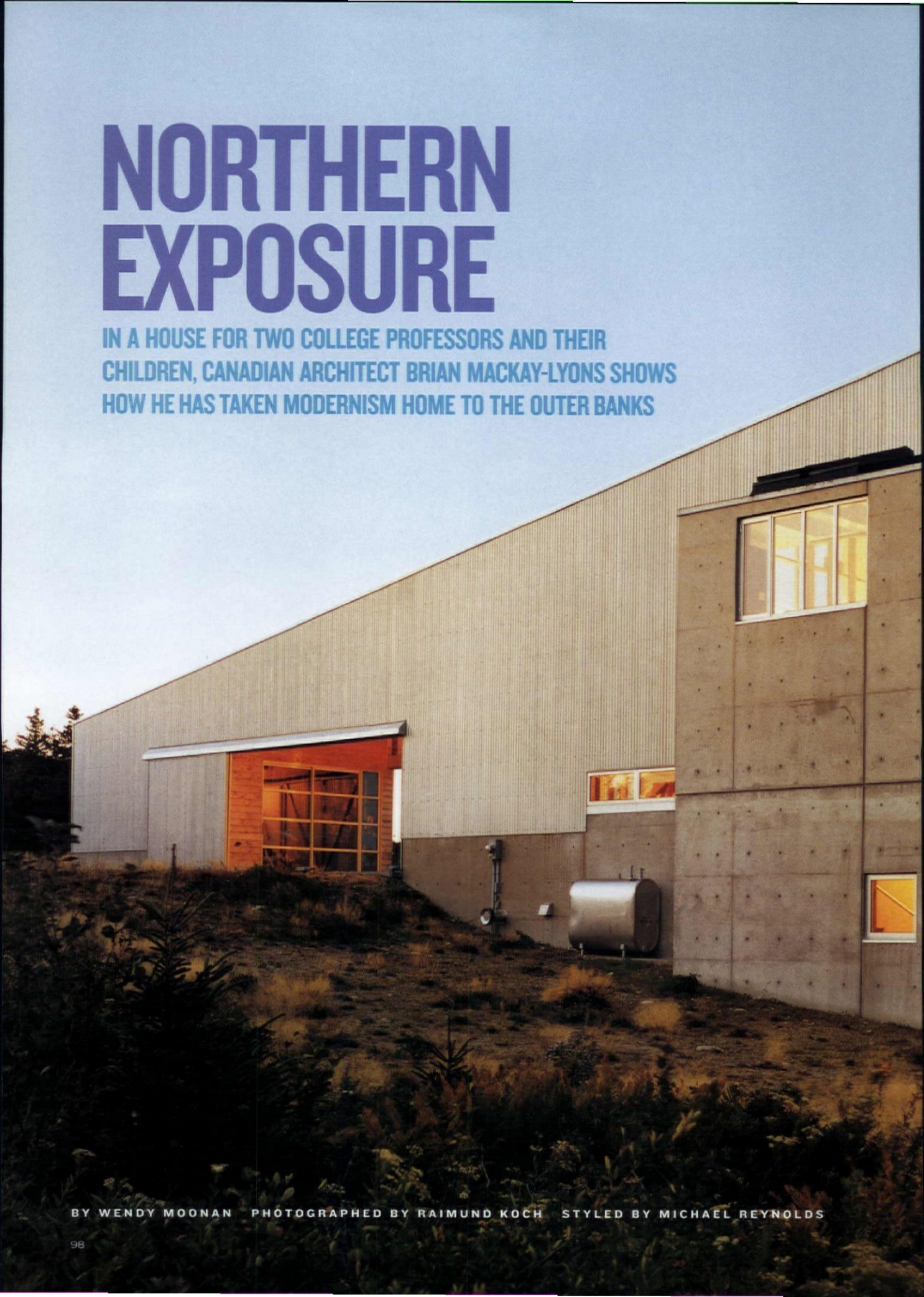
"Margaret interpreted what we wanted," says Jerry. "We blended our visual goals with her knowledge of plants. It was very much like what I do every day in design with Ralph."

