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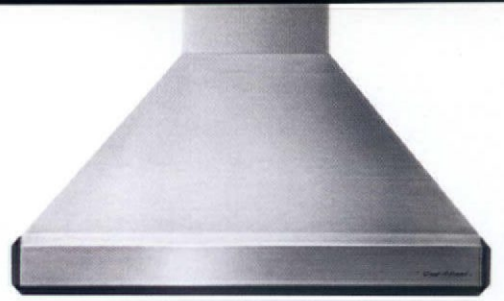
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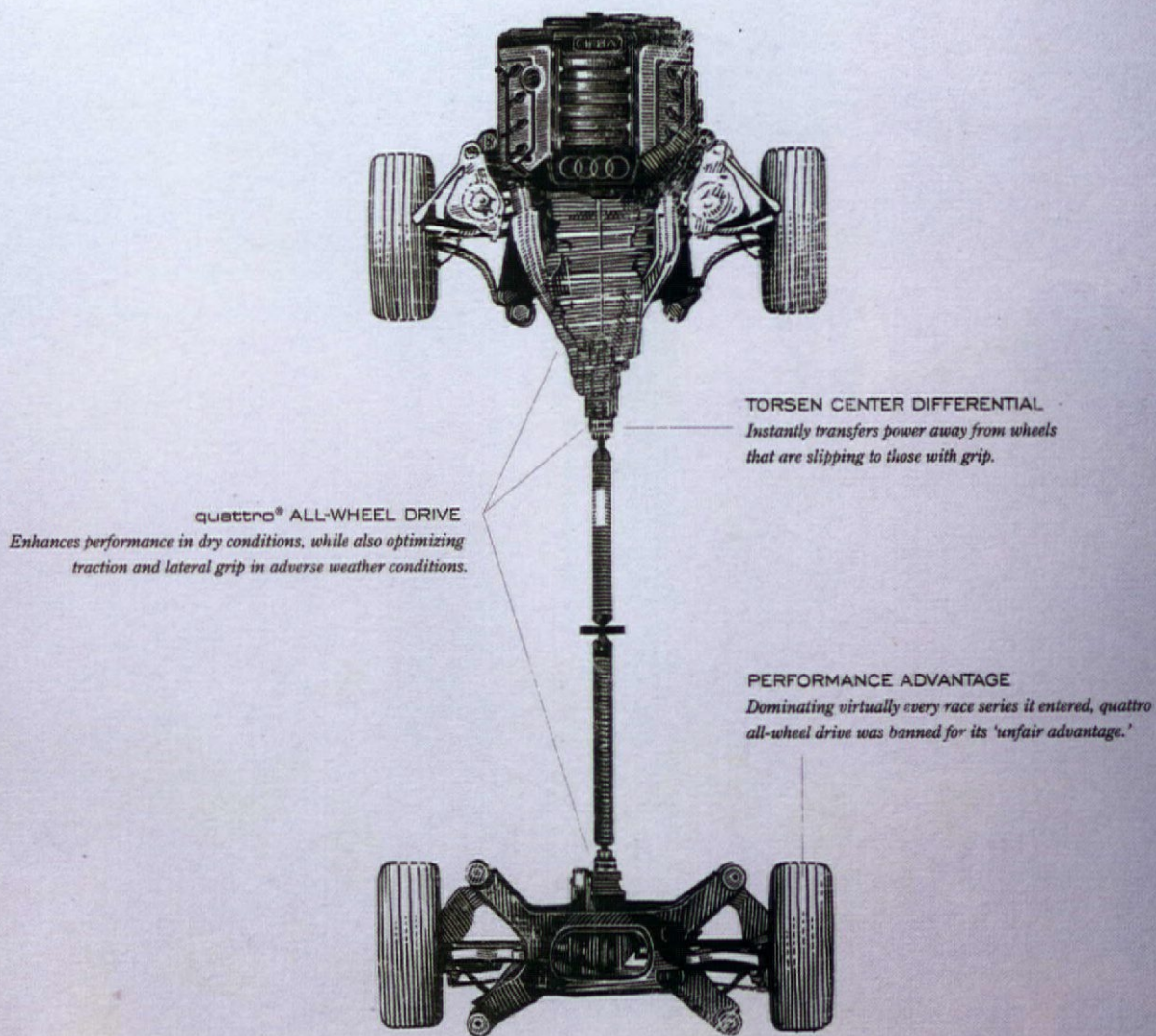


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Shopping List

I don't usually write shopping columns, and only a month ago I was writing about getting rid of things. This isn't hypocrisy. It is a submission to the great Cycle of Belonging, which can never be at rest. Things go out. Things come in. A few things caught my eye recently, and they're worth sharing.

Hats. Everyone could do with the sun protection lecture; I will reserve some special words for gardeners. Just because you are looking down at weeds all day long does not mean that your face is protected. You need a hat. Just because you need a hat does not mean you have to look like someone's embarrassing, well, suburban mother. (I say this referring to myself, according to my son.) Why is it that gardening clothes have to look like the sartorial equivalent of granola? Worthy, good for you, either too serious (another denim work shirt?) or too silly. I'll walk in the footsteps of the legendary Katharine White, who wore her Ferragamos in the garden out of respect for her flowers. There are dozens of gorgeous hats out there, for which we pay a small fortune, and which we never wear, because they are too nice, and who really goes to garden parties anymore? Meanwhile, we all wear the plain brown straw things, and of course everyone comes by to visit and have a glass of wine and a good gossip while you are weeding. Time to wear the nice hat to do the hard work. The loveliest hats I've seen recently are at the splendid new shop at the New York Botanical Garden (and while you are there, visit the best and biggest garden bookstore in the country). The hats, by Peter Beaton of Nantucket, are pale straw and wide-brimmed, but the most cunning thing about them is that the interior is lined in pink straw. I once visited a very pink bedroom (canopy bed covered in chintz, lined in pink silk) and I asked a prestigious decorator what man would sleep in such a bed, and he said, "Don't be silly, all men want to climb into bed with Mummy, and anyway, pink is so kind to the skin." Just as true in the flower bed, dear readers.

The Horchow catalog is advertising a chess and checkers set for playing outdoors, and though my 15-year-old thinks this is a revolting idea (his idea of outdoor play is a Game Boy in the hammock), I think it is terrific. Since this is the modern age, the knee-high pieces are made of resin and fiberglass, but that means a normal person can move them. I have never been able

to play chess, but the size of this game might make the whole thing more obvious, and anyway, what's there to lose, wandering around the lawn with a whiskey sour and a white knight? What better gift for someone who has lent you their house in the mountains for a week?

Sheer fabrics. Say the kids are sharing a room at the beach and they can't stand each other. Say you have a porch at the beach—why not a quick wall of sheer fabric hanging across the side, or draped over a four-poster bed or off the rail of an arbor, or tented under the branch of a tree? Hotels are often the best source of decorating ideas, and though it has been around for a while, every time I see the two-story sheer white curtain rippling across the porch at the Delano, I am delighted by the effect.

Daybeds. A completely underrated piece of furniture; no room should be without one. I'm not talking about the chaise longue, which really doesn't belong anywhere but the bedroom. I'm talking about antique pieces, such as those found at Amy Perlin Antiques, preferably Italian or Spanish, eighteenth or nineteenth century, that look like long benches with wooden sides on either end and a narrow mattress or pallet of upholstery. They are easy to move. Two people can sit on one together; they are perfectly positioned in window bays or in front of fireplaces or alongside bookcases. The point is obvious: a day bed for daydreams.

And for that new daybed, there is a new translation of Proust's masterpiece out from Viking Penguin, and it's so good that even those of us who have never made it through the first volume might actually have another crack at it. I know Proust didn't get out of bed much, but judging from his fixation on the things around him, he must have made some pretty great shopping lists. Or go get a DVD of *Five Easy Pieces* and ponder the consequences of a generation that began by making the existential crisis a term of high art, only to end up in the warm domestic embrace of *Something's Gotta Give*. Two movies (and a book) in which the houses are at least as significant and interesting as the characters. Living well begins at home.



D. Browning

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August

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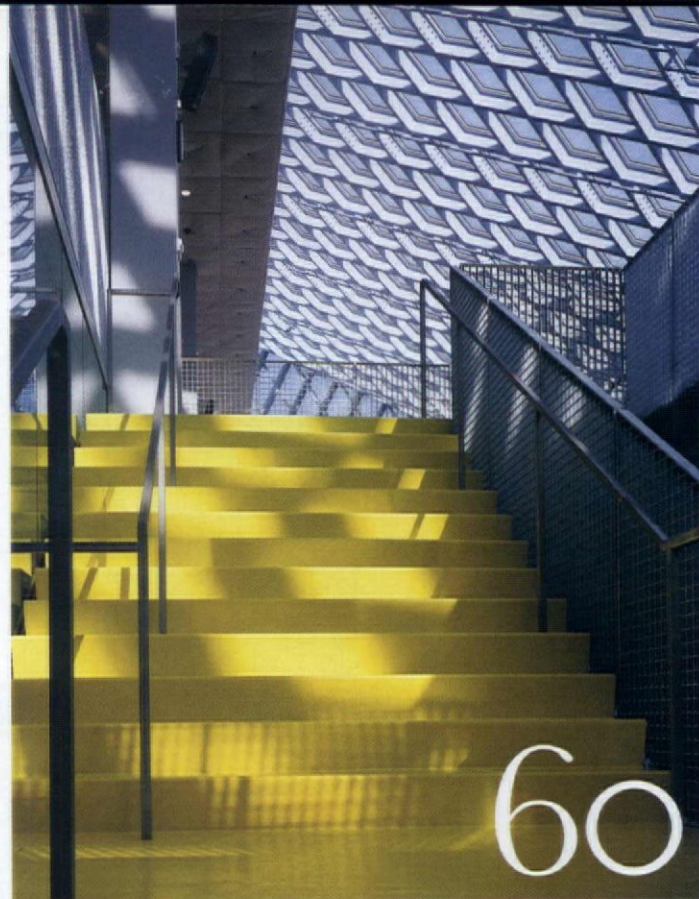
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Gilt-edged pitcher and goblets by Murano glassmaker Nason & Moretti are set on a custom-designed table by Fiona Swarovski. Cristobal plates by Albert Pinto for Raynaud Limoges sit atop chargers by Este, Italy. PHOTOGRAPHED BY MATTHIAS PETRUS SCHALLER.



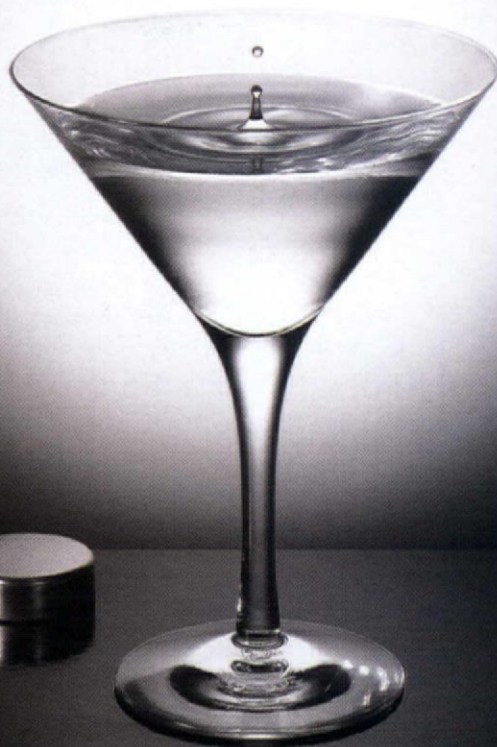
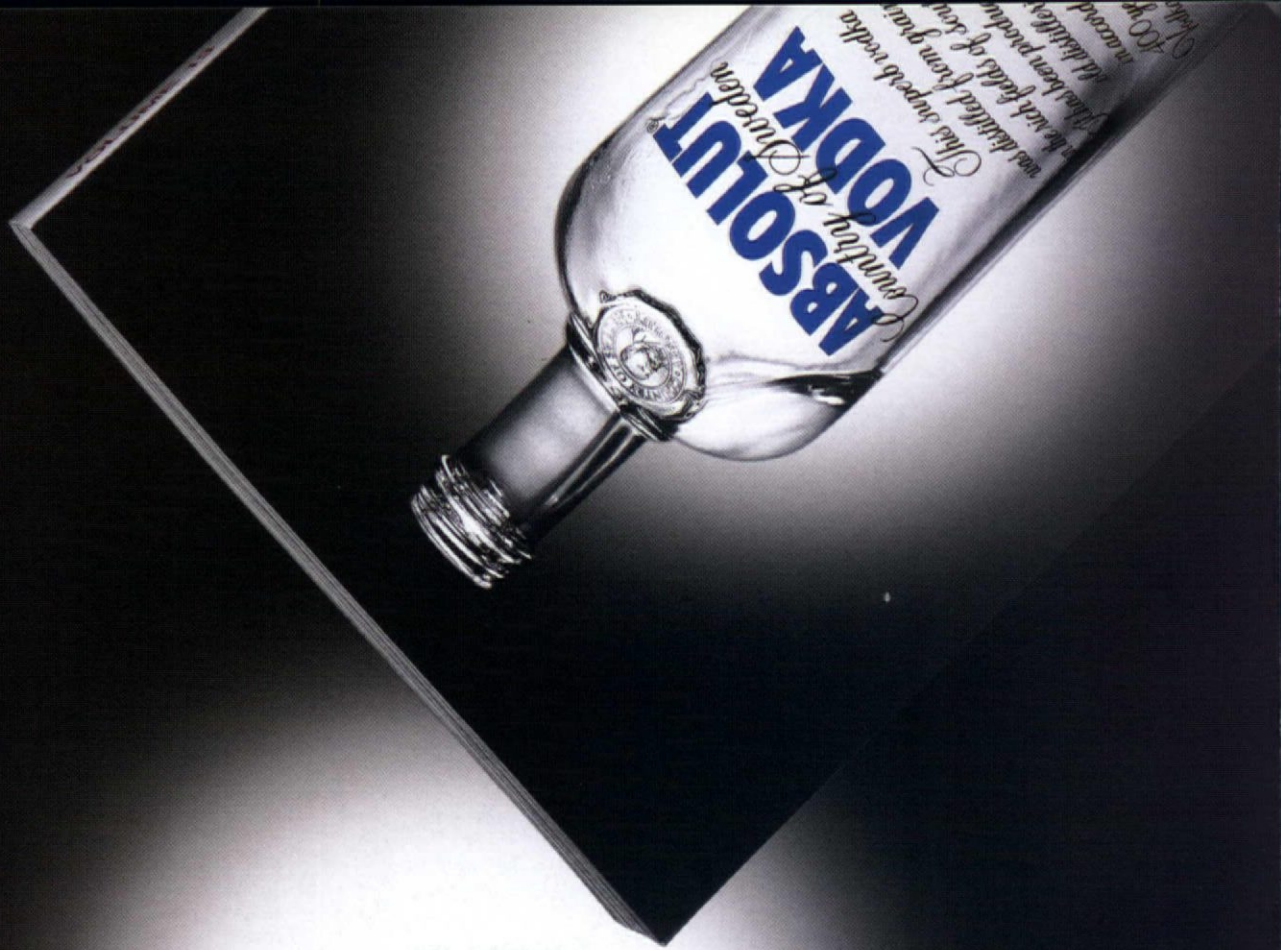
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Setting the Table A primer on majolica: antique and reproduction.



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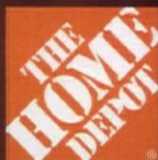


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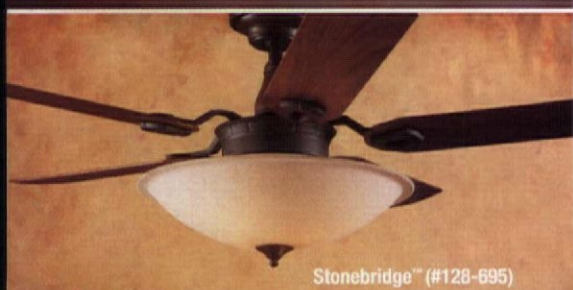
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AT HOME WITH ... DAVID E. MONN

PLANNING PARTIES IS EVENT DESIGNER DAVID MONN'S PASSION. HERE HE SHARES INSIGHTS ON THE ART OF HOSTING GATHERINGS BIG AND SMALL

"When you entertain, you don't have to reinvent the wheel," says event designer David E. Monn, who has produced parties for such companies as Dom Perignon, LVMH, HBO, and the New York Public Library. "I used to think I had to make the table look entirely different every time I had a dinner party." No one can say that Monn didn't give it a good try, collecting more than 70 china patterns, with 12 dinner plates in each, over the years. But now, wiser and mellow, Monn has learned which pieces he loves most, and thus uses most, making hosting in his home, a modern apartment 29 stories above New York City, a much easier undertaking. >

David Monn and Sammy, a Cavalier King Charles spaniel, at Monn's elegantly set table. "At home," he says, "rather than cut flowers, I like to use potted plants in simple terra-cotta pots as a centerpiece. And in summer it's beautiful just to fill a bowl with ripe vegetables from your garden or a roadside farm stand."



AT HOME WITH... DAVID MONN

▷ Monn has been hailed by corporate and private clients for creating magical yet ephemeral environments, which, after all, only exist for one night. Whether the affair is grand or intimate, no detail is too small to be made perfect. For at-home entertaining, his first rule is to build a collection of tableware based on a color. "If you start with your favorite color group—blues, greens, lavenders, whatever—your table will make a very personal statement," says Monn, whose own preferred palette comprises earth tones and gold accents. "It also helps you to edit your collection. You don't have to buy complete sets of matching pieces. Get twelve dinner plates in one pattern and smaller plates, bowls, and other pieces in others. Because they're all in the same palette, the pieces can always be mixed together. The color becomes your theme, and your friends will always associate that color with you."



▼ "This black-and-white-themed party was the ultimate in simplicity, but the impact was so dramatic. All we did was repeat one element in different scales. The whole thing was punctuated by the sunflower motif."



▲ "Always use place cards, even at small dinner parties. When I have just six guests, I'll do cards. Menu cards are also simple to make. I type them up on my computer in a font like Copperplate or Kunstler Script. After you print them out, dress them up with a motif, like a flower or color that is appropriate to the theme of your party. These small details make your guests feel special."



▲ "Everyone looks best in candlelight, but a couple of candlesticks at a long table don't really do anything. At every party, I sprinkle several tiny votives around each place. That way people are lit by a glow from underneath as well as from taller candles. It's like they're suffused in candlelight."

“BE A COOK. DON'T TRY TO BE A CHEF.”
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“WHEN I HAVE A GROUP OF PEOPLE OVER FOR DINNER OR A PARTY, I DO WHAT A FRIEND OF MINE DOES AND E-MAIL EVERYONE A FEW NOTES ABOUT WHO ELSE IS GOING TO BE THERE. IT WARMS PEOPLE UP, SO THAT WHEN EVERYONE IS TOGETHER YOU DON'T HAVE TO SPEND SO MUCH TIME ON THAT INITIAL AWKWARD BANTER.”

➤ "Serve food on platters and in beautiful serving dishes and let guests help themselves. I never serve food on the plate, because I don't want to make people feel like they have to eat something they might not like. I collect pieces of old hotel silver. Their classic shapes—practical and solid—look great on a table." At Bergdorf Goodman, NYC, 800-558-1855, and Saks Fifth Avenue, 877-551-7257.





“Making individual drinks for each guest can get complicated. The simplest thing? Just say, ‘Can I offer you a glass of champagne?’ when a guest arrives and you’ll never go wrong. I love these exquisite glasses from Takashimaya—in all sizes—and use them at every meal on any table. They are so fine and delicate that you feel how luxurious they are when you pick them up.” D. Ehrlich champagne glass, \$38, Takashimaya, NYC. 800-753-2038.

“MOVE TO ANOTHER ROOM FOR COFFEE AND DESSERT. USUALLY BY THAT POINT IN THE EVENING, EVERYONE IS TIRED OF SITTING AND IT’S REFRESHING TO CHANGE THE SCENERY.”

➤ “Keep centerpieces simple. I prefer floral arrangements that are a profusion of one kind of flower. If you mix too many kinds together, they lose their impact—you don’t see the flowers anymore.”



