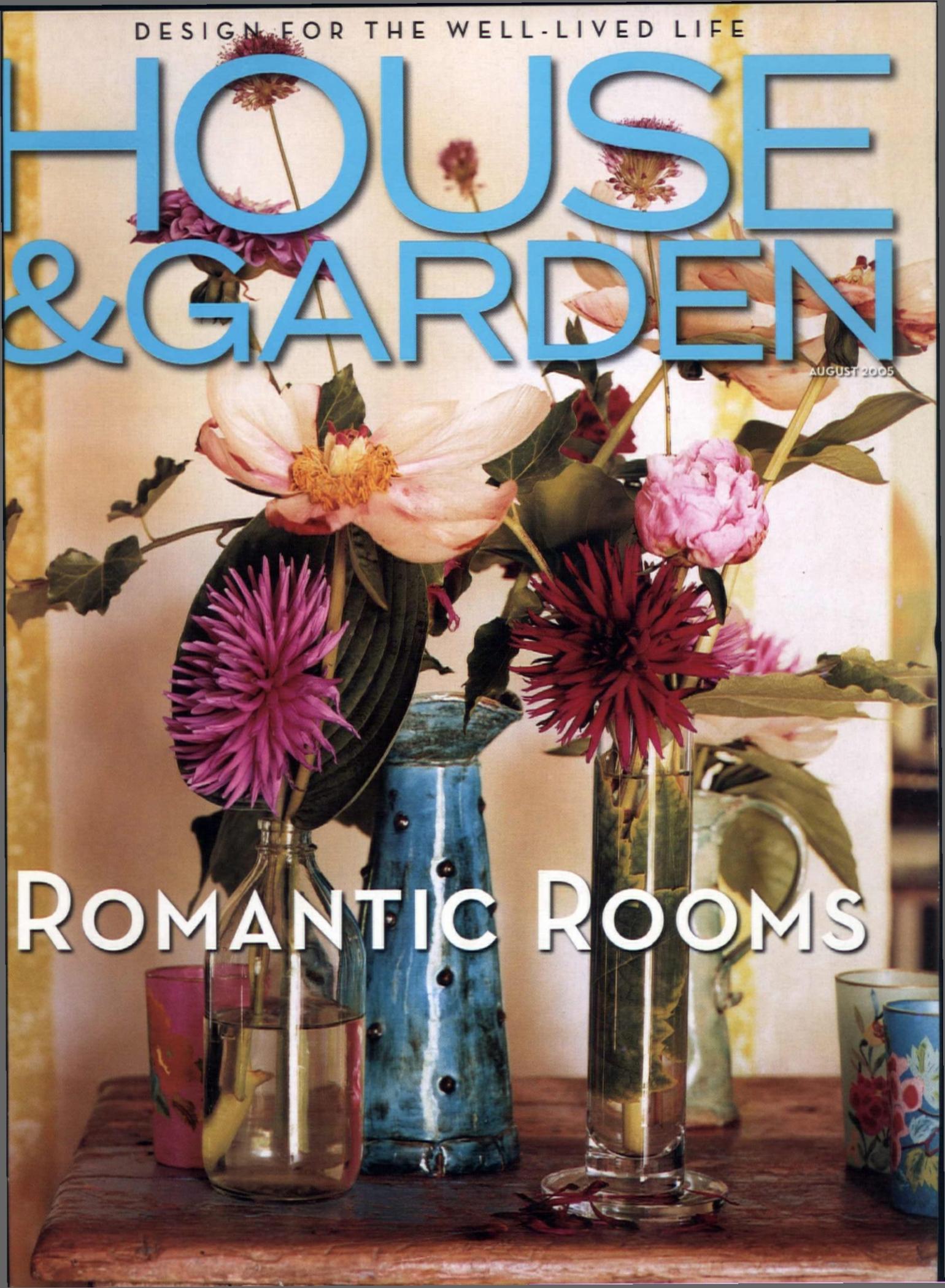


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AUGUST 2005



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welcome

Renovation Blues

Late last fall I was closing up my beach house, knowing I wasn't planning to return for a couple of months. A friend volunteered to shut the windows, and before I could warn her about their idiosyncrasies, she had exerted a lot of pressure on a jammed crank, which suddenly gave way. The window let out an angry sigh, swung violently shut, and then, with a loud groan, the entire contraption fell out of the wall, exposing blackened rot under the casement. We shoved the window back and nailed it shut. I knew then that I could no longer put off the renovation.

I had to face facts: more than half the windows were inoperable; a door was sinking into the foundation; there were a few large, mushy spots in the cedar siding that no amount of paint could hide; the floor had a suspicious spring to it; a water mark had begun to play across the ceiling. And this list doesn't even cover the things that were already wrong with the house when I bought it. The previous owner had taken the path of least resistance when he added the second floor. The stairs cut through the kitchen, which was in turn pushed into the living room, creating the need for a new entrance to the library—through a bathroom.

To say that the resale value of my house was in jeopardy is a joke. I was the only person, a decade ago, crazy enough to buy it after it had been on the market for a few years. And I'm happy I did—it has a glorious view over a marsh pond to the ocean; it is full of light, magically sun-warmed in winter, and cool under its vine-choked trellis in summer. I had done (well, helpful men had done) enough work to make it habitable, replacing rotted floors, cleaning out generations of mice. I had promised myself a renovation the following year; after all, it is wise not to rush into these things, and everyone always says you have to live with problems before you can understand what to do about them. I don't know about the wisdom of this recommendation: it seems the smarter course is to get rid of problems before you move in with them, or, perhaps better, appreciate the full weight of the problems, and not move in at all. But no, I'm the kind of person who likes to see right through problems to the core beauty, who believes that love

will melt obstacles so that the best will eventually out. This may work with people; if it doesn't, all you suffer is a little heartbreak, nervous depression, and exhaustion. But with a house? Inner beauty could be virtually oozing from the walls, but that may only be a sign that they are about to collapse. I didn't mean to put off addressing the problems for a decade—it is just that houses prove that there is no such thing as time; you turn around and suddenly the babies are grown up and the windows are falling out.

The problem is I don't want to renovate the house. I love it exactly the way it is. I know I shouldn't; this is an immature, fantastical sort of relationship in which I project onto a building my own feelings of being oddly constructed, quietly cantankerous, hard to figure out, and on the downhill slope of physical well-being. There's just something so easy and comfortable about being in a place that you love in spite of its faults; there's something endearing about eccentric difficulties. I also get a perverse pleasure from living with radical unstylishness, and in seeing which of my friends has the brains and heart to see true value. It is just too tiring to think of trying to achieve perfection. I'm happy enough to find it—and admire it deeply—in other people's houses.

But there is the problem of rot. I'm old enough now that I am beginning to think about what I will leave my children. These fantasies shock and thrill me. They are also a way to maintain the illusion that I am going to control where and how they live—near me, in a place that bears the marks of their childhood. I don't want to turn over a mess to my children. I don't want to hold onto a mess unreasonably. It's just that this house, with its music system sitting on the floor, the important numbers

scribbled on the wall by the phone, the surfboards and picnic baskets in the old bathtub, reminds me of what it was like to be a teenager myself—caring nothing for conventional appearances, seeking nothing but inner beauty, and longing for the misfit that would make me fit. By strange coincidence, my house is exactly the same age as I am. Perhaps it is time to bring its beauty forth, and to shore it up for the next half century.



Dominique Browning, EDITOR



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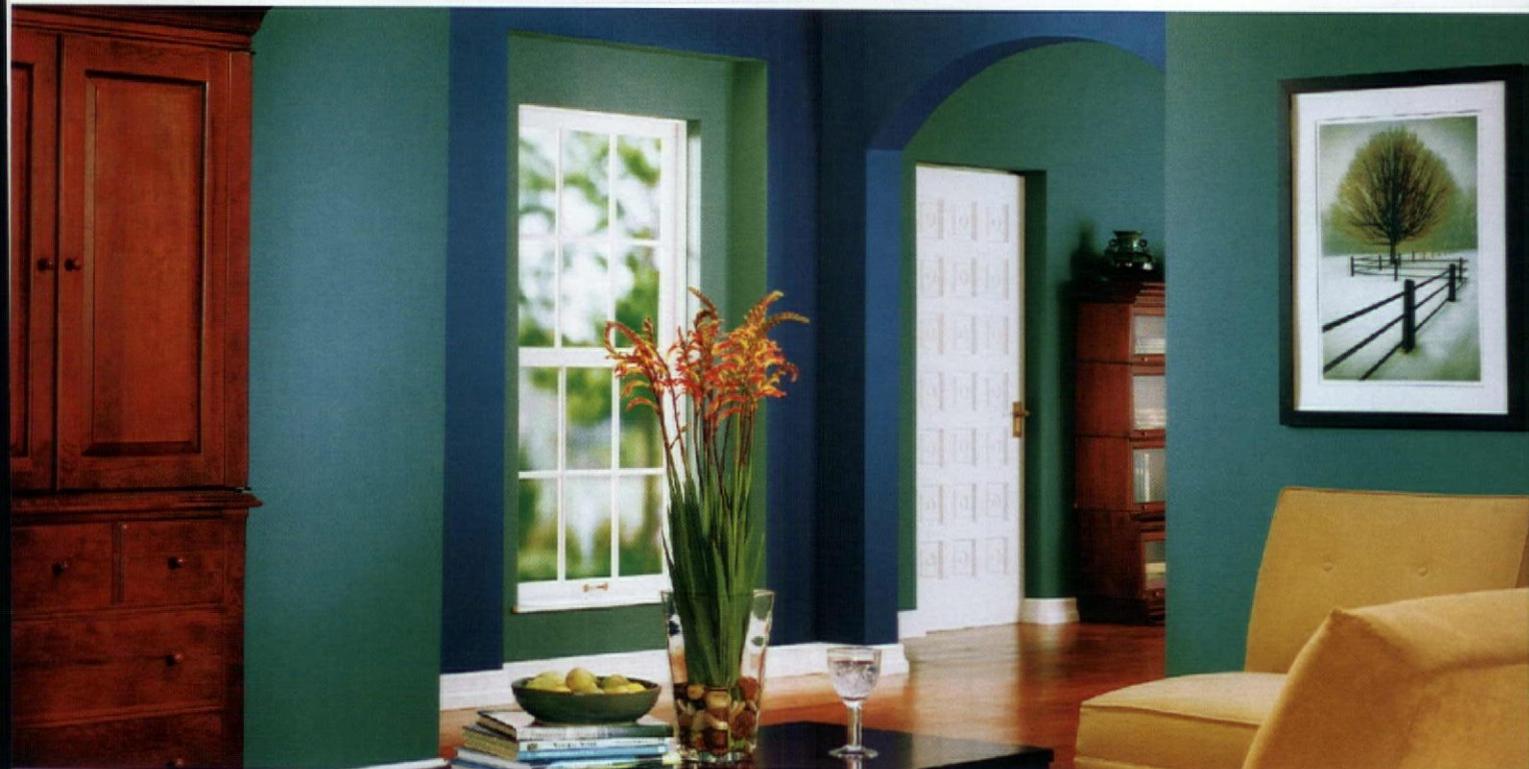
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Pigments of Imagination

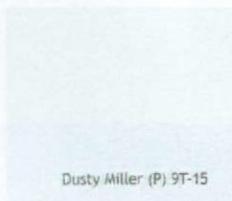
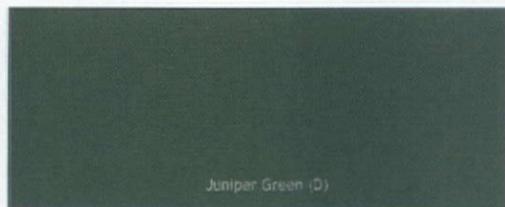
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august

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August

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A shingled mansion in the Hamptons filled with his updated classic furniture gives designer Todd Hase and his family the right perch for parties and quiet times alike.

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With the keen nose of a master hunter, antiques dealer Amy Perlin finds the best and the rarest. In her two shops and her Hamptons hideaway, she mixes them with an artist's eye.

PRODUCED BY CYNTHIA FRANK

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PRODUCED BY LORA ZARUBIN

THE COVER

Dahlias, peonies, and allium fill vintage glassware and a majolica vase by Liz Hodges, brightening the entry hall of Tricia Guild's Tuscan home ("The Perfect Canvas," page 72).

PHOTOGRAPHED BY JAMES MERRELL.



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88

head-to-toe makeover of the family den: \$3,000

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AT HOME WITH...VLADIMIR KAGAN

THE FAMOUSLY PROLIFIC MODERNIST FURNITURE DESIGNER SHIFTS INTO LOW GEAR AT HIS BREEZY, ANTIQUES-FILLED NANTUCKET RETREAT

You might not expect the man who turned mid-century furniture design on its head with his swooping, sexy shapes to live in a museum of mod, exactly. Nonetheless, Vladimir Kagan's 1920s Nantucket house, which he has shared for 47 years with his wife, renowned needlework guru Erica Wilson, comes as a revelation: a crazy quilt of faded floral wallpaper, embroidered throw pillows, family heirlooms, and nautical tchotchkes. A lovingly restored 1922 Model T stands in the driveway. "It's not the sleek minimalism people expect," says Kagan, the inventor of the Unicorn chair and the Tri-Symmetric table. "But I love living among antiques—they make me feel like a guest in my own home."

A few contemporary flourishes intrude: Kagan's Pegasus recliner, anchoring his attic aerie; a Harry Bertoia sculpture guarding a koi pond in the backyard; ▷

"I'm a grease monkey at heart," says the furniture designer, shown with his center-door Model T in the driveway of his Nantucket home.



AT HOME WITH . . . VLADIMIR KAGAN

▷ and the new kitchen, the locus of family life. "It's the first kitchen I've ever designed for myself—it's so functional," says Kagan, showing off the heated terra-cotta-tiled floors, an instant-hot-water spigot, and a farmhouse sink set off-center to maximize counter space. "We cook like mad here," Wilson calls out from the midnight blue Viking range. Kagan elaborates: "Erica's a Brit. She cooks dull English food. I cook garlic!" Any favorite recipes? Not exactly. Like his design methodology, his approach to cuisine is largely about improvisation. "I've never been one to follow instructions," he allows.

When not plying guests with French-pressed coffee (or martinis, depending on the hour), Kagan buzzes around the cedar-shingled house replacing window screens, confabbing with roofers, and chatting up neighbors. The modernist master fits so seamlessly into the colonial scene that it is another shock when the septuagenarian whips out his cutting-edge flat-screen cell phone to field a call about his new seating collection for American Leather. "In my old age, I'm working harder than ever," he says, snapping the phone shut. How very modern.



◀ "Faux flowers are great for country homes. You come home after being away for a month, and there you are—'fresh' flowers. Some people consider them kitsch, but good ones can be amazing works of art." Faux hydrangea in wire planter, \$330, Diane James Designs, through Neiman Marcus. dianejames.com.

➤ "I first fell in love with koi in Tokyo, where I saw them in the moat at the royal palace. I love their variegation and variety, and watching them swim around is very contemplative. Erica and I enjoy sitting by the pond, navel-gazing."



"ERICA AND I ARE GREAT

SOUNDING BOARDS FOR EACH OTHER, ALTHOUGH, IN TRUTH, I DON'T GIVE HER MANY SUGGESTIONS. SHE'S MUCH MORE INCLINED TO TELL ME WHAT TO DO."

▼ "The Zoe sofa goes back to my roots—I designed a much larger version in 1949. We've scaled it down to an adorable little thing—a powder puff, really—that fits anywhere." Zoe sofa in SuedeLife Ruby, \$1,635, AU by American Leather. 800-456-9599. aufurniture.com.



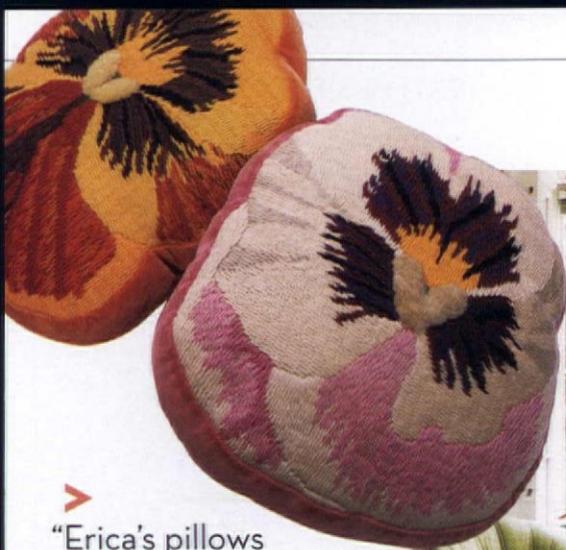
▲ "We play solitaire all the time. Once you know the trick to doing it correctly, it's no fun. Lucky for me, I never remember it." Marble solitaire, \$150, Erica Wilson Needle Works, Nantucket. 800-973-7422.

▲ "My attic office

is my refuge. It's filled with stuff I've collected over the years but never had a place for: African furniture, wooden bowls, swords, fur pillows. It's the only room in the house where I've allowed myself to depart from traditional New England style. I call it my tribal room."



DOMESTIC BLISS



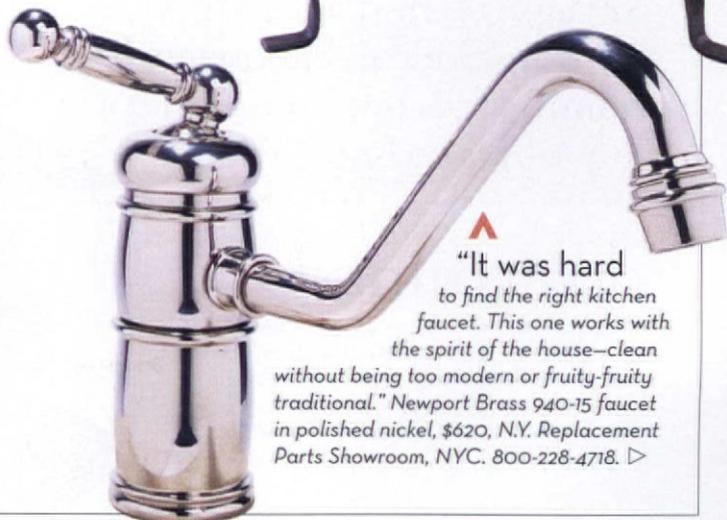
> “Erica’s pillows are all over the house! She is always in the midst of embroidering something, from samplers to her Puma sneakers.” Needlepoint kits for painted canvas pillows, \$295 each, Erica Wilson Needle Works, Nantucket. 800-973-7422. ericawilson.com.

“WE HATE AIR-CONDITIONING, EVEN ON THE HOTTEST SUMMER DAY. WE’RE FRESH-AIR FREAKS. ERICA HAS BEEN KNOWN TO BREAK WINDOWS IN SEARCH OF A NATURAL BREEZE.”



▲ “In my book, there are only two meals: breakfast and dinner. I take both very seriously—especially breakfast! I love to cook a big, family-style breakfast with eggs and bacon and Portuguese bread, my favorite local treat.”

> “A cookware stand keeps my omelet pans and double broilers within reach—without blocking our views, as an overhead rack would.” Enclume hammered-steel cookware stand, \$245, Williams-Sonoma. 800-541-2233. Enameled cast-iron cookware, \$90 to \$260, Le Creuset of America. 877-273-8738.



▲ “It was hard to find the right kitchen faucet. This one works with the spirit of the house—clean without being too modern or fruity-fruity traditional.” Newport Brass 940-15 faucet in polished nickel, \$620, N.Y. Replacement Parts Showroom, NYC. 800-228-4718. ▷

Design makes me feel...