site plan

1 Banana trees	5 Evening primroses	9 Bench
2 Willow trees	6 Cattails	10 *Petasites japonicus*
3 Red phormium	7 Brugmansia	11 Stone steps
4 Irises	8 Urn	12 Boardwalk

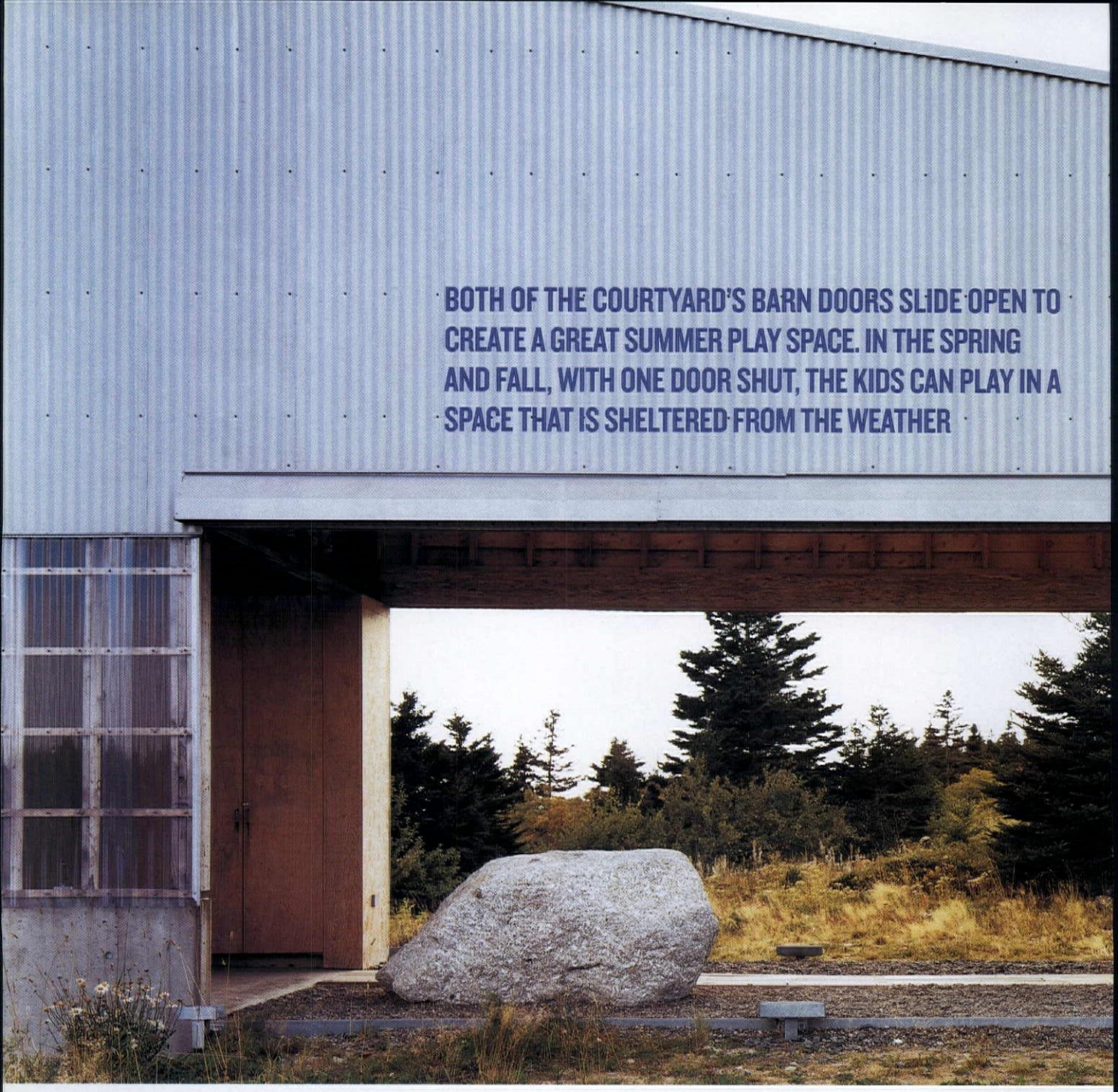
NORTHERN EXPOSURE

IN A HOUSE FOR TWO COLLEGE PROFESSORS AND THEIR CHILDREN, CANADIAN ARCHITECT BRIAN MACKAY-LYONS SHOWS HOW HE HAS TAKEN MODERNISM HOME TO THE OUTER BANKS