◀ “When you have weekend guests, make up a simple breakfast tray and leave it outside their room. Everyone appreciates a little extra private time in the morning.” With its raised edges and handles, this rattan tray makes carrying easy. \$75, William-Wayne. 800-318-3435. For other items, see Shopping.

“FOR ME, NAPKIN RINGS ARE TABOO. THERE ARE SOME THINGS THAT JUST DIDN’T NEED TO BE INVENTED.”

▼ “Setting a table is simple. Everything—plates, silver, and glasses—goes where it has always gone.” For a chart that shows exactly how to set up, check out Manners in a Minute: Dining (Perrin & Kabel, \$16). mannersinaminute.com.



▲ “Nothing feels better than a starched linen napkin. Buy a dozen in white and you’ll never worry. These simple hemstitched ones from Williams-Sonoma are a favorite of mine [\$52 for a set of four; 877-812-6235]. Remember, dinner napkins should always be at least 22 inches square.”

▲ “If you have a beautiful wood table, why hide it under a tablecloth? I set my plates on these silver trivets, which help protect the finish but let me enjoy the warm, rich glow of the wood.”



For perfect napkins: Remove from washing machine after rinse cycle; while they are damp, spread flat and spray with starch; fold in half, roll up, and store in a ziplock bag in the freezer. On day of party, take out, let thaw for 10 to 15 minutes, then iron. □

Fabric Obsession

HOW TO MIX PATTERN AND SCALE

WE PICK THREE FABRICS AND SUGGEST HOW TO BUILD A DECOR AROUND THEM BY SABINE ROTHMAN



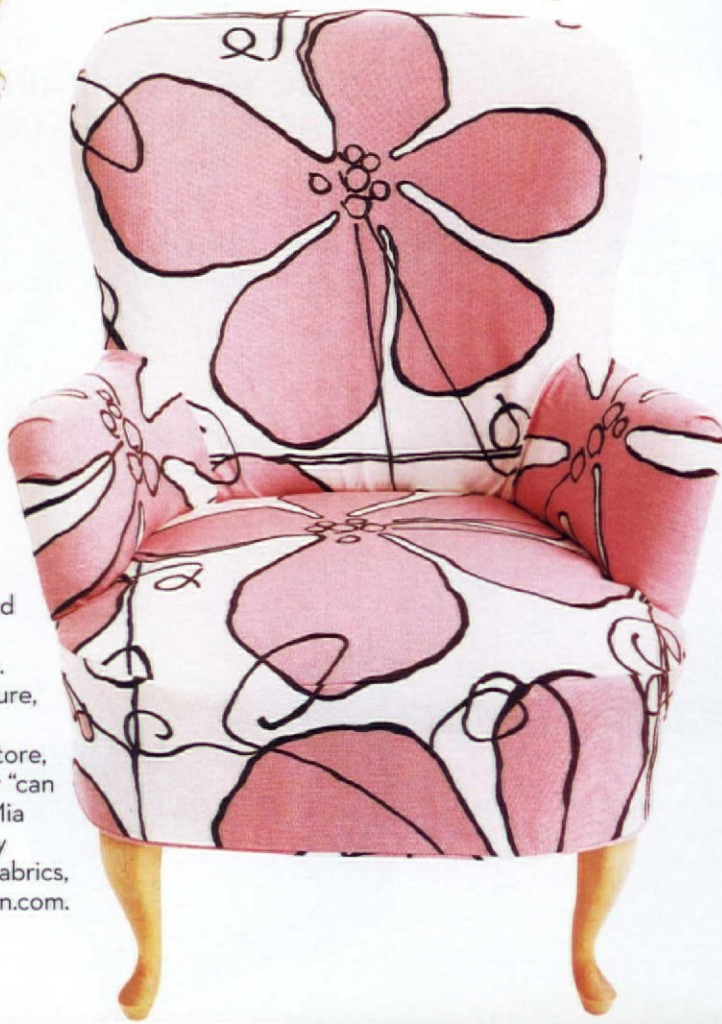
M

▲ A mid-scale pattern ▲ can bring vivid color to a room, but won't feel overbearing. We'd contrast the flowing, natural look of this fabric with a geometric pattern such as a check or stripe. "Slipcovers let you take a chance on a wild look," says Carl Dellatore, an upholsterer and textile designer, whose D&F Workroom made these slipcovers for us. "The feeling is just right for summer."



S

>> Small-scale patterns play up the form of the chair. They can get lost in a big space, so pair them with solids or large-scale patterns with more heft.



XL

>> Large-patterned fabrics become the focus of a room. And to cover furniture, you'll need extra material, says Dellatore, so your upholsterer "can center the motif." Mia Chair, from Country Swedish. For more fabrics, see houseandgarden.com.

GREEN PARTY



Although these three upholstery patterns vary greatly in scale and mood, they are unified by multiple, yet similar, shades of green. Because the hues are complementary, you can put all three fabrics to use in the same room—imagine slipcovers in one, curtains in another, and pillows or accents in the third.

From left: Grass in green, Lattice in green, and Tulip in red, all from Beth Rawlinson Studio. bethrawlinson.com.

SUMMER BRIGHTS



At this time of year, use colors that pack a lot of punch. Your rooms can handle it. Nothing feels fresher—or says summer more—than vivid color against a crisp white background. If you're wary of mixing several patterns, sprinkle a few white pillows on slipcovered furniture and around the room.

From left: Hampton in grass green, Saya Gata in yellow, and Potalla in pink and lime, all by Alan Campbell, available through Quadrille.

BEACHY KEEN



Pink and brown make a chic match. With their bold, artisanal graphics, these fabrics lend a perfect casual feel to a sunny room.

Cover chairs in big florals and do Roman shades in brown.

From left: Hable Construction's Checker in rose, Galbraith & Paul's Sweet Pea in chocolate, and Hable Construction's Poppy in pink; all through A.M. Collections. □

Things We Love

DOMESTIC BLISS

SPORTY, STURDY, PERFECT FOR THE SHORE OR THE BACKYARD—IT'S THIS SEASON'S BEST **OUTDOOR UMBRELLA**, NEW FROM DONGHIA



One of the signature sights of summer is a big, open beach umbrella. Seen from afar, it adds a welcoming shot of color to the scenery, be it the seashore or the backyard. When Donghia decided to introduce an umbrella this year, the furnishing and fabric house known for its robust, modern styles asked English designer Glyn Peter Machin to create one for its Sumatra line of outdoor furniture. His rugged yet elegant design takes its cues from yacht building, with a skeleton in marine-grade teak finished with solid brass elements. Apart from the hand crank, all of the mechanical parts are tucked away inside the hollow, fortified pole, allowing the materials to speak for themselves. To top it off, the canopy can be finished in materials of the customer's choice—Donghia recommends any of its indoor/outdoor lines, all in weather- and fade-resistant Sunbrella fabrics. Choose a brilliant stripe from the Kauai line to strike a celebratory note, or pick a classic saturated solid. The umbrella will instantly spruce up a patio and create a perfect shady spot. —JESSE WILL

For graphic punch, we upholstered the underside of Donghia's Regatta umbrella in the company's Kauai fabric in light green and white; the background is in orange and red. Donghia furnishings are available through architects and designers. For a list of design center referral services, see Shopping pages, back of book.

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Setting the Table

DOMESTIC BLISS

WITH ITS STUNNING SHAPES AND BEAUTIFUL COLORS, AN ECLECTIC COLLECTION OF 19TH-CENTURY **MAJOLICA** SUGGESTS A PERFECT WAY TO DELIGHT DINNER GUESTS THIS SUMMER BY SHAX RIEGLER



As an architectural historian, Barbaralee Diamonstein-Spielvogel has an eye for unusual form. So it's no wonder she is drawn to majolica, the Victorian English tableware famed for vivid, earthy glazes and elaborate organic motifs of flowers, vegetables, fish, and fowl. On these pages are pieces from the collection kept at her family's house in Southampton, New York. "It's a seaside house," she says. "Majolica's colors and naturalistic forms suit the spirit here. It has many sea motifs." The pottery's history also has its allure. "Majolica" is a corruption of the medieval name for the island of Majorca, via which lustrous earthenware from Moorish Spain traveled to Italy beginning in the 1200s. Italian craftsmen ▶

Shelves lining a sitting room in Barbaralee Diamonstein-Spielvogel's Southampton house hold large presentation pieces of majolica, this page. Since majolica's thick glazes repel water, many pieces, like the garden seat at left, were made for use outdoors and in conservatories. ■ Leaf green majolica with bright accents, opposite page (note the teacup's pink interior), create an inviting breakfast table setting.



Setting the Table

copied the style. Their work, in turn, inspired England's Minton pottery works to unveil a line called Majolica in 1851. It took the public by storm, sparking imitations from firms such as Wedgwood and Holdcroft. "English makers hold the top of the market, but prices for Continental and American pieces are catching up," says Melissa Bennie, a Christie's specialist in European ceramics. The most ornate, sculptural pieces can fetch tens of thousands of dollars, but good simple plates go for a few hundred. (Fine reproductions are available. Minton now reissues limited editions of one of its prized teapots each year; Mottahedeh creates beautiful detailed copies.) Despite its high value, Victorian majolica needn't be treated with kid gloves, Diamonstein-Spielvogel insists: "It's not merely decorative. We use it all the time."



1 Diamonstein-Spielvogel fills dolphin and shell compotes with lemons, limes, green grapes, ivy, and sometimes flowers for use as centerpieces. **2** "It looks like a contemporary abstraction," she says of this fish motif plate. **3** Cobalt-hued antique Bristol glassware heightens the blues in the plate and the dolphin candy dish. Patterns that incorporate birds are a pun on the family name ("Vogel" being German for "bird"). For more, see houseandgarden.com.



WHERE TO LOOK FOR ANTIQUE MAJOLICA

- **NICOLAUS BOSTON ANTIQUES** London. 011-44-20-7937-2237. majolica.co.uk.
- **CARA ANTIQUES** caraantiques.com.
- **OYSTERPLATES.COM**.
- **SPARROWS, INC.** Kensington, MD. 888-800-1235. sparrows.com.
- **STRAWSER AUCTIONS** Wolcottville, IN. 260-854-2859. strawserauctions.com.
- **TRILOGY ANTIQUES** Dallas, TX. 972-599-1914. emajolica.com.
- **CHARLES WASHBURNE ANTIQUES** Chappaqua, NY. 914-238-4130. majolica.net.
- **FOR MORE INFORMATION:** Majolica International Society. majolica-society.com. *Majolica: A Complete History and Illustrated Survey*, by Marilyn G. Karmason with Joan B. Stacke (Abrams, \$75). □

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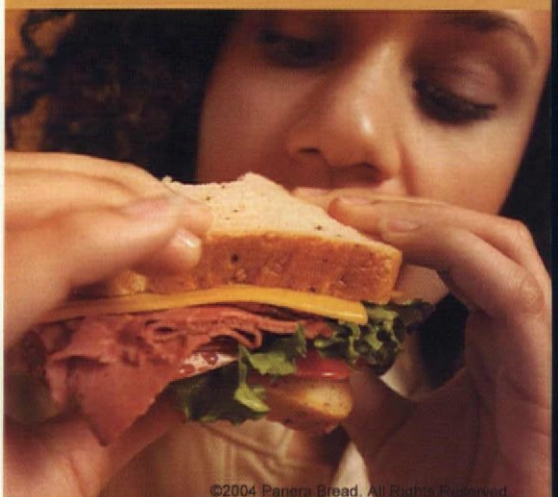
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Larder

DOMESTIC BLISS

THE WILDER SIDE OF MAINE BLUEBERRIES

BY LORA ZARUBIN



For the ultimate wild blueberry breakfast, use the Williams-Sonoma **Waffle & Pancake Mix** and top with **Blueberry Syrup** from Stonewall Kitchen. williams-sonoma.com. stonewallkitchen.com.



Spun Blueberry Honey from Blue Barrens Farm is a must in tea or even straight out of the jar. It's especially tasty with sheep's milk cheeses, such as Brin d'Amour. 207-483-4196.

■ Wild Maine blueberries may be much smaller than the commercially grown variety, but they pack a lot more flavor than their bigger, blander relatives. And no other fruit comes packaged in so many forms, while still retaining the intensity of its flavor and its delightful texture.



Spruce Mountain Blueberries' **Wild Blueberry Chutney** has a hint of almond. With its savory and sweet flavors, it makes a delightful accompaniment to either grilled lamb chops or chicken. 207-236-3538.

Blueberries are great antioxidants. I drink Wyman's **Wild Blueberry Juice** from Maine Goodies, and use **blueberry concentrate** from Traverse Bay Farms for smoothies or refreshing fizzers. traversebayfarms.com.



With a hint of blueberry, the **Blueberry Cream Soda** from Rocky Bay Brewery is sure to become one of your favorite summertime drinks. Add a scoop of vanilla ice cream for a great blueberry soda float. 207-596-0300.

Two of my favorite **blueberry jams** are by Stonewall Kitchen and Maine Goodies, from Maine Goodies. Toast and English muffins are transformed with some melted butter and delicious wild blueberry jam.



The **canned blueberries** from Maine Goodies are the best I have tasted. The blueberries in water are ideal for baking muffins, and the ones in syrup are good for sauces or a blueberry crisp. mainegoodies.com.

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DOMESTIC BLISS

ANDES GOLD RUSH

THE MOUNTAIN SLOPES ON BOTH SIDES OF THE BORDER BETWEEN CHILE AND ARGENTINA ARE COVETED GROUND FOR PRODUCING EXCEPTIONAL WHITE WINES

BY JAY MCINERNEY



Los Andes, the snowcapped, skyscraping mountain range that separates Chile from Argentina, is one of the few things the two countries have in common. Chile is sometimes called the Switzerland of South America; Argentina is a lot like Italy, only more so. International bankers love Chile; Argentina recently welshed on some \$151 billion in loans. Chileans generally respect traffic signs and speed limits, while Argentines drive the way bats fly, hell-bent, obeying their own personal radar. But thanks to the Andes, the countries have something else in common: the lower slopes and plateaus on both sides are a viticultural paradise. The French, not exactly famous for respecting *terroir* other than their own, have been paying close attention to this bounty, and at this point you can hardly pop a champagne cork in a hotel lobby on either side

The valley floor and especially the lower slopes of the Andes have been attracting serious foreign winemakers and foreign investors eager to capitalize on the superb *terroir*.

of the Andes without hitting a winemaker or château owner from Bordeaux.

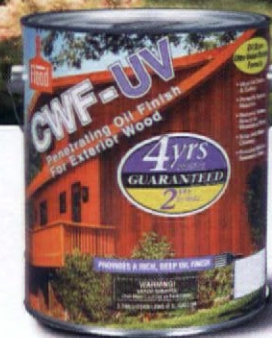
While the red wines of both countries are distinct enough to merit separate treatment (stay tuned), the whites produced from French varieties on both slopes are fairly similar in quality and style, and more than ready to compete in world markets. Viognier, pinot gris, and chenin blanc may make the cut someday, but sauvignon blanc and especially chardonnay are the smart buys this summer.

The Argentine landscape is characterized by sweeping, big-sky American vistas, whereas on the Chilean side the vineyards of the Central Valley are bounded on one side by the coastal range and on the other by the Andes, frequently shrouded in mist. The vines arrived with the conquistadors in 1554 and flourished in idyllic isolation, miraculously escaping the worldwide phylloxera blight of the nineteenth century. This viticultural Eden was home to a half dozen huge domestic wineries, like Cousiño Macul and Concha y Toro, which prospered by quenching the local thirst for heavy reds. But it was the founding of Montes by a quartet of Chilean wine industry veterans, including Aurelio Montes, in 1988 that signaled the beginning of the modern, export-oriented era. In the early '90s, as Augusto Pinochet's long dictatorship gave way to a democratically elected government, Chile began to attract foreign wine capital.

The ocean-cooled Casablanca region, north of Santiago, has proven ideal for chardonnay—Montes sources its chardonnay grapes from the area, as does the venerable firm Errazuriz. Today, Casablanca is the source of the best Chilean chards, many the product of French and American investment. Chilean-born Agustín F. Huneeus, who became a major figure in Napa as president of Franciscan, co-founded the Veramonte estate in Casablanca in 1990. Almost simultaneously, Alexandra Marnier-Lapostolle, granddaughter of the creator of Grand Marnier, founded Casa Lapostolle and hired Michel Rolland, the world's most famous flying oenologist, as consulting winemaker. They chose Casablanca for



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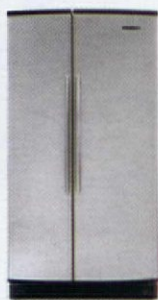
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the chardonnay vineyards, planting on a series of steep hillsides. Chilean viticulture has been largely a valley floor affair, but Lapostolle's example is being followed by others. This past April, on the verge of the harvest, I spent a morning tromping those hilly vineyards with the wry, multilingual Rolland. Long after his neighbors on the flats had harvested, he plucked and tasted grapes, deciding which parcels to pick first. This hillside farming is expensive, requiring drip irrigation, but the results speak for themselves.

Jacques and François Lurton, scions of the great Bordeaux family, have wineries on both sides of the Andes. Their Gran Araucano sauvignon blanc is probably Chile's best—no surprise, since their family produces some of the finest white bordeaux. Fortunately for the brothers, the plane trip between Santiago, Chile, and Mendoza, Argentina, is just about an hour.

The low-rise, canal-laced city of Mendoza is the center of fine wine production in Argentina. The canal system, which dates back to the original Indian inhabitants, extends throughout Mendoza Province, bringing runoff from the Andes to the orchards and vineyards of the arid region. The "terraces," or plateaus, that rise toward the eastern slopes of the Andes in a series of climactic gradations provide successively cooler microclimates that can essentially be matched to the ripening requirements of different grapes.

Vines have flourished here since the late 1500s, but the dawn of modern viticulture might be dated from the arrival of the French firm Moët & Chandon, which established a huge sparkling wine facility in 1960. In the mid-'90s, Chandon founded a still wine domaine, Terrazas de Los Andes, refurbishing an 1898 winery and planting new vineyards. Its chardonnay vineyards occupy the highest terraces, above 3,000 feet.

Catena Zapata, with its new *Jetsons-meets-the-Mayans* winery,

traces its roots back to 1899, although its modern era begins in 1982, when third-generation Nicolás Catena had an epiphany while visiting the Robert Mondavi winery in Napa and decided to take the family's plonk factory upmarket. The three chardonnays produced here, starting with the \$10 Alamos bottlings, represent exceptional value. Bodega Norton, founded in 1895 by an Englishman to satisfy the Argentine thirst for cheap, oxidized reds, has undergone a similar transformation and now produces the best sauvignon blanc that I encountered in Argentina.

At prices ranging from \$10 to \$25, Chilean and Argentine chardonnays represent a great value these days, in part because of low land and labor costs. They also seem to have more natural acidity than other new-world examples, which makes for more refreshing summer drinking. You don't have to picture the snowcapped Andes in the background as you sip them in the dog days, but I know I will. □

THE OENO FILE

- **2002 CATENA MENDOZA CHARDONNAY**
 From vineyards topping out at over 5,000 feet, a classic vanilla and beeswax nose with nice ripe fruit and body. Silky texture and honey finish. Sophisticated stuff. \$24
- **2002 CASA LAPOSTOLLE CUVÉE ALEXANDRE CASABLANCA CHARDONNAY**
 New-world? Old-world? Both. But burgundy is seldom this fat. A mouthful of caramelized pineapple balanced by lemon acidity and a hint of minerals. \$18
- **2003 TERRAZAS DE LOS ANDES ALTO MENDOZA CHARDONNAY**
 Bright, citrusy, and lean, with just enough flesh in the right places. A party chard and a great value. \$10
- **2001 VIÑA ERRAZURIZ WILD FERMENT CASABLANCA VALLEY CHARDONNAY**
 A rich chard with a Puligny-like mineral streak under the vanilla and honey. \$20
- **2003 HARAS ELEGANCE MAIPO VALLEY CHARDONNAY**
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in the garden

The "Victorian Ornamentals" show at the New York Botanical Garden (June 29 to October 24) offers an object lesson in how to use coleus, like this 'Glennis,' in the garden. For more, houseandgarden.com.