Wilson and Kagan atop their Nantucket home

Awily

"When I designed the roof-deck a few years ago, I disguised the skylight behind it with this sinuous built-in banquette. It mimics the contours of one of my 1950s reclining chairs."

determined

"We'll go to any lengths for objects we love. For instance, many years ago, we purchased a ceramic candelabra in Oaxaca, Mexico. To get it home without breaking it, we carried it on our laps—across a river on a dugout canoe, on a bus full of pigs, and finally on a cross-country plane ride."

impetuous

My father, a woodworker, used to say, 'Measure three times and cut once.' I never measure, and end up cutting three times. I've carried that approach over into my lifestyle."

immersed >

"Erica's embroidered sneakers epitomize her 100 percent involvement in her craft—she never stops embellishing! Her work inspires me to openly embrace the more decorative side of design."



practical

FUNCTIONALITY IS OF THE UTMOST IMPORTANCE. ALL MY DESIGNS EMANATE FROM A PARTICULAR NEED, EITHER PERCEIVED OR EXPRESSED. WHEN I START DRAWING, I ADDRESS THE PROBLEM FIRST, AND THE AESTHETICS EVOLVE FROM THERE."

awed

"When I was a student, I believed that a church would be the most challenging thing to design. But now I think it would be a 3,000-room Las Vegas hotel. While you can't exactly equate Las Vegas with a church, there's a similar sense of glorification and aspiration that I find fascinating."

<reflective

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Fabric Obsession

DOMESTIC BLISS

THE BOLD PATTERN



PAULE MARROT, NEVER OUT OF STYLE, ARE BACK IN CIRCULATION BY CAROLINA IRVING



For most of the 20th century, tastemakers seeking eternal sunshine turned to the fabrics of Paule Marrot. From her start as a 22-year-old prodigy in the 1920s until her death in 1987, the French designer's whimsical patterns attracted a following that included Jacqueline Kennedy, Billy Baldwin, and Babe Paley. "Marrot's fabrics appealed to the über-WASP jet set," says decorator James Andrew, who worked on Bergdorf Goodman's exhibit, pictured here, of six of her designs that Brunschwig & Fils will reissue this month. Marrot also caught the attention of artists like Raoul Dufy, whose work shared her insouciant spirit. The automaker Renault even hired her to fit out car interiors. The appeal of her patterns, after all, is universal. "Revisiting them or discovering them," says Andrew, "will make you smile."

Choose the same large-scale Marrot pattern for walls, curtains, and furniture, or pair one of her designs with coordinating stripes, checks, or geometrics created by Brunschwig & Fils for the Marrot collection. Accessories and furniture from Bergdorf Goodman. See Shopping, last pages. □

Design Mind

DOMESTIC BLISS

A CHAT WITH NORTH CAROLINA ARCHITECT **CHUCK DIETSCH**E ABOUT FAIRY TALES, FRIED EGGS, AND EMOTION IN DESIGNING SECOND HOMES BY JEN RENZI



Dietsche, outside his home *Rapunzel*, at right, says his master plan for Bald Head Island is based on “the culture of American summer.”

Chuck Dietsche’s career began with a vacation. Seeking a climate suited to his emotion-driven design, the New Englander and his architect wife, Anna, visited North Carolina’s Bald Head Island, off Cape Fear. A chance meeting with BHI’s visionary developer, M. Kent Mitchell, led to work on the master plan, and to residential clients, whose desires Dietsche often elicits by asking about childhood memories and favorite books. Here he offers his insights on the unique attributes of second homes.

How does designing a second home differ from designing a primary residence?

I call first homes the architecture of accommodation—where do I park, where do I sleep? With second homes, I ask, how do I idealize my life, how do I express that to the world? The first house is a dictionary. The second is a poem.

Is that how clients approach the process?

Their emotional side is not so developed, that ability to talk about the way spaces make them feel. Their approach, usually, is “I need to simplify!”

The irony of building up to pare down. Too bad a house can’t have a cluttered side and a retreat.

I designed a home like that. Part of it is for day-to-day living. Then the part where the clients sleep is secluded. In between we put a room we jokingly call the “sensory deprivation chamber.” They walk through and get an emotional release.

Besides uncluttered, what do people want their homes to be?

Sand castles, tree houses, forts. Grandma’s house often comes into it, or fairy-tale houses—what I call “architectural comfort foods.” My own house is a three-story tower we named *Rapunzel*.

Do people want fairy-tale interiors?

No—because of this fantasy of simplicity. The interiors are very composed.

Did you study other summer colonies?

I went to places like Nantucket, but a built environment is so much a product of its landscape, and Bald Head Island’s physical context is different. We’ve named our approach “eco-romanticism,” which is building in nature to create a whole greater than the sum of those two parts.

Like the English garden . . .

Absolutely. The English landscape garden is the ultimate contrived control. We use the image of a fried egg. The yolk is the village green, where we allowed a manicured lawn, but the outer edge is purely natural. It’s actually very American, but not modern America. Sometime in the ’50s, zoning rules tried to rationalize what makes “good spaces.” It doesn’t work. You can’t just figure out how cars move through and expect there to be emotion in it. You need to incorporate emotion from the very beginning. □



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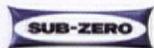
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Setting the Table

TURN A **SUMMER LUNCH**
INTO A BLITHE ESCAPE
FROM YOUR USUAL
STYLE OF ENTERTAINING

BY CYNTHIA FRANK

What I love about summer is that formal rules for entertaining go out the window. Inspiration can be as impromptu as bringing sweet peas, roses, and lily of the valley from the garden and pulling a Verdura frog from my living room table. Against that natural backdrop, embroidered linen and glass etched with vines become the focus—"actors in a sophisticated piece of theater," in the words of Anne Singer, founder of London's Monogrammed Linen Shop, whose tablecloth here complements both hand-painted wallpaper evoking a trellis and the chairs' floral fabric. To complete the garden theme, I chose plates by ceramist Vladimir, whose work, says interior designer Howard Slatkin, shows a "botanist's knowledge and an artist's eye."

Marguerite linen **NAPKINS**, approximately \$54 each, and custom-embroidered matching 64-inch-square organdy **TABLECLOTH** with linen border, \$1,060, over a 110-inch linen round, \$810, all from the Monogrammed Linen Shop. In London, 44-207-589-4033. Hamilton sterling silver **DINNER FORK**, \$140, **KNIFE**, \$120, and **SOUP SPOON**, \$124, from Tiffany & Co. 800-526-0649. tiffany.com. Fern **RED-WINE GLASS**, \$240, Camilla **CHAMPAGNE FLUTE**, \$185, and Nancy **DECANTER**, \$265, all in handblown crystal by William Yeoward Crystal, through Scully and Scully. 800-223-3717. scullyandscully.com. Large cabbage **TUREEN**, \$1,100, small melon **SOUP TUREEN**, \$440, white melon **TUREEN STAND**, \$220, 7-inch **DINNER PLATE**, \$220, and 12-inch **DINNER PLATE**, \$240, all in white, from Vladimir Collection Co. 877-333-7555. vladimircollection.com. **CHAIR FABRIC**, Newton Ferrers linen/cotton blend from Chelsea Editions, NYC. □





Form Follows Feeling

BACK TO BASIC BLACK

ESPRESSO BARS ARE FOR BOULEVARDIERS. THE NO-FRILLS MR. COFFEE SUITS THOSE WHO WANT A HOMEY CUP OF JOE BY STEPHANIE ZACHAREK



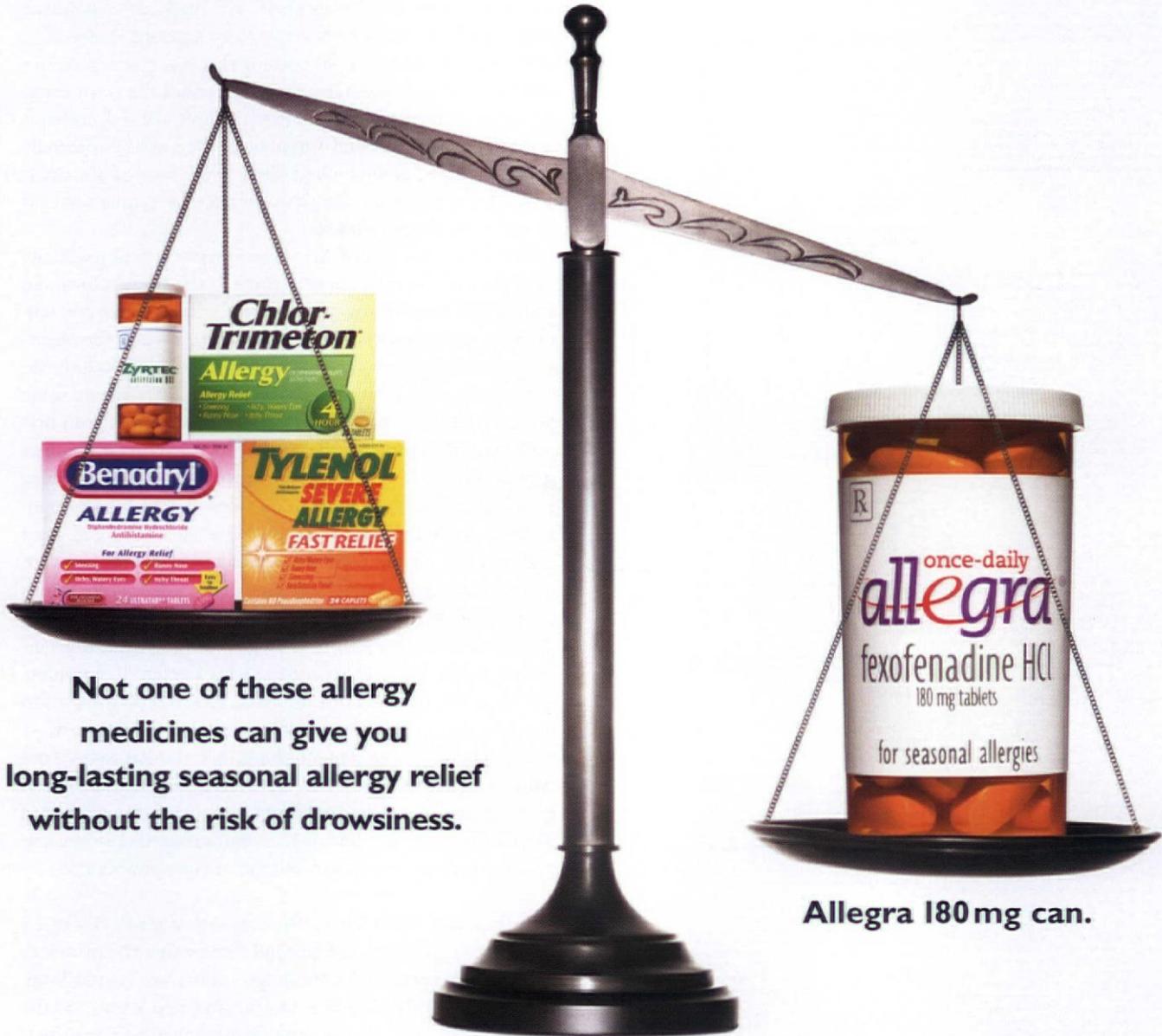
When I first saw the Mr. Coffee TF13, a seemingly undistinguished example of ho-hum modernism fashioned mostly out of black plastic, on a shelf at Target, I thought, “Not on my countertop.” For several years my husband and I had been using a chrome-finish ’50s-style electric percolator that we bought to replace our earlier coffeemaker, an actual ’50s electric percolator that my mother-in-law had received as a wedding present in 1957. (She had, in fact, received five of

them; this one had been sitting in its box, unused and unloved, until we rescued it, sometime in the early ’90s.) The original had served its purpose admirably, but the replacement was another story. Regardless, we so loved its space-age look—and the way the percolating coffee would gurgle so cheerfully in that plastic bubble in the lid—that we pretended it actually made good coffee.

So when the faux ’50s version of our beloved original finally burned out, we decided it might be a good time to join at least the late twentieth century and buy your ordinary, garden-variety automatic drip coffeemaker. We wanted potable coffee, and our aversion to nondescript-looking molded plastic wasn’t going to stop us. And the Mr. Coffee TF13 was only \$20. If it could save us from that swill we’d been drinking, I could get used to its looks. Not only does that TF13 make an outstanding pot of coffee (and I’m talking the pre-ground Eight O’Clock stuff from the supermarket, made with our admittedly primo New York City tap water), but I’ve even come to love the way it looks, with its gently rounded curves and contrapuntal textures of matte and shiny black plastic. I love the satisfying click of its “on” button, which is shaped like a contoured full moon. I love the front-view silhouette of the pudgy, semiconical brew basket receptacle and the accordingly squat, jolly-looking carafe. Together, they don’t cop to anything so boring as perfect symmetry, although they do form a pleasingly balanced modified hour-glass: time to make coffee!

But Mr. Coffee hasn’t always looked so good. In 1972, when Dave Buck joined Mr. Coffee as one of its first 15 or so employees—he’s now a program manager in product development at Mr. Coffee, which is owned by Sunbeam—the product didn’t even exist. Company founder Vincent Marotta had wanted to figure out a way for consumers to make a really fine cup of coffee at home, the kind you’d get in a good restaurant or hotel, with a minimum of fuss or cleanup—in other words, a replacement for the electric percolators that were most commonly used (or, in my mother-in-law’s case, not used) at the time. Marotta, Buck

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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/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 urticaria 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 (ca. 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:

Concomitant Drug	ALLEGRA 120 mg (Extent of systemic exposure)	
	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 *in vitro*, *in vivo*, 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 (60 mg capsules) 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 time with aluminum and magnesium containing antacids. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using teratogenic studies with adequate fexofenadine hydrochloride exposure (based on plasma area under the concentration vs. time [AUC] values). No evidence of carcinogenicity was observed in an 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 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children). *In vivo* (Bacterial Reverse Mutation, CHOHPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vitro* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity. *In rat* fertility studies, dose-related reductions in implants 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 3 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 is no adequate and well-controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies 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 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults) based on comparison of fexofenadine hydrochloride AUCs. **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 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 dose. The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA in 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 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 180 mg BID (n=30) and 120 mg BID (n=25) elderly 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.) The safety and effectiveness of fexofenadine hydrochloride in pediatric patients 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 capsules 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 570 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% at rates of greater than 2%	
	Fexofenadine 60 mg Twice Daily (n=272)	Placebo Twice Daily (n=272)
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

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

Adverse experience	at rates of greater than 2%	
	Fexofenadine 180 mg once daily (n=283)	Placebo once daily (n=293)
Headache	10.6%	7.5%
Upper Respiratory Tract Infection	3.2%	3.1%
Back Pain	2.8%	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 3
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	at rates of greater than 2%	
	Fexofenadine 30 mg twice daily (n=205)	Placebo twice daily (n=226)
Headache	7.2%	6.6%
Accidental Injury	2.8%	1.3%
Coughing	1.8%	1.3%
Fever	2.4%	0.9%
Pain	2.4%	0.4%
Otitis Media	2.4%	0.6%
Upper Respiratory Tract Infection	4.3%	1.7%

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID (n=35) and 30 mg BID (n=30) 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 Pediatric Use.) **Chronic Idiopathic Urticaria** Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. 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 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 adolescent patients 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	at rates of greater than 2%	
	Fexofenadine 60 mg twice daily (n=186)	Placebo twice daily (n=178)
Back Pain	2.2%	1.1%
Sinusitis	2.2%	0.6%
Dizziness	2.2%	0.6%
Drowsiness	2.2%	0.6%

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, nervousness, and sleep disorders or parosmia. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, 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 800 mg (six 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 year (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 200 mg/kg (300 times the maximum recommended daily oral dose in adults and 530 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 once daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY). Please see product circular for full prescribing information.

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FORM FOLLOWS FEELING

says, had hired a "kind of a mad-scientist garage engineer" to design the original system. "When I came into it, they had already been working on it for a couple of years. I saw various prototypes sitting around—some of them were all metal, and they were just test units, basically to test different brewing methods." By the time the product was ready for the market, in late 1972, it could certainly be used to make a fast cup of good coffee, but it wasn't yet much to look at. "The design was appropriate for the age, let's say," Buck says. "It wasn't really until the late seventies or early eighties that design really started to become something that was considered in a more refined way. We started to think about the countertop appeal and the ergonomics of how the unit worked, and how the handle fit in the hand. On some of the earlier coffeemakers, the carafe handle looked like a bent piece of plastic. It wasn't too comfortable, but it was serviceable, and it was easy to mold and cheap to make."

The look and feel of Mr. Coffee has evolved gradually over the years—"If you look at some of the current lines and compare them with the original Mr. Coffee, it's like comparing a rocket ship with a chariot," Buck says—and yet there's still something comfortingly retro about it. The modern Mr. Coffee embodies bits of the past even as it looks toward some perceived future. Introduced just three years after man first walked on the moon, the original Mr. Coffee brought us one step closer to that *Jetsons* world of moving sidewalks and flying bubble cars. Today we expect a lot from our household appliances. Some of the fancier Mr. Coffee models come equipped with a timer, so you can set the unit to begin brewing even before your alarm goes off, although I consider such options the province of lightweighters. I take a measure of pride in being able to pour the water into the reservoir and push the "on" button before I'm fully able to open my eyes in the morning. But even the simplicity of the basic model feels modern to me. It's easy enough to understand how Mr. Coffee works—there's a heater thing, a pump thing, and a basket to hold the coffee—but I prefer to think of the mechanism as a kind of everyday magic, an alchemy that turns coffee into gold. And Mr. Coffee looks just fine on the countertop, if only because now it represents the shape, and the smell, of morning.

was around when Mr. Coffee was introduced (although I wasn't yet drinking coffee), and I knew that the product's first spokesperson, Joe DiMaggio, was a '40s baseball star. Aside from the fact that DiMaggio's first name has the pleasant connotation of a cuppa joe, signing him up may have been a stroke of marketing genius for Mr. Coffee. If, by the early '70s, DiMaggio was something of an old-timer, he wasn't a has-been: his presence alone suggested that this new coffeemaker thing was going to catch on, big-time. Similarly, the Mr. Coffee that sits on my countertop isn't '50s retro or '70s retro but something both in between and far ahead, representing the moment the '50s housewife threw out her old percolator and ran off with George Jetson. I can use my Mr. Coffee with barely one eye open, and each new pot is as good as the last. Can those moving sidewalks be far behind?

Stephanie Zacharek is a senior writer at salon.com.



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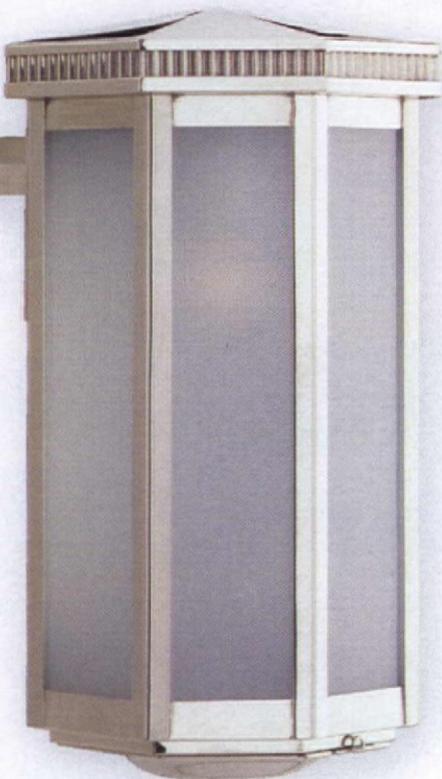
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Defining Moment

A CREATIVE COLLABORATION BETWEEN TWO SWINGING COMPANIES PUTS BISAZZA'S GLITTERY TILES ON THE MOVE (OR DOES IT?)