BY WENDY MOONAN PHOTOGRAPHED BY RAIMUND KOCH STYLED BY MICHAEL REYNOLDS

Seen from the west side, the house, with its bank of windows, faces south toward a fishing bay. Corrugated, coated sheet steel cladding and concrete tolerate the harsh Nova Scotia weather. A courtyard separates the house from the storage shed.



BOTH OF THE COURTYARD'S BARN DOORS SLIDE OPEN TO CREATE A GREAT SUMMER PLAY SPACE. IN THE SPRING AND FALL, WITH ONE DOOR SHUT, THE KIDS CAN PLAY IN A SPACE THAT IS SHELTERED FROM THE WEATHER

BRIAN MACKAY-LYONS belongs to a rare new breed of architect. This Canadian is one of the few modernists with international training who has dared to go home again, to the hinterland, to adapt an essentially urban design aesthetic to regional conditions and traditional local forms. MacKay-Lyons, who studied in Siena, Kyoto, and Los Angeles (with Charles Moore), opted to return to his native Nova Scotia in 1983 to found his firm, even as he watched his classmates gravitate to the architectural epicenters of New York and Los Angeles.

The move home was, in part, a lifestyle decision, MacKay-Lyons admits. His mother's roots in Acadia go back nearly 400 years, and he wanted to raise his family there. He also finds great beauty in the maritime province's unspoiled rural landscape, and in its basic building types: the cape house, the gabled barn, the fishing shed. "I'm attracted to the vernacular austerity I grew up with," he says, defining vernacular as "what you do when you can't afford to get it wrong." Yet it's possible, he adds, to make architecture that "is part of its own place but also part of an international discourse." An approximately 1,800-square-foot house he recently built for college professors David and Vivian Howard, their 7-year-old daughter, Anna, and their 2-year-old son, Geoffrey, demonstrates how.

The Howards live in the small coastal village of West Pennant, where a few hundred lobstermen occupy modest wood dwellings perched on rocky bluffs above the sheltered cove where they moor their boats. Before designing the Howards' house, MacKay-Lyons studied the surrounding

The entrance to the Howard house, above, is via the courtyard, directly opposite the storage shed. ■ In fine weather, visitors approach the house broadside, opposite, then pivot at the glacial rock. ■ MacKay-Lyons used materials that reflect the industrial aesthetic of buildings in the neighboring fishing village, left.

"I'M INTERESTED IN HOUSES ONLY ONE ROOM WIDE: THEY GIVE YOU TWO KINDS OF VIEWS, SO YOU CAN REALLY FEEL THE LANDSCAPE AND WEATHER AROUND YOU"—MACKAY-LYONS

Anna Howard colors in the living room, above left, which opens to the dining room and kitchen. The master bedroom and study upstairs, above right, have maple built-ins. The windows, opposite page, bring light deep into the house. Sources, see back of book.

area, a landscape punctuated by docks, sheds, and metal containers that serve as fish lockers, as well as a few trees, where 60-mile-per-hour winds regularly blow. The generic shape of the fishing sheds—and their low cost and suitability to the climate—inspired the house's silhouette, which is tall, long, and thin. "I'm interested in thin houses, houses only one room wide," MacKay-Lyons explains. "They give you two kinds of views and orientations, so you can really feel the landscape and weather around you."

And the Howards do. "We are right out there in the open, with almost no trees," David Howard says. "The winds are ferocious. Snow hits the house so hard it bounces off it. It serves as a wind break."