A Case for Coleus IN OR OUT OF FASHION, THIS UNAPOLOGETICALLY COLORFUL PLANT IS THE RARITY THAT WILL THRIVE THROUGH THE DOG DAYS OF SUMMER TO THE FIRST FROST *by stephen orr*

PHOTOGRAPHED BY ANN STRATTON

in the garden

Along with hostas, daylilies, and dinner-plate dahlias, coleuses are the bane of the plant snob. The bold—some say gaudy—leaves were so overused in nineteenth-century municipal carpet bedding that a backlash occurred and lasted for more than a century. Lately, coleus has had something of a renaissance. Breeders have developed varieties with elegant new colors and textures, such as 'The Line.' This tasteful chartreuse number sports an understated burgundy midrib and is de rigueur among the planty set, eliciting declarations like "I hate coleus, but I *love* 'The Line.'"

Issues of fashion aside, coleus remains a flamboyant yet serviceable plant. There are few annuals (coleus is actually a tender perennial) that take the garden through the dead zone of August to final frost with such ease and color. It makes a great container subject, but you can win real hort points by weaving unusual colors and leaf textures into a mixed border with shrubs and perennials. Coleus will fill in the gaps left by mid-season deserters like bleeding hearts and poppies, and will add interest to dull areas when early-summer-blooming perennials have gone by. What's not to like about that?

■ **MAINTENANCE** Coleuses are part of the mint family (you can recognize this clan by its square stems), and though they are not winter hardy, they share their cousins' vigorous growth habit. Pinching them back and watering them regularly is about all you must do to have great-looking plants all summer.

■ **LIGHT** Coleuses seem to keep the best color in partial shade, though many varieties will thrive in deeper shade or full sun.

■ **PROPAGATION** Start with small, new plants each year, or take a favored variety through winter. Just root cuttings in water and pot them up as houseplants; transplant them in summer. □



'THE LINE'

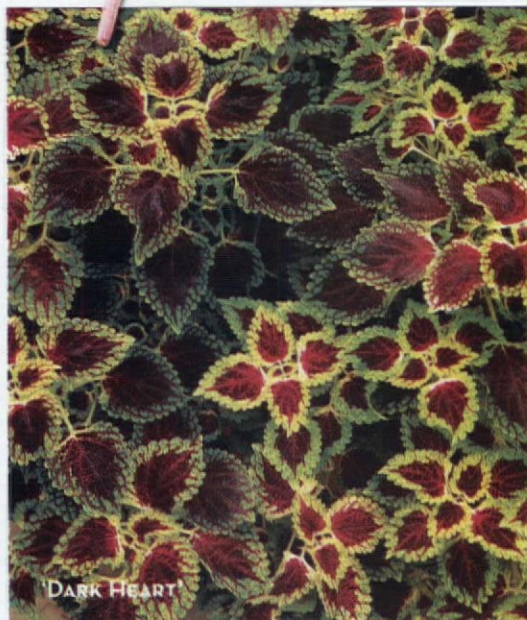


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in the garden Growing Business

Flower Power A BIODYNAMIC GARDEN PROVIDES INGREDIENTS FOR COSMETICS AND LESSONS FOR EVERY GARDENER *by ingrid abramovitch*



Damask roses are picked before sunrise, then ground to make rose extract, top.

■ In summer, a team of gardeners tends the garden, right, from early morning until nightfall.

It is early summer, and the red damask roses, plump and fragrant, are ready to be harvested. They are destined to become the key ingredient in Rose Day Cream, a moisturizer in the Dr. Hauschka Skin Care line. But at the company's meticulously tended garden in Germany, the rose's transformation—like everything else here—will require patience and a good deal of faith.

Rolf Bucher, the charismatic former banker who has devoted himself to the garden for 20 years, explains the painstaking process of

extracting the rose's essence. Each flower is picked before sunrise, mashed with mortar and pestle, mixed with well water, and left to stand in the dark. At sunset and sunrise, the mixture is exposed to light and given a good stir. After seven days it is reduced to ash, remixed, and aged for a year, like a wine. At Dr. Hauschka, the end result is spoken of in mystical terms. It is called "the mother substance."

Hauschka devotees—Brad Pitt and Madonna among them—are equally fanatical about the company's products, which are made of extracts of plants such as quince, birch, and blackthorn, grown in a biodynamic garden in Eckwälden, a village bordered by a luxuriant mountain range known as the Swabian Alb. The truly curious, including Prince Charles and fashion designer Stella McCartney, have even made the journey there.

The garden, Warmth Ash Light Ash (WALA) Heilmittel, has been in existence since the 1950s. It was laid out by Dr. Rudolf Hauschka, the Viennese chemist who invented the water-based method





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in the garden

of plant extraction that the company uses to manufacture its cosmetics, which keep for long periods without preservatives. Hauschka was a disciple of Rudolf Steiner, an Austrian philosopher who founded a worldwide spiritual movement, anthroposophy, in the early twentieth century. Steiner was a polymath whose ideas on a wide variety of subjects were enormously influential. His observations on child development

led to the founding of the Waldorf school system; Kandinsky and Mondrian used his color theories; his architecture talks inspired Le Corbusier.

Steiner is also considered the godfather of the modern organic movement. In 1924, a group of farmers in Silesia, which is now part of Poland, worried that industrial agriculture was leading to the degradation of the soil and the food supply. They invited Steiner to meet with them. His lectures on agriculture launched a farming movement still practiced from upstate New York to Australia: biodynamics. WALA is one of the oldest gardens in the world that still abides by Steiner's methods, which are even more



Rose petals are pulled from the flower when they are at peak vitality, immediately after the harvest, above.

■ Several plants, including cowslip and chamomile, top right, are dried for use in homeopathic remedies and body oils. ■ Head gardener Rolf Bucher, right, dries flowers—used to make cleansing cream—on silk mesh frames.



rigorous than the strictest organic approach. In an organic garden, natural pesticides and fertilizers substitute for chemical treatments, so there is minimal impact on the environment. A biodynamic gardener does not treat for pests, working instead to create an environment where plants can thrive even if pests are present. "It's not that I love aphids," Bucher says. "It's the idea that you must work with nature."

The first impression of WALA is of manicured perfection punctuated by areas of controlled wildness. "We want strict rows and perfect-looking

beds," Bucher says, "but we also want meadows to attract wildlife." On one side of the 11-acre garden is a pond filled with water lilies; on the other, an allée of lime, cherry, and apple trees. Beds are filled with more than 150 medicinal plants, including nasturtium, which is said to calm inflamed skin, and witch hazel, which acts as an astringent. As Dr. Hauschka has grown (the company's annual sales are more than \$60 million), it has had to train farmers elsewhere in biodynamic techniques, including Turkey (for damask roses), Romania, and Bulgaria. But Bucher manages

to harvest an impressive 12,125 pounds of plants each year at WALA for the production of Dr. Hauschka's moisturizers and skin toners. (The plants are used also for a line of homeopathic remedies.) "This is paradise," Bucher says, "but it is one where you have to work, I'm afraid."

Biodynamics is a holistic system. To that end, there are more than 40 compost heaps at WALA, each neatly tended and covered with straw and consisting of plant material from the garden and manure produced by cows at the company's nearby farm. The air in the garden hums with the sound of half a million bees, including almost 30 varieties of wild bees, which Bucher lures with hives made of straw that are drilled and filled with plant pollen. The wild bees "are important pollinators that fly at lower temperatures than honeybees," says Bucher, oblivious to the ones that regularly land on his shoulder.

To the outsider, some biodynamic practices can seem like a kind of weird alchemy verging on hocus-pocus. "Rhythm carries life," said Steiner, who believed that planetary cycles influence plant growth. At WALA, moon cycles and other cosmic movements dictate planting and harvesting

schedules. Stranger still are some biodynamic soil preparations, which are like homeopathic remedies for the garden. In one, fresh manure is placed in a cow horn, buried in autumn, and removed in spring, when it is mixed with water and sprayed on the land. In another, a deer bladder is stuffed with yarrow blossoms, hung in the sun, buried in a bed of peat for the winter, then dug up and turned into a field spray in the summer. The methods are

based in folk wisdom. "Local farmers often shake their heads and say, 'That's what my father always told me,'" Bucher says.

The proof is ultimately in the garden, and the one at WALA is ravishing. Everything from tropical plants to North American coneflowers, from birds to ladybugs, seems to coexist and thrive here. "I think the beauty of the garden speaks for itself," Bucher says.

Spend time at WALA and it all seems to make sense, even when, in the middle of a photo shoot, a man working in the garden steps forward to interrupt. "Do you have permission?" he demands just as the lens is focused on a rose. Assured that the proper authorizations have been granted, he seems unimpressed. "I see," he says, moving not an inch. "But did you ask permission of the flower?" □

Pale purple coneflowers, above, are used for their antibacterial oils. The plants are grown alongside mustard seed, a combination that improves soil health. ■ More than 150 medicinal plants are grown at WALA to make Dr. Hauschka Skin Care products, left.



in the garden The Goods

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2 Comfrey, mallow, and hawthorn extracts in **Neal's Yard Remedies Melissa Hand Cream** soften skin. Essential oil of melissa (lemon balm) revitalizes. \$30 for 1 oz. 888-697-8721.

3 Apply **Jo Malone's Rosemary & Lavender Skin Tonic** to freshly washed skin to purify and tone. Rosemary balances skin sensitivities, while lavender calms. \$40 for 8.5 oz. jomalone.com.

4 **Sisley Paris Confort Extreme Day Cream** combines linden blossoms and mallow with moisturizing shea butter and solanum for a rich face moisturizer. \$150 for 1.7 oz. neimanmarcus.com.

5 **Dr. Hauschka's Quince Body Moisturizer** is light, and ideal for summer. Quince moisturizes and protects, and has a refreshing scent. \$29 for 5.1 oz. drhauschka.com.

6 Soothe the sunburns with **Santa Maria Novella's Aloe Gel**, a blend of essential oils of melissa and lavender, which are believed to be anti-inflammatory, with aloe vera. \$35 for 8.25 oz. lafcony.com.

7 Rub **Clarins's "Relax" Body Treatment Oil** into aching muscles after pruning and weeding. Bitter orange and basil help you relax; geranium alleviates tension. \$45 for 3.4 oz. clarins.com.

8 Spritzing **Wyndmere's Neroli Floral Water** transports you into an orange grove. It refreshes and hydrates, so you can use it all day. Don't fly without it. \$7 for 4 oz. 800-207-8538.

9 Take a long soak with **Pharmacopia's Lavender & Chamomile Soothing Bath Salts**. Lavender and chamomile will help ease anxieties. \$9 for 6 oz. pharmacopia.net.

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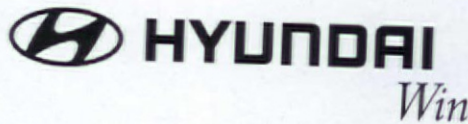
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Brief Summary

ALLEGRA® (fexofenadine hydrochloride) Capsules and Tablets

INDICATIONS AND USAGE Seasonal Allergic Rhinitis ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery eyes. **Chronic Idiopathic Urticaria** ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals. **CONTRAINDICATIONS** ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients. **PRECAUTIONS Drug Interaction with Erythromycin and Ketoconazole** Fexofenadine hydrochloride has been shown to exhibit minimal (α 5%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady state conditions to normal, healthy volunteers ($n=24$, each study). No differences in adverse events or QT interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table.

Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers ($n=24$)

Concomitant Drug	C_{max} (Peak plasma concentration)	AUC _{0-12h} (Extent of systemic exposure)
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. The mechanism of these interactions has been evaluated *in vitro*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion. **Drug Interactions with Antacids** Administration of 120 mg of fexofenadine hydrochloride 2 x 60 mg capsule within 15 minutes of an aluminum and magnesium containing antacid (Maalox) decreased fexofenadine AUC by 41% and C_{max} by 43%. ALLEGRA should not be taken closely *in vivo* with aluminum and magnesium containing antacids. **Cardiogenesis, Mutagenesis, Impairment of Fertility** The cardiogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using fexofenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-curve) concentration vs. time [AUC] values). No evidence of cardiogenicity was observed in a 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of fexofenadine which led to fexofenadine exposures that were respectively approximately 1 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children. *In vitro* (Bacterial Reverse Mutation, CHOHPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity. In rat fertility studies, dose-related reductions in implantations and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of fexofenadine which led to fexofenadine hydrochloride exposures that were approximately 1.5 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults. **Pregnancy Teratogenic Effects: Category C.** There was no evidence of teratogenicity in rats or rabbits at oral doses of fexofenadine up to 300 mg/kg which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults. There are no adequate and well-controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefits justify the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of fexofenadine (approximately 1.5 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults) based on comparison of fexofenadine hydrochloride AUC. **Nursing Mothers.** There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman. **Pediatric Use.** The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses. The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 436 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in both adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose. The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial ($n=411$) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacokinetic comparisons in adults and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar in children to that of adult patients. Three clinical safety studies comparing 15 mg BID ($n=95$) and 30 mg BID ($n=338$) of an experimental formulation of fexofenadine to placebo ($n=430$) have been conducted in pediatric patients aged 6 months to 5 years. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See ADVERSE REACTIONS and CLINICAL PHARMACOLOGY for the safety and effectiveness of fexofenadine hydrochloride in pediatric patients under 6 years of age have not been established. **Geriatric Use.** Clinical studies of ALLEGRA tablets and capsules did not include sufficient numbers of subjects aged 65 years and over to determine whether this population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the geriatric and younger patients. This drug is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and may be useful to monitor renal function. (See CLINICAL PHARMACOLOGY).

ADVERSE REACTIONS Seasonal Allergic Rhinitis Adults. In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg capsule twice daily), and that were more common with fexofenadine hydrochloride than placebo, are listed in Table 1 in a placebo-controlled clinical study in the United States, which included 370 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 mg or 180 mg once daily, adverse events were similar in fexofenadine hydrochloride and

placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and was similar across subgroups defined by age, gender, and race.

Table 1
Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States

Adverse experience	Twice daily dosing with fexofenadine capsules at rates of greater than 1% Fexofenadine 60 mg		Placebo Twice Daily
	Twice Daily (n=678)	Twice Daily (n=671)	
Viral infection (cold, flu)	2.9%	1.5%	1.5%
Nausea	1.6%	1.5%	0.3%
Dysmenorrhea	1.3%	0.9%	0.9%
Drowsiness	1.3%	0.8%	0.9%
Diarrhea	1.3%	0.8%	0.9%
Fatigue	1.3%	0.8%	0.9%

Table 2
Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%

Adverse experience	Fexofenadine 180 mg once daily		Placebo (n=233)
	Once Daily (n=261)	Once Daily (n=253)	
Headache	1.8%	7.9%	3.1%
Upper Respiratory Tract Infection	1.2%	3.1%	1.8%
Back Pain	2.8%	1.4%	1.4%

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients. **Pediatric.** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

Table 2
Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%

Adverse experience	Fexofenadine 30 mg twice daily		Placebo (n=229)
	Twice Daily (n=209)	Twice Daily (n=229)	
Headache	7.2%	6.6%	6.6%
Accidental Injury	2.9%	1.3%	1.3%
Coughing	3.8%	1.3%	0.9%
Fever	2.4%	0.9%	0.9%
Pain	2.4%	0.9%	0.9%
Otitis Media	2.4%	0.0%	0.0%
Upper Respiratory Tract Infection	4.3%	1.7%	1.7%

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID ($n=95$) and 30 mg BID ($n=338$) of an experimental formulation of fexofenadine to placebo ($n=430$) have been conducted. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See PRECAUTIONS (Drug Interaction with Erythromycin and Ketoconazole) and ADVERSE REACTIONS (Chronic Idiopathic Urticaria) for adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria clinical trials. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescents at doses equal to or higher than the recommended dose (see Pediatric Use).

Table 3
Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%

Adverse experience	Fexofenadine 60 mg twice daily		Placebo (n=178)
	Twice Daily (n=196)	Twice Daily (n=178)	
Back Pain	2.2%	1.1%	1.1%
Sinusitis	2.2%	1.1%	1.1%
Dizziness	2.2%	0.6%	0.6%
Drowsiness	2.2%	0.0%	0.0%

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include insomnia, nightmares, and sleep disorders or parosmia. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, dizziness, dyspnea, flushing and systemic anaphylaxis have been reported. **OVERDOSE** Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 600 mg (5x normal volunteers at this dose level), and doses up to 600 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 month (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo. In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (17% removed) following fexofenadine administration. No deaths occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m²) and up to 5000 mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, no clinical signs of toxicity or gross pathological findings were observed. In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (300 times the maximum recommended daily oral dose in adults and 500 times the maximum recommended daily oral dose in children based on mg/m²). **DOSE AND ADMINISTRATION Seasonal Allergic Rhinitis Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily, or 180 mg once daily. A dose of 60 mg once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function. (See CLINICAL PHARMACOLOGY). **Chronic Idiopathic Urticaria Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily. A dose of 60 mg once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function. (See CLINICAL PHARMACOLOGY).

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Brief Summary
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Michael Wolff

Jazz Pianist, Film Composer
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a great career as a jazz musician
a love for red beans and rice
a beautiful wife and two great sons
and Tourette Syndrome.

Michael Wolff is a stellar musician, recording artist, devoted husband to actress Polly Draper, and proud father to two great kids – Nat and Alex. ((X)) Michael also happens to have been born with Tourette Syndrome – an often misdiagnosed and misunderstood neurological disorder that's a lot more common than you think. ((X)) You may know or have seen someone with TS symptoms – they sometimes make sudden, often strange, physical movements or vocal sounds that they *just can't help*. ((X)) People with TS are not psychologically impaired, less intelligent, obstinate, nor purposefully disruptive. And contrary to what you may have heard, fully 85 to 90 percent are *not* prone to using inappropriate language. ((X)) Research continues to explore the causes of Tourette Syndrome, and hopefully, the day will come soon when we can find better treatments and the cure. ((X)) But until then, if you come across someone who has TS, please remember that, like Michael Wolff, he has a whole lot more.

 tourette syndrome
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in the garden

One Gardener's Almanac

Turf Wars DESPITE ENVIRONMENTAL CONCERNS, THE GREAT AMERICAN LAWN IS HERE TO STAY. LUCKILY, THERE ARE NEW GRASSES THAT WILL THRIVE WITHOUT HARMING THE ENVIRONMENT *by tom christopher*



Turf, I'm discovering, can taste remarkably like crow. More than two decades ago I, like so many gardeners of my generation, took the pledge: I would not plant a lawn. We—I and my fellow turf teetotalers—had come to this position partly from a sense of environmental responsibility. The American lawn, which in aggregate then covered an area roughly the size of Virginia, was already gulping unconscionable quantities of fertilizer, water, and chemical pesticides. But there was also an emotional side to our decision. To surround your house with a buzz cut of grass was what our parents had done in those 1960s suburbs we were so glad to have escaped. The lawn was sterile, an existential hell

in which our wage-slave progenitors trudged endlessly back and forth behind exhaust-spewing mowers. Certainly, that would have no place in the horticultural future we were planning.

We were wrong. Far from disappearing (as we predicted), the American lawn has continued to expand. That hypothetical total that used to cover Virginia has since overrun Kentucky and will soon reach as far as the Missouri border. The future for turf in the United States is, clearly, green.

Green in every sense, for a key to the lawn's continued popularity is the recent dramatic progress in reducing its environmental costs. Various university-based turf breeding programs have been focusing on this issue, as much >

from practicality as from ecological concerns. More self-sufficient lawn grasses mean less expense and less work for the home gardener. That's an obvious selling point for the grass seed companies that provide much of the funding for the university programs.

How hard could it be, for example, to sell a grass that flourishes with once-a-month watering during the hottest, driest part of the summer, and that needs only a third of the fertilizer you'd typically apply to Kentucky bluegrass? This is an accurate description of the 'Prairie' turf that Texas A&M breeders developed from the buffalo grass native to the Great Plains.

Almost as hardy and care-free as buffalo grass are the new hybrid zoysias that researchers at A&M have been breeding from germ plasm collected in Asia. 'Diamond,' unlike traditional zoysia cultivars, thrives in shade as well as sun; 'Cavalier' has proven resistant to a variety of insects that in most traditional turfs demanded applications of pesticides. The deep roots of these zoysias provide outstanding resistance to drought, and the grass's dense fabric makes it, once well established, virtually weed-proof. Zoysias share the buffalo grasses' reduced need for fertilizer, and thrive in almost any well-drained soil. Though most zoysias turn brown with dormancy, A&M's 'Royal' turns a handsome shade of maroon.