The terminally cute Mini Cooper manages to turn heads even in basic black, but we caught ourselves doing a double take at this one. Bedecked in glittering glass tiles, it has made the rounds of design fairs in New York, Berlin, and Milan. The car marks a marriage (or, more accurately, a heavy date) between two design world darlings: the high-fashion mosaic tiles of Bisazza, founded in Italy in 1956, and the Mini, first designed in England in 1957 and now made by BMW. For the project, Bisazza installed about 37,000 Venetian glass tiles on each of four cars. Two master mosaicists covered the cars in "outfits": a super-sized tartan, a checkerboard, a zebra look, and Summer Flowers, right, a brilliant, oversized take on a Florentine Renaissance tapestry pattern by the project's graphic design director, Marco Braga. "We wanted something unheavy," he says, "almost like it could float." Indeed, the car might have a better chance of floating than motoring away—there's no engine inside. —JESSE WILL



Caught here on the street during the Milan International Furniture Fair in April, the car will make future stops at design fairs such as London's 100% Design, held at the end of September, and Art Basel Miami Beach, in December.



PRODUCED BY MELISSA FELDMAN PHOTOGRAPHED BY ANDREA FERRARI

Get It Fast!

DOMESTIC BLISS

MIND THE GAP: EUROPE'S BEST IS CLOSER THAN EVER BY MELISSA FELDMAN



European furniture makers are at some basic disadvantages when it comes to prompt delivery to the United States: the Atlantic Ocean, for one; the cost of storing inventory stateside, for another; and, not least, their mystification at Americans' constant rush. Cassina is different. "We recognize that people want instant gratification," says Tom DiNapoli, who heads Cassina USA, the firm's U.S. arm. The Cassina Quick catalog delivers more than 60 pieces, from Frank Lloyd Wright's dining tables to Toshiyuki Kita's **Dodo chair**, left, in just ten days. This feat is possible partly because customers tend to order the iconic modernist designs that are Cassina's specialty in neutral, white, and black, allowing DiNapoli to stock up on those colors confidently. "Le Corbusier in chrome and black leather amounts to 80 percent of our sales," DiNapoli says. But the real key is Cassina's 40,000-square-foot warehouse near Manhattan, which is constantly refilled. It's an investment no competitor has been willing to copy, so far: one other luxury Italian furniture firm is said to be shopping for American storage space—slowly. 800-770-3568. cassinausa.com.

SOURCES EUROPEAN FURNITURE

ARMANI CASA

- 212-334-1249
- armanicasa.com

The Italian luxury design house constantly stocks selected tables and chairs in limited fabrics, so goods are available for delivery in a few days. If you absolutely must have a piece only available in Europe in a week, the company will send it air freight for a considerable sum.

B&B ITALIA

- 800-872-1697
- beitalia.it

The premier purveyor of classic contemporary Italian design stocks its **Charles sectional**, below, and, from its Maxalto suite, a sofa, tables, and mirrors for delivery in two to four weeks.

FLOU

- 212-941-9101
- flou.com

Three of the Italian sleep specialist's beds, made in Canada, can be at your door in less than six weeks.

GRANGE

- 800-472-6431
- grange.fr

The revered French company's ample quick-ship program is limited to outdoor and upholstered pieces, with the exception of its stately Gabriel chair and ottoman in cream Ultrasuede with a diamond quilted pattern.

LIGNE ROSET

- 212-375-1036
- ligneroseetny.com

A new quick-ship program from the French line's New

York stores will deliver more than 50 pieces, including Didier Gomez's nearly bed-width Nomade sectional, in limited fabric options.

POLIFORM

- 888-765-4367
- poliformusa.com

This Italian firm keeps four examples of its slinky, low beds—including its Tobia and Zoe models in dark, exotic wenge—available for delivery within a week in the Northeast, two to three weeks elsewhere.

VITRA

- 212-463-5750
- vitra.com

The German firm's store in New York can get classic chairs, including the Charles and Ray Eames Le Chaise, in two to three weeks.



WEB SITES WE LOVE EUROPE BY NET

All Julie Edwards wanted was a perambulator; she ended up with a Web site. An American married to an Italian, Edwards found on a visit to her husband's family that the pram she loved cost a third what it did in England or the States. The same, it turns out, holds true for furniture, lighting, and even kitchen furnishings from B&B Italia, Minotti, Edra (including the **Vermelha chair**, above, by the Campana Brothers), and others. Europe by Net works the price gap to our advantage, and because each piece ships when it's ready (instead of when the shipping container is full), delivery takes as little as two weeks. europebynet.com. □



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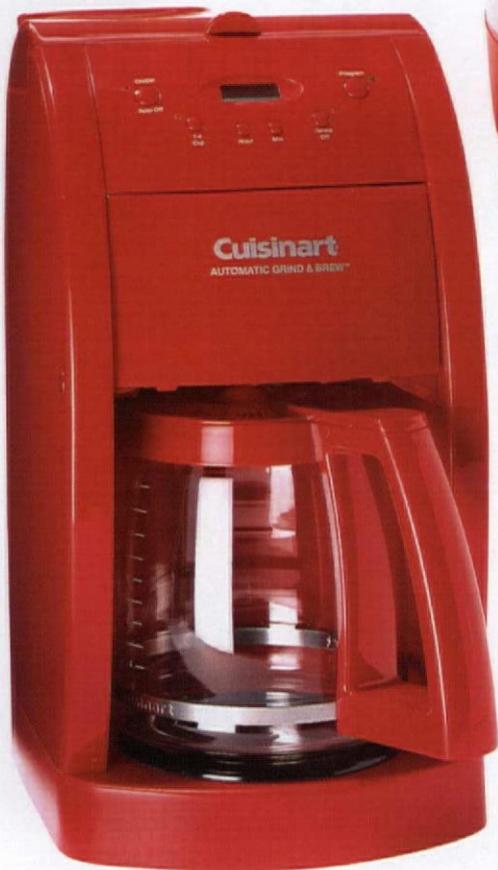
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In the Kitchen

ADD SOME SPICE TO YOUR KITCHEN
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OR ACCESSORIES BY LORA ZARUBIN

1 Grind and Brew automatic **coffeemaker** with ten-cup glass carafe and programmable timer, \$150, Cuisinart. 800-726-0190. **2** Comfort **chopper** with one-cup capacity, \$21, Zyliss USA. zylissusa.com. **3** Sweep Dreams handmade **long sweeping broom** in natural sorghum grass and bamboo with steel wire reinforcement, \$24, through the Gardener. In CA, 510-548-4545. **4** Ecletrics **drink mixer** in Moroccan Red metal with stainless-steel mixing spindle and cup, \$90, Hamilton Beach. 800-851-8900. **5** Super Birki **clogs** in polyurethane, \$80, Birki's by Birkenstock. 800-761-1404.

I



PHOTOGRAPHED BY JOHN LAWTON

DOMESTIC BLISS



6

7

8

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10

6 Dualit individually crafted two-slice Vario **toaster** that keeps toast warm until manually released, \$210, through Broadway Panhandler. 866-266-5927. **7** Good Grips **bag clip** with nonslip material on the handle and inside the mouth for an extra-firm grip, \$5 for set of two, OXO. 800-545-4411. **8** Zara **shopping trolley**, \$50, Rhubarb/Red Vanilla. In NJ, 201-460-1020. **9** Fiesta silicone barrel **rolling pin** with stainless-steel ball bearing and contoured zinc alloy handles, \$50, Sur La Table. 800-243-0852. **10** Cranberry red Coq au Vin **cocotte** in enameled cast iron with rooster-shaped metal lid knob, \$200, Staub USA, Inc. 866-STAU-USA. □

Larder

DOMESTIC BLISS

THE SEDUCTIVE AVOCADO AND ITS MANY GUISES BY LORA ZARUBIN



If I picked an avocado from a tree in my backyard, it would taste as fresh as one of Will Brokaw's avocados, top. His are **tree-ripened**, sold ready to eat, and won't turn for a week if refrigerated. The variety he sells changes with the growing season. Serve them as simply as possible to enjoy their full flavor. In CA, willsavocados.com. The **organic Hass**, bottom left, from Melissa's Organic is great for guacamole, and the **Bacon variety**, bottom right, is best in salads. 800-588-0151.



There are endless recipes for **guacamole**. One of my favorites is from New York City restaurateur Josefina Howard's cookbook, *Rosa Mexicano: A Culinary Autobiography with 70 Recipes* (Viking, \$30). Molcajete, \$40, Sur la Table. 800-243-0852.

I like to cook with **avocado oil** because it imparts a great flavor and can withstand high heat. Elysian Isle, \$11.50 for 8.5 oz., elysianisle.com. Olivado, \$10.50 for 8.5 oz., through Dean & DeLuca. For stores, deananddeluca.com.



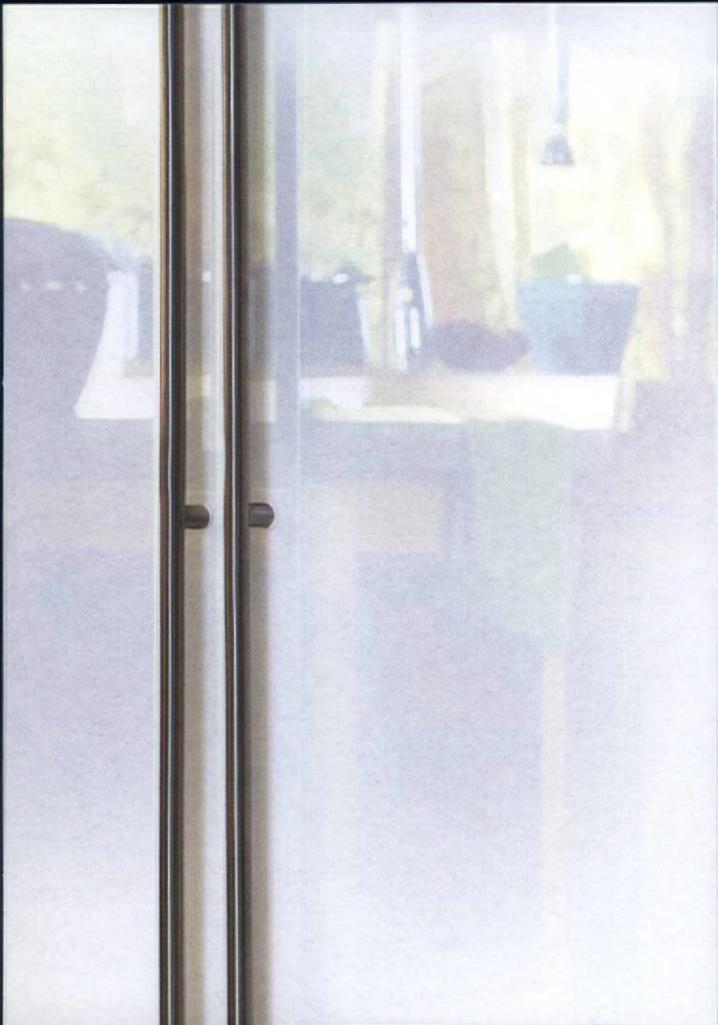
This earthy Big Tree Farms **honey** made from avocado plant blossoms, \$12, is a perfect companion to sharp cheddars, like this one from Grafton, VT. Honey available through chefshop.com.



An avocado topped with Matiz Mediterráneo **smoked sea salt**, \$9, and extra-virgin avocado oil is an ideal combination. saltworks.us. Use a Progressive avocado **slicer**, \$10, for precise wedges. 800-426-7101.

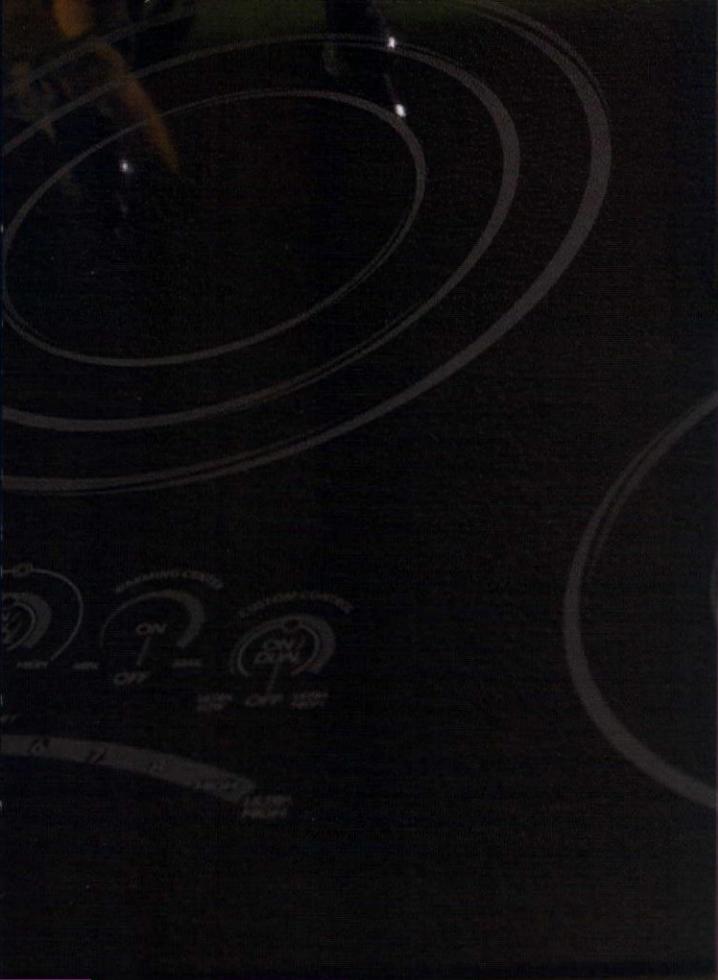
I like to dab C. O. Bigelow's **avocado oil**, \$12, on my cuticles after a day in the kitchen. 800-793-5433. Crabtree & Evelyn's avocado oil **hand cream**, \$12, and **milled soap**, \$15 for three bars, keep my hands soft throughout the day. 800-272-2873. □





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Today's sleek, contemporary kitchens offer seamless cabinetry and feature the unadorned beauty of exotic woods like Bamboo and Wenge, with wall colors like wheat and sage. In this modern setting, the drama of glass creates visual excitement.

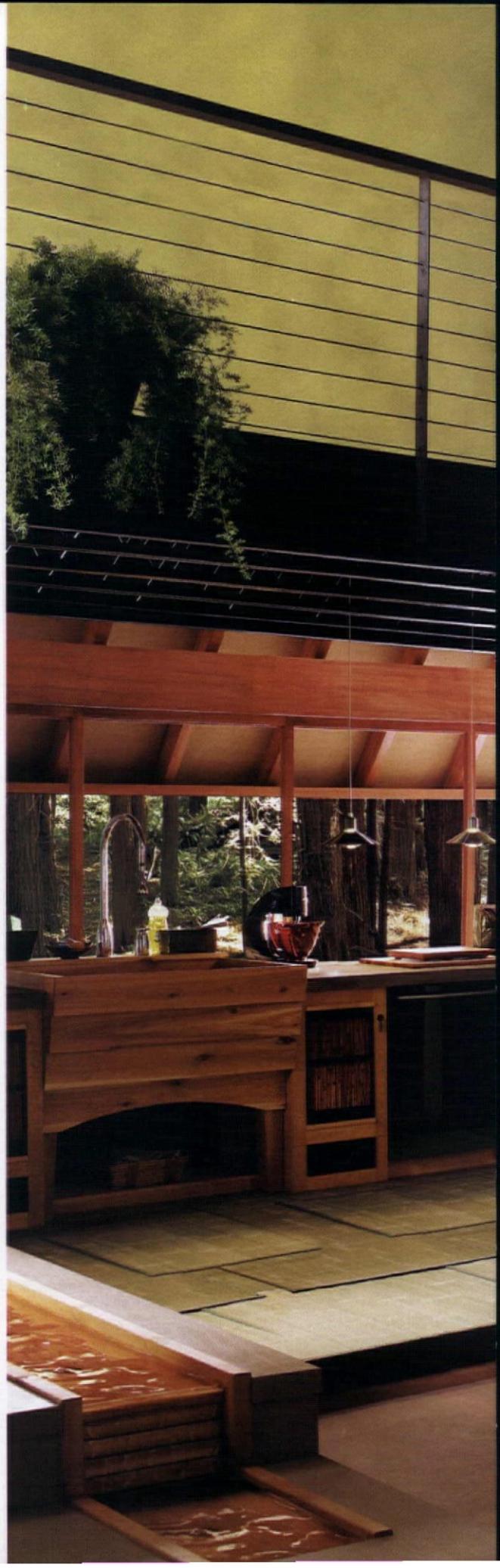
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GERMAN MADE SIMPLE

IF YOU DON'T KNOW *SPÄTLESE* FROM *AUSLESE*, YOU CAN STILL GET A GREAT RIESLING BY REMEMBERING A FEW EASY NAMES SUCH AS BLUE SLATE AND BUTTERFLY BY JAY MCINERNEY

Hugh Johnson once remarked that he was surprised that no university had endowed a chair in German wine labeling. For most English speakers, such is the perceived complexity of the gothic-looking labels, with their information overload and terrifying terminology, that they make burgundy seem simple by comparison. Trockenbeerenauslese Graacher Himmelreich, anyone? Even hardened wine wonks ask themselves whether life is long enough to learn the difference between *spätlese* and *auslese*. (Admit it, you're scared already.) German winemakers have long recognized this dilemma, without necessarily knowing what the hell to do about it. Lately, though, some of Germany's best Riesling producers are wooing American consumers with simplified labels.

One technical term that's worth mastering is *kabinett*, the lightest of five "predicates" indicating levels of ripeness. For midsummer drinking, a low alcohol, off-dry *kabinett* from the Moselle region is, to my mind, one of the few beverages that can compete with a nice dry pilsner. This summer you should be able to find plenty of great *kabinetts* from the super-hot 2003 vintage, the hottest year in chilly Germany since 1500. (According to Riesling expert Terry Theise, "The best 2003s are as great as any German wine can be.") They are richer and fuller-bodied than usual, though still far sprightlier and lighter on their feet than the average Chilean or Australian chardonnay. And Riesling *kabinetts* are quite possibly the most versatile food wines in the world—perfect not only for lighter fish, chicken, and pork preparations, but also for sweet and spicy Asian, Mexican, and fusion dishes.

Those of you who won't be able to remember the term *kabinett* five minutes after you finish this column are not necessarily out of luck. Raimund Prüm, of S. A. Prüm in the Moselle, understands your anxiety about German labels. Prüm owns vines in some of the greatest vineyards



in Germany, perched on steep, sun-trapping slopes high above the Moselle River, including Wehlener Sonnenuhr, named after the sundial that his great-great-grandfather Jodocus Prüm constructed in that famous vineyard in 1842. And one of these days, after you've developed an appreciation for great Riesling, you may remember the name of this vineyard, planted on blue slate, which is believed to impart a distinctive stony flavor to the wines. In the meantime, you can probably remember the term Blue Slate, which

When it comes to German Rieslings, the off-dry *kabinetts* in the 2003 vintage are stupendous, and exceptionally versatile with food.

Uncorked

is the name of an off-dry *kabinett*-level Riesling that had its debut in this country with the '03 vintage, and risk the \$15 to give it a try. Prüm also makes a lighter, slightly fruitier \$10 bottle called Essence, which is my new Chinese takeout default beverage setting.

Prüm's roots in the region go deep; he says his family has been in the Moselle for 850 years. His roots also go tall—his grandfather Sebastian A., who served in Kaiser Wilhelm's Dragoon Mounted Bodyguard, stood over six feet nine. Prüm himself tops out at a mere six four, and is crowned with unruly flaming red hair that has earned him the nickname "*der Specht*"—the woodpecker. I suspect the name also derives from the way he bobs his head as he gets excited talking about his wines, which can be pretty damned thrilling at the higher end (the wines, not his head bobbing). Every wine lover should eventually taste a great eiswein (ice wine) like his 1998 from the Graacher Himmelreich vineyard, the frozen grapes of which were picked the morning of November 26.