Constructed in eight months for what MacKay-Lyons calls "an extremely low budget," the coated-steel-clad house has windows punched through on three sides, and a window wall facing the sea. The dominant southern exposure encourages solar heat gain. An in-floor heating system pumps chemically treated water through pipes beneath the concrete floor.

The light-filled interior is loftlike, with overhead trusses and few walls. The kitchen and dining areas flow into the living room; the master bedroom and study are one flight up a skylight-topped metal stair. Anna's and Geoffrey's bedrooms and playroom are on the lower level. The decor is simple, with wood built-ins and a spare selection of furniture.

A small courtyard separates the house from the storage shed. In the winter, two large sliding barn doors shelter the open space from the weather. "In the summer, you open up the doors and create a cooling wind tunnel," MacKay-Lyons says. "In the spring and fall, you can create a microclimate by closing one of the doors. It makes the season outdoors a little longer."

Lately, along with teaching stints at Harvard, Texas A & M, and elsewhere, MacKay-Lyons has built—a lot. Currently, he is designing an addition to the president's house and a dorm for Vermont's Marlboro College, and private houses in Massachusetts and Maine. Clearly, it can pay to go home again.

WRITTEN BY SABINE ROTHMAN PHOTOGRAPHED BY EVAN SKLAR PRODUCED BY JUDYTH VAN AMRINGE

Because of the landing, opposite page, that extends from the living room, this charming house seems to float on one of the property's ponds. The teak furniture was originally made for the *Queen Mary*.

■ A bluestone-topped campaign table on the screened porch, this page, displays natural finds and a French sculpture.

the art of reflection

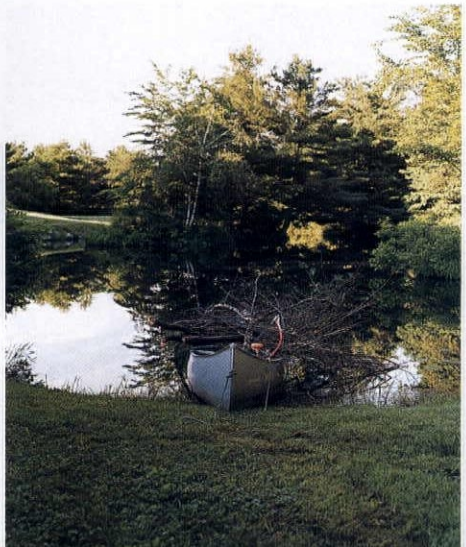
Two friends dug four ponds, built a house on the water, and filled the rooms with sophisticated still lifes

THE ATTRACTION of the place was only natural. It was a 300-year-old oak, in fact, that the two friends couldn't resist when they arrived in upstate New York about 15 years ago.

"At first, we thought we would just put up a tepee next to the tree," says Phillip Haight, an event designer and antiques dealer who shares the property with its owner, an international businessman. "But we found out that was highly impractical and illegal." Then they decided to build three small adjacent houses, but zoning wouldn't permit it. Finally, they settled on a plan for Haight to design a house that would seem to float on water. The problem? No water.

Because the soil on the Columbia County property is full of clay, the water problem was easy to solve: they could simply install a pond or two—or four. "There were beautiful views from the hill, but we thought it was more intimate to build in this lower spot, so that the house would be completely secluded," Haight says. Luckily, that was also where they found a spring. They enlisted a local "authority" to dig—with a minimum of fuss and engineering—four ponds: the main one, which the house would rest next to, and three others. "We had a wonderful old farmer who was a pond maker," Haight says. Using a simple excavator, the farmer pulled the earth away from the banks unevenly, so that the edges wouldn't look man-made. The friends ringed the main pond with sculptural stone walls that follow the banks' contours. And they stocked the water with bass, which have taken care of the frog symphony that used to keep guests awake all night.

The house, which is comprised of three pavilions joined by covered walkways, retains the flavor of Haight's earlier idea for three separate buildings. Traced by stone walls,



A covered walkway, opposite page, connects the screened porch, above, at left, to the main pavilion, to the right. ■ On the screened porch, top, are American rocking chairs ca. 1920, Texas-style antlers, and a bust of Caesar copied from one at the Louvre. ■ Kindling from one pond's island, right.