Still in the experimental stages is a program being pursued by Colorado State and the University of Arizona to domesticate a native of the western deserts, inland salt grass (*Distichlis spicata*). Traditional turfgrasses have come under fire in this region because their insatiable need for irrigation is draining aquifers, rivers, and reservoirs. Salt grass can make do with less; with roots that penetrate up to 15 feet into the soil, it maintains growth through droughts that parch even buffalo grass. Also, as its name suggests, this grass tolerates high levels of salinity, so it can be irrigated, when necessary, with waste and nonpotable water.

Not all of the advances are occurring in unconventional grasses, however. Rutgers University is pursuing what must be the largest lawn grass breeding program in the world at its Center for Turfgrass Science in New Brunswick, New Jersey, and it has chosen to concentrate on the improvement of the standby species you are used to finding at the local garden center. William Meyer, for example, a Rutgers professor and breeder, has gone back to basics with Kentucky bluegrass, which was originally native to western and central Europe. Meyer has searched every nation in that territory, bringing back some

10,000 specimens in the quest for traits such as disease and pest resistance. Rutgers breeders have also crossed Kentucky blue with Texas bluegrass, to produce deeper-rooted hybrids with superior drought and insect-pest resistance. Rutgers has not yet released any of these hybrid bluegrasses; Texas A&M has released one, 'Reveille.'

Rutgers, Meyer notes enthusiastically, germinates and field-tests hundreds of thousands of seedlings of new bluegrasses, perennial ryegrasses, and fescues every year. Yet, he confides, if I want a truly care-free lawn, I should plant a superior variety of hard fescue (*Festuca longifolia*), one that has been infected with endophytes (a type of beneficial fungus that enhances the vigor of the host grass, while also making the plant toxic to most grazing insects). Meyer suggests 'Nordic,'

'Discovery,' or 'Oxford,' which was bred from plants that Rutgers researchers collected from old cemeteries, golf course roughs, and neglected lawns, where the grasses had to survive without pampering. Prepare a weed-free planting area, sow the seed, irrigate until the turf is established, after which, aside from periodic mowing, do nothing. If you don't injure the grass by walking on it when it is "crispy" in mid to late summer, such a lawn will thrive on neglect. Meanwhile, this turf will also be filtering pollutants from the air, absorbing carbon dioxide, and releasing oxygen. It will be soaking up and cleansing rainwater as it gradually enriches the soil with organic matter. How can that be bad for the environment?

For all the triumphs of turf breeders, however, in one respect the lawn has not changed a whit. It's still that same sheet of unrelieved green, as bland as a 1960s casserole. Which brings me to a confession: with age, I am coming to understand my father's appreciation of practicality. There's more than enough drama in my garden and life. Something in either that I can take for granted sounds better all the time. □

TIPS FOR THE TURF SHOPPER

- For turfgrass species adapted to your region, contact your local cooperative extension at reusda.gov.
- The best varieties: The National Turfgrass Evaluation Program conducts exhaustive trials of new turfgrass cultivars and hybrids. Results are available at no charge at ntep.org.
- When planting fescues or perennial ryegrasses, use endophytic strains (cultivars whose seed or sod are infected with endophytes) for superior vigor and insect resistance.
- Cost: According to William Meyer of Rutgers, price is generally a good index of grass seed quality. Seeds of premium species and cultivars cost a few dollars more per pound but usually produce a more vigorous, self-sufficient turf. Bargain seed mixes are often adulterated with weed seed.

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American scene

THIS MONTH ON THE DESIGN BEAT

by ingrid abramovitch



>> WELL WORN If fashion designers can create home decor, why can't home designers do fashion? Decorator **Charlotte Moss** is working on loungewear, ceramist **Jonathan Adler** is creating cashmere sweaters for Lutz & Patmos, and rug maven **Angela Adams** is designing handbags, including the Millie, left. **>> AMERICANS ABROAD** Jet-setting New York art dealer **Larry Gagosian** is expanding his empire across the pond.

At 6,800 square feet, his new space near King's Cross is the largest commercial art gallery in London. Gagosian aims to rule Britannia with his roster of artists, including Cy Twombly, Ed Ruscha, and **Jeff Koons**, whose metal-and-vinyl sculpture *Lobster* is at right.

>> WELL READ Book lovers will either rejoice or collapse from exhaustion. **The Strand**, the 77-year-old Manhattan merchant of used and discounted books, is doubling its space this

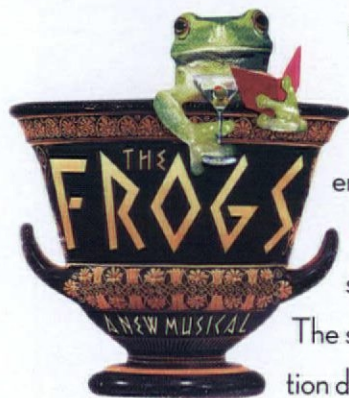
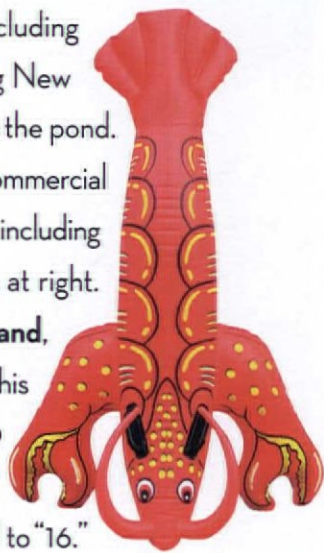
fall with a mammoth new floor devoted to some 250,000 art books. The Strand's beloved red awning, which has long trumpeted "8 Miles of Books," has already been emended to "16."

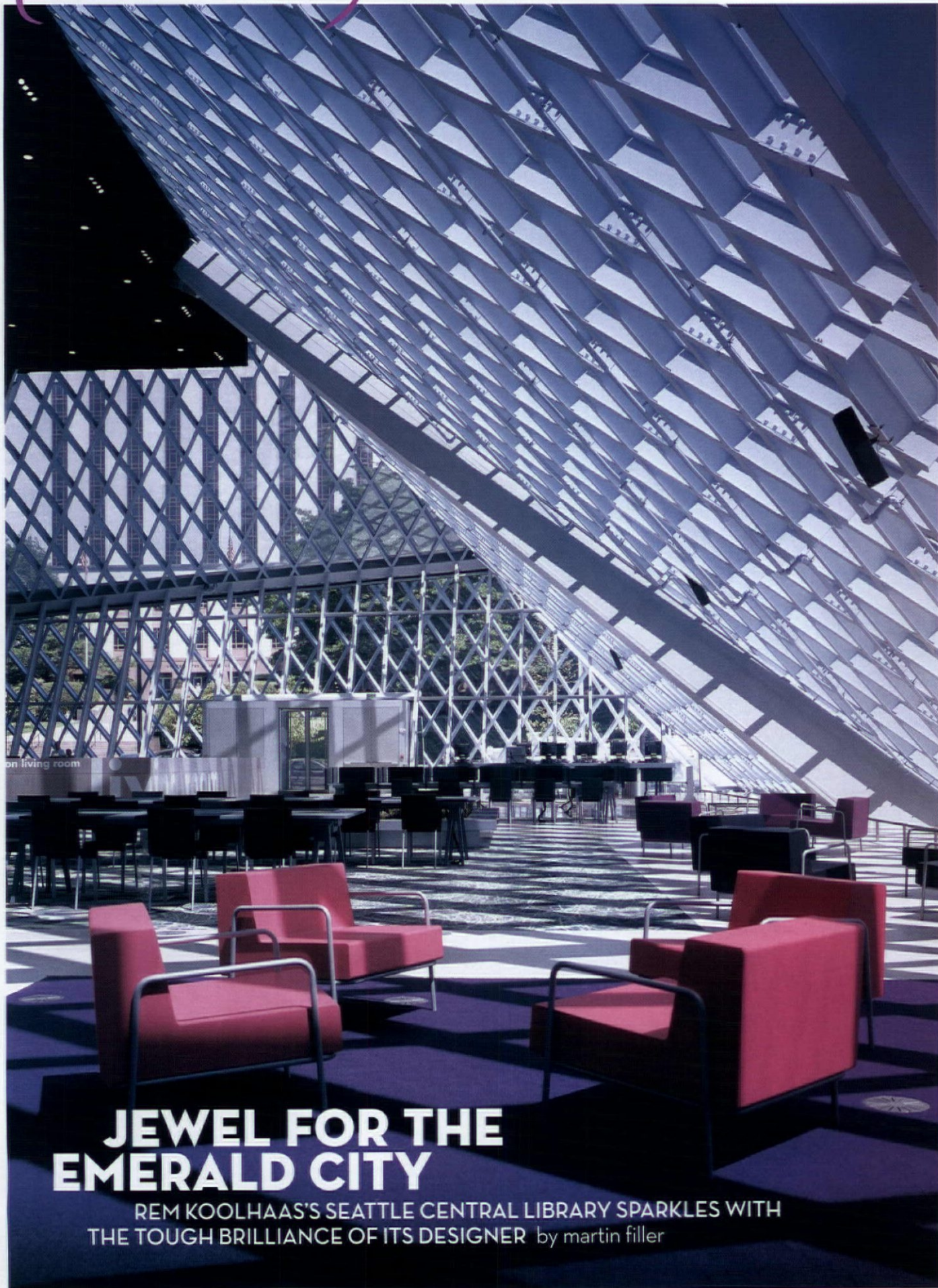
>> HOT DIGGITY DOG Both architecture and food lovers are lunching at Manhattan's Madison Square Park, where restaurateur **Danny Meyer** (Union Square Cafe, Gramercy Tavern) has opened his summer Shake Shack, a hot dog and burger stand. Designed by **James Wines** of SITE Environmental Design,

the shack has a sloped roof covered with ivy. **>> IOWA JOURNAL**

The Mississippi River town of Davenport, Iowa, will finally boast its own world-class building. British architect **David Chipperfield's** ingenious new structure for the Figge Art Museum will dazzle the public with its glass protective layer, called a rainscreen, designed to conserve energy and shield the building from the elements.

>> GO GRECIAN Broadway's biggest new star is the 16-foot Grecian urn on the set of *The Frogs*, Stephen Sondheim's riff on Aristophanes, starring **Nathan Lane**. The striking black-and-red vessel was the result of extensive research by the show's production designer, **Giles Cadle**, at the British Museum and at Munich's Museum of Antiquities.





JEWEL FOR THE EMERALD CITY

REM KOOLHAAS'S SEATTLE CENTRAL LIBRARY SPARKLES WITH THE TOUGH BRILLIANCE OF ITS DESIGNER by martin filler



One of the most thrilling architectural interiors in recent years, the living room of the Seattle Central Library, these pages, plays strong color against equally dynamic form. The pink-upholstered frame chairs are by Arne Quinze for Quinze & Milan.

PHOTOGRAPHED BY RICHARD BARNES



The oddly angled exterior of the Seattle Central Library, left, asserts itself within a canyon of banal office towers. ■ The diamond-shaped panes, below, are framed by diagonal steel grid work to brace the building against seismic shocks. ■ The stacks, below, left, housed in a continuous sequence called the books spiral, are brightened by overhead panels of light-diffusing plastic.

Every so often, the usually placid waters of architecture are roiled by a media feeding frenzy. In 1997, the cause was Frank Gehry's Guggenheim Museum Bilbao. In 2003 it was Daniel Libeskind's master plan for ground zero in New York City, then Gehry's turn again with his Walt Disney Concert Hall in Los Angeles. Now it's happening with the new Seattle Central Library, unquestionably 2004's building of the year, by Rem Koolhaas and Joshua Ramus, of Koolhaas's Rotterdam-based firm, the Office for Metropolitan Architecture.

Well before the library opened in May, photographers were drawn to it like polar bears to an iceberg, which the chunky, crystalline structure vaguely resembles. In fact, the building's rather awkward glassy exterior, strategically designed to assert itself against the banal high-rises that loom above it, is the least wonderful thing about this otherwise compelling work. For it is only on the inside that the brilliance of Koolhaas's conception is fully apparent.

Thus it was a pity that in their competitive rush to publish, some national magazines and important newspapers gave their readers no views of the interiors of Koolhaas's masterpiece. If they had, the public would better understand it not as an enigmatic urban sculpture but as a light-flooded glasshouse that can trace its origins directly to the



founding monument of modernism, Sir Joseph Paxton's Crystal Palace of 1850–51.

No member of his architectural generation has a shrewder grasp of how personal presentation can make a market for experimental design than Koolhaas, who is 59. His appearances on *The Charlie Rose Show* as a Prada-clad Goth exhibit the ironic confidence that attracts clients accustomed to more subservient pitches. But for all his posturing as a cynical strategist and contrarian philosopher, he remains a consummate professional who consistently delivers practical, economical buildings that solve complex problems with astonishing ingenuity.

Those two opposing sides of Koolhaas—visionary and pragmatist—come together with powerful impact in the Seattle Central Library, his largest building in the United States. The fact that he dreamed up this adventurous scheme for a municipal client—publicly accountable officials



rarely being the most daring of patrons — makes the exciting outcome all the more remarkable. Like much of his work, the library takes some getting used to, and it typifies the initially difficult artifact that grows on you with time. But the great gift of the vanguard artist is an ability to make us see things anew. Seattle is as paradoxical as Koolhaas in its dichotomy between glorious topography and dismal modern architecture.

The low quality of contemporary construction there stands in pathetic contrast to the dramatic terrain of the city's verdant peninsula, overlooking the islands of Puget Sound and the snow-capped Cascade Mountains. Perhaps Seattle's citizenry saw no need to build beautifully in such a ravishing setting, but a new wave of hideous skyscrapers erected over the past quarter century tipped the precarious balance between the natural and the man-made.

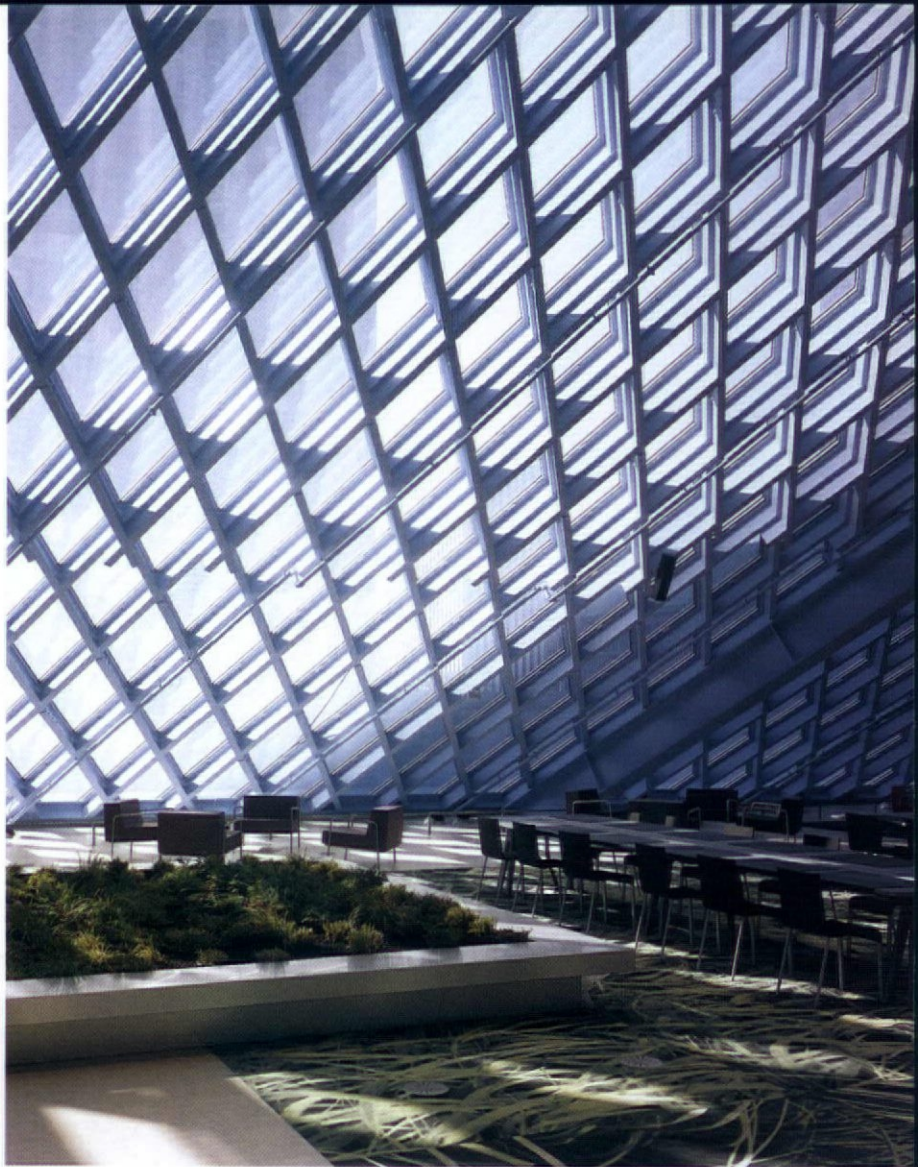
When it was announced that Koolhaas would design the new headquarters for the city's extensive library system, some locals feared he would fall victim to the jinx that has seemingly affected even the star architects who have built there lately. Robert Venturi and Denise Scott Brown's Seattle Art Museum of 1984–91 is far from their finest hour. And Frank Gehry's Experience Music Project of 1995–2000 — a schlocky rock-and-roll fun house/museum — is simply a mess, one of the resounding duds of his otherwise epochal career.

There was no need to worry about Koolhaas, however. Though he is the most stylistically unpredictable top-tier architect since Eero Saarinen, Koolhaas always delivers the goods. Saarinen's wide-ranging approach from one building to the next dismayed critics who preferred International Style consistency, echoed in Mies van der Rohe's famous dictum "We don't invent a new architecture every Monday morning."

But why not? Koolhaas's lack of a signature look is one of his strengths. It gives him the latitude to assess each project and devise an appropriate solution for a specific program, rather than shoehorn functional requirements into a predetermined aesthetic that gives clients an instantly identifiable trophy.

The cantilevered, glass-clad exterior of the library, framed with an earthquake-protective, diamond-pattern latticework of pale blue painted steel, is unlike anything Koolhaas has done before. This angular, top-heavy form appears as though it were sliced from a gargantuan piece of crown molding.

No amount of deference to its drab surroundings would have made this hermetic context come alive, and Koolhaas wisely went for broke in proclaiming his building's importance. It was



a gamble that worked, and although the eye-popping cynosure may not be conventionally graceful, it exerts a powerful presence.

The soaring entrance space and the "living room" reading area beyond it announce that this is a place of high ambition where the acts of reading and research are noble and liberating pursuits. (This mission is not exclusive — a significant part of the central branch's clientele comes from Seattle's large homeless population.)

Koolhaas is widely regarded as today's premier low-budget high-style architect, but at a cost of \$110 million, the library falls somewhere between Gehry's Guggenheim Museum Bilbao and Walt Disney Concert Hall. As usual, Koolhaas betrays no interest in fancy materials, costly details, and fine finishes. Because the budget and his thinking are focused elsewhere, the client gets a huge bang for the buck, in this case a state-of-the-art facility that simultaneously attains instant landmark status and reinvents the library for the electronic age.

To achieve both goals, the architect worked closely with the city's librarian, Deborah L. Jacobs, who in turn engaged her staff (Cont. on page 117)

The library's grandest space, the living room, displays a work by Petra Blaisse, a Dutch designer of landscapes and interiors (and Koolhaas's companion). She devised a botanical-patterned carpet and juxtaposed it against a raised planter of grasses and ferns, done in cooperation with the Seattle landscape firm Jones & Jones.