The affable, puckish Raimund has a slew of relatives in the area who are also making Riesling under various, somewhat confusing Prüm-inflected labels, including the great Joh. Jos. Prüm and Dr. F. Weins-Prüm. (They take their doctorates seriously in Germany, and every other winemaker seems to use the title.) Another great Moselle producer is Dr. Ernst Loosen, *Decanter* magazine's 2005 Man of the Year. Loosen's Wehlener Sonnenuhrs (he too has vines in that vineyard) are always brilliant, long-lived wines, but he also bottles another

THE OENO FILE

- **2003 S. A. PRÜM BLUE SLATE RIESLING** Apricot, lemon, and a touch of green apple, with a stony mineral note underneath. \$16
- **2003 ZILLIKEN BUTTERFLY RIESLING** Sliced green apples on the nose and on the palate. Very ripe and full for this category. Nice balance of lemony acid and sugar. \$17
- **2002 LINGENFELDER BIRD LABEL RIESLING** Pretty label, pretty wine. Light, crisp, and off-dry. The '03 may be even better. Perfect for dim sum. \$13
- **2003 HANS LANG TROCKEN RHEINGAU RIESLING** *Trocken* means dry, and this is—very. For you sugarphobes, this is lean and lemony, with a mineral edge. \$12 (1 liter)
- **2002 GRANS-FASSIAN VICTORIA G. RIESLING** No idea where the name comes from, but the wine is nicely balanced between sweetish pearlike fruit and zingy acid. \$12
- **2003 LOOSEN DR. L RIESLING** Tastes like a golden delicious apple. Nice fruit, slightly sweet. Would be perfect with green curry. Great deal. \$10

wine made from several vineyards, called Dr. L, which is a good value and a great, not too serious, summertime quaff. Loosen also makes a very fine Riesling in Washington State in collaboration with Château Ste. Michelle, called Eroica.

Simplified labeling is, of course, hardly a guarantee of quality. It was Blue Nun, after all, that created the stereotype of German whites as the vinous equivalent of Dunkin' Donuts.

The most important element on a German wine label is the maker's name, and in order to experience the transcendent pleasures of German Riesling you need to memorize a few. Lingenfelder's Bird label and Selbach's (of Selbach-Oster) Fish label are two entry-level Rieslings from serious makers, and both offer good value at about \$12.

At a slightly more ambitious level are Dragonstone, from Leitz; Erben Riesling, from Joh. Jos. Christoffel; and Jean Baptiste, from Gunderloch. Robert Weil's top Rieslings from the Rheingau are among the most sought after and expensive in Germany, but he bottles a simple *kabinett* and a wine called simply Riesling that, particularly in the last three vintages—'01, '02, and '03—should be approached with caution, lest you find yourself developing a serious Riesling habit. It's a little like reading *A Portrait of the Artist as a Young Man*. Next thing you know, you're neck deep in *Ulysses* or, God forbid, *Finnegans Wake*, which, come to think of it, is the literary equivalent of *Trockenbeerenauslese*. □



At the Bar

EAST MEETS WEST

■ The delightful influence of Eastern flavors on Western cuisine has now spilled over into the realm of cocktails, resulting in delicious creations such as the lychee sake martini. For the famed version of this drink served at the restaurant Nobu in New York City, combine 1 part chilled vodka with 2 parts chilled sake and a splash of lychee juice. Shake well and serve. Hitorimusume Nigori Sake, \$18 for 720 ml, through True Sake. In CA, 415-355-9555. Cubist martini set, \$65, Red Envelope. redenvelope.com.

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in the garden

The dining pavilion at Nan McEvoy's olive oil ranch in Petaluma, CA, is a folly in the true sense of the word because of its eccentric Chinese design, fanciful lanterns, and dragonlike light fixtures. The floor is a geometric pattern of river stones and pebbles.



Follies

THE CHARMING, OFTEN ECCENTRIC ORNAMENTS POPULAR IN 18TH-CENTURY GARDENS STILL HAVE A PLACE TODAY *by stephen orr*

PHOTOGRAPHED BY MARION BRENNER



EYE-POPPING CHINOISERIE WITH A DASH OF AMERICAN WIT, THIS STUNNING DINING PAVILION IS ALSO REMARKABLY USEFUL



Follies are not the useless extravagances that their name might imply. A well-placed one leads the eye to a prescribed view. These fanciful structures can also be utilitarian. At her ranch in Petaluma, California, Nan McEvoy noticed visitors trying to shield themselves from the sun with large garden hats, so she decided to make a sun hat on a grand scale: a dining pavilion.

San Francisco designer Michael Booth's creation, with an exaggerated swooping roof and a latticework exterior, was inspired by McEvoy's trips to Chinese gardens. With the addition of a real coup de théâtre, gigantic copper lizards that chase each other up the roof, it became a true folly with historical precedence.

Follies reached their height of popularity in eighteenth-century English landscape, or picturesque, gardens. They relied on carefully edited compositions that were inspired by and sometime mimicked the landscape paintings of artists such as Poussin and Lorrain. Follies were focal points and gave a sense of wonder or mystery. A faked classical ruin bestowed the aura of history; an exotic pagoda denoted the owner's worldliness. Some follies served as dining rooms or dairies. Excesses followed, with gardens that resembled today's theme parks, jammed with cultural motifs.

In 1780, tastemaker Horace Walpole wrote, "The Palladian bridge, the Gothic ruin, the Chinese pagoda, that surprise the stranger, soon lose their charms to their surfeited master." But one good folly can continue to inspire. Several years on, McEvoy's pavilion "has a magic pull," she says. "I thought it would be just for parties, but it turned out to be something more." A straw hat or a gazebo could never compete. ▽

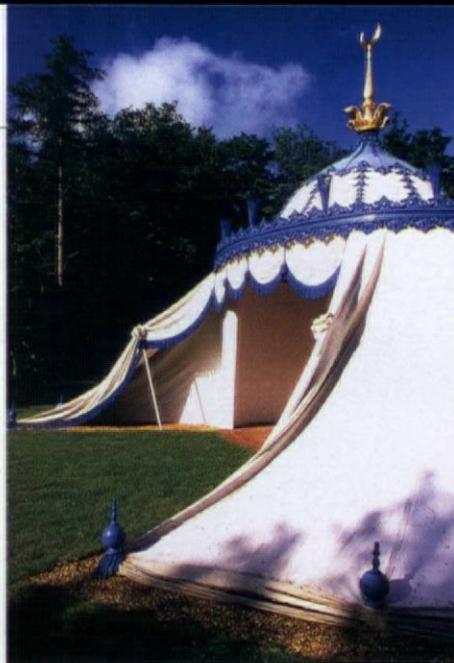
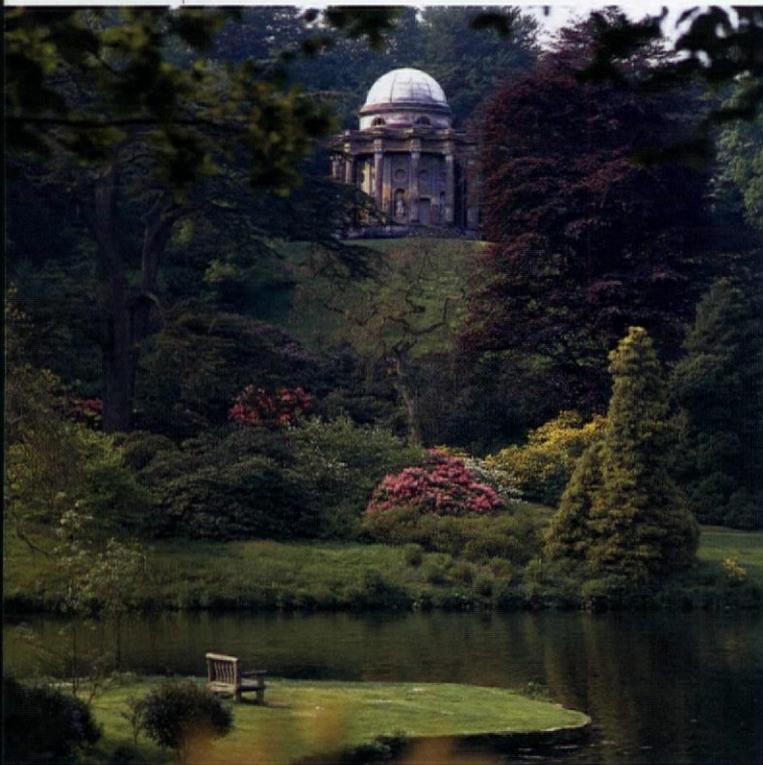
The folly at the McEvoy ranch was designed as a shady spot for large and small dinner parties. The pavilion, which sits some distance from the main house, was created by San Francisco designer Michael Booth. The monumental copper lizards, mascots of the ranch, were made in Vermont.

in the garden

Follies

THESE ECCENTRIC STRUCTURES ATTRACT THE EYE (AND THE WONDER) OF GARDEN VISITORS

TEMPLE OF APOLLO Stourhead is the epitome of an 18th-century English landscape garden. The expertly idealized woodland is based on a stroll that includes a grotto, a pantheon, a Palladian bridge, and a Gothic tower.



TURKISH TENT Painshill Park in England was created by its owner, Charles Hamilton, between 1738 and 1773. From the tent, visitors could view the landscape and its many follies. Originally made of canvas and brick, it was rebuilt in 1995 after centuries of neglect.



CHINESE PAGODA The park at Woburn Abbey in England is by “improver of the landscape” Humphry Repton, but the more recent maze in the private gardens with its central folly is pure exoticism.

CHINESE TEAHOUSE

The English landscape style was once the rage in Germany and France. At Sanssouci Park in Potsdam, this teahouse’s chinoiserie decoration—life-sized Oriental figures and gilded palm tree columns—was the latest in Rococo exoticism.



PYRAMIDS

These monuments are memorials to important ancestors or historical events. This 1728 example by Nicholas Hawksmoor at Castle Howard in England honors an Elizabethan ancestor of the Howard family. □

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The Goods *in the garden*

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1 Use **Photoderm Max Crème** SPF 100 by Bioderma on areas where you wish to avoid all sun. \$46 for 40 ml. boysdny.com.

2 Invite your children to help in the garden, but make sure they use sunscreen. Kiehl's fragrance-free **Vital Sun Protection Lotion** SPF 40 was designed for kids and tested by pediatricians. \$19 for 5 fl. oz. kiehls.com.

3 Blended with grape seed, sesame, and passionflower oils, Caudalie's **Vinosun** SPF 25 moisturizes your skin. \$55 for 1.3 fl. oz. sephora.com.

4 Don't forget your lips. Lancôme's **Soleil Expert Sun Care** SPF 30 goes on smoothly and is compact enough to fit in your pocket, so you can reapply often. \$20. lancome-usa.com.

5 Like a spoonful of sugar, the scent of Naturopathica's **Lavender UV Protective Cream** SPF 17 will coax any sunscreen avoider into using it every day. \$54 for 1.7 fl. oz. naturopathica.com.

6 Clarins's **Spray Lotion Solaire** SPF 15 is ideal for those who dislike the consistency of lotion. \$27 for 5.08 fl. oz. clarins.com.

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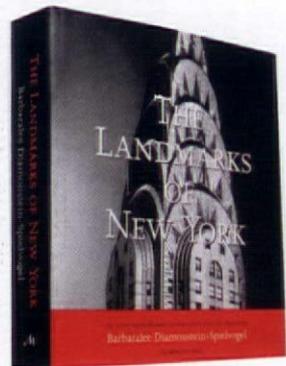
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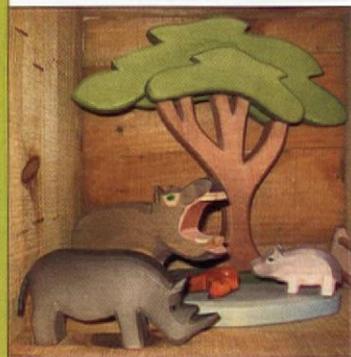
THIS MONTH ON THE DESIGN BEAT by ingrid abramovitch



(GARDENS) When he turns 100 this summer, Stanley Kunitz, a former U.S. poet laureate, will have spent a good part of his century in two favorite pursuits: writing and gardening. "I associate the garden with the whole experience of being alive," Kunitz says in his new book, *The Wild Braid* (Norton), in which he explores how his Provincetown, MA, garden has been a source of creativity and renewal. Marnie Crawford Samuelson's photographs of Kunitz—placing a bamboo stake in his garden, in the photo above—appear in the book and will be exhibited at the Fine Arts Work Center in Provincetown from July 22 to August 9. fawc.org.



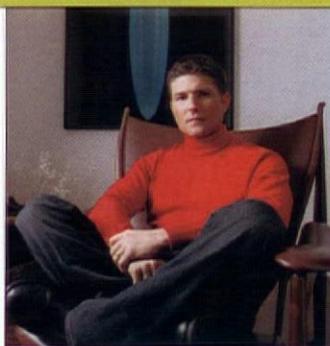
(BOOKS) Landmarks advocate Barbaralee Diamonstein-Spielvogel has updated *The Landmarks of New York* (The Monacelli Press). At more than 600 pages, it encompasses everything from the Seagram Building to Louis Armstrong's Queens home.



(KIDS) Enchanted, a toy store benefiting New York's Rudolf Steiner School, would cast a spell on any child with its wooden toys, felt storybook characters, and fairy silks. The shop was founded by a group of parents, including Stila makeup maven Jeanine Lobell. enchanted-toys.com.



(BENEFIT) It's hard to top the Chinese-themed ball that Alva Vanderbilt Belmont threw in 1914, left, but the Newport Preservation Society plans to try. For its 60th anniversary, it is holding a *Dynasties and Dragons* ball on August 13 at Alva's Marble House mansion, followed by a public concert on the lawn the next day. newportmansions.org.



(ART) When it comes to the art market, you gotta have faith. Texan Kenny Goss, left, has lots, but then, he's pop star George Michael's partner. The new *Goss Gallery* in Dallas—where Goss shares a home with Michael—has 3,200 square feet devoted to contemporary artists and photographers, like David LaChapelle and Richmond Burton. gossgallery.com.

MISSING LINCOLN

IN HIS ILLINOIS HOMETOWN, THE GREAT EMANCIPATOR GETS AN EXTREME MAKEOVER TO BROADEN HIS POPULAR APPEAL

by martin filler

History isn't what it used to be in what Gore Vidal has aptly called "the United States of Amnesia." The once high standard of primary and secondary teaching about America's past took a nosedive after the Vietnam War and Watergate, when earlier controversial episodes began to be reexamined with skepticism. Rather than confronting divisive issues, schools nationwide downplayed the study of history, and general awareness of our shared heritage has since sunk to an alarming low.

The American history gap looms large at the astonishing new Abraham Lincoln Presidential Library & Museum in Springfield, Illinois, the latter part of which opened in April. This near mirror-image pair of beige limestone structures by 82-year-old Gyo Obata of Hellmuth, Obata + Kassabaum is handsomer than several recent presidential archives, though that's not saying much. It is also more important, because Lincoln represents the moral core of our body politic.

With sleek glass-walled rotundas ringed by monumental masonry columns, the new Lincoln center vaguely evokes the streamlined classicism of a federal pavilion at a 1930s world's fair. But here, a bland exterior masks a radical reconception of the history museum certain to keep cultural commentators chattering for years. To devise the unconventional displays, the Illinois Historic Preservation Agency collaborated with BRC Imagination Arts, a Burbank, California, firm founded by a Disney

PHOTOGRAPHED BY LISA KERESZI
AND BENJAMIN DONALDSON





At the new Abraham Lincoln Presidential Library & Museum in Springfield, IL, tourists mingle with effigies of the Civil War-era first family. Skulking at far left beside a pillar of the reduced-scale White House is assassin John Wilkes Booth.

alumnus “imagineer” specializing in “innovative and immersive experience-based attractions.”

Killjoy critics have decried the rampant Disneyfication of contemporary society, as if the sometimes invigorating interchange between high and low culture weren't central to modernism, or as if populist pleasure were decadent. And yet a visit to the Lincoln museum makes you wonder if they don't have a point after all. An animatronic



To the right is an oddly proportioned and truncated simulacrum of the White House's curving south portico. Each serves as portal to a sequential “journey” through Lincoln's life: walk-through life-sized tableaux depict his defining moments, populated by Madame Tussaud-like figures amid elaborately detailed settings.

Though authoritative looking, much here is pure conjecture. Inside the frontier hovel, a dummy of the youthful Lincoln portrays him reading by firelight. On the nearby bed, a quilt mechanically rises and falls to mimic a sleeper, complete with recorded snoring (one of the museum's many galling sound effects, which also include sentimental musical pastiches). This joke puts you off guard for the shock of the next tableau, a slave auction at which an African-American family is violently separated. There's no shrinking from the horror of slavery, but its psychological terror is absent in this manipulative melodrama.

Several other 3-D mock-ups are downright macabre. One shows the distraught Lincolns at the White House deathbed of their son, Willie. Another puts the couple in their box at Ford's Theatre, just as John Wilkes Booth is about to strike. Creepiest is a 95-percent-life-sized restaging of the president's lying in state at the old Illinois State Capitol, just a few blocks from the future museum. This high-Victorian *pompe funèbre* copies the original, except for the ornate coffin, which remains closed, museum officials say, to avoid upsetting children. If they'd thought about it, they might have realized that the dying Lincoln boy would upset them even more.

To keep this museum from seeming old-fashioned, the confected historical displays are mixed with assertive high-tech interludes. They can give you a headache, like the mirrored corridor with projected talking heads noisily debating the Emancipation Proclamation. Or they can be illuminating, such as an animated chronological map of Civil War battle lines ebbing and flowing across the South like some malevolent storm system, with an “odometer of death” racking up the appalling casualty count.



The Lincoln museum, top, and its mirror-image library are by architect Gyo Obata.

■ A dummy Lincoln, above, studies by firelight in his log cabin.

Honest Abe may be fun at Walt Disney World, but in the Great Emancipator's prairie hometown, where his spirit is still palpable in several authentic landmarks, fakery feels offensive.

Springfield's most affecting pilgrimage site is Lincoln's modest Greek Revival house, which became a shrine after his assassination. The Lincolns' genteel parlors remain much as they originally were, and illuminate the marital dynamic of this ambitious but mismatched couple. How could the towering, brooding Abraham have inhabited these dainty interiors? Did the luxury-loving, status-obsessed Mary crave the White House for reasons far different from her husband's? Historical questions start to find answers because this place feels so believable.

That aura of authenticity is at best fleeting in the Lincoln museum. Passing through its lofty, light-flooded entry hall, you reach the spacious central rotunda, which is dominated by two architectural icons. To the left is an actual 200-year-old log cabin much like Lincoln's birthplace, though this structure sits in a grove of phony oak trees.

Historians have been most disturbed by the make-believe television control room with multiple screens “broadcasting” fake news coverage of the 1860 campaign that won Lincoln the presidency. Hosted by the real Tim Russert and interrupted by sham campaign commercials, it’s a video fiasco. Thomas F. Schwartz, the Illinois state historian and a central participant in the museum’s creation, told me, “Sad to say, there were some people who went in there and were surprised to learn that they didn’t have television back then.” It could also be argued that this anachronistic attempt to sell the past will end up obliterating it.

You can’t help sympathizing with specialists who want to bring a long dead figure alive for the current-day clueless. As Schwartz reports, “Twenty-five to thirty percent of our audience is schoolkids, and the remainder is people with little or no understanding of Lincoln and his times. We think history is too important not to make an attempt to fight this historical illiteracy.”

Museums have always found it necessary to keep up with the times, and no more so than now, when electronic media make it difficult for unplugged institutions to compete for young people’s attention. But the “if you can’t lick ’em, join ’em” attitude conveyed by the tricked-up Lincoln museum marks an Appomattox in the ongoing culture wars, a surrender that signals an unnecessary failure of nerve.

The museum’s credibility is partially redeemed by its current changing exhibition, “Blood on

the Moon” (through October 16), a heartrending chronicle of Lincoln’s assassination through genuine artifacts of compelling presence and power. There is the carriage in which the Lincolns rode the day he was shot, the little bobbin-turned bed onto which the 6-foot-4-inch victim had to be laid diagonally, and the first lady’s white feathered fan stained with her husband’s blood on that fatal evening. History doesn’t get much more immediate than that.