Haight chose the property because of a 300-year-old oak tree, this page. ■ The living room, opposite page, opens up by means of generous French doors. Rogers & Goffigon's 18-ounce linen in Stone covers the couch.

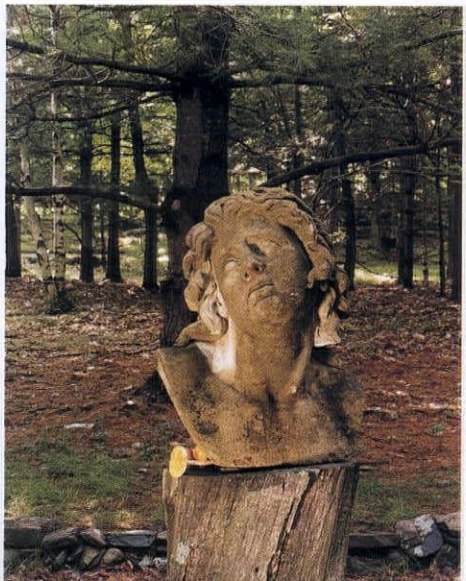
Don DeLillo
MAO II

shadowed by a lush, wisteria-covered arbor, and cantilevered over the pond, the structure has a striking connection to its setting. Exterior surfaces of stucco and wood, painted a subtle "briarwood gray," mimic the regional stone; the color, says Haight, "helps the house settle down in the landscape."

The living room grounds the main pavilion. It is lined on three sides with French doors opening onto a concrete landing that skims the surface of the water. Reflections from the pond dance on the ceiling, and cool light filters in through the wisteria. The materials and textures of the fabrics and furniture—and the artful still lifes that incorporate such complementary pieces as Audubon prints and tiny bird's nests—are a civilized reference to the surrounding elements. The room is painted what Haight calls "First World War Marine green," which is the hue of pine needles. The floors are local bluestone, as are the tops of side tables that Haight designed. The landing has a rough concrete surface, so divers won't slip. It boasts wooden chaise longues from the *Queen Mary* and a pair of Dutch Deco stone frogs whose form and content blend sophistication, whimsy, and material quality in a way that seems to encapsulate Haight's approach: decorating as a refinement of nature.

A screened-in porch with the air of a classical temple connects the main house and the "cottage" pavilion. "I think a screened-in porch is a very American thing," Haight says. Because he is Texan-born and his friend is Italian, the porch is meant to blend their "European and American sensibilities." Carefully playful arrangements mix Arts and Crafts chairs, Audubon prints, Moroccan fossils, Italian stone statuary fragments, and antlers with starfish nestled in them for "a little zing."

While the overwhelming feeling of the place is of openness, strangely and somewhat magically it is not a totally casual environment, but rather a careful blend calculated to delight, interest, engage, and surprise. Like nature itself, it's a delicate balance.



Raw silk curtains, a glazed cotton bedspread, and a Dogon sculpture, opposite page, create an airy, organic feel in the master bedroom. ■ A tiger maple dresser, top, complements an Adirondack chair and Arts and Crafts frames in the cottage bedroom. ■ A pair of vases, above, glow on the bathroom windowsill. ■ In a clearing, left, a mossy bust looks skyward. Sources, see back of book.

theindex

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Fiori Ltd., NYC. 212-244-5388. All **fabrics** to the trade only. **Page 107**, rocker **cushions**, Island Stripe by China Seas, Quadrille Fabrics, NYC. 212-753-2995. **Pages 108-109**, Rogers & Goffigon Ltd., NYC. 212-888-3242.