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Presto! It's the (almost) **INSTANT SUMMERHOUSE!** Designer Scott Sanders shows us easy steps for designing a sweet retreat

A GRAPHIC AND GRACEFUL decor results when architect Richard Mishaan unites striking art and furnishings with classically proportioned rooms

On the isle of Capri, the seaside villa of crystal magnate Fiona Swarovski wears its **OLD-WORLD OPULENCE** with a carefree air

Gustav Stickley would be pleased by the contemporary **ARTS AND CRAFTS** style devised by architect Alan Wanzenberg for an upstate New York getaway

In our visit with Idaho's champion of health and happiness, MaryJane Butters, she explains her recipe for **ORGANIC LIVING WITH FLAIR**

ROGUE ELEGANCE



Bright and unexpected art and artifacts enliven the white paneled entry hall, including sculptures by Niki de Saint Phalle, a print by Alexander Calder, and an 18th-century porcelain Swedish oven at the foot of the staircase.

WITH RICHLY GRAPHIC AND COLORFUL ART AND OBJETS
SHOWCASED AGAINST A QUIETLY CLASSICAL BACKDROP,
ARCHITECT AND INTERIOR DESIGNER RICHARD MISHAAN
CREATES HIS OWN HIGHLY PERSONAL VACATION RETREAT

PRODUCED BY MAYER RUS PHOTOGRAPHED BY FERNANDO BENGOCHEA

STYLED BY MICHAEL REYNOLDS WRITTEN BY PAUL O'DONNELL



TRADE SECRETS

Cued by the Louise Nevelson sculpture against the wall, Mishaan created a crisp, graphic living room. FURNISHINGS A Mies van der Rohe coffee table is surrounded by settees by Olivier Gagnere and bronze and leather chairs by Eric Schmitt, all for Homer, NYC, and Donghia's Madison sofa (now discontinued). CARPET Tibetan silk, by Marcia Mishaan for Homer. CURTAINS Holly Hunt linen, hung from Scalamandré hardware.

Follow Richard Mishaan's line of logic as he describes the exceptional dining room of his country house in Sagaponack, on Long Island's East End.

It starts with a pair of limestone monastery windows intended for William Randolph Hearst's San Simeon that Mishaan bought from the San Francisco auction house Bonhams & Butterfields. The room's narrowly arched vitrines were custom-made, and the tiled floor was copied from a pattern in a church floor in Venice. Even the assertive stripe of the Manuel Canovas drapes and the faux coral chandelier, created for a Venetian palazzo, fit the theme. "I wanted a cloistered Gothic feel to the room," Mishaan explains.

How did he see his way, then, to complete the room with a white lacquered table matched with sleek, ebonized oak chairs? He studies the room for a second and shrugs. A designer's own house, says Mishaan, "is like a laboratory."

Inside his Shingle-style home, Mishaan—an architect turned fashion designer turned designer—has indeed been experimenting. Known for crafting rooms with Zen-like simplicity, Mishaan has created for his Hamptons getaway an interior that owes its drama to artifice and color as much as to the strength of its lines. ▷







TRADE SECRETS

The giddily theatrical pieces by Tony Duquette in the dining room—a mirrored console and faux ivory pagodas, left, and a faux coral chandelier, opposite page—were bought at the Christie's sale of his estate in 2001. FURNISHINGS Grande chaise chairs in Edelman leather are paired with the Asian dining table, both from Homer. ACCENTS Twin 1950s Tommi Parzinger candelabra sit on the console. CHINA Royal Copenhagen. CURTAINS Manuel Canovas's Pauline stripe, hung from Scalamandré hardware.

The artifice is largely supplied by the work of Tony Duquette, the fabled designer of Hollywood homes and movie costumes, whose household collection was auctioned by Christie's after his death in 1999. In the dining room, Duquette's tacked-together theatricality elevates the solemnity of Mishaan's monastic theme. The "coral" of the chandelier is made of twigs and paint, twin "ivory" pagodas set atop a mirrored console are made of resin, and the console's glass appliques are "just glue-gunned on," Mishaan says with a laugh.

But the Duquette pieces liberate Mishaan to work in deeper, more masculine colors and denser fabrics. Duquette's faux coral is reprised in a tabletop piece in the library, but Mishaan answers it with a brooding red lacquer on the walls, embroidered silk drapes, and mahogany bookcases, beneath a pewter-hued ceiling.

Elsewhere, Mishaan's growing col-

lection of modern art is used as an energizing force. In the foyer, an Alexander Calder work and French-American Niki de Saint Phalle's ebullient sculpture of a human form push back at the formality of the curving stair and faux marble columns. A massive Louise Nevelson piece holds down one end of the living room, facing a Donald Baechler piece from the artist's "Sundaes" series. In between, a tightly controlled modernity reigns in a Donghia sofa, a Tommi Parzinger bench, and simple Knoll glass tables. "I don't see myself as the designer—I'm the curator," says Mishaan.

Built on farmland seven years ago, the house was designed by the active Hamptons architect Francis Fleetwood. Its scale and Mishaan's art collection—note the huge Fernando Botero bronze on the lawn—give the place a grandeur nearly on par with a museum's. But everywhere there are family touches, small and large. In the master bedroom hangs a piece depicting three young women by an unknown artist. It belonged to Mishaan's grandfather. The living room

WILDLY CHIC PIECES LIKE THE DINING ROOM'S TONY DUQUETTE MIRRORED CONSOLE AND FAUX CORAL CHANDELIER ACT LIKE A BOUTONNIERE ON A BUSINESS SUIT: A DASH OF ELAN ATOP THE CLASSICISM OF NEO-GOTHIC WINDOWS AND A SPARE MODERN DINING SET





DEFT COLOR CHOICES ARE THE HALLMARK OF GREAT INTERIOR DESIGN. THE LIBRARY IS FURNISHED IN RICH WOODS PLAYED OFF A GRAY PATTERNED CARPET; THE MASTER BEDROOM IS SUFFUSED IN GOLDEN TONES THAT MISHAAN LIKENS TO "A MOMENT IN VENICE"

earliest designs. When he was hired by Donald Trump to create a model for Trump World Tower, it was the indomitable developer who adapted to Mishaan's style. But Mishaan admits that he has grown more susceptible to influences, avidly discussing a Rat Pack-era screening room he is designing for Sony Entertainment in Miami. He has brought in some of-the-moment mid-twentieth-century lines to his new pieces, and in general his furnishings reflect a broad desire for more sophisticated materials and luxury. "I like a softer edge," he admits. "I'll always be architectural, but I don't need to take it to that extreme."

It's possible that a house on the scale of Mishaan's Sagaponack getaway demands more than minimalism can give. Or perhaps the free hand enjoyed when designing for oneself makes an experiment out of any decor. But the man who has made a career of switching careers has learned the value of evolution. "You develop ideas over time," Mishaan says. "You do get better." □

TRADE SECRETS

The many moods of Richard Mishaan are reflected in the warm, woody study, left, and the romantic master bedroom, opposite page.

FURNISHINGS A Diego

Giacometti coffee table sits at the foot of the bed, which is flanked by Rose Tarlow's Oval Directoire side tables.

FABRICS Clarence House

satin covers the study's Ruhlmann armchair. The bedroom features Fortuny's Lucrezia, covering the walls, and a Donghia paisley on the bedstead. LIGHTING A Seguso Murano glass chandelier; Christopher Spitzmiller's vase lamps on the night tables.

CARPET Michaelian & Kohlberg's Tibetan Bark rug. See Shopping pages, back of book.

rug was designed by Mishaan's wife, Marcia. Even the Botero statue is a sentimental note: the artist, a fellow Colombian, is a family friend.

But it is Mishaan's rooms, for which he was architect as well as decorator, that give the house its character. In the master bedroom, a tray-shaped ceiling embraces the room's occupants. Soft gold Fortuny wallpaper, matching fabrics on the bed, and a Donghia-upholstered chaise have an ethereal calm. For Mishaan, who says the room recalls "a moment in Venice," it's an uncommonly romantic space.

Since his first appearance in the Kips Bay Show House, in 1994, minimalism has been Mishaan's signature, and he's not one to change for change's sake. His furniture line, sold at Homer, his Manhattan store, includes some of his



BY MAYER RUS PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY MICHAEL REYNOLDS



MISSION ACCOMPLISHED

REENVISIONING ARTS AND CRAFTS STYLE THROUGH
A MODERNIST LENS, ARCHITECT AND DESIGNER
ALAN WANZENBERG CREATES A GRACIOUS WOOD AND
STONE WEEKEND HOUSE IN UPSTATE NEW YORK



The living room's built-in white oak shelving, this page, holds several of the owners' craft collections, including a group of mid-20th-century blown-glass vases from the Blenko Glass Company in West Virginia, a firm still going strong. ■ Interior detailing extends the architectural language established by the house's exterior, opposite page.

AIRY DIMENSIONS AND STYLISH MODERN ART AND FURNISHINGS RELIEVE THE CLOISTERLIKE QUALITY INHERENT IN MANY ROOMS OF THE ARTS AND CRAFTS MOVEMENT

Appearances can be deceiving. At first glance, this upstate New York home designed by Alan Wanzenberg seems to speak the familiar architectural language of American Arts and Crafts. All the earmarks of the style are evident: honest, elemental building materials like wood, stone, and tile; the structure's simple form; construction that celebrates individual artisanry. But the sense of familiarity quickly evaporates upon closer inspection. This is no dry, predictable exercise in period verisimilitude. Wanzenberg and his husband and wife clients—he's a television writer, she's an artist—have animated the venerable historic style with a fresh, contemporary attitude.

"In the late 1980s, I designed a Manhattan apartment for them that reflected our shared interest in the American Arts and Crafts movement," Wanzenberg says. "A few years later, they bought 500 acres in Columbia County and decided to build a house. We again looked to Arts and Crafts, but this project was not so driven by period references. The design evolved in response to the topography of the land and my clients' needs."

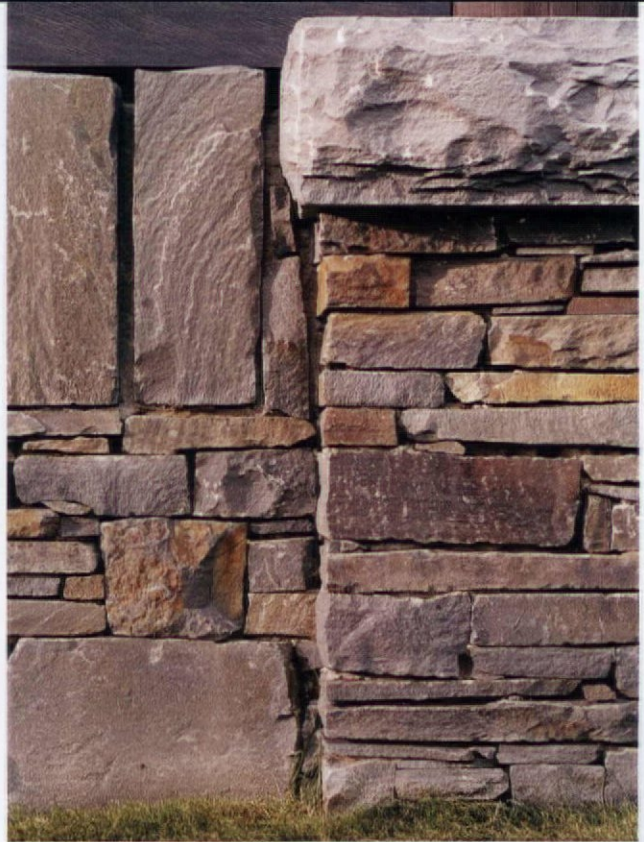
Wanzenberg's first order of business was identifying an ideal location for the house on the erstwhile turkey farm. The hilltop site strikes a balance between desires for intimacy and heroic stature above the property's hills and lawns. In





TRADE SECRETS

FURNISHINGS A custom-designed coffee table is flanked by George Nakashima stools and two '50s French reverse-curve armchairs. Malacorte sofa by B&B Italia (now discontinued). FABRICS Chairs covered in Great Plains' Winter Harvest wool in Pumpkin. PAINTING By Louise Fishman.



the landscape design by Edwina VonGal, a grove of trees protects the back of the house, while the front opens out onto views that stretch from the Berkshires to the Catskills.

Wanzenberg's refined composition provides eloquent testimony to his mastery of Arts and Crafts detailing and construction. "Earlier projects such as Twin Farms [the posh Vermont retreat he designed with his late partner, Jed Johnson] demanded

a certain virtuosity in craftsmanship," he says. "This kind of architecture is all about skill, subtlety, and precision. The effect must be confident but never precious."

Wanzenberg assembled a team of elite woodworkers, masons, textile artists, and metal fabricators to execute his plans. His vision for the project also dictated the use of local materials. "The craftspeople and sources all come from this part of the

ELEMENTAL MATERIALS SUCH AS WOOD, STONE, AND METAL ARE BALANCED BY SURPRISING TOUCHES LIKE THE ANILINE-DYED GREEN OF THE KITCHEN CABINETRY



The screened porch, opposite page, is framed in stained cedar atop a base of New York limestone and Vermont granite. Eaves create a visual rhythm.

■ A hand-hammered bronze fireplace hood adds heft to the light-filled living room, opposite page, lower left. ■ Thomas Moser's Bowback stools face a soapstone breakfast bar in the kitchen, this page. Handblown glass lights, by Deborah Czeresko. Teak Danish bowls, from R 20th Century, NYC. Finn Juhl bowl, from Antik, NYC. Range, Viking.

INDIVIDUAL SPACES IN THE HOUSE GAIN INTIMACY AND DEFINITION THROUGH ARCHITECTURAL DETAILS SUCH AS THE GABLED CEILING IN THE MASTER BEDROOM





country," he explains. "The house began to develop a vernacular sensibility tied to the character of this region."

The spirit of Wanzenberg's updated riff on Arts and Crafts becomes more pronounced as one moves through the house's interiors. In place of the dark, moody cloisters typically associated with the style, the architect created airy spaces that sing with natural light. Wanzenberg's design encourages easy circulation and a sense of openness. Individual rooms gain intimacy and definition through architectural details: a barrel vault crowns the study; the master

bedroom has a gabled ceiling; a flat ceiling emphasizes the cubic quality of the living room.

Interior finishes and furnishings buoy the house's unexpected character. Wanzenberg selected stylish objects that fall outside the boundaries of Arts and Crafts but remain sympathetic to the movement's aesthetic spirit. The mix includes 1950s French chaises and lighting, a contemporary sofa by B&B Italia, vintage Billy Haines chairs, and various designs by George Nakashima. Punches of color—check out the aniline-dyed evergreen kitchen cabinets—accent the otherwise restrained palette. Arts and Crafts has never been so light on its feet. □

TRADE SECRETS

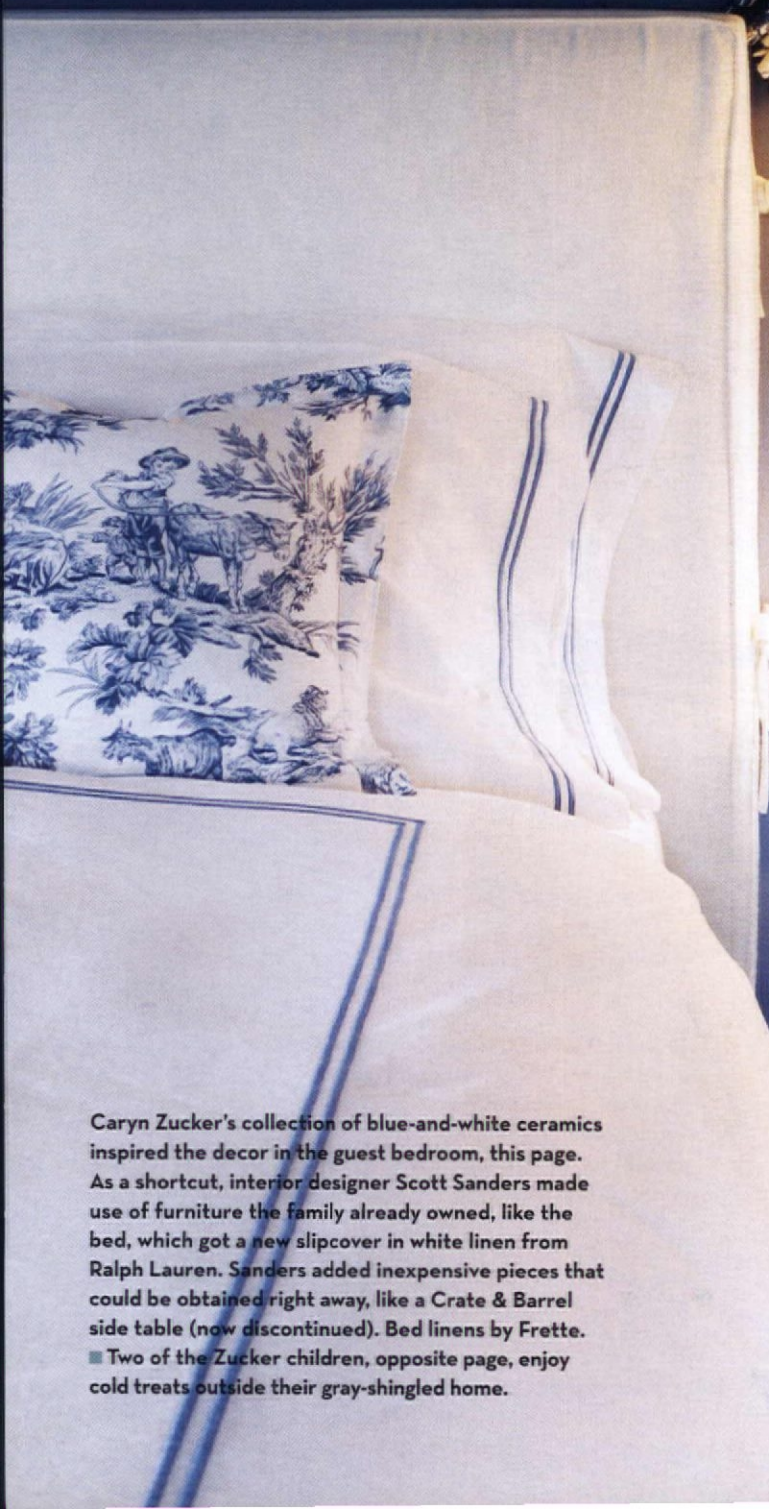
FURNISHINGS Triangular side tables, opposite page, complement the bedroom's gabled ceiling. A custom bed is finished with hand-stitched leather. Billy Haines chairs, Donzella 20th Century, NYC. **CARPET** Patterson, Flynn & Martin. **LIGHTING** Isamu Noguchi's Akari hanging and table lamps. **CHAISE** Brown Jordan, above. Shopping pages, see back of book. For more on Arts and Crafts, houseandgarden.com.



BY INGRID ABRAMOVITCH
PHOTOGRAPHED BY MATTHEW HRANEK
STYLED BY PETER FRANK

PRIME TIME

INTERIOR DESIGNER
SCOTT SANDERS SHOWS NBC
PRESIDENT JEFF ZUCKER
AND HIS WIFE, CARYN, HOW
TO PULL TOGETHER A BEACH
HOUSE THE EASY WAY



Caryn Zucker's collection of blue-and-white ceramics inspired the decor in the guest bedroom, this page. As a shortcut, interior designer Scott Sanders made use of furniture the family already owned, like the bed, which got a new slipcover in white linen from Ralph Lauren. Sanders added inexpensive pieces that could be obtained right away, like a Crate & Barrel side table (now discontinued). Bed linens by Frette. ■ Two of the Zucker children, opposite page, enjoy cold treats outside their gray-shingled home.



DECORATOR'S TIPS

SPRUCE UP WHAT YOU HAVE AND MAKE IT COMFORTABLE: NICE AND EASY TECHNIQUES FOR A QUICK BEACH-HOUSE DECOR

SHORTCUTS

◀◀ **ALL-SEASON FABRICS** The Zuckers use the house year-round, so Scott Sanders chose fabrics that feel right anytime. For this look, try Ralph Lauren Home linen Houndstooth in Sand and Cream, far left, or Robert Allen's Mapplebeck cotton in Fir, left.



▶▶ SMALL MAKEOVERS

Sanders gave new life to pieces the family already owned with a coat of paint or, as with the antique monkey chandelier, opposite page, new shades. Paper lampshades, \$23 to \$25 each, from William-Wayne & Co., NYC.



◀◀ **MEDIA SAVVY** Since Dad's job entails a lot of television viewing, the Zuckers give their flat-screen TV a choice spot over the mantel in their family room. An alternative is this 23-inch Philips Mirror television, \$3,500, which looks like a mirror when the TV is switched off.