Adopting theme park values is surely not the only way to engage a public unmindful of history. Perhaps the faded relics of the Lincolns can’t grab a generation desensitized by hyperactive computerized images. But must the answer be

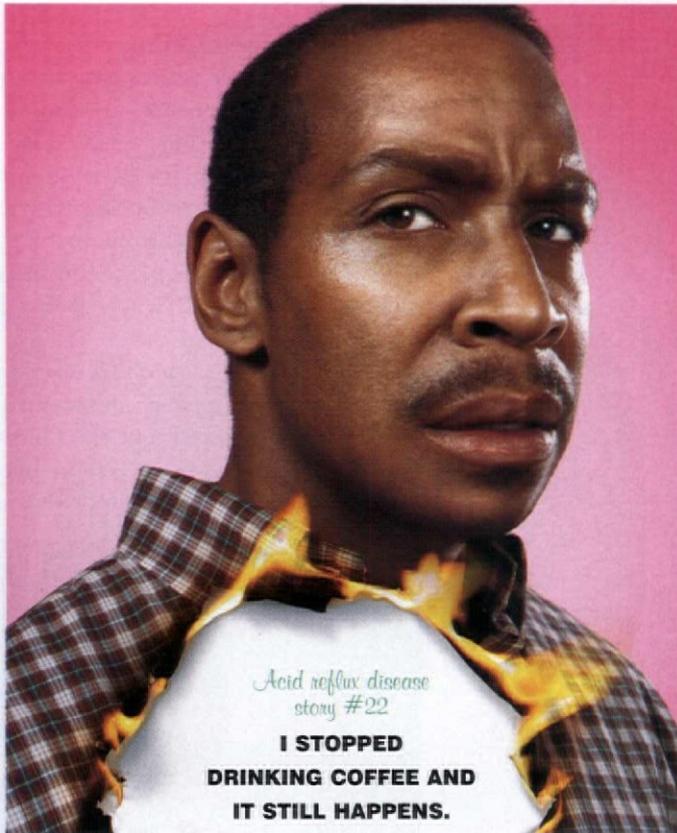
A bogus Booth, right, enters the box at Ford’s Theatre in Washington, where he shot Lincoln on April 14, 1865.

■ Amid period antiques, below, mannequins stiffly portray the courtship of Lincoln and Mary Todd, who wed in 1842. ■ A replica of Lincoln’s Springfield bier, below right.



what the Lincoln museum calls “state-of-the-art, full-immersion experiences”?

Only in “Blood on the Moon” and in the permanent Treasures Gallery—with true relics such as a handwritten copy of the Gettysburg Address and a startlingly luxurious diamond pendant that Lincoln gave his wife—can you escape the frenetic fraudulence. Though I hope this well-intentioned but misconceived museum will increase understanding of Lincoln, I wish it had appealed to what he deemed “the better angels of our nature.” □



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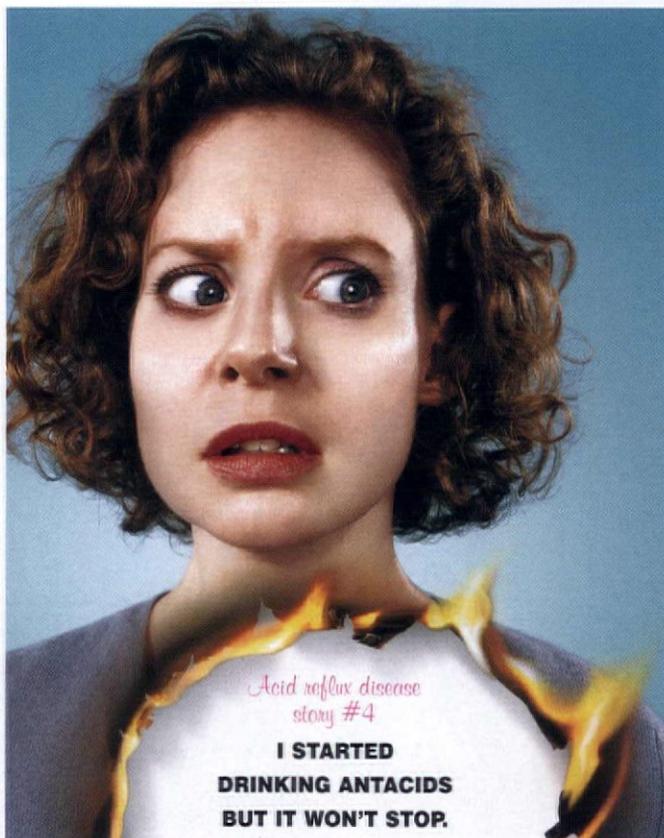
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BEAUTY TO THE BONE

THE CHARACTER OF A HAND-HEWED TIMBER FRAME HOUSE COMES FROM THE TREES THAT GO INTO IT AND THE PEOPLE WHO RAISE ITS WALLS by tom christopher



Directed by master framers Dave Bowman, top right, and Neil Godden, top, second from left, the crew turned a stack of timbers into this skeleton of a house in just eight hours.

Ready?" ask Neil and Dave. We are ready, and at the count of three we lift, the whole row of us, a dozen or so women, children, and men. We push the "bent" of massive pine timbers up and over until the section of framing stands upright, and, with a thump, the tenons on the timbers' feet drop into the mortises cut into what will be the house floor. Tab A into slot B, and the skeleton of a wall stands silhouetted against the sky.

Beauty, Dave Bowman had explained to me, is skin-deep in your average modern house. By contrast, in a handmade timber frame structure, it runs all the way into the bone. Dave and his business partner, Neil Godden, are specialists in

that art. Part sculptors, part lumberjacks, they translate the drawings of timber frame architect Jack Sobon into reality. They find the right trees, fell them, cut them into beams with a portable sawmill, and then shape and finish them with antique hand tools. The preparation takes months but the consummation, the raising of the frame, is breathtakingly quick. In eight hours, our crew of amateurs would take the piles of timbers and fit them together like the pieces of a giant puzzle, forming the frame on which my wife and I can later hang roof, walls, windows.

A fundamental part of timber framing's appeal is its precision. Neil and Dave prefer their century-old handsaws, chisels, and planes, both

from sentiment and because the steel is better than that of modern hand tools. The antiques have the keener edge needed to make the closely fitted joints that bind timbers together without nails or screws. But for my wife and me, there was also the allure of these houses' peculiarly organic beauty. Each timber frame's character is set by the particular trees from which the craftsmen choose to make it. The uprights that will define our living room, for example, were all cut from a single length of a massive white pine. Dave and Neil quartered the trunk to make four posts, which they then planed smooth to enhance the grain. On the inner faces where they once joined together, these posts remain mirror images, so that when you are standing in the center of the living room, looking out at them, it will be as if you are hiding in the tree's heart.

In every curved ceiling brace is preserved the natural sway that some tree adopted as it threaded up through the forest canopy. The "plates" on which the rafters will rest—7 inches thick and fully 40 feet long—have their own story. To find trees big enough to furnish such giant timbers required a hunt that ended on the estate of a paper company heir; he let Neil and Dave take two red pines planted by his grandfather.

The timber, says architect Sobon, is what drew him to framing 29 years ago, when he helped convert an old barn into a house. "Wood," Sobon explains, "is the material most like man himself. It grew into what it was; it takes on character as it gets older." In the curved timbers especially, you can see the tree. There will be a bit of wane along an edge, maybe, a spot where the curved surface of the log softens the hard line of the man-made corner. "It alludes to what it was," says Sobon.

For me, though, the most enjoyable aspect of this process was the raising, an opportunity for even a noncarpenter to inject a little bit of himself into his future home. It was an occasion, as well, to unite all the friends who had offered advice and encouragement. Some behaved predictably: the quiet brother-in-law who brought his own hard hat, started early, and stayed late. Others showed unexpected sides. There was the gardener friend, for example, a woman I had always thought of as rooted in the soil. Yet

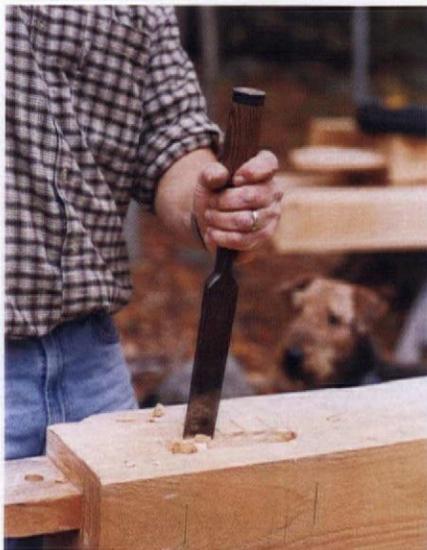


at the raising she climbed with the fearlessness of a Mohawk ironworker, strolling across the tops of bents to hammer home ash wood pegs or urge a sticky tenon into a mortise with a smack of a wooden mallet.

Promoters of this style of construction praise its enormous strength: the robustness of the peripheral timbers eliminates most of the need for interior supports, making possible soaring living spaces. Fans also cite the durability of the timber frames. And there is a special integrity to a house whose structural elements can be left exposed for all to see because they are as finely crafted as any sideboard or chair.

What was in my mind, though, as I climbed our frame at day's end to nail an evergreen bough to the peak of an eave, was the movie that friends had been telling me to see—the 1985 Peter Weir film *Witness*, with its scenes from an Amish barn raising. It is amazing, Dave had confirmed. "Harrison Ford is up there on the frame, you know, [and] he's doing funny things. They're putting this bent up; well, there's a girl going in, and he's cutting the tenon off. Why's he cutting the tenon off? They hadn't cut the mortise right. I'm looking at the thing, and most everything they are doing up there is a mistake. He [Ford] is not raising the building; he's fixing stuff."

In fact, when I had assisted a couple of years before at a real Amish barn raising, I had observed instances of similar make-it-fit expedience. That made sense—to the Amish, the frame and building were simply means to an end. Now, though, I wondered at settling for mere utility when you can have beauty all the way to the bone. □



In the curves of individual timbers, top left, are preserved the shapes of the trees from which they were cut. ■ The timber frame's strength, and much of its beauty, derives from the meticulous craftsmanship of the joints, top right. ■ The steel of an antique chisel, above, Neil and Dave maintain, is not equaled in modern tools.



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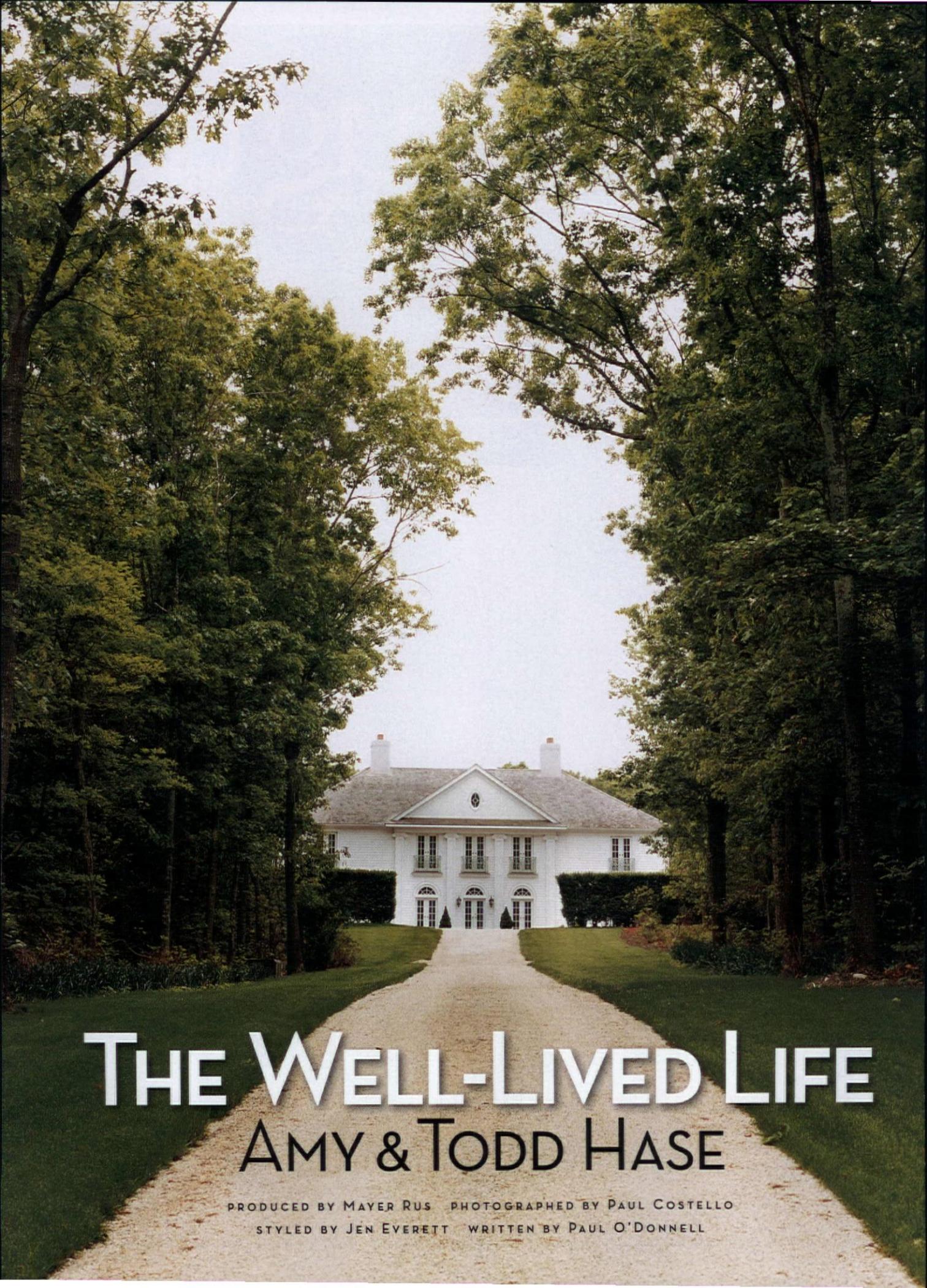
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August

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN



Todd and Amy Hase's daughter Chloe plays in the courtyard of their Hamptons house as a family friend pulls up in a 1954 Jaguar XK120.



THE WELL-LIVED LIFE

AMY & TODD HASE

PRODUCED BY MAYER RUS PHOTOGRAPHED BY PAUL COSTELLO
STYLED BY JEN EVERETT WRITTEN BY PAUL O'DONNELL



A dramatic tree-lined drive leads to the Hase family's house in the Hamptons, opposite page. Todd Hase adjusts a croquet wicket as daughter Chloe watches, this page, while her sister, Ava, and mom, Amy, line up a shot.

A SHINGLED MANSION IN THE HAMPTONS FILLED WITH ANTIQUES AND HIS UPDATED CLASSIC FURNITURE GIVES DESIGNER TODD HASE AND HIS FAMILY A PERFECT PERCH FOR PARTIES AND QUIET TIMES ALIKE

Entertaining casually and from the heart can be a complicated business. Amy Hase, wife and partner of furniture designer Todd Hase, often finds herself dashing between kitchen and dining room, sometimes pausing on the stairs to regain a hostesslike serenity. "A lot of times I come in flushed, having burned myself on a flaming piece of lamb," says Amy, laughing. Since the family moved into their house in Bridgehampton, on Long Island's East End, she is nearly always surrounded by friends, family, business associates, and fellow parents from their daughters' school.

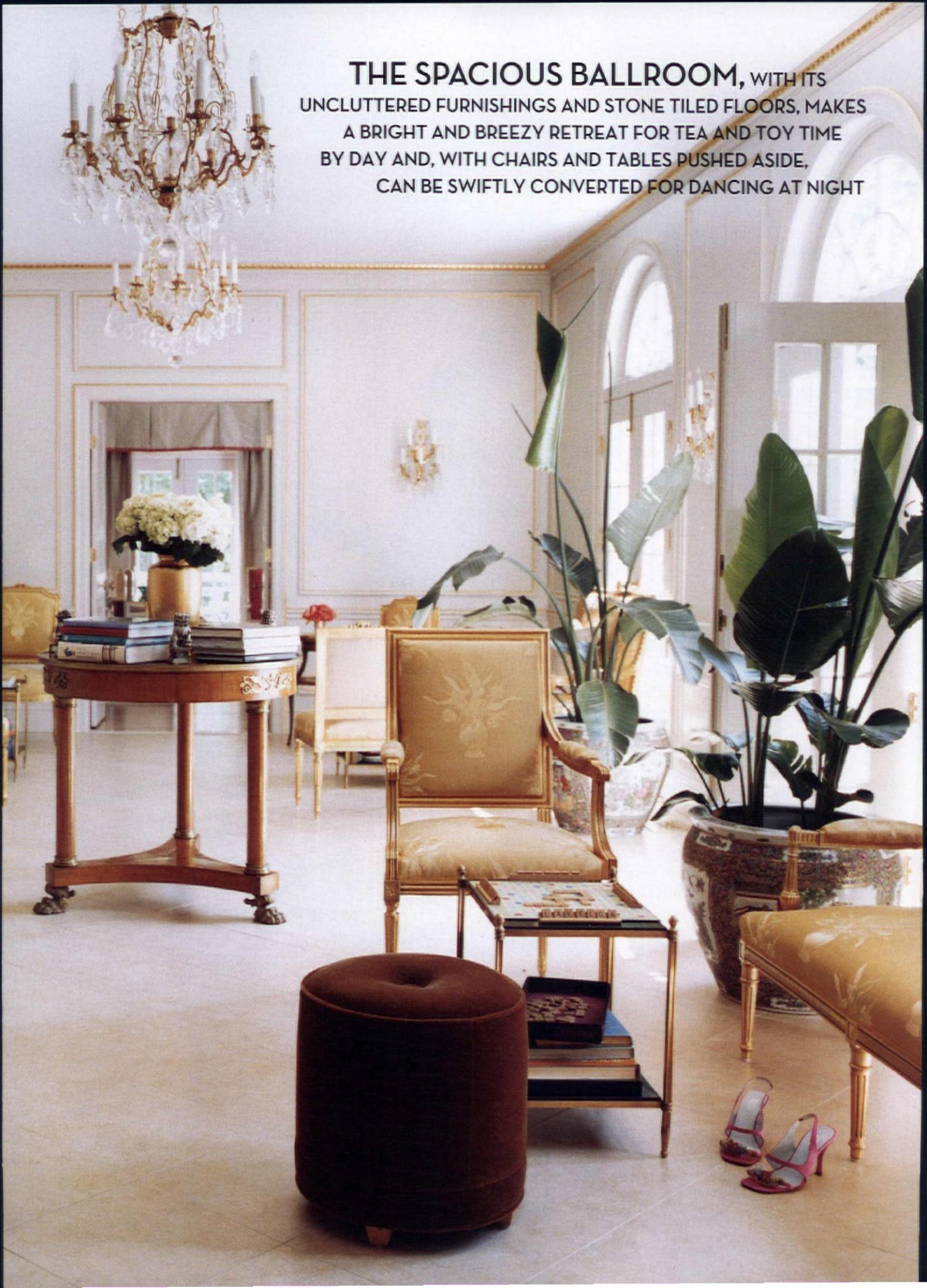
The house, like the hostess, is designed to make quick adjustments. "We love to have a jazz-filled cocktail hour in the living room," she says, "followed by a home-cooked meal in the dining room and homespun disco in the ballroom." Deceptively formal with its gold-leaf trimmings and grand scale, the ballroom converts to a cocktail salon or a dance floor in minutes, as all the furnishings can be scooted into the adjoining foyer. The French doors that grace every room—the house has only three sash windows—bring the outdoors in, while mirrors on the interior walls reflect the silvery East End light.