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—PRODUCED BY JENNY GAVACS

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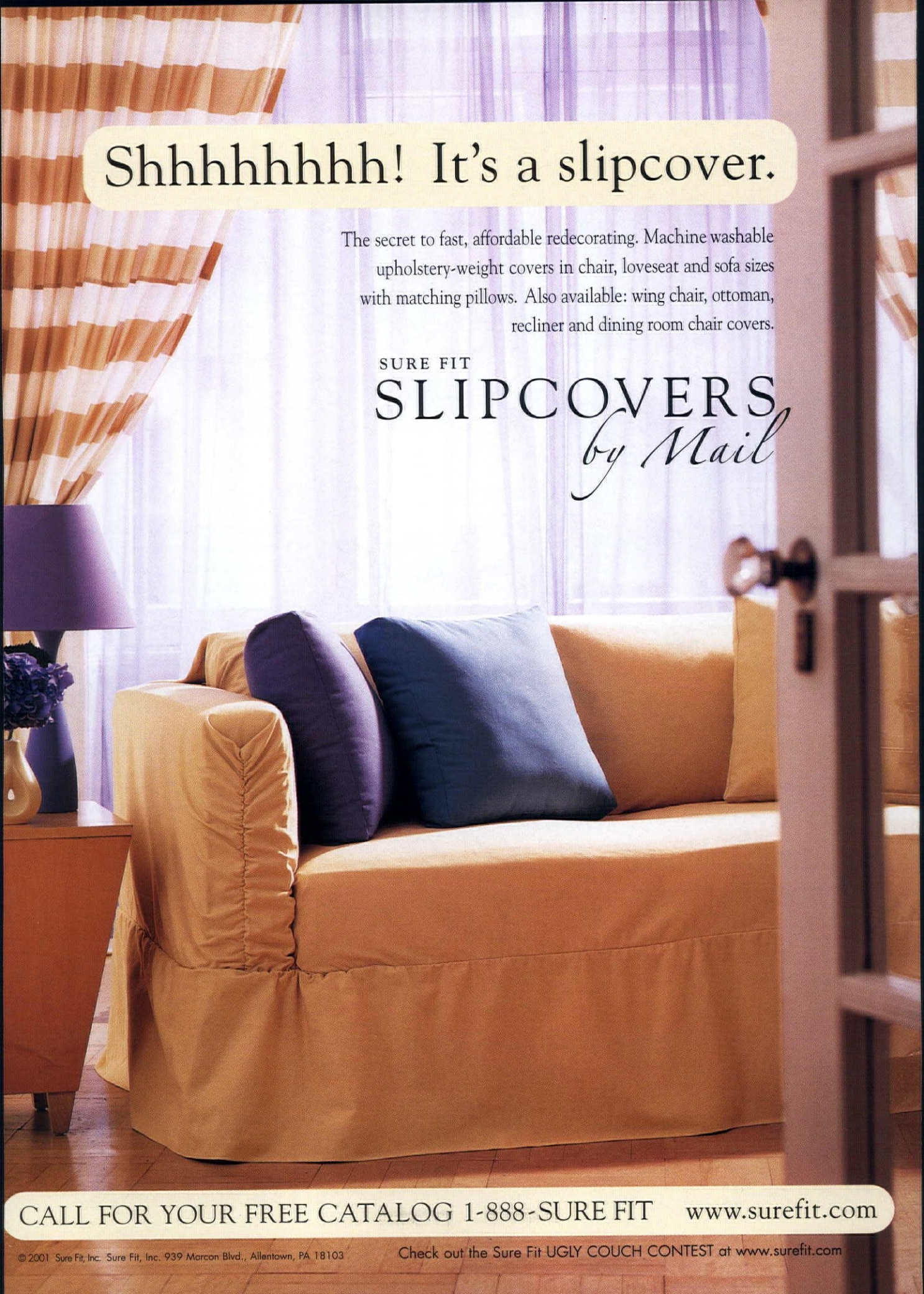
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by véronique vienne

HOUSE & GARDEN 100 YEARS

THE '70s: THE DO-IT-YOURSELF YEARS

DURING THE back-to-nature decade, *House & Garden* covers were as luxuriant as the most healthy greenhouse plants. Predominantly blue and green, the covers thrived year-round at newsstands: the magazine had never been more popular. In spite of the energy crisis, readers were constantly planning home improvements. To the call of "Do-it-yourselfers, arise," editors gave tips on everything from making instant furniture with Elmer's glue to decorating a living room with Marimekko sheets. Yet, while embracing the handmade look, the magazine always strived to uphold editorial director Alexander Liberman's high standards of charm and comfort.