▶▶ OLD COMFORTS

Though recently built, the house has traditional details like plank floors and wainscoting. Sanders upped the Colonial air with hunter green walls and Windsor chairs. "It's a comfortable, familial style," he says. We like the East Hampton Windsor, \$450, from Martha Stewart Furniture for Bernhardt. ▶

Twas January when interior designer Scott Sanders got the call from Jeff Zucker, the president of NBC television, and his wife, Caryn, whose city apartment he had decorated. They had just bought a Shingle-style cottage on a leafy lane in the Hamptons. "I wanted a traditional house that was young and fresh-looking, not stuffy," says Caryn. And could Sanders have it ready by Memorial Day? They may as well have asked Sanders to build a model clipper ship in a bottle—in an afternoon. Still, he wanted to oblige, and he took quick notes on the family's needs. The Zuckers wanted the house to have a year-round feel, because they planned to use it in all seasons. They envisioned a central room where the whole family could be together, even if Dad's job required frequent monitoring of the television set. And with three young children, Caryn asked for fabrics that were sturdy enough to withstand ice cream spills on the sofa.

For Sanders, the easiest strategy was to make use of the furniture that the family already owned. He scouted what they had in storage and adapted an assortment of pieces for the new space, giving chairs new cotton-and-linen slipcovers and old tables a coat of paint. But Sanders's larger mission was to add character and warmth to the house, which had been built recently. Antiques were one solution: he and Caryn bought furniture and objects at antiques shows and on trips to New Hope, Pennsylvania. When the Zuckers moved in just four months later, the house felt as though it had been theirs for years.

TRADE SECRETS FURNITURE The gateleg table is from English Country Antiques, Bridgehampton, NY. The Windsor dining chairs are by Martin's Chair. Ralph Lauren Home Winslow chairs flank a custom sofa by James Kieran Pine, Inc. **FABRICS** The dining chair cushions are Robert Allen's Mapplebeck in Fir. The sofa is upholstered in Nina Campbell's Brasenose, through Osborne & Little; the armchairs in Chesterfield Houndstooth in Olive, and the sofa pillows in Hagan Stripe, both Ralph Lauren. **RUG** Woodard Weave, Woodard & Greenstein, NYC.





LAYERED LOOK

Sanders's aim was to add character to the recently built house.

■ **MIX AND MATCH** In the living room, above, eclectic style makes the space feel unique. A Ralph Lauren Brompton sofa sports pillows in two very different fabrics—crewel embroidery and paisley, much like Dolittle crewel in Windeme from Silk Trading Company, far left, and Denton damask from Ralph Lauren Home, left. On the mantel and on Restoration Hardware's Landsdowne coffee table, folk

art coexists with Chinese lacquered objects, such as the carved examples below, from

Leekan Designs, NYC. The Oxford lounge chairs from Lewis Mittman, NYC, are covered in Haystack Stripe, from Ralph Lauren Home. The Sunflower pillows are from the French Country Living catalog. The paint is Cottonwood from Ralph Lauren Home.

■ **OLD WITH NEW** The Zuckers spent most of their budget on antiques, such as the shell-shaped candlesticks from Decorum on the mantel. "If well chosen, antiques give a feeling that a room has been there a long time," Sanders says.



STRIPES AHOY

While the family rooms have a country house feel, Sanders couldn't resist seaside touches in this boy's room.

■ **SEAWORTHY** The Zuckers found antique buoys and sailboats for their son's bedroom. While these are sometimes available from antique stores, we fell in love with this model sailboat, left, from Sail Classics. The Boats & Buoys bedding, below, from Olive Kids, adds nautical charm. Sailboat pillowcases from Fisher's Antiques, Sag Harbor, NY, and Garnet Hill fleece blankets are on a Kendall bunk bed, bottom, from Pottery Barn Kids.

■ **BOLD GRAPHICS** Sanders, who used to work at Ralph Lauren, has always had a penchant for stripes. They are a seaside natural for a Roman shade in Ralph Lauren's Boater's Point Stripe in cream and blue. Carpet, Eldridge Stripe in Chicory, is from Patterson Flynn & Martin.

■ **BLUE YONDER** Sanders chose Pratt & Lambert's Maple Sugar for the walls and Glorious Sky for the ceiling—the blue of a perfect Hamptons summer sky.



ALL TOGETHER NOW

The blue-and-white decor in the guest suite is Sanders's tribute to classic Hamptons style.

■ **POTLUCK** Searching through possessions that the Zuckers had in storage, Sanders noticed a good number of pieces of blue-and-white pottery. He gathered them together for a display with graphic impact.

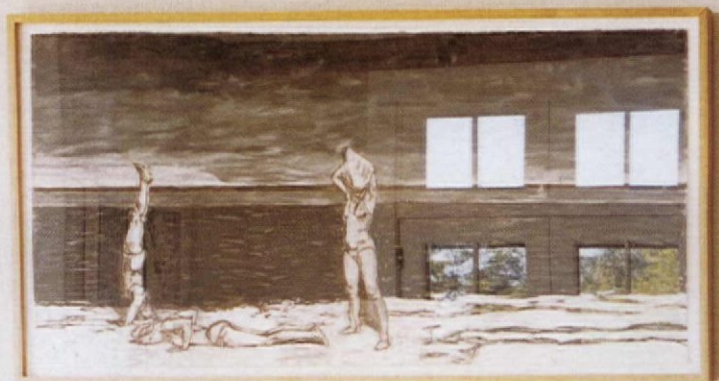
■ **RICH PATTERN** Once he had his color scheme, Sanders had fun finding blue-and-white-patterned fabrics like Ralph Lauren's Mineray, on the armchair, and Bailey & Griffin's Salur for the curtains. The Yorkshire sofa, in Madeline White, and armchair are from Ralph Lauren. Porcelains on the coffee table and floor are all from William-Wayne & Co.; those on top of the dresser are antiques.

■ **STRAIGHT FROM THE CRATE** Sanders also relied on furniture retailers for quick delivery of pieces such as the Villagio wide dresser, which is from Crate & Barrel. □



Happy Hunting

With almost no structural changes, but with plenty of beautiful fabrics, Paris antiques store finds, salvaged wood flooring, and a light palette, a dark hunting lodge becomes an airy country house for a young family



TRADE SECRETS

In the living and dining areas, simple cotton tickings and a sisal rug are balanced by a 19th-century Italian chandelier, marrying comfort to elegance. **FURNISHINGS** Gustavian gray dining chairs, ca. 1830, from Balsamo Antiques, Pine Plains, NY. **FABRICS** Ian Mankin tickings cover the dining chairs and Greek mattresses in the living room. **PAINT** Living room, Edgecomb gray; dining room, Revere Pewter, Benjamin Moore. **ARTWORK** Charcoal on paper, by Graham Nixon.



To lighten and unify the house, a palette of pale but strong grays was chosen and set against moldings and woodwork in an off-white semigloss

a taxidermy museum” is how Alexandra Kramer describes the hunting lodge that her husband, Nathaniel, built in Bridgehampton some years before he and she married. It was decorated, she recalls, in greens and burnt orange. A flock of geese were suspended from the living room ceiling; they overlooked a big brown bear with its mouth open, a fox, a giant caribou (the whole thing), and, on one wall, a moose head.

Not unreasonably, when Kramer decided to redo the house, she started from scratch. She enlisted the help of Jackie Astier—who was the style director at the magazine where Kramer had been a photo editor—and together they took stock of what they had: a large shingled house built of wood and stone, on 30 acres of woods and fields looking out over Hamptons horse country to a distant view of the ocean. The house has a double-height family room, stone fireplaces, large windows that face southeast, and, on the ground floor, magnificent wide-planked pine floors. It is not a beach house; it is, rather, a country house, and in front of it there is a 17-acre field that provides a crop of hay each summer.

Only two small structural alterations were made during the renovation: a veranda was built onto the living room as an outside eating area, and a demilune window in the master bedroom, impossible to curtain, was filled in. Otherwise, the transformation from dark hunting lodge to light, open, airy weekend house was achieved with good planning and simple and effective taste. ▷



TRADE SECRETS

FURNITURE A pair of custom armless settees are placed back-to-back in the living room and flanked by Maison Jansen side tables, ca. 1940. The coffee table is American, ca. 1940, from Neo-Studio, Sag Harbor.

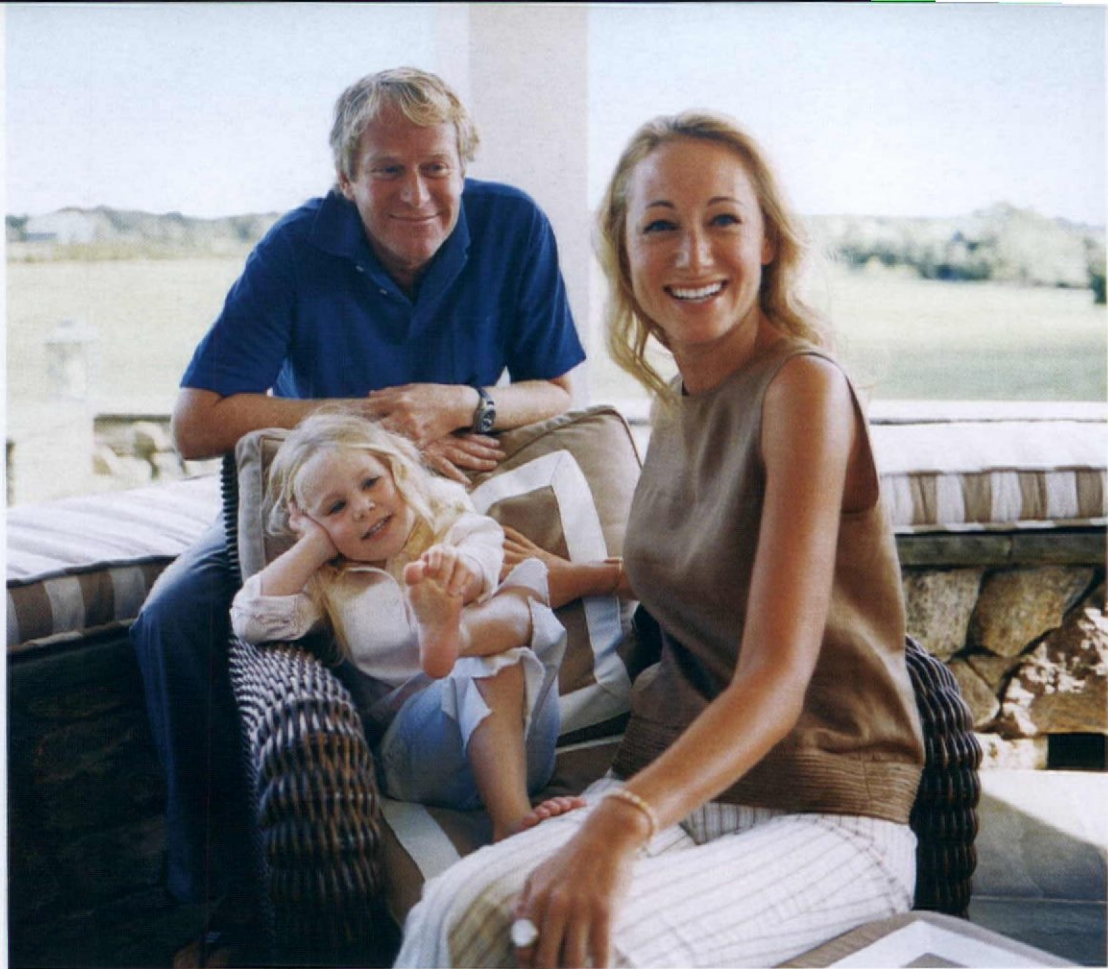
FABRICS Footstools are covered in Fortuny's Sevigne damask. Pillows in Ian Mankin ticking in black and ecru.

CARPET Madagascar weave sisal with a linen border, from sisalrugs.com.

PRINTS From the Longstreet Collection, through Ralph Lauren.



Nathaniel, Alexandra, and daughter Olivia relax on the terrace. Cushions on Donghia's Cubana club chair upholstered in Sunbrella striped fabrics. ■ Curtains in JAB's Swift linen, draped to the floor, add a relaxed air to the master bedroom, below. A mid-20th-century American chaise, covered in Hinson & Company's Hampton cloth, sits atop a custom silk rug by the Rug Company, NYC. ■ In the kitchen, opposite page, Crate & Barrel's Kali chairs surround a table from Bayberry, Amagansett. Chair cushions are in LuluDK's Clark pattern. Silverware, Arte Italica. Trim and cabinets in Benjamin Moore's White Dove.



High-quality sisal on the floors and various kinds of ticking on the upholstery make the house serene yet practical



The first phase of the renovation concentrated on the floors, paint colors, and the budget. The floors, architectural salvage from a New England barn, were a mustard honey color. Kramer and Astier had them sanded, and a good deal of time was spent staining three-foot sample areas in a variety of shades and looking at them in all lights. Eventually the two chose a good dark color finished with a low-gloss sealer. The floors are now the only dark color in the house.

The paint colors throughout the house are variations on a pale but strong gray; the four shades are pale gray, gray-blue, sand, and taupe. All the woodwork, including the moldings and wainscoting, is painted a White Dove semigloss.

Imagination, research, and a decisive approach kept the redecoration and furnishing of the house within a sensible budget. Innovative fabric choices and carefully selected furniture are combined with small extravagances such as the Fortuny fabric on two stools in the living room. The carpet in the bedroom, a pastel gray wool with a pattern of ivory silk leaves, was made by the Rug Company, but for the most part the floors in the house are covered with sisal in taupe or ice gray (rather than the more usual wheat color) and bound with a thick, extra-wide border. The border is echoed in the bedroom curtains—heavy, pale gray linen with



The combination of
French antiques
and classic American
taste means that the
house is as suitable for
elegant gatherings
as for a young family
on a summer weekend

a white stripe along the edge—and in the ticking elsewhere in the house.

Ticking in one form or another is everywhere. It covers the dining room chairs and the Greek mattresses that serve as cushions on most seats and sofas indoors and out. Like sisal, ticking is inexpensive and chic. And, as with sisal, some ticking is better than others: Kramer and Astier started with a pile of samples in every size and many colors and ended up ordering basic European ticking. Nearly all of it comes from Ian Mankin (“the king of ticking,” according to Astier) in London. Ticking works well in the winter, and is fairly resilient—two qualities essential for a house that is used year-round by a family that includes three children.

When they were ready to furnish the house, Astier went to Paris. She knows the city well, and “loves a good hunt.” She found a Giacometti coffee table, two side tables, four chandeliers, sconces, table lamps, the desk in the master bedroom, and the guest room bed. Each evening she sent photographs of what she had found to Kramer. Nearly every piece of furniture that isn’t upholstered comes from one of Astier’s favorite Paris antiques shops or the *Marché aux Puces*.

The two friends and collaborators have succeeded in combining classic modern American taste with touches of Paris. The result is so versatile that the house lends itself as easily to a large party for the Hampton Classic as it does to a quiet winter weekend for the family. □

Annabel Davis-Goff's most recent novel The Fox's Walk (Harcourt) will be out in paperback this September.



TRADE SECRETS

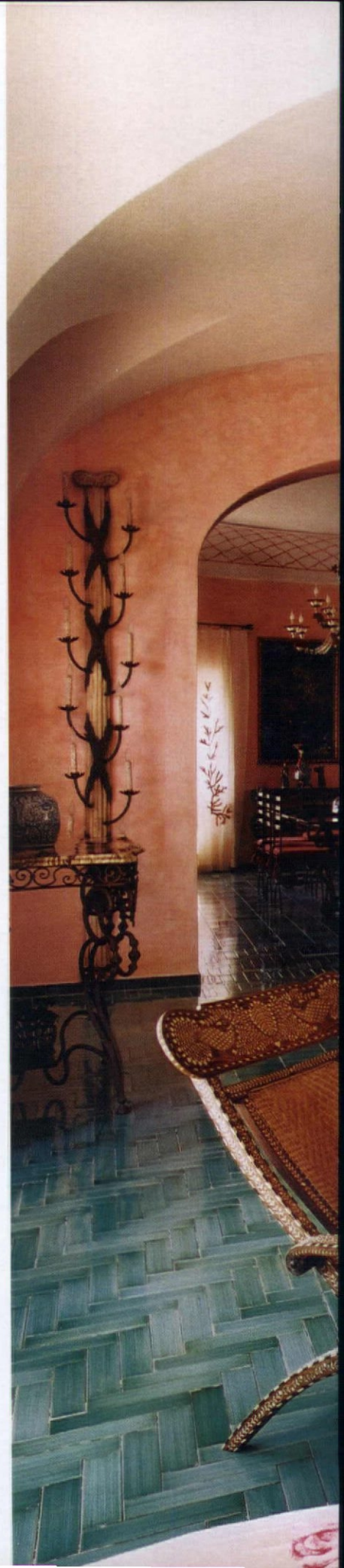
Jaunty patterns lend an informal air to the guest bedroom. **FABRICS** Pillows in LuluDK's Moondance; Providence bed linens from John Matouk, NYC. **FURNITURE** French brushed-nickel bed frame, ca. 1930, from Bronideve, Paris. Armchairs, ca. 1790, from Laurence Lenglare, Paris. **ACCENTS** The sunburst mirror is French, ca. 1910. Wall lamps from Galerie des Lampes, Paris. At the foot of the bed, a table from Aero Studios, NYC, is topped with a Jonathan Adler vase. See Shopping pages, back of book.



SEA CHANGE



A VILLA ON CAPRI OFFERS THE RIGHT MIX OF TRANQUILLITY AND VISUAL INSPIRATION TO FIONA SWAROVSKI, WHO COMES HERE TO RELAX AND DREAM UP NEW DESIGNS FOR HER FAMILY'S CRYSTAL BUSINESS



An informal garden with local plants suits Swarovski's carefree style. ■ Turquoise Vietri flooring and pigmented plaster walls provide a serene backdrop in the sitting room. A custom sofa, center, is covered in Napoleon III fabric from the Braquenié collection of Pierre Frey. Two shell-inlaid *mobili delle grotte* chairs, ca. 19th century, face an antique iron-and-glass coffee table topped with a collection of 18th-century silver.





A few years ago, my sister had her silk wedding dress made in Rome. Belgian lace, Italian styling . . . and Swarovski crystals. Inspired, I ordered my own fancy gown. I've worn it once, but the idea that it is loaded with those crystals always makes me feel as if I've made a sound investment for my children's education. Throughout the world, the lure of Swarovski has become such that Austrian rock crystals barely seem to go by any other name. Fiona Swarovski is an integral part of the family business that has been making binoculars, telescopes, and night-vision instruments for more than 50 years. In large part, it is she who has made the name Swarovski synonymous with jewelry, design, and glamour. Her own lifestyle has helped to establish this image.

Swarovski's home on the island of Capri is a perfect introduction to her attitude toward living. One of the most beautiful places on the island, the villa is where Swarovski comes to relax after shuttling between Italy, Switzerland, and Austria. "I've lived here for ten years," she says. "It's where I come to get ideas for designs, for colors."

Built on the side of Capri known as Marina Piccola ("little harbor"), the Swarovski villa was constructed around 1950 by Gracie Fields, a well-known English music-hall singer. It is a whitewashed structure with a scalloped cornice, the kind of architecture that is ubiquitous on the island. The turquoise Vietri majolica floor is original to the house and is perfectly suited to setting off Swarovski's collection of furniture and paintings. Living and dining room are one space, separated by clusters of couches



Coral highlights give the dining room a cohesive look. A collection of Murano glassware sits on the 18th-century marble mantel, opposite page. A gilded mirror reflects a custom Murano glass chandelier. ■ Swarovski designed the iron dining chairs and table, this page, to complement the 19th-century Italian server. Dining chair cushions are covered in a velvet similar to Rubelli's Seneca, through Bergamo.