In a time when Hamptons decor has become plusher, glossier, and, occasionally, stuffer, the Hase house only poses as a stately manor. When the couple found their 11-acre wooded site, they asked architect Peter Cook for a house that looked as if it had always anchored the lot. The design also had to accommodate the couple's French antiques and Todd's modern furniture, which would naturally be the soul of the decor. The result is a squarely American country retreat with a sense of old-world comfort, where even the ballroom's Directoire furniture—collected during trips to France—doesn't match. "It's French Palladian gone shingled Hamptons," says Todd. ▷

TRADE SECRETS FURNISHINGS Paris auction buys such as 18th-century Louis XVI sofas and fauteuils, an Empire center table, and Directoire side tables are paired with a Ruth Drum ottoman by Todd Hase Furniture. FABRICS Sofas and chairs in Todd Hase silk in Gold; ottoman in Todd Hase mohair in Pecan. PAINT The custom-paneled walls are finished in Benjamin Moore's Revere Pewter.



THE SPACIOUS BALLROOM, WITH ITS
UNCLUTTERED FURNISHINGS AND STONE TILED FLOORS, MAKES
A BRIGHT AND BREEZY RETREAT FOR TEA AND TOY TIME
BY DAY AND, WITH CHAIRS AND TABLES PUSHED ASIDE,
CAN BE SWIFTLY CONVERTED FOR DANCING AT NIGHT



Make that Palladian gone Hamptons gone Bel-Air. The interiors marry the French and American strains through the one obsession both countries agree on: Hollywood. Half the furniture and all the window treatments in the house are Todd's wares, and their lines come directly from the sets of '40s movies made by filmmakers deeply influenced by French style.

In the living room, Todd's pared-back sofas and mirrored tables are matched with a pearlescent sycamore mirror frame and marquetry tables, above a deep-pile white rug and accented by jazz-era botanical glass sculptures. The vintage French divan and fauteuil are joined to the modern pieces by a coral-colored upholstery, but are also stylistically consistent. "Hollywood Regency in the forties is basically French Palladian architecture," Todd explains.

The art history lesson is more than a decorator's in-joke. "This house is for our children," Todd says; the design is part of their education. To get their attention, the children's parents added wild hues to Todd's usual subdued tones. An olive silk drape with fiery beads in daughter Ava's room subverts the quiet lines of Todd's Francis chaise. The deep pink in daughter Chloe's room stunned Todd's silk supplier, who is used to orders for subtle taupes.

The entire house shares this playhouse spirit, starting with the guest cottage, outfitted with facing Amelia sofas—Todd's first design—and an armoire that hides a galley kitchen. The family's home while the big house was being constructed, the cottage now causes overnight visitors to fight over it like children putting dibs on a top bunk.

Amy's fantasy is the kitchen. A copy of the cavalike sculleries found in French châteaux, it has a tumbled limestone floor, stuccoed walls, and authentic 12-foot French worktables. Running to stir a dish and back transforms Amy (as any good fantasy should do) from maid to mistress of the house in the time it takes to climb the stairs. ▷

TRADE SECRETS Lively upholstery and an oak floor stained to mimic limestone give the living room its bright elegance. **FURNISHINGS** Hase mixed French antiques with upholstered pieces of his own design. **FABRICS** Todd Hase silk mohair covers the sofas, divan, and chairs. **PAINT** Coral Spice by Benjamin Moore. **RUG** Off-white shag area rug, ABC Carpet & Home, NYC.



COLOR AND CLASSIC FORMS

UNIFY THE ELEMENTS IN THE LIVING ROOM DECOR.
CLEAN-LINED MODERN PIECES AND ELEGANT GILDED
ANTIQUES UPHOLSTERED IN VIVID AND EARTHY TONES
COMPLEMENT THE CREAMY BRIGHT WALLS



DESIGN FOR THE WELL-LIVED LIFE



Do you have a favorite drink, or a signature cocktail, that you serve?

Todd: We take cocktail selection very seriously when planning an evening's menu. El Floriditas, sidecars, Sazeracs, manhattans, and caipirinhas have been featured in the past to complement a particular meal, but the margarita, made with Sauza Hornitos, has become the house cocktail.

What are the best glasses for entertaining large-ish groups?

Todd: A simple Tiffany goblet can be appropriate for almost any beverage. We also keep a stock of specialty glasses—champagne and martini, used when appropriate—at the bar.

You have a great kitchen. What aspect of the room do you enjoy most?

Amy: I love the long, double-sided layout, because it allows for so many participants. They can cook at the stove, prep at the sinks, read recipes at the

for the off-season in the Hamptons. In the summer, however, we use our Club Car golf cart to dart back and forth to the cottages and pool, and try not to leave the property at all!

As big-time Francophiles, tell us why you love the country so much.

Todd: The French have long been a design inspiration to me, but I have come to appreciate above all their commitment to making time to savor with friends and family. You see sincere dedication to a high quality of life in the gardens, long lunches, carousels, and bakeries in even the smallest villages.

You visit a place like the Rodin museum, and the light of inspiration dawns. Describe that moment.

Todd: Standing in Rodin's French Palladian limestone château surrounded by his art, the paintings his peers had given him, and his furniture, I felt a connection with a period of timeless beauty. Amy and I decided then and there to create a house of large rectangular rooms where French doors replace windows and symmetry rules.

Who most influenced your design sensibilities, and how?

Todd: Edith Wharton. As a chronicler of society she had an unusual perspective and seemed to consider the social functioning of a residence in her work. She had a passion for other cultures and found the sensibility of New York and France a continual inspiration. Her home the Mount was a reference for our house in Bridgehampton.

How do you recognize good design?

Todd: It's either right or wrong, and I see it clearly. When I approach an interior I immediately understand how it should be, what the floor plans and finishes will look like. When I design furniture it's a matter of understanding when it is correct. It's both the way I design and the way I experience design.

Where and when are you happiest?

Todd: Now, here, in the late afternoon, strolling with my family and watching my girls explore the woods and lawns of our home. □

What is the keynote of a good house?

Todd: It has dramatic rooms for entertaining and private rooms that are more intimate, but both areas are stylistically related. This keeps my home as inviting to me on school nights as to my guests at parties.

You entertain a lot. What do you most enjoy about it?

Amy: Comparing notes the next morning over leftover caviar and toast.

What music do you play? On what?

Amy: We currently favor Brazilian, French, and similarly swingy lounge music for early evening cocktails. After dinner, it's more raucous, with retro disco for dancing in the ballroom, mixed live on my topflight DJ equipment—a Numark professional rack-mount dual CD player and mixer, booming out on Zeuz 400-watt speakers (they were a present from Todd).

What are the best shoes for dancing?

Amy: My Badgely Mischka strappy sandals, because they are so high that they eventually give me an excuse to take them off, and I get to dance the rest of the night barefoot!



table, arrange flowers, forage for snacks, play, and converse—all at one time.

Have you come across any product that makes entertaining easier?

Amy: Having the second Viking refrigerator on hand for cut flowers and the next menu. It's a wonderful organizer.

Driving in the Hamptons is a notorious pain. How do you get around?

Todd: We just added a new Mercedes Benz station wagon with all-wheel drive

TRADE SECRETS FURNISHINGS

Chloe plays with an Apple iBook atop her Louis XV canopy bed, found, like the child's chair, at auction in Paris. Hase's Mykolas side table in sycamore stands beside it. FABRICS Bedclothes in Todd Hase pink silk with custom embroidery. Chair in Todd Hase mohair in Coral. PAINT Walls in Benjamin Moore's Glacier White. See Shopping, last pages.



the perfect canvas

THE RESTLESS TALENTS OF BRITISH DESIGNER

TRICIA GUILD ARE REFLECTED IN THE TRANSFORMATION
OF HER TUSCAN FARMHOUSE AND GARDEN



A woman with curly hair, wearing a floral patterned top and a long pink skirt, is seen from behind as she walks up a stone staircase in a lush garden. To her right, a large umbrella with blue and white vertical stripes is open. The garden is filled with various plants, including pink roses and several potted topiary bushes in terracotta pots. The scene is bathed in warm, golden light, suggesting late afternoon or early morning. The background is a dense wall of green trees and foliage.

Guild walks into her garden beneath an umbrella in Bokashi outdoor fabric by Designers Guild, this page. Majolica dishware by Liz Hodges sits atop a rustic table in the hallway, opposite page. An antique leaf sconce hangs overhead. The Opal paint, by Designers Guild, creates a washlike effect. The floor tiles are reclaimed terra-cotta. For more on these, see Nuts & Bolts, last pages.



THE SETTING IS IDYLIC—

winding roads bordered by cypress trees and olive groves; multitextured fields that spread over undulating hills. This landscape, punctuated here and there by a fifteenth-century abbey or a medieval town, is quintessential Tuscany. Little wonder then that Tricia Guild—master of contemporary British design and a lifelong perfectionist—has chosen this area for creative inspiration. An inveterate traveler, Guild, cofounder and creative force behind Designers Guild, the London-based firm specializing in textiles, wallpaper, and interior design accessories, returns to her Tuscan home whenever she can. “This house is my canvas,” she says matter-of-factly as she adjusts a few red and orange dahlias in a vase in her living room. “This is how I live. This is what I do.”

The house, an eighteenth-century stone farmhouse, is virtually impossible to find, especially since cell phones don't seem to work in this area. “I remember walking to the end of this little road in the middle of nowhere,” Guild recalls of the first time she saw the place, in 1987, “and there it was. Having been

TRADE SECRETS

The exterior of the villa, above. FURNISHINGS In the sitting room, right, a sofa by George Sherlock offsets antique chairs, left and center. The desk is by Ralph Levy. FABRICS Chairs in La Désirade Brera Weaves. Striped pillows in Jinsha Mauve, Designers Guild. CURTAINS Masuda in Scarlet, Designers Guild. RUG Kilim, Designers Guild. LIGHTING Tolomeo micro task lamp, right, Artemide.



FABRICS IN BERRY COLORS EMPHASIZE THE
THEME OF NATURE IN THE SITTING ROOM



abandoned for thirty years, it had a romantic allure, and I fell for it immediately." The absence of electricity and running water only added to the challenge. "It took about a year to transform the ruin into a home," says Richard Polo, her husband, a successful American restaurateur who has been living in London for decades. In the years since then, Guild's vision, which draws on her heightened experience of nature, has set the tone. Color—whether it is the cobalt blue bedroom set off by stark white linens or the vibrant green and berry colors in the study and living room—bears testimony to her sensibility. The furniture too, much of it covered in light washes of paint or upholstered with Designers Guild fabric, is in tune with the natural ambience, as are the handmade ceramics that Guild has collected. She also likes to dress the house according to the season. In the winter months, for instance, curtains are lined with heavy fabrics, and woolen throws in warm hues are placed on the sofas. "The wonderful feeling of renewal when you change your house according to season," Guild says, "makes up for the impracticality of it."

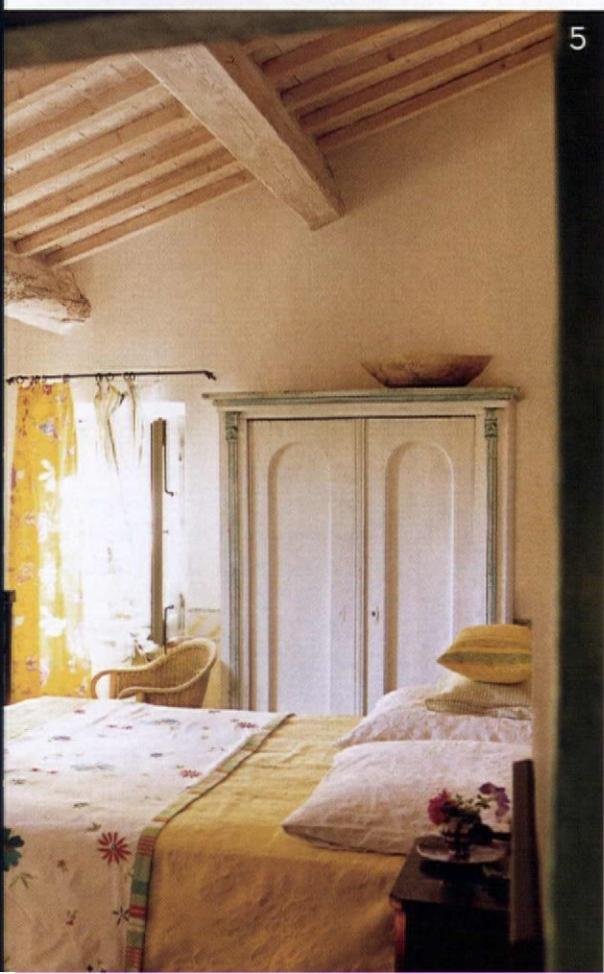


Hard work has never been an obstacle for Guild. Since cofounding Designers Guild in 1970, she has seen it grow into an international company employing some 200 people.

"I have an excellent team of people, but I have to be completely involved in the creative process of every new design," she admits. This hands-on approach is at the core of her life in Tuscany, too. "As soon as we settled in, Richard and I planted hundreds of trees around the house and created a series of outdoor 'rooms,'" Guild explains as we sit down on white Philippe Starck chairs placed in a stone-paved area near a fountain. A striped blue-and-white Designers Guild fabric draped on wooden pergolas provides the shade. This fabric, Guild points out, is part of a new line created for outdoor living. ▷

- 1 Vibrant colors like vermilion and berry are key for Guild and help anchor her garden.
- 2 Protected from every element except a breeze, the outdoor room is ideal for entertaining.
- 3 Richard and Tricia prepare apricot jam on a stainless-steel table, made to order from Designers Guild.
- 4 A pergola is covered with Timba Leaf fabric, Designers Guild, above Lord Yo chairs by Philippe Starck. The curtain is Yambu in Ocean, by Designers Guild.
- 5 Designers Guild linens in Solferino in Mimosa and White, and curtains in Imari in Citrine, in the citrus bedroom.
- 6 Dahlias are on an antique table in the hallway.





BRIGHT COLORS IN THE BEDROOMS, SUCH AS PINKS OR COBALT BLUE, ARE SET OFF BY STARK WHITE LINENS



TRADE SECRETS
FURNISHINGS Vintage bed frames mirror each other in the black and white bedroom, this page. A Lord Yo chair, by Philippe Starck, is beside a bed by Mondo in the master bedroom, opposite page. FABRICS All fabrics are Designers Guild. At left, linens in Brera in White and Allegri in Black; opposite, Rosalina in Mauve and Nishida in Lilac. CURTAINS Left, Oola in Pink and Masuda in Black. Right, Eugenia silk. See Shopping, last pages.

"People want to be outside," she says. "They want to be wherever they can feel more in touch with nature."

Guild spends much of her time in Tuscany outside, working in her garden. "This, you see, is the heart of the place," she says, pointing to a plot of land near the kitchen where lettuces, artichokes, and other vegetables are planted in neat little rows. Like everything Guild does, the vegetable garden may look simple, but it reflects a rigorous attention to color combinations and patterns: the red dahlias are next to the tomatoes, purple dahlias go with the blue flowers of the borage and artichokes, and so on. "Growing flowers and vegetables together is beautiful," she says. "I love the structure of it." Guild concedes: "Nothing happens without effort. If you like flowers, then you

must take care of them. Even cut flowers in vases need the water changed every day." The busy atmosphere that reigns in the house bears witness to this philosophy. "Life is a work in progress, isn't it?" she says, as she settles in to stir her apricot and ginger jam and prepare lunch.

Though Guild doesn't say it, she has arrived at her own version of Tuscan life. "I love Tuscany, but I don't like to feel boxed into a traditional view of rustic living," she says. Though Tuscany is all around her, Tricia Guild's home testifies to something more personal: a bold and humorous sense of color, a sure-handed eclecticism, and a relentless perfectionism that brings even this "old little farmhouse," as she calls it, right up to the present. □





THE TREASURE SEEKER

With the keen nose of a master hunter, antiques dealer Amy Perlin finds the best and the rarest. In her two shops and her Hamptons hideaway, she mixes them with an artist's eye



The kitchen, this page, boasts a Louis XIII walnut *bergère à oreilles* chair, left, a 19th-century French *fauteuil malade* chair, a 19th-century French walnut *vigneron* table, and a French cherry *Directoire* settle. ■ In her Bridgehampton shop, opposite page, Perlin stands among items as diverse as a ca. 1940s chandelier by Veronese and an 18th-century French painted wooden baby on a Napoleon III velvet panel embroidered with gold thread.

TRADE SECRETS The living room reveals Perlin's scope. **FURNISHINGS** A French oak bench, ca. 1940s, made into a coffee table sits opposite a 19th-century northern Italian painted console with a Carrara marble top. A 19th-century French wooden *maitrise* with steeple and spire adds an architectural element. The French oak curule stool has carved ram's heads. **ACCENTS** An 18th-century gilt-wood Venetian mirror and 17th-century yew candlesticks.

authentic. Elegant. Quirky. In the rarefied world of top-flight antiques dealers, that describes New York's Amy Perlin, who is also discerning and curious. Add the tantalizing scent of her signature beef bourguignonne served with polenta, and the description also fits her house in the Hamptons.

As a hunter of cool is to popular culture, Perlin is to the gracious life. She finds objects few others can. She mixes them for an effect that reflects her passion for antiques and the people who love to live among them.

Perlin's cottage is a welcoming place that suggests nothing of the effort she put into it, or the business that made it all possible. Like her, it adapts, it comforts, and, above all, it is real, filled with the "presents" she buys herself each birthday, reflecting the maker and her sensibility.

"The best furniture is made by an artisan, a person with an artistic background who knows what proportions should be," says Perlin, whose self-gifting in the living room includes a nineteenth-century French marble bust of Minerva and a mid-twentieth-century René Gabriel sofa. "I don't care that it is twentieth-century," she says. "I love it for the shape, the materials." That perception is one of the things that makes her taste unique, says Michael Smith, a Los Angeles designer. "She has an idea of looking at furniture, and looking at things, almost as sculpture."

The living room also reflects what he calls Perlin's "edit," a style that makes her who she is. A triangular nineteenth-







ALBERT HADLEY



KEVIN ROBERTS



MARCY MASTERSON



TIMOTHY HAYNES AND CLIENT



JOHN F. SALADINO



MICHAEL SMITH



NOEL JEFFREY



BUNNY WILLIAMS

SHOPPERS' PARADISE TIMES TWO

Amy Perlin's pair of shops are magnets for designers, decorators, and architects of all tastes. Recent purchases by Kevin Roberts and Timothy Haynes, for instance, include a sideboard by the seminal French Moderne designer Jacques Adnet and a Venetian chandelier, as well as a 19th-century, 4-foot-tall hourglass. "It's something you'd dream of and wouldn't even imagine you could find," Roberts says. "Amy raises the bar each year. If she weren't working, I don't know where I would be able to find such fabulous and unique things." Amy Perlin Antiques, 306 E. 61st St., New York City. 212-593-5756. 2462 Main St., Bridgehampton, NY. 631-537-6161. amyperlinantiques.com.

century English specimen wood table topped with a perfume bottle crafted into a lamp keeps the peace between the crisply edged sofa and a Louis XVI chaise. Just beyond a mid-twentieth-century French oak bench that Perlin uses as a table, there's more seating, a Venetian Rococo leather bergère. A console table serves as the bar. On it, an eighteenth-century etched Swedish vase plays against an eighteenth-century willow Irish tankard, which holds pride of place under a tableau anchored by an eighteenth-century octagonal Venetian mirror. The common thread? Perlin's imprimatur. "It is the way she puts things together that makes it distinctively Amy," Smith says.

The room, like the house, "is filled with things I bought from people I like," Perlin says. "I'm not a formal person at all, so I don't care if it is crowded," which explains the two 1940s walnut stools from

Barcelona tucked under the console: they're not inventory, they're extra seating.

Perlin's 24/7 work ethic leaves her too little time in her cottage because she's so often scouring Europe. Glamorous? Maybe. In France, she learned to drive a truck with a stick shift because she couldn't find anyone else to transport her purchases to the docks "in a timely manner." She has cultivated her sources to the extent that she knows all the important things—birthdays, the names and school progress of children. "They're my friends," she says. And they respond by sending photographs of newly found items to her cell phone in the middle of the New York night.