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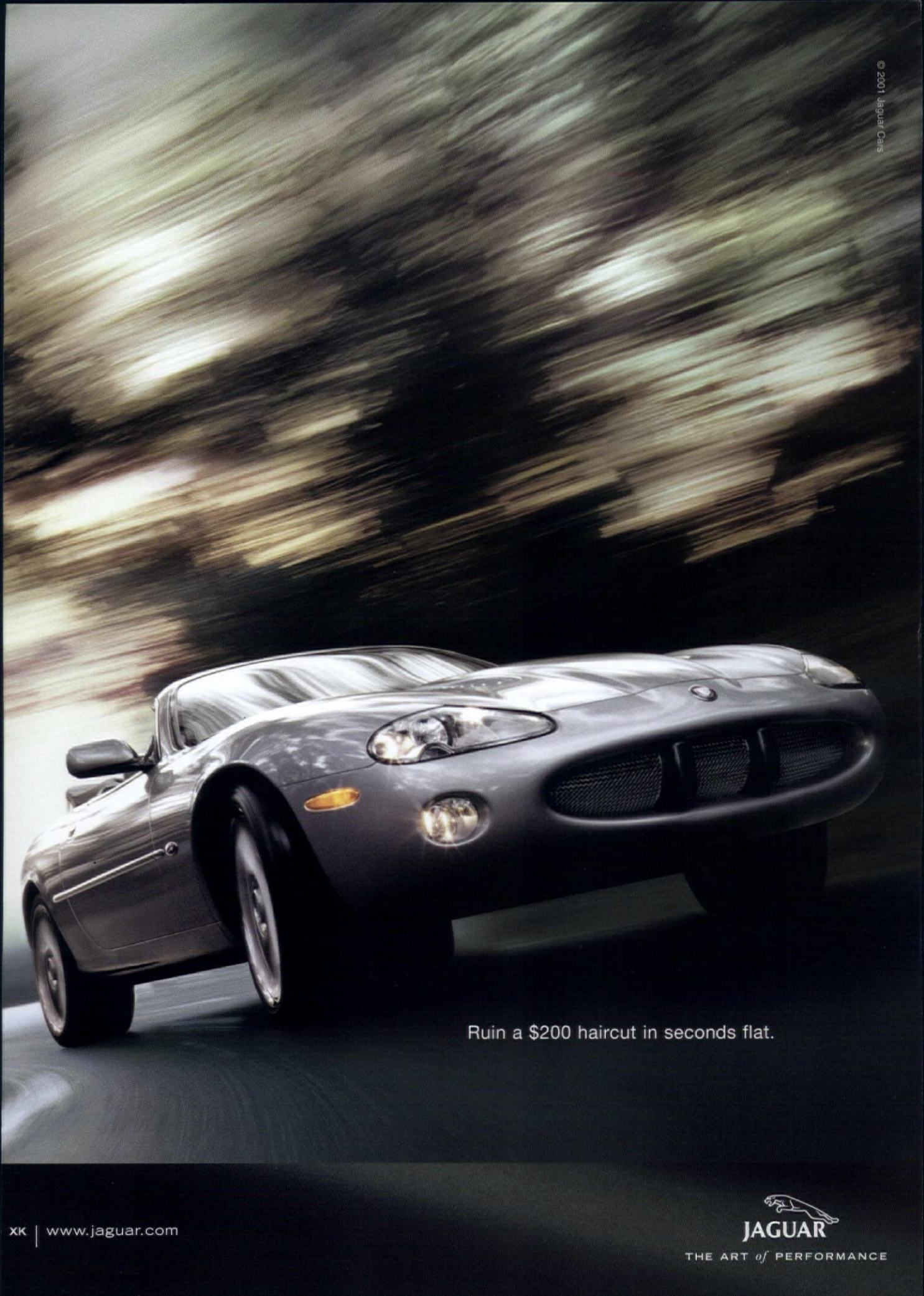
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