THE MIXTURE OF ANTIQUE
FURNISHINGS AND ARTISANAL PIECES
SUCH AS THE IRON DINING ROOM TABLE AND
CHAIRS DESIGNED BY SWAROVSKI GIVES THE
HOUSE ITS UNIQUELY PERSONAL STYLE





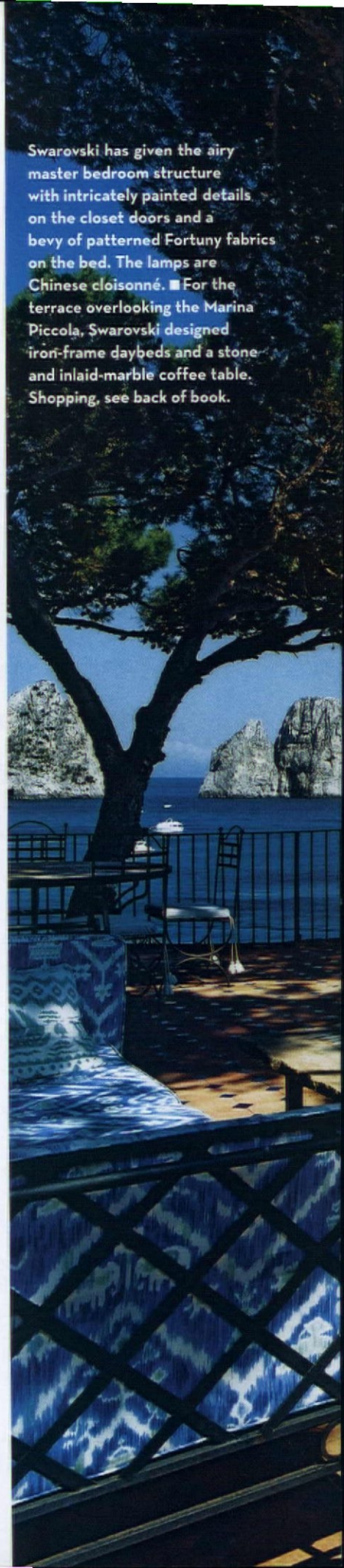
Swarovski has given the airy master bedroom structure with intricately painted details on the closet doors and a bevy of patterned Fortuny fabrics on the bed. The lamps are Chinese cloisonné. ■ For the terrace overlooking the Marina Piccola, Swarovski designed iron-frame daybeds and a stone and inlaid-marble coffee table. Shopping, see back of book.

and iron-and-glass tables. The dining area is appointed with a custom-made Murano glass chandelier, several dozen antique Venetian glasses, and other collections, including a group of eighteenth-century Chinese vases. Swarovski designed the iron-and-glass coffee tables, the dining room chairs, and the terrace furniture.

Her taste is impeccable," says Maurizio Siniscalco. He runs a well-known antiques shop in Capri and furnished Swarovski with several pieces, including a set of nineteenth-century *mobili delle grotte* chairs. These are rustic pieces resembling giant seashells that were commissioned by the court of Ludwig II of Bavaria.

The mix of artisanal and antique furniture is a hallmark of Swarovski's style that is much admired on the island. The many paintings, several of them by Swarovski, and the dominant colors of the house (various shades of peach and coral) help to establish the serene mood that prevails here. Dinner parties are held by candlelight on the terrace overlooking the sea. "She makes very beautiful events," says her friend Tana Ruffo di Calabria. "She is true to her own vision."

In some ways, Capri seems far from the busy routines of northern Europe. This year at the Milan furniture fair, the Swarovski company premiered chandeliers by some of the great names in modern design: Matali Crasset, Ron Arad, Gio Ponti. It was an exciting moment for a company that clearly derives much of its creative force from Fiona Swarovski's interludes on the island oasis of Capri. □



A scenic terrace overlooking the Bay of Naples. The terrace features a large, ornate metal sofa with blue and white patterned cushions and a matching patterned table. The table is set with a bowl of lemons, a glass of water, and a lit candle. The floor is paved with a mosaic of light-colored tiles and dark blue diamond-shaped tiles. In the background, the deep blue sea stretches to the horizon under a clear sky, with a few sailboats and a motorboat visible. A large tree with dense green foliage frames the top left corner of the scene. The overall atmosphere is serene and elegant, perfect for a candlelit dinner.

THE TERRACE, WITH ITS
COMFORTABLE FURNITURE DESIGNED BY
SWAROVSKI, IS THE SETTING FOR CANDLELIT
DINNERS OVERLOOKING THE BAY OF NAPLES

The well-lived life

NATURAL GROWTH

With her grassroots movement poised for media overload, MaryJane Butters, the entrepreneur of organic everything, digs in to keep it real

The beautiful Palouse region of Idaho, this page, with its dangerous dependence on chemical farming, is also home to MaryJane Butters's small but mighty experiment with sustainable agriculture.

■ Butters, opposite page, aims to grow organic farmers along with organic crops.

PRODUCED BY STEPHEN ORR PHOTOGRAPHED BY ALEXANDRE BAILHACHE WRITTEN BY ELIZABETH POCHODA



By the time I set off to meet MaryJane Butters this spring, the path to her five-acre farm in Idaho's Palouse region was becoming a well-traveled road. People who hadn't made the actual trip were already up on all things MaryJane from her Web site (maryjanesfarm.org), her magazine (*MaryJanesFarm*), her line of high-quality organic foods, stories about her in national publications, and the publicity surrounding a \$1.35 million book deal for *MaryJane's Gathering Place*, a forthcoming compendium of the MaryJane approach to life. Welcome to overkill country, I thought, as I drove through the smoothly contoured hills of the Palouse, a landscape whose seductive beauty conceals a monoculture of chemically nurtured wheat. Was I wrong to worry that the MaryJane Butters who poses so fetchingly and so frequently in her magazine with her hand on a plow or her arm cradling a bushel of vegetables might also be way too scenic to be true?

Indeed I was. Instead of being urbanized by what she has learned about marketing, networking, and publicity, Butters has ruralized and personalized everything from the Internet to magazine distribution. Her mission is to make it easy for people—especially rural working-class people—to reconnect with the sources of good food and good life. So why wouldn't she use every tool available to her? If success means that she has had to brand herself, that's also okay, because there really is a MaryJane behind the name. She may not always wear the trademark

The MaryJane enterprise includes, clockwise from top left, a line of excellent organic foods that are easy to prepare; varieties of garlic; rhubarb; happy hens; a magazine; greens that can be ordered by mail; and a lively group of friends and workers, overseen by Butters's husband, Nick Ogle, standing at left, and Butters, seated at right, who keep the farm on course.



MaryJane's Farm is a fluid community that reaches beyond Idaho to readers and Web seekers who enjoy having their voices heard and finding out about one another





MARYJANESFARM
Small text: "Small scale farms for personal pleasure"

From Farm House
to Your House
Browse our pantry shelves

Farmhouse News
Here for Life
Home Safe Home
Keeping in Touch
Newsroom

Every Woman
Has a Story
Interviews

Farm Life
Mary Jane Butters
About Us

Small text: "The Art of the Egg" and "ORGANIC"

A photograph of a bowl of white eggs and a basket of brown eggs, likely part of the Mary Jane's Farm advertisement.

Butters has taken every tool of marketing and publicity and made it reinforce E. F. Schumacher's view that "small is beautiful"

suspenders and the long braid (though she frequently does), and she may no longer answer all her e-mails, phone calls, and letters personally (although someone will), but the farm and the business still operate on an intimate scale.

And, she insists, they always will. That and the quality of her products are the real trademark. The personal touch begins at the farm, where she and her husband, Nick Ogle, a soulful native of the land that surrounds Butters's tiny plot, employ about 14 full-time people, most of whom are local folk fired with optimism about sustainable agriculture. They work on the gardens, the magazine, or the book, or they help package the organic foods. If the whole operation invites comparison with Martha Stewart, the analogy stops where the emphasis on the real, human souls at MJF begins. Butters knows that she has reached her personal tipping point, and she worries a little about the consequences of success. What is likely to protect her from a backlash is the community she has created. As we talk about people like Julie Bell from South Carolina, who does the food styling and the sewing projects for the magazine, or Carol Hill from Moscow, Idaho, who designs it, Butters admits that when she stops to consider how much all these people have helped her with her dream she is overcome. "All I can do in return," she says finally, "is to help them with theirs."

Dreams are MaryJane Butters's business, and she has always pursued them without pausing to consult conventional wisdom. In 1993 when she needed money for her business, she figured out how to do her own public stock offering and raised \$500,000 from 25 investors. The initial dividends were paid in the form of the farm's products. To close the circle of business, magazine, and farm, Butters invites her investors to the farm to do a little hoeing and often profiles them in the magazine.

Her approach to journalism is equally inventive. The magazine promotes the MaryJane line of foods and tells readers how to make quick nutritious meals with them. It also draws attention to products made by other rural businesses. There are plenty of reader testimonials, how-to projects, inspirational poems and essays, news bits, and homemaking tips. There are no ads and no subscribers; some features are *(Cont. on page 117)*

In her effort to spread the word, Butters has created Farm Stays for people who want to come to the farm and learn by working there. To accommodate them, she has built a few comfortable wall tents heated by woodstoves and furnished in the best MaryJane fashion with iron bedsteads, old quilts, and a few good books and magazines.







THE ELEMENT OF SURPRISE

SELF-SOWED PLANTS, UNUSUAL VEGETABLE COMBINATIONS, AND THE HAPPY ACCIDENTS OF NATURE THRIVE IN TWO GARDENS TENDED BY COLLEAGUES IN GARDEN DESIGN



PHOTOGRAPHED BY RICHARD FELBER WRITTEN BY TOM CHRISTOPHER

THE RIDDLE GARDEN

The formal garden plan of paths punctuated with balls of boxwood and annual kochia, this page, is almost obscured by tall stands of cleome, verbena, and sunflowers. Dean Riddle, opposite page, takes a break from tending his intensely planted plot.



**RIDDLE AND GUERRA
ENJOY WRAPPING
A ROMANTIC
ENTANGLEMENT OF
ANNUALS WITHIN A
BRACING FRAMEWORK
OF PERENNIALS**



The front garden, opposite page, is surrounded by plantings of hydrangea, at bottom, tall impatiens, at rear, and variegated leaves. ■ Perennials such as joe-pye weed and striped miscanthus grass anchor the annuals in the back garden, right. ■ A hedge of *Impatiens glandulifera*, below, is a far cry from the six-pack bedding-out variety found at most garden centers.



You and I might think they are weeds, but Dean Riddle and Dominic Guerra know that the seedlings popping up all over their gardens are “volunteers.” Conventional gardeners pinch all the aging blossoms off their annuals to keep the plants from going to seed. Riddle and Guerra know that letting a few flowers mature can give the beds an exceptional lushness. They let the seeds fall where they may, then edit the resulting volunteers the next spring. Self-sowed seedlings, the two garden designers insist, grow more vigorously than transplants from the nursery. Riddle and Guerra also savor the element of unpredictability, of never knowing quite what their gardens will choose to do each year.

Besides their taste for upstarts, Riddle and Guerra also share a professional relationship. Two years ago, Guerra came to work for Riddle in the garden design business he operates in Phoenicia, New York. “He’s a natural,” Riddle says. Guerra had no previous professional experience in horticulture, but had gardened intensively since his childhood on a south Texas farm.

Guerra thoroughly understood Riddle’s style, for the house he moved to in the fall of 2001 had previously belonged to one of Riddle’s clients. Finding the garden neglected, Guerra set to work refurbishing it. He preserved the framework of the geometrically arranged beds and learned to work in Riddle’s style of planting—the romantic entanglement of annuals wrapped with a framework of perennials, clipped box, and flowering shrubs.

Yet, as Riddle himself emphasizes, Guerra quickly developed his own vocabulary. He has demonstrated a taste for the emphatic—head-high tithonias and purple-leaved castor beans are a favorite combination—but he knows how to temper it with subtler notes. ▷

One of the distinctive characteristics of Riddle's original planting had been the intermingling of vegetables with the flowers. Guerra adopted this practice with special enthusiasm. He has embroidered the garden with red- and blue-leaved kales, red cabbages, and pole beans raised on tripods above "skirts" of lettuce. His love of the edible, he says, is something he inherited from his parents.

Legacies also loom large in Riddle's own garden, a few miles away. Raised in South Carolina, he remembers his grandmother gardening with a broom—a "swept yard" with beds surrounded by bare packed earth is an old, though increasingly rare, tradition in the rural South. Riddle has used the same technique in his back garden, making paths that look like ribbons of pink terra-cotta. He also shows a countryman's thrift in his reliance on simple materials: he has framed his beds with cobbles from the creek and fashioned an eccentric and elegant picket fence from saplings and sticks.

Riddle also learned his reliance on self-sowed plants from southern cottage gardeners who don't like to resort to catalogs. By contrast, he values the volunteers for the continuity they give a garden. The self-perpetuation not only creates a link from year to year but also, as the volunteers spread, from one area of the garden to another. Besides, he has learned that annuals teach you something about a plot. Plant the garden mostly with annuals the first year, Riddle explains, and watch how




THE GUERRA GARDEN

The fenced garden plot, opposite page, is an inspired jumble, including large-leaved nicotiana and cannas at lower left, and castor beans. Bright orange tithonia and yellow sunflowers, far right, mingle with the coleus and ornamental grasses. Tall tomato vines scramble on twig towers. ■ Vegetables such as this glaucous-leaved cabbage, above, are mixed with ornamental plants like magenta iresine above it and *Leucophyta brownii* below. ■ Dominic Guerra, left, stands next to a towering castor bean.



**SIMPLE, LOCAL
MATERIALS, SUCH
AS COBBLES
FROM THE RIVER
FOR PATHS AND
SAPLINGS FOR
FENCES, JOIN
THE GARDEN TO
ITS LANDSCAPE**



A lush garden scene featuring a variety of plants. In the foreground, a stone path leads through a dense arrangement of greenery. A prominent plant with long, reddish-brown, blade-like leaves stands out. To its right, a large, rounded bush with numerous small, light green flowers is visible. The background is filled with tall, thin plants and other foliage, creating a sense of depth and texture. The overall atmosphere is vibrant and natural.

**THE IDEA WAS TO
TEMPER THE TALL,
DRAMATIC SPECIES
WITH SUBTLER
NOTES FROM MORE
COMMON PLANTS**



The garden's success relies as much on the color and texture of the bold leaves as it does on flowers, opposite page. The canna at the top of the stairs, sedum at the center, and dichondra, left, border the rough fieldstone stairs. ■ The rear gate of the garden, above, right, is built into a structure that doubles as a garden shed and a shaded seating area.

they perform. The contrasting growth of different specimens will tell you where the moist spots are, which areas are sunny and which are shady, where the frosts strike first. Armed with this knowledge, you'll know better the next year where to put costly perennials, shrubs, and trees.

Riddle treasures certain fine perennials: a *Veronicastrum* whose buds blush suggestively pink, a variegated Solomon's seal, "that white Japanese anemone." These, too, Riddle cultivates on his own terms. He points to the golden feverfew that *Hortus Third* (the classic plant encyclopedia) says is perennial but that Riddle treats as a biennial. He lets it self-sow, overwinters it, watches it bloom, then pulls out the ones that go to seed. First, though, he makes sure of a return performance. "I take the seeds," he says, flinging his arms wide, "and I throw them."

We do handmade gardens," Riddle says. His method requires an intimate knowledge of the plants and enough time and patience to really look. Squatting quickly, he identifies the merest sprout, greeting *Impatiens glandulifera*, a favorite kochia, and *Nicotiana langsdorffii* all by name. Ultimately, however, it isn't the technical skills so much as the over-the-top enthusiasm of Riddle and Guerra that sets their garden style. "I was mad for coleus last year," Guerra confides. "It was," he says of last year's garden, "a Mexican salvia explosion." That was then. What happens next not even the two gardeners know. When gardens plant themselves, all that is certain is that they will never twice be the same. □

SHOPPING

where to buy it

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

ON THE COVER

Nason & Moretti 2/78 glassware, nasonmoretti.it. Raynaud Cristobal fish plates, Este porcelain, and Saint-Louis Apollo Gold glassware (similar), Scully & Scully, 800-223-3717.

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Page 12, fabrics, from top: Waterflower by Victoria Hagan, Pollack & Associates; Ferns and Hawthorne, both by Alan Campbell, Quadralle; Grass, Beth Rawlinson Studio. Page 16, lamp, segusovetridarte.it. Vase, sculpture, Homer, NYC, 212-744-7705.

DOMESTIC BLISS Pages 23-40

Page 23, David E. Monn, 212-242-2009. Glassware, Nason & Moretti, nasonmoretti.it. Vintage Limoges porcelain, Bardith, NYC, 212-737-3775. Pages 24-25, Collection Regards porcelain, Bergdorf Goodman, 800-218-4918. Mint julep cups, twoscompany.com. Vintage Limoges porcelain, Bardith. Breakfast tray: Spode Imperial ware cup and saucer, Juliska Capucine Spiral glass, Gien Alice eggcup, estate silver creamer, Fina sterling five-piece place setting, all Michael C. Fina, 800-289-3462. Bagatelle teapot, Pavillon Christofle, 877-728-4556. Gien faience plate, Yves Delorme, 800-322-3911. Library Stripe mini-salt and pepper shakers, katespade.com. Pages 26-27, D&F Workroom, NYC, 212-352-0160. Mia chair in Viktoria fabric in blue, Country Swedish. Page 40, Catena Mendoza, samswine.com. Casa Lapostolle, sherry-lehmann.com. Terrazas de los Andes Alto Mendoza, Park Avenue Liquor Shop, NYC, 212-685-2442. Viña Errazuriz, through K&D Wines, NYC, 212-289-1818. Haras Elegance, Remy Amerique, NYC, 212-399-4200.

IN THE GARDEN Pages 43-56

Pages 43-45, coleusfinder.org. Pages 48-51, Dr. Hauschka, drhauschka.com.

AMERICAN SCENE Pages 59-63

Page 59, Charlotte Moss clothing, Granet Assoc. In CA, 310-234-8800. Jonathan Adler sweaters, lutzandpatmos.com. Millie handbag, \$285, angelaadams.com. gagosian.com. strandbooks.com. Figge Art Museum, art-dma.org. The Frogs, lct.org. Page 61, quinzeandmilan.tv.

CELEBRATING...GREAT DESIGN Page 65

Left photo: similar Murano glass goblets by Seguso Viro, Barney's New York, 212-826-8900. Right photo: glassware, juliska.com. Plates, Romancing Provence, NYC, 212-481-9879.

ROGUE ELEGANCE Pages 66-73

Richard Mishan Design L.L.C., NYC, 212-223-7502. Pages 66-67, Niki de Saint Phalle, Gimpel Weitzenhoffer Gallery, NYC, 212-925-6090. Alexander Calder, PaceWildenstein, NYC, 212-421-3292. Pages 68-69, Homer, NYC, 212-744-7705. Similar coffee tables, R 20th Century, NYC, 212-343-7979. Wishbone sculpture, Charles Price at Homer. Pillow fabric, similar to Brunschwig & Fils' Leopard Velvet. Sofa covered in Donghia mohair, Louise Nevelson, PaceWildenstein. Pages 70-71, Christie's, NYC, 212-546-1000. royalcopenhagen.com. Pages 72-73, segusovetridarte.it. christopherspitzmiller.com. Michaelian & Kohlberg, NYC, 212-431-9009. Leopard carpet, Stark.

MISSION ACCOMPLISHED Pages 74-81

Alan Wanzenberg, NYC, 212-489-7840. Page 75, blenkoglass.com. Vintage Blenko glass, R 20th Century, NYC, 212-343-7979. Pages 76-77, B&B Italia, bebitalia.it. Louise Fishman, Cheim & Read, NYC, 212-242-7727. Flat weave wool carpet, A.M. Collections. Pottery, linweinberg.com. Pillow fabrics, johnrobshaw.com. Pages 78-79, Thomas Moser, thosmoser.com. Antik, NYC, 212-737-8642. vikingrange.com. Pages 80-81, donzella.com. Isamu Noguchi Garden Museum Store, NYC, 718-721-2308. Quilt, Chelsea Editions. Fabric covering chair, Great Plains Prairie. Wool pile carpet, Patterson, Flynn & Martin. Artwork, Jeff Perrone, Cheim & Read.