Her fascination with European furniture began during her junior year abroad in Italy. She returned to the United States, and when she married, her interests in antiques cross-pollinated with the flowering of her entrepreneurial self. "I had registered for beautiful antiques," she says, and on a trip to London she saw a teacup priced at \$50 that she knew sold for \$250 in Manhattan. "I saw this could be a business. I got into dealing because I wanted to do something other than be a wife and mother."

When her marriage dissolved, she took out a loan and started small in Bridgehampton. "No one believed

TRADE SECRETS FURNISHINGS The dining room is a layered, elegant mix. French Régence walnut fauteuils surround an English Victorian mahogany table with ebony Greek key inlay. Mannequins in original dress, from Aix-en-Provence, France, stand by a Louis XV provincial walnut console with a marble top and a northern Italian mirror, all 18th century. **LIGHTING** Italian crystal chandelier, 18th century. **WALL COVERING** Italian 18th-century paneled, painted linen wall hanging from Piedmont.



in me," she says. "I couldn't afford to live in the Hamptons, so I had to drive from New York every day." She could barely afford the shop's rent. She advertised by posting flyers in local stores, and customers had to walk through another shop to get to Perlin's tiny space. That was the summer of 1992. It rained a lot, and people who mattered—Bill Blass, Chessy Rayner, Mica Ertegun—shopped a lot. Many became friends. That fall, she opened a Manhattan shop. It is now about 10,000 square feet, and the Bridgehampton shop is hers alone. The designer Albert Hadley says of Perlin today, "She has unique knowledge, a great eye, and great taste." But she still works two antiques shows at the same time. "I have been a hustler," she says. "When you're doing something you love, it's not hard."

Indeed, she never seems to stop. "It is impressive to be quickly e-mailed color photographs and to be sent heavy bundles of photographs with each new collection from Europe," says John F. Saladino, who values Perlin's loyalty. He recalls Perlin taking him by the hand through her Manhattan shop one Saturday, "which was a great interruption in the little free time she has."

her downtime at the cottage is hard-won, and she revels in it. In her kitchen, two distinctive French chairs allow spectators to sit back and encourage the chef. "I like to cook, and I like to serve," Perlin says.

"This is my only opportunity to relax and entertain, because I work so hard in Manhattan."

The dining room, with its antique Neapolitan rock crystal chandelier, just looks formal, and Perlin happily tucks eight around the solid mahogany round table. Two eighteenth-century mannequins from Aix-en-Provence watch the proceedings.

Only in her small, pure white painted bedroom, with its sloping ceiling, does Perlin fully wind down. The nineteenth-century French Louis XV-style commode suits a beach house—the pulls are carved seashells. The wrought-iron bed was made to fold flat for an Italian priest who traveled frequently. A late-nineteenth-century fur rug from Russia and a circa 1900 wool Oushak carpet in creamy yellows and reds cover the wooden floor. Tucked under the eaves, the ultimate refuge is an eighteenth-century Venetian leather desk chair. It is authentic, elegant, quirky, "curvy where it should be straight," Perlin says, and, perhaps most important, like the rest of her cottage, "it is comfortable." □

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

TRADE SECRETS

FURNISHINGS A French wrought-iron bed, ca. early 19th century, delicately offsets two chairs. A walnut early-19th-century French duchesse is in the foreground, and an 18th-century leather bureau bergère from Venice is at the rear. RUG A Turkish wool Oushak carpet, ca. 1900, is on the floor. See Shopping, last pages.

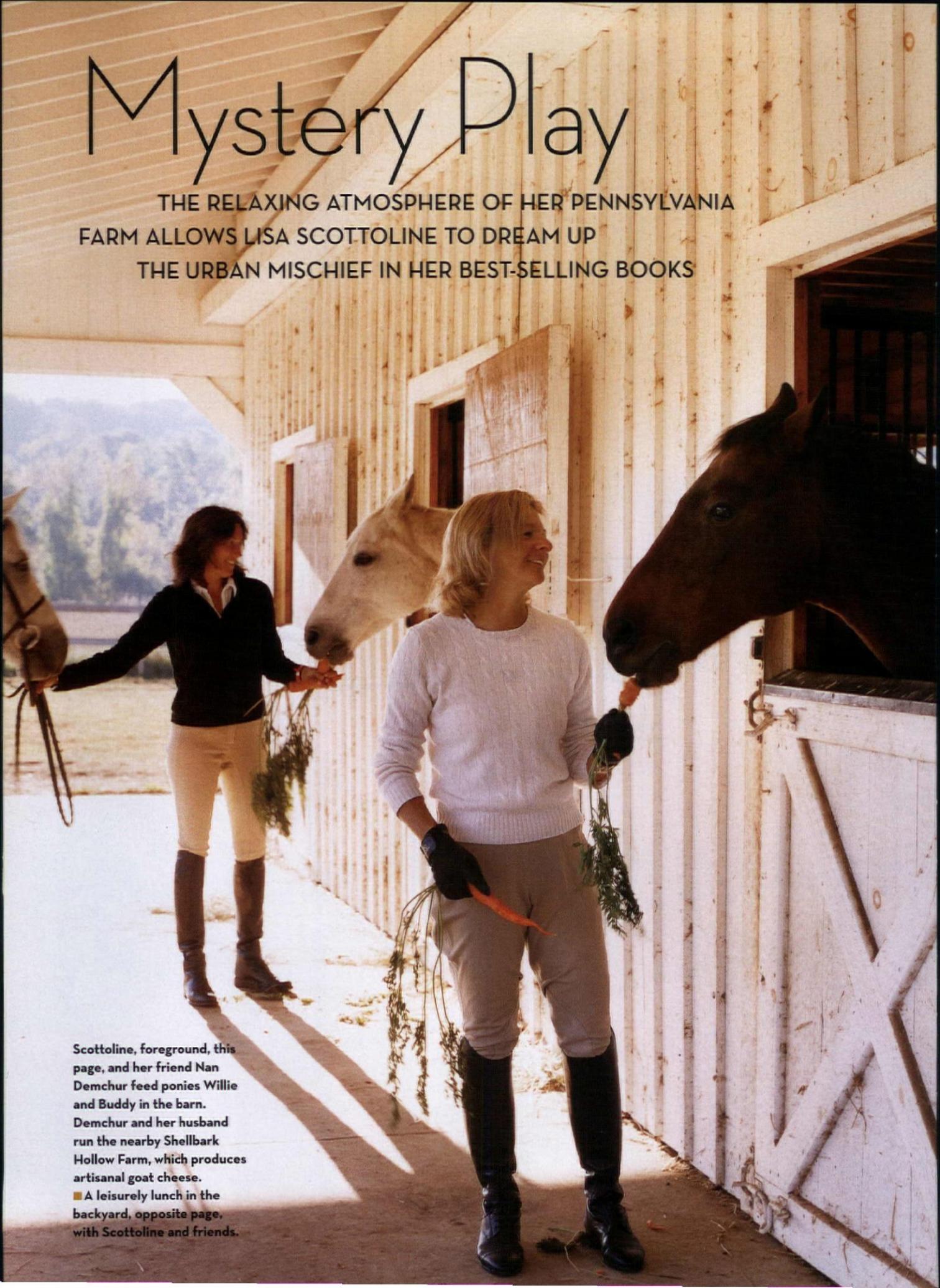


The white bedroom is a refuge tucked under the eaves,
spare yet sumptuous in its textures



Mystery Play

THE RELAXING ATMOSPHERE OF HER PENNSYLVANIA FARM ALLOWS LISA SCOTTOLINE TO DREAM UP THE URBAN MISCHIEF IN HER BEST-SELLING BOOKS



Scottoline, foreground, this page, and her friend Nan Demchur feed ponies Willie and Buddy in the barn. Demchur and her husband run the nearby Shellbark Hollow Farm, which produces artisanal goat cheese. ■ A leisurely lunch in the backyard, opposite page, with Scottoline and friends.



PRODUCED BY JUDYTH VAN AMRINGE PHOTOGRAPHED BY EVAN SKLAR WRITTEN BY CARA TAKAKJIAN



As a best-selling author of legal thrillers, Lisa Scottoline might be expected to have a fast-paced, edgy lifestyle like the protagonists of her books. She has admitted that her main characters—strong women detectives who investigate tough cases in inner-city neighborhoods—are often projections of the person she'd like to be. But Scottoline mixes her love of adventure with an equally passionate attachment to her quiet farm in southeastern Pennsylvania. If her quest for excitement supplies the material for her books, her home

provides the perfect atmosphere for writing them. Still, there's a part of Scottoline that won't entirely give in to serenity. Trained as a trial lawyer, she often craves the thrills she writes about. "It's so peaceful out here," she says, "that you need to go to downtown Philadelphia to find some grit." And she does. Scottoline does extensive research for her books, sometimes literally walking in the footsteps she imagines for her characters, to bring a firmer sense of reality to her work. She can be found visiting state prisons to interview inmates or prowling through a gun and ammunition shop for material.

These outings are a far cry from her life at home, where she is so far off the beaten path that even *The New York Times* doesn't get delivered. "In fact, our town is one of the last that doesn't offer any services," she says, laughing. "There's no fire station, no garbage collection."

The large three-story house, a remnant of an old dairy farm, looks almost small in the vastness of the 43 acres that surround it. Parts of it date from the 1780s, and all of it exudes tradition and authenticity. The rooms have low ceilings with exposed wooden beams and enormous stone fireplaces that give you

In addition to writing, Scottoline enjoys doing needlepoint. Framed examples of her work hang above a Thos. Moser bench in the entry hall, above left. ■ Scottoline, whose most recent book is *Devil's Corner* (HarperCollins), writes at an Irish farm table, a family heirloom, above; her dogs often keep her company as she works. ■ Scottoline and Demchur take an afternoon ride, left. ■ A vase filled with dame's rocket and spirea stands out among stacks of books. "In my house, every room ends up being the library," Scottoline says. "Books own me, which is as it should be."





The library and pool room, far left, is in the oldest part of the home, ca. 1780, and has a fireplace made of Chester County fieldstone. ■ Willie, a Connemara pony, peeks through a barn window. ■ Scottoline designed the kitchen, with its reclaimed oak flooring, custom cabinetry, and chairs and stools by Thos. Moser. The range is by Viking. ■ Scottoline sits on the back porch, opposite page, within view of the horse barn, which was made by Amish carpenters.

the feeling that you've stepped into a different era and have forgotten your bonnet.

The kitchen, however, brings you back to the present and reminds you that your hostess is quite comfortable there. About eight years ago, Scottoline redesigned the room to create an airy, open space where she can cook and also entertain. Though it is filled with the traditional handcrafted wood furniture of Thos. Moser, the room is painted a bright orange ("Because it's fun!" she says) and is equipped with the best available kitchen tools, from a Viking stove to a bright orange FrancisFrancis! espresso machine to various Alessi gadgets. The decoration also changes dramatically as you enter the kitchen; leaving behind the needlepoint and antique Quimper faience in the living and dining rooms, you move instead to a contemporary painting of the Statue of Liberty and photographs of Scottoline with her dogs.

The writer's upstairs office, with cherry floors from trees on the property, is filled with massive legal books and all the technological tools of her trade—computer, printer, television, and so forth. But just beyond her window the scene is bucolic and distinctly unmodern. The guest cottage behind the house



dates from before the American Revolution, and beyond that lie acres of undisturbed woods and a creek. On the other side of the house are stables and plenty of land for riding, one of Scottoline's passions. She moves easily back and forth between the centuries and the styles of her life, as comfortable in riding gear as she is in her Manolos, chatting on a cell phone.

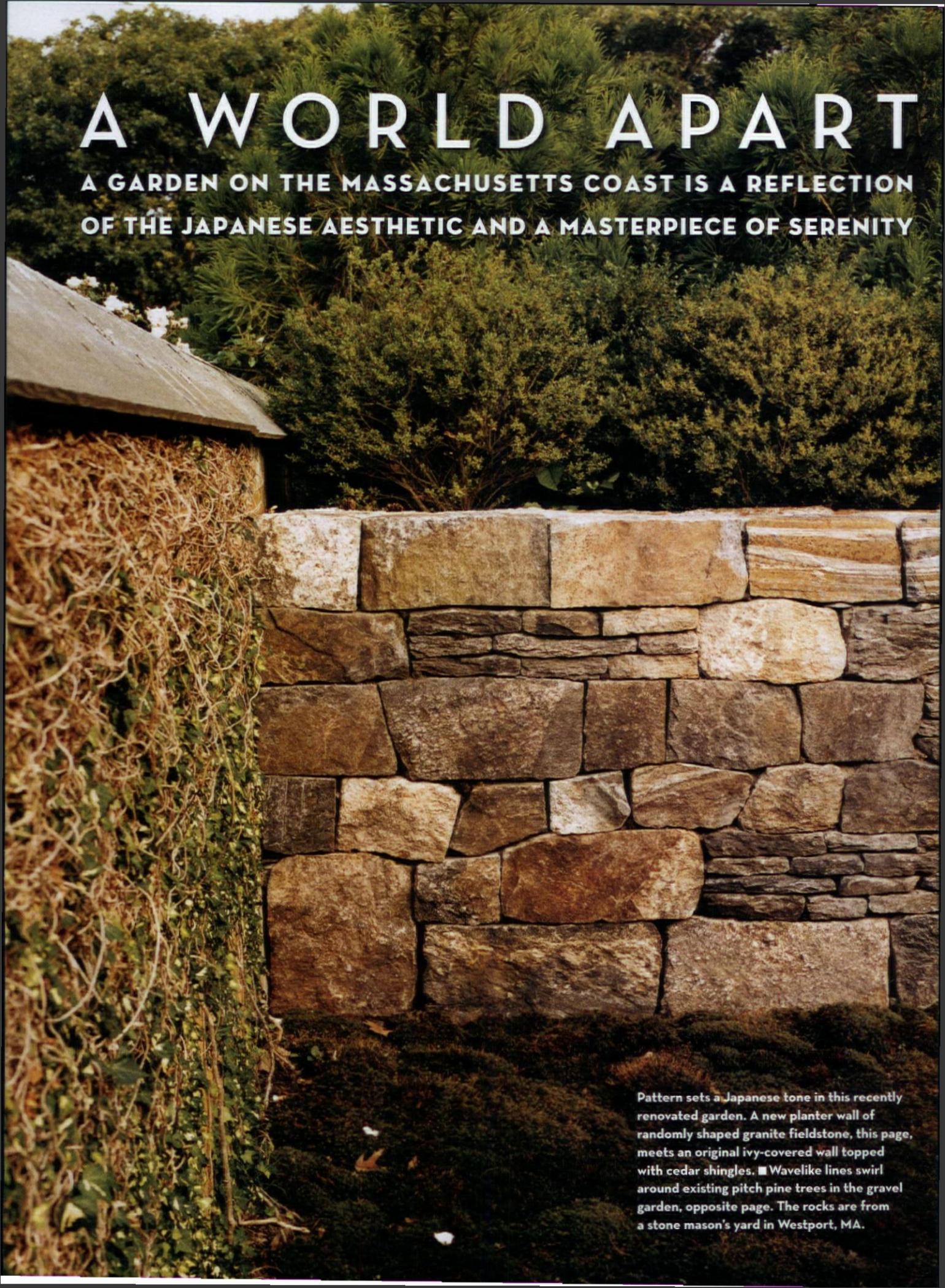
"This house is everything I hoped it would be," she says with satisfaction. "I wanted a big country house that was as open and relaxed as possible. It's my refuge." After she returns from a day scouting an inner-city crime scene, no place could feel safer. □

THERE IS NOTHING HERE TO INTERFERE WITH THE RURAL
CALM OF HOUSE, BARN, FIELDS, AND WOODS EXCEPT
THE CREATIONS OF THE WRITER'S IMAGINATION



A WORLD APART

A GARDEN ON THE MASSACHUSETTS COAST IS A REFLECTION OF THE JAPANESE AESTHETIC AND A MASTERPIECE OF SERENITY

A photograph of a garden. In the foreground, a wall made of large, irregularly shaped granite fieldstones runs across the frame. To the left, a portion of another wall is visible, covered in dense ivy and topped with a layer of cedar shingles. The background is filled with lush green foliage, including various shrubs and trees. The lighting is soft, suggesting a late afternoon or early morning setting.

Pattern sets a Japanese tone in this recently renovated garden. A new planter wall of randomly shaped granite fieldstone, this page, meets an original ivy-covered wall topped with cedar shingles. ■ Wavelike lines swirl around existing pitch pine trees in the gravel garden, opposite page. The rocks are from a stone mason's yard in Westport, MA.



PRODUCED BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY CHRISTOPHER BAKER WRITTEN BY ALAN EMMET



Colorful evergreens contrast with the serene gravel garden, this page. The cherry laurel *Prunus laurocerasus* 'Otto Luyken' forms a green mass in the foreground. A hedge of *Berberis thunbergii* 'Crimson Pygmy' shaped into a rolling wave leads toward the gravel garden. Pitch pine trunks are pruned to reveal their strong vertical lines. Stone walls, an evergreen berm, and a cedar fence with bamboo detailing form the enclosure. ■ Small river-washed cobblestones create the impression of water in the dry pond, opposite page. In the distance, fine-textured plants—red Japanese maple, yellow dwarf bamboo, Japanese iris, dark green mugho pines—heighten the perspective.

vision. He enlisted the help of landscape architect Morgan Wheelock and his colleague Christopher Dindal, who have been involved with the garden's design and rejuvenation for many years. Early in his career, Wheelock was with the Sasaki firm in Boston, where Japanese designers were among his mentors.

Shadblow trees flank the garden entrance, an elegant roofed wooden gate patterned on ones in Kyoto and built by local craftsmen.

An entry gate is a "symbolic threshold," says Patrick Chassé, a landscape architect with whom the owner and his wife visited gardens in Japan. The gateway opens onto a place of mystery and an intimate scale where you must pay close attention to detail. You have left behind the world outside.

"This garden started as an anteroom to the sunken garden," the owner says. "Now it is the major feature." The path that winds before us is beautifully patterned with fieldstone and smaller river-washed cobbles. Stepping-stones, set among ferns and mosses, are placed for easy walking beside a dry pond. A variety of small-scaled plants and fine-textured leaves add depth to the view as we walk on. ▷

W We leave traffic and fast-food strip malls behind to follow a narrow road edged with beach grass on the Massachusetts coast. Soon we see the ocean, smooth today and navy blue. The gray shingle house, our destination, overlooks a small beach. Strong winds and salt spray are the inevitable hazards of gardening by the sea. When the owner's grandmother-in-law made her garden 90 years ago, she wisely placed most of it on the lee side of the house, and built strong walls around it.

When the owner took over in 1991, he had structure, mature trees, and shrubs grown way out of scale to fit into his own aesthetic. He and his wife had honeymooned in Japan and returned often, and the great gardens of Kyoto inspired and influenced his



MAINTENANCE IS ESPECIALLY IMPORTANT HERE, WHERE EVERY TREE AND SHRUB HAS A FEATURED ROLE. THE GARDENERS ARE CONSTANTLY WEEDING, RAKING, AND PRUNING

Unusual shrubs and miniature trees are set beneath pines and cryptomeria. A katsura tree flaunts yellow heart-shaped leaves; a hinoki cypress has been pruned to reveal its red bark. There are trees in their picturesque weeping form: beech, white pine, blue atlas cedar. Japanese maples abound.

In 2001 the owner sent his gardeners, Paula Riedl and Timothy Woollard, to the Japanese Garden Intensive Seminar in Kyoto, run by Kyoto University of Art and Design. Woollard, chief pruner, practices techniques learned in Kyoto, while Riedl works horticultural magic so plants flourish.