PRIME TIME Pages 82-87

Scott Sanders, L.L.C., NYC, 212-343-8298. Page 83, Ralph Lauren, rlhome.polo.com, 888-475-7674. crateandbarrel.com. frette.com. Pillowcase and porcelain jars, Decorum, Amagansett, NY, 631-267-4040. Shade in Bailey & Griffin's Salur. Lamp, Sentimento, NYC, 212-750-3111. Pages 84-85, William-Wayne & Co., NYC, 800-318-3435. Philips mirror TV, 954-389-8124. Martha Stewart for Bernhard, 888-5-MARTHA. English Country Antiques, Bridgehampton, NY, 631-537-0606. martinschair.com. James Kieran Pine, East Hampton, NY, 631-907-1018. Antique Jasper pitchers top mantel and Woodard rug, Woodard & Greenstein, NYC, 212-988-2906. Pages 86-87, restorationhardware.com. Leean Designs, NYC, 212-226-7226. French Country Living, 800-485-1302. Decorum, Amagansett, NY, 631-267-4040. Antique painted boxes and ceramic plate, Susan Parish, NYC, 212-645-5020. Cast-metal figures, Judith & James Milne, NYC, 212-472-0107. Boat, \$95, Sail Classics, 800-652-3757. Pillowcase, \$8, Olive Kids, 877-656-5483. Fisher's Antiques, Sag Harbor, NY, 631-725-0006. garnethill.com. potterybarnkids.com. prattandlambert.com.

HAPPY HUNTING Pages 88-95

Jackie Astier, NYC, 212-472-8888. Trim throughout, Benjamin Moore's White Dove, benjaminmoore.com. Flooring, countryfloors.com. Custom Greek mattresses, Casa Nova Home, NYC, 212-639-9486. Pages 88-89, Balsamo Antiques, Pine Plains, NY, 518-398-9066. Ian Mankin tickings, through The Coconut Co., NYC, 212-539-1940. Chandelier and wall sconces, ca. 1860, Jaudel Marie-Pierre, Paris, 011-33-1-4927-9921. Pages 90-91, Ralph Lauren, 888-475-7674. rlhome.polo.com. Sofas and stools, custom by Le Décor Français, NYC, 212-734-0032. Neo-Studio, Sag Harbor, NY, 631-725-6478. Sisalrugs.com. Vase, jonathanadler.com. Pages 92-93, The Rug Company, NYC, 212-274-0444. Crate & Barrel, 800-967-6696. Bayberry, Amagansett, NY, 631-267-3000. arteitalica.com. Lamp, jamieyoung.com. Bed linens, matouk.com. Glassware, juliska.com. Plates, fishseddy.com. Crystal pitcher, Tiffany & Co., 800-843-3269. Pages 94-95, luludk.com. matouk.com. Bronideve, Paris, 011-33-6-0766-2775. Laurence Lenglare, Paris, 011-33-1-4011-9147. Galerie des Lampes, Paris, 011-33-1-4020-1414. Aerostudios.com. Jonathanadler.com. Lampshades, bed skirt, and cushions in Ian Mankin tickings.

SEA CHANGE Pages 96-101

Swarovski.com. Pages 96-97, Vietri, 800-277-5933. Pages 98-99, similar Murano glass goblets by Seguso Viro, Barney's New York, 212-826-8900. Pages 100-101, bedspread and edge of headboard, Lucrezia; bed skirt in Canestrelli; lampshades in reverse side of Canestrelli; front pillow in Richeleu; all Fortuny.

NATURAL GROWTH Pages 102-107

MaryJanetFarm, 888-750-6004. maryjanetfarm.org. THE ELEMENT OF SURPRISE Pages 108-115 Riddle and Guerra Garden Design, Phoenicia, NY, 845-688-7048.

SOURCES THROUGH ARCHITECTS AND DESIGNERS ONLY

Fabrics: A.M. Collections, 212-625-2616. B. Berger, 212-832-4160. Bailey & Griffin, through B. Berger, Bergamo, 212-888-3333. Beth Rawlinson Studio,

608-233-1863. Brunschwig & Fils, 800-538-1880. Chelsea Editions, 212-758-0005. Clarence House, 800-632-0076. Country Swedish, 888-807-9333. countryswedish.com. Cowtan & Tout, 212-647-6900. Donghia, 800-DONGHIA. Edelman, 800-886-8339. F. Schumacher & Co., 212-415-3900. Fortuny, 212-753-7153. Great Plains, 773-376-6675. Hinson & Co., 212-475-4100. Holly Hunt, 212-891-2500. JAB, 718-706-7000. LuluDK, 212-223-4234. Osborne & Little, 212-751-3333. Pierre Frey, 212-213-3099. Pollack & Associates, 212-421-8755. Quadrille, 212-753-2995. Ralph Lauren, 212-421-6000. Robert Allen, 800-333-3777. Rose Tarlow-Melrose House, 323-651-2202. Scalamantré, 800-932-4361. The Silk Trading Co., 212-966-5464. Furnishings: A.M. Collections, 212-625-2616. Brown Jordan, 954-960-1117. Country Swedish, 888-807-9333. Donghia, 800-DONGHIA. Lewis Mittman, 212-888-5580. Patterson, Flynn, & Martin, 212-688-7700. Ralph Lauren, 212-421-6000. Rose Tarlow-Melrose House, 323-651-2202. Scalamantré, 800-932-4361. Stark Carpet Corp., 212-752-9000.

PHOTO CREDITS

Page 24, table setting photos (3) courtesy David E. Monn. Hotel silver, Mark Weiss. Page 25, Champagne, breakfast tray, napkins, and book, Mark Weiss. Centerpiece, courtesy David E. Monn. Trivet, Gail Albert Halaban.

CORRECTION

July 2004, pages 124-125: landscape design by Oehme, van Sweden & Associates, Inc., Washington, DC, 202-546-7575.

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

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DECORATIVE CENTER HOUSTON Referral service; open to the public. 713-961-1271.
LOS ANGELES MART No referral service; not open to the public. 800-LAMART4.
NEW YORK'S D & D BUILDING Referral service; open to the public. 212-759-6894.
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ARCHITECTURE

(Cont. from page 63) to get advice on how the new building should work.

For all their imaginative proposals—from replacing the usual catalog and reference area with a multimedia “mixing chamber” for more open-ended ways of locating information, to the use of radio frequency identification to prevent theft and speed book sorting—one of their central ideas was also one of the most traditionally rational. To maintain the Dewey decimal system in an uninterrupted flow—always a problem in buildings that can’t be expanded sequentially—publications are organized along a rectangular ramp system called the books spiral, which extends through five levels of the 11-story structure. “Our logic,” Jacobs says, “is that you never can predict at what rate subjects grow. Who knew twenty years ago that the Middle East section would need to be so big?”

The books spiral is similar to the gently inclined circulation within Koolhaas’s Rotterdam Kunsthal of 1987–92, a changing-exhibition gallery with continuous spaces that carry visitors along without their consciously changing levels. In the Seattle spiral, inexpensive but highly effective ceiling panels of colorless striated plastic above the bookshelves diffuse artificial light and give an even glow, the opposite of the customary stygian library stacks.

The predominant feeling throughout is one of strong color and diffused luminosity, and though light is often seen as the enemy of books, in terms of preservation, the damaging effects of exposure have been carefully considered and controlled. The fact that the skies of Seattle are overcast for much of the year is another reason the building’s transparency works so well.

The lozenge-shaped panes of the library’s glass skin, with fine metal fixed inside them, filter sunlight and aid in energy conservation. The glass walls of the multilevel atrium at the heart of the structure convey natural illumination even farther into the depths of the building. With economy and elegance, Koolhaas throws new light on his subject, which turns out to be not just a library, but a model of how to make a rousing noncommercial public space in an age when the shopping mall often seems America’s defining building type. □

NATURAL GROWTH

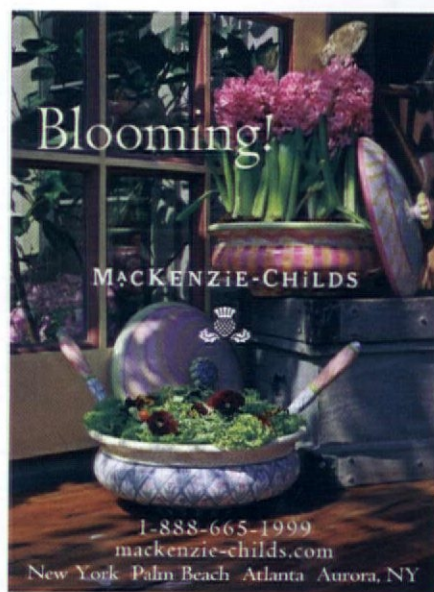
(Cont. from page 106) recycled from issue to issue; “regular” columns may or may not appear; and readers are encouraged to help increase circulation: if they drop an issue off at their local store, they are reimbursed with another issue. It’s the homespun touch again, but it can have large-scale consequences. After her magazine distributor warned her that Wal-Mart wouldn’t be interested in carrying her publication, Butters called around until she got the name of a Wal-Mart executive who would talk to her. She followed up with an issue and a letter, and Wal-Mart was won over.

That’s a particularly impressive conquest when you consider that if Mary Jane Butters ran the world, rural women would be sewing aprons and cooking fresh vegetable tarts instead of shopping at Wal-Mart for fast foods and ready-made goods. Which is of course why she wanted her magazine in the big store to begin with. “These rural women are the forgotten people,” she says, but she hasn’t forgotten them. She wants to encourage the ones who are already converts to her brand of quick healthy eating and domestic crafts and to convince those who are still microwaving junk and watching TV. She has refused to do a tour when her book is published in the spring of 2005. Instead she hopes to take it into small towns and get together in women’s homes to explain how cooking and eating organically can be done on a tight budget. Don’t tell her that these people won’t read books. She’s certain they’ll read hers. After all, who else has bothered to reach out to them?

Will she go on TV to spread the word? Butters has invited her readers to give their opinion (they’re against it), and says that she may do a few guest appearances and let it go at that. “TV has ruined people’s lives,” she says. “They no longer sew or go for walks. TV has done that.”

Although she is no longer a practicing Mormon, Butters has a powerful belief in the self-reliance and community spirit that allowed her working-class Mormon family to survive hard times, and she wants to pass this on. When you think about everything she has accomplished already, you wouldn’t want to bet against her success in transforming the way large numbers of Americans think about how they eat and live. □

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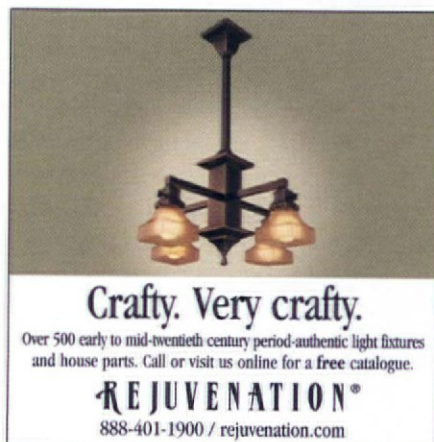


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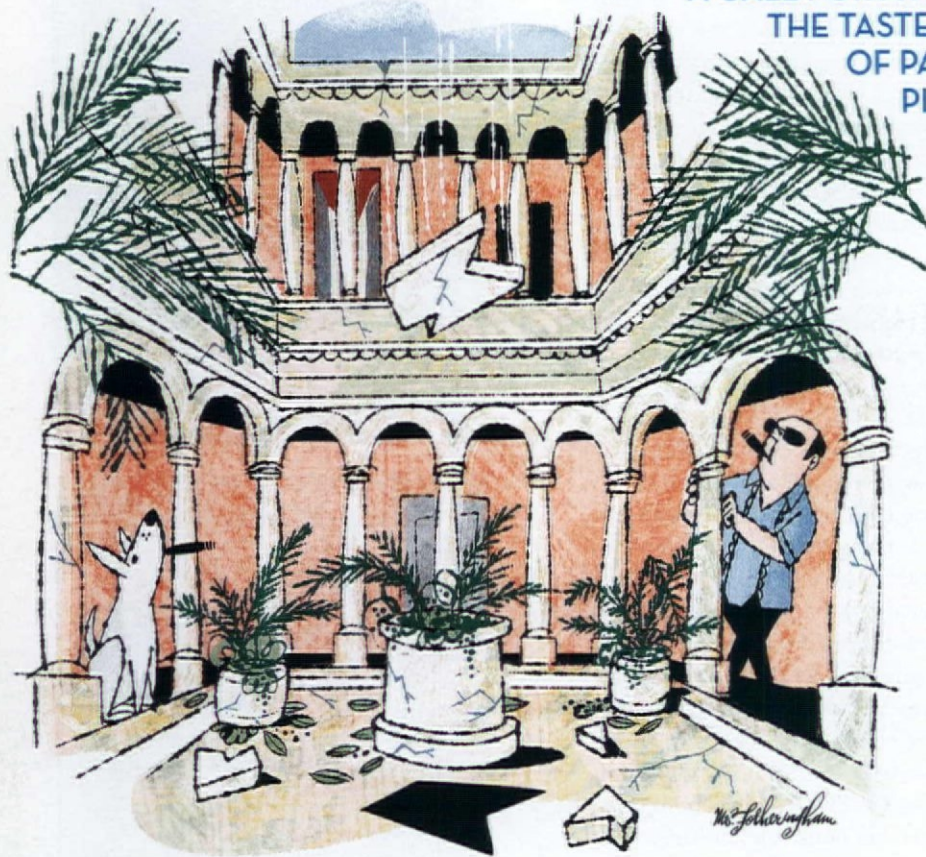
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BY MAYER RUS



Now, at the risk of violating my professional code, I feel compelled to break the silence. This time, it's personal! You see, there are few things that enrage me more than the mistreatment of domestic animals (especially dogs) by homeowners obsessed with the maintenance of their precious upholstery and fancy tchotchkes. During a recent house tour in Tennessee—the owner was a persnickety fop with a severe case of *folie des grandeurs*—I came across an adorable but plainly distraught pooch shivering in a bleak corner of the kitchen. My affectionate overtures were met with heartbreaking whimpers of confusion and terror.

The shameless homeowner explained that he had recently shackled his pet with an electric shock collar that curtails the dog's movements by delivering a small jolt when the animal attempts to cross the boundaries of an invisible

To my good friends at the State Department, I formally request an immediate crackdown on all decorators and architectural photographers who surreptitiously travel to Cuba. Perhaps vigorous enforcement of Cold War-era restrictions will spare me from the design world's fetishistic reverence for the glories of Old Havana. Enough is enough. Is there no publishing industry quota for lavish photo books that celebrate the decayed, noble beauty of Cuban architecture? (The latest entry in this category bears the decidedly unfortunate title *Cuban Elegance*.) At a cocktail party a few weeks ago, I chatted with a gaggle of silly decorators recently returned from the overworked island nation. They rhapsodized about broken-down palaces ("You could do a great show house there!") and once-glamorous hotels ("Ian Schrager should check it out!"). Needless to say, their romantic reveries were unencumbered by dull sociopolitical realities. I think the time has surely arrived to give Cubapalooza a rest. Who's ready for Afghani Elegance?

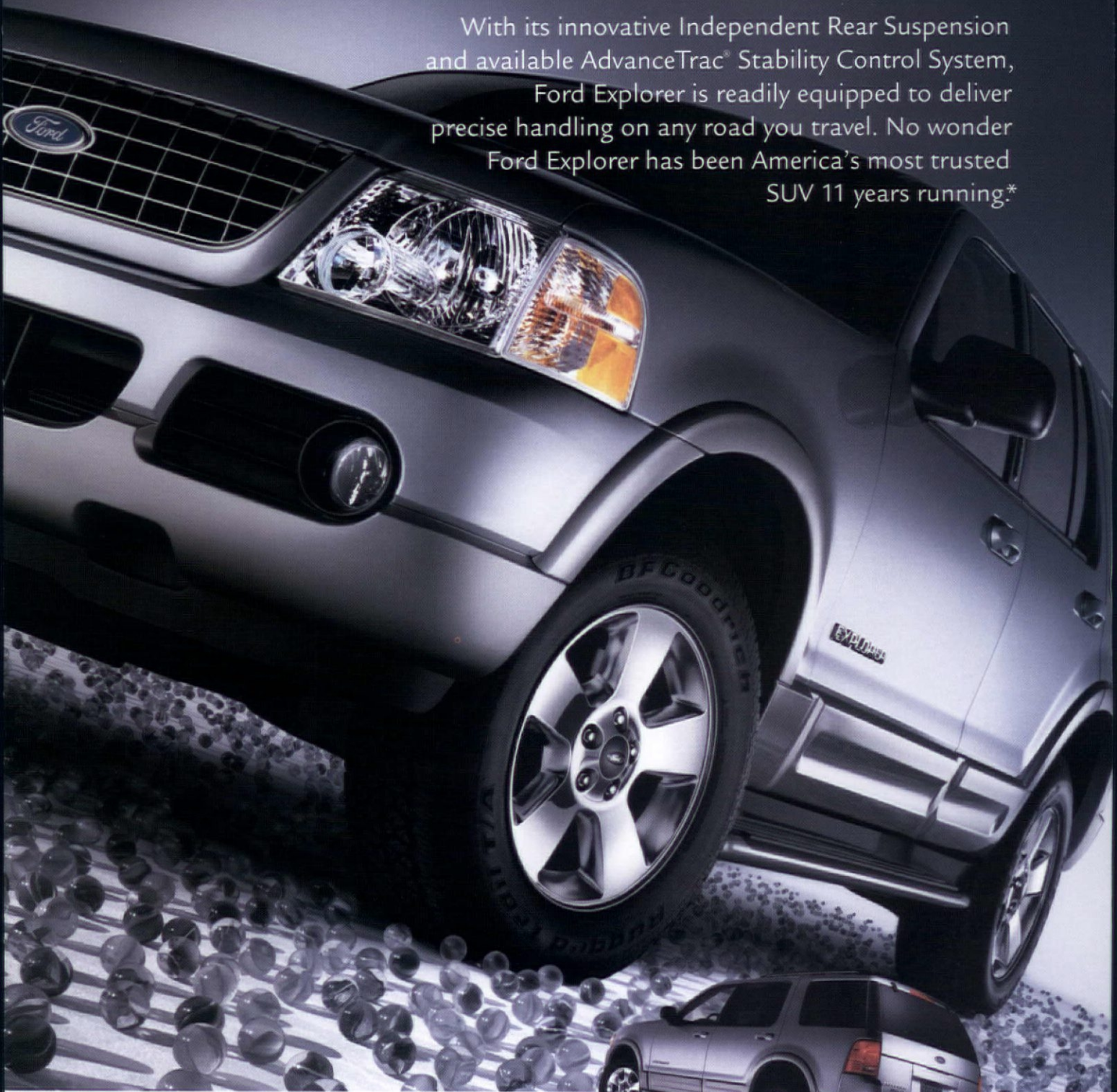
■ **WHEN I SCOUT** houses for the magazine, my job is to assess the decorating, not the homeowners' moral character. Occasionally, I meet rude, rebarbative wretches who happen to have exquisite taste, but professional discretion (as well as libel law) forbids me from publishing details of their appalling behavior and spiritual bankruptcy. The court of karma, not the Testy Tastemaker, has jurisdiction here. I must remain mute.

fence. Guaranteed to be safe and humane by their manufacturers, such devices are most often used outdoors, where they can prevent dogs from running away or darting into dangerous streets. In this case, however, the mincing Mengele of Memphis had set up an insane matrix of indoor force fields to keep his dog out of certain rooms and away from the charmless, third-rate antiques they contained. The pitiful puppy was clearly traumatized by the unnecessary obstacle course—I assure you, gentle reader, that nothing in this house of horrors was valuable or beautiful enough to merit such extreme measures of protection. I desperately wanted to relieve myself on one of the tawdry settees in protest.

■ **SPEAKING OF** *folie des grandeurs*, architect Richard Meier has designed yet another luxury condo building in New York, right next door to the twin residential towers he recently completed. The Greenwich Village neighborhood is quickly becoming a fancy feast of Meier-style modernism. The well-intentioned developers of this latest venture are trying to market the apartments as "works of art" or "limited edition residences." Buyers willing to drop \$2,500 per square foot—more than double the average price for luxury Manhattan real estate—will receive a clear acrylic model of their new home, signed and numbered, as a closing gift. I wonder if this risible ploy worked on the people at the Getty Center, near Los Angeles. Perhaps Meier clinched the \$1 billion deal with the promise of a maquette mignon. □

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