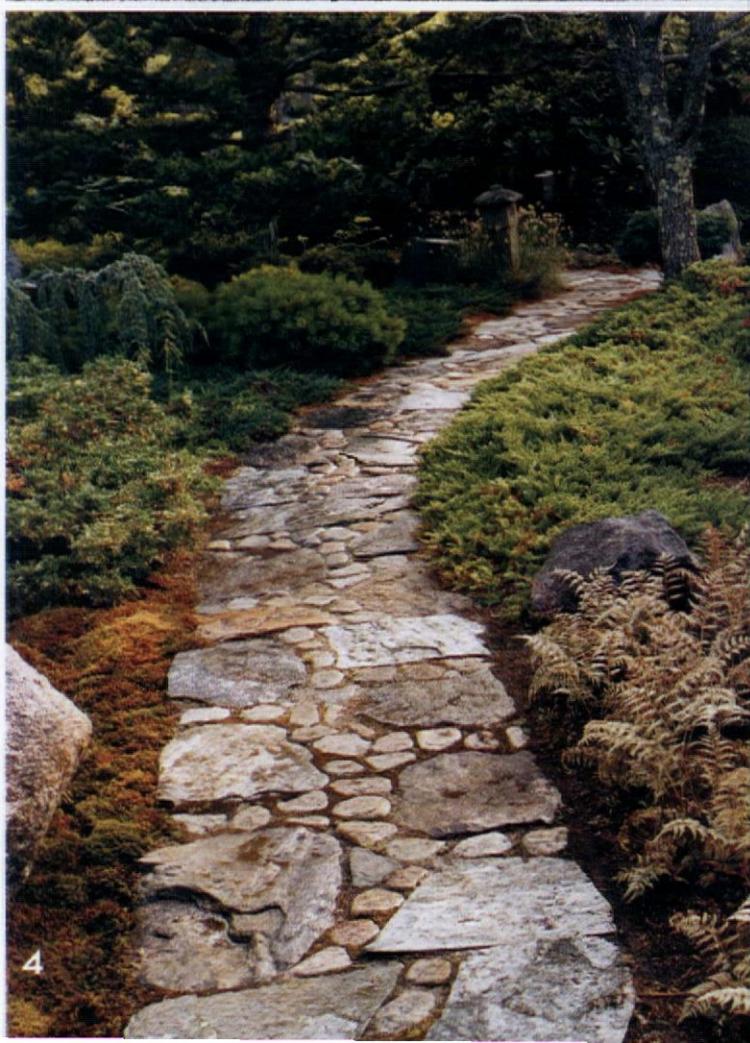
We make our way through this peaceful place down a fern-lined path, furled fronds just springing from the earth. We are lured toward an oculus in the wall. Through it we see clipped pines, three weather-worn upright stones, and swirls of grass—a view garden that is Dindal's inspiration.

The path opens to reveal a dry pond garden, a contemplative space where a few weathered stones stand just so. In the adjoining sand garden, two arborvitae with leaning twisted trunks rise over a little island of ferns and moss. With a rake, Woollard has smoothed the sand into waves like the sea that now seems far away. The owner laughs later when he tells me that the sand is in fact “stuff for feeding turkeys,” the gravel that provides the grit they need.

Enclosing the sand garden is an eye-catching fence of bamboo—another work of art by the local carpenters—capped with its own cedar shingle roof. The upright and horizontal poles are laced together with strong cord, knotted as it would be in Japan.

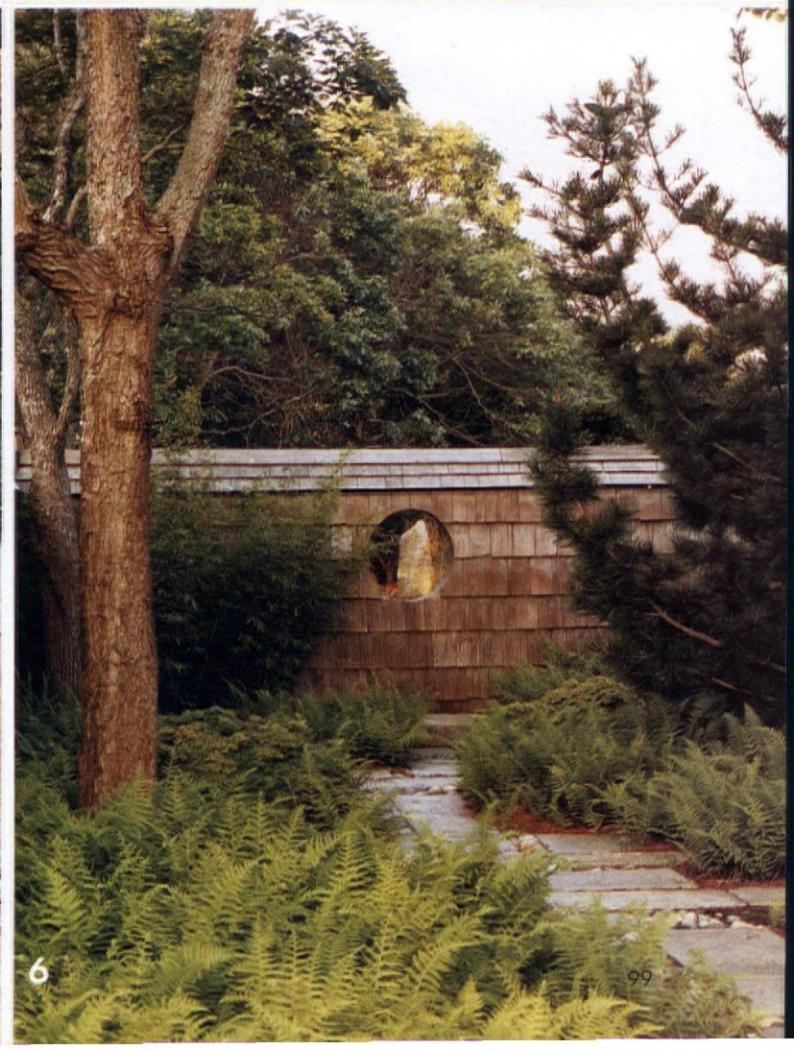
Bamboo is a signature plant in this garden. Clumps of tall

1 Salvaged granite curbing forms a path that leads from the motor court through the main entry gate, which was made by local craftsmen. **2** A path of ipe wood winds through the ornamental grass *Pennisetum alopecuroides* 'Hameln' to the water. **3** A shore pine, *Pinus contorta*, foreground, is pruned in the cloud style; *Acer palmatum* 'Dissectum Nigrum' is in the distance. **4** Small fieldstone flats and washed cobbles are used for the path that winds past the Japanese painted fern *Athyrium niponicum pictum*, right foreground. **5** Beige and black granite set in a diamond pattern form a gutter that frames the gravel garden while also collecting water. **6** An ocular window cut into a cedar shingle wall focuses attention on a natural granite monolith and the Japanese blood grass *Imperata cylindrica* 'Rubra.'





3



6



A path of large fieldstone flats alternating with washed cobbles is reminiscent of Japanese walks. To the left of the path is a low-growing Japanese plum yew, *Cephalotaxus harringtoniana*. Crimson pygmy barberry is in the distance.



ALTHOUGH THIS IS NOT A ZEN GARDEN, IT IS SERENE, WITH WINDING PATHS AND GRANITE BOULDERS THAT ALSO GIVE IT A DECIDEDLY NEW ENGLAND ATMOSPHERE

and dwarf species have colonized their allotted corners; black bamboo stands out with its dark canes. The owner has also gathered various mosses. Loraine Kuck, in her classic book *The Art of Japanese Gardens*, described a garden where “mosses carpet the ground, undulating away in hummocky waves of emerald, jade, and bronzy green.” We stand admiring a rippled sweep of moss when the watering system begins, a misting that keeps the moss green.

There are few flowering plants here. Spears of Japanese iris, used sparingly in Japanese fashion, are at the edge of the rocky dry pond. I am amused to recall photographs of a solid mass of this iris in Isabella Stewart Gardner’s garden outside Boston. Inspired by her travels, she had, in the 1890s, one of the first Japanese-style gardens in this country. She was proud of her vast bed of these flamboyant flowers, a plant then that no one else had.

Finally, we pass through another gate to the sunken garden, centered on a formal pool. “This used to be all roses and dahlias,” Riedl says. The clematis and delphiniums may be gone soon, too. The owner is entranced by the miniature and dwarf evergreens in the New York Botanical Garden’s new conifers garden. He will play down the perennials to work with what he knows and loves best, as every gardener should. □

Alan Emmet, author of So Fine a Prospect: Historic New England Gardens (University Press of New England), is based in Massachusetts.



A TRANSPLANTED NAVAL RECREATION HALL RADIATES SOULFUL

BY MAYER RUS
PHOTOGRAPHED BY
MARTYN THOMPSON
STYLED BY
JOCELYNE BEAUDOIN

This low-slung shingle-clad shack, a rare survivor from an earlier chapter in Hamptons history, is the summer home of Jim Brawders, left, and Rick Livingston, who pose with their 1973 Ford Mustang convertible.

The Anti-McMansion

HARM ON THE BEACH IN QUOGUE, NEW YORK



THE RUSTIC CHARACTER OF THE BARN IS REINFORCED BY THE LAYERING OF ROUGH, NATURAL TEXTURES: SISAL CARPETING, WOOD-GRAIN PANELING, WICKER FURNITURE, AND A HEMP CHANDELIER





The “less is more” concept doesn’t carry much weight in the hopped-up Hamptons real estate market of 2005. Developers of new homes typically interpret modern luxury as a function of size and amenities. Infinity-edge pools and huge chef’s kitchens are just the beginning. Today’s well-equipped beach house requires a home theater, spa bathrooms, a croquet lawn, and a meditation center as well. Why settle for the kit when the neighbors have all the caboodle?

Gigantism’s triumph, however, is far from complete. Rick Livingston and Jim Brawders are among the few and the proud who still swear allegiance to modesty. The couple’s summer sanctuary in Quogue makes a persuasive case for the luxury of less. Forget about Japanese saunas and James Turrell art installations. This beachfront barn has no heat or air-conditioning, no pool, and no garage. A wind-sculpted dune now blocks once spectacular ocean views, and the house’s amenities—a Ping-Pong table and a 50-year-old stove, to name two—aren’t exactly state-of-the-art. To borrow a phrase from Cole Porter, this lady is a tramp.

Livingston (who works as an interior designer) and Brawders (who is a

TRADE SECRETS Natural light filters through a skylight into the main living area of the barn, once used as an artist’s studio. **FURNISHINGS** A wicker sofa and chairs, American, ca. 1940s, are covered in antique crewel. **RUGS** Sisal, from Martin Patrick Evan, NYC. **ACCENTS** A hemp chandelier, festooned by Livingston, hangs above an Adirondack-style table, ca. 1920s.



TRADE SECRETS

FURNISHINGS 1950s metal chairs and a glider sofa, above, overlook rugosa roses thriving on the dunes. The main seating area, opposite page, features some of the earliest prefab wood-grain panels made in the United States. A '50s camp-style sofa, covered in its original candy-stripe fabric, faces a Moroccan tray from Vicente Wolf Home, NYC, with a base designed by Period.

PAINTING Charles Coiner's *Evergreens*, ca. 1960.

real estate agent) wouldn't have it any other way. "This type of house is now nearly extinct in the Hamptons," Livingston says. "Our place reminds us what life was like here before climate control and modern construction changed the way people experience nature."

Their rustic barn has served the cause of leisure for nearly a century. It was originally built as a recreation hall for the U.S. Navy in Delaware during World War I. In 1919, a venerable East End family bought the shack and transplanted it to Quogue, where it was used as an oceanfront artist's studio. Painters of the period left their marks on the barn's walls with murals of frolicking mermaids and waving sea fans that remain in place today. Eventually, most of the humble, old houses in the area fell victim to hurricanes and real estate schemes. The barn, however, managed to survive. Modest conveniences were added over the years, but the house's authentic period architecture and anachronistic soul remained largely intact.

Livingston and Brawders rented the barn for nearly two decades before seizing a chance to buy it five years ago—the first time in three centuries that ownership of this land changed hands. The couple never entertained the idea of modernizing the cottage or, worse yet, tearing it down. They understood the rewards of preserving the house in all its timeworn glory.

"This house totally disarms and envelopes you as soon as you walk through the door," says Brawders. "You know you've left the city because the energy changes immediately. You can't get the same feeling when you go from an air-conditioned office to an air-conditioned car to your air-conditioned beach house and heated pool." ▸





THE HOUSE HAS AN AUTHENTIC
HISTORICAL CHARM THAT NO AMOUNT
OF DESIGN MAGIC OR APPLIED PATINA
CAN REPLICATE CONVINCINGLY

TRADE SECRETS

The fire-engine red enamel on a 1953 Chambers stove heats up the kitchen, opposite page; the owners retrofitted it to use propane gas. The room's 1930s wall paintings and original cabinetry remain.

FURNISHINGS In the main room, a raffia-caned chair, French, ca. 1940, joins a collection of antique apple-picking ladders.





TRADE SECRETS

FURNISHINGS In the master bedroom, above, Zipper, a Russian blue, naps atop Pottery Barn's Thomas bed. The chair and footstool are Anglo-Indian. **ACCENTS** The striped bedcovering is an Indian blanket; orange pillow by Donna Karan Home. The cotton hooked rug is American, ca. 1920s. **BATH** Outside the bathroom are original murals from the 1930s. See Shopping, last pages.

Livingston decorated the barn with carefully chosen furniture, fabrics, and finishes that respect and enhance its unique spirit. He had no interest in undertaking a dry, academic exercise in historical verisimilitude. Instead, he concentrated on finding sympathetic pieces with a "found" quality and an authentic timeworn texture, regardless of their period or provenance. The decorator found a 1920s wood kayak from Maine in a Lambertville, New Jersey, shop, and set it in the barn's rafters. The hemp cage chandelier that hangs above the main room was purchased in St. Barts and subsequently tricked out with hemp tassels before installation. A shopping excursion in Hudson, New York, yielded a collection of apple-picking ladders from the 1920s and '30s that Livingston arranged as a sculpture. The ladders now come in handy when the couple's cats, Zipper and Judy, disappear into the rafters.

Livingston may be the decorator in the family, but when it comes to the design of their home, his partner is anything but silent. The barn is filled with personal mementos that reflect the individual passions of both owners. Brawderson's longtime fascination with transatlantic ocean liners, for example, is represented by antique models of the *Normandie* and other classic vessels. Furthermore, his obsession with vintage automobiles explains the cluster of sweet rides parked in front of the barn (remember, there's no garage). His current favorite is a 1973 bronze Mustang convertible.

"This house is like an incredible gift we reopen every year," Livingston concludes. "In the winter, we put it on a shelf and reacquaint ourselves with the city. Absence only enhances the childlike delight of reconnecting to nature in such an intimate place."

Brawderson has the last word: "If the chips were down, this house is the last thing we'd ever sell." □





PEACHES WITH

PRODUCED BY LORA ZARUBIN PHOTOGRAPHED BY DAVID TSAY
STYLED BY ROBIN TURK WRITTEN BY PATRICIA UNTERMAN



Gayle Sullivan and her son, Patrick, prepare peach pies for their guests. ■ In a farm of just over five acres the Sullivans tend a thousand peach trees, whose fruit is always picked by hand.

EVERYTHING

THE OWNERS OF AN ORGANIC FARM IN
HEALDSBURG, CALIFORNIA, PREPARE AN
OUTDOOR FEAST THAT RINGS ALL THE
CHANGES ON THEIR VERSATILE FRUIT



PEACH MARGARITAS

1 1/2 oz. tequila
 1 oz. triple sec
 1 oz. peach schnapps
 2 oz. lime juice
 (about 1 1/2 limes)
 Peach juice to taste
 3 lbs. peaches equals
 24 oz. juice; 6 limes
 equals 10 oz. juice.
 Combine ingredients.
 Serve in glasses with
 salted or unsalted rims.



As I drive northwest on Dry Creek Valley Road from downtown Healdsburg, the air gets hotter and the valley narrower. An undulating patchwork of vines on both sides of the road soaks up the sun.

Dry Creek Valley, once given over to fruit orchards, now produces grapes that go into some of Sonoma County's most prized wines. But about seven miles into the valley, I see a solitary stand of peach trees, their red and orange fruits gleaming against the green foliage.

When Gayle and Brian Sullivan bought Dry Creek Peach and Produce five years ago, everyone expected them to pull out the orchard and plant grapes. Instead they moved in, rolled up their sleeves, and committed themselves to the relentless job of caring for a thousand organic peach trees.

Gayle walks me down the rows of trees, from the 'Rich Mays' that bear fruit earliest to the 'Autumn Flame' that finish up the season. Dry Creek Peach

and Produce is a labor of love for this couple, but for such discerning buyers as Alice Waters of Chez Panisse restaurant and Kathleen Stewart of Healdsburg's legendary Downtown Bakery the orchard is an object of veneration. The five acres produce up to 7,000 boxes of fruit a year, far too little to meet the demand.

"We pick by sight, by smell, by touch," Gayle tells me, as she points to a plump white peach. I see what she means when I touch it: the tree seems to release the fruit right into my palm. Because the peaches are tree-ripened, they must be picked by hand and brought to market immediately. And because they're organic and cultivated for flavor, not shelf life, yield is small. Though Brian Sullivan keeps his day job selling convertible bonds, both he and Gayle like the idea of their 6-year-old son, Patrick, growing up in the orchard. He helps out with almost every task. Most family meals take place on the wooden deck of the farmhouse, and the table is laden with vegetables

For parties, long farmers' market tables, top, are placed among the trees in the orchard. The greenery of peach leaves and the bright orange of the fruit become a natural backdrop for the meal and a centerpiece for the table setting. ■ On their small farm, the Sullivans grow more than 30 varieties of white and yellow peaches. The 'Arctic Gems,' opposite page, are a perfect balance between sweet and tart, and are known for their bright red exterior and beautiful white flesh. ■ Peach halves that have been grilled, cut side down, middle, are served with sliced prosciutto di parma—an exquisite combination of sweet and savory. ■ The peaches are allowed to ripen on the tree and then picked by hand, which means they must be brought to market immediately.



**THE FAMILY IS INVOLVED
IN EVERY ASPECT OF
THE GROWING, PICKING,
AND SHIPPING OF ITS
FRUIT, SO THE QUALITY OF
THE CROP REMAINS HIGH**





FRESH PEACH PIE

Baked 9-in. single piecrust
 1 package (8 oz.) cream
 cheese (room temperature)
 3/4 cup sugar
 1/4 cup fresh orange juice
 2 Tbsp. fresh lemon
 juice, plus 1 Tbsp. for
 tossing peaches
 1 Tbsp. cornstarch
 6 cups firm ripe peaches,
 peeled, pitted, and sliced

Combine cream cheese and 1/2 cup sugar in a small bowl. Spread mixture over base of baked and cooled piecrust. Place remaining sugar, orange juice, lemon juice, cornstarch, and 1/2 cup peaches in a blender and blend until smooth. Toss remaining sliced peaches with lemon juice and set aside. Heat blended mixture in a saucepan over medium heat until slightly thickened. Add fresh peaches and stir to coat. Let mixture cool. With slotted spoon, scoop up peaches and place in prepared piecrust. Cool in fridge for a few hours before serving.



The children on the farm have a healthy interest in the peaches. Here they help make fresh peach ice cream from 'Sun Crest' peaches and eat the finished product served in homemade ice cream cones. ■ Gayle's peach galette, made with 'Arctic Gem' peaches; she serves the pastry with a side of 'Sun Crest' peach ice cream. ■ Gayle and Brian Sullivan with their 6-year-old son, Patrick, at the entrance to their farm. For more recipes, see houseandgarden.com.

from the garden. For parties, long farmers' market tables are carried into the alleys between the trees.

Strolling among the summer's bejeweled trees, we sip Bellinis—Prosecco scented with white peaches and garden raspberries—and bite into toast spread with creamy Crescenza, a soft local cows' milk cheese, and a dab of Gayle's peach jam. The salad is a revelation: 'Celebrity' tomatoes and peaches, scattered with basil and drizzled with peppery DaVero olive oil, made down the road. Then we grill peach halves till their cut sides caramelize, wrap them in prosciutto, and pop them into our mouths. Bliss!

Over an aromatic peach wood fire, we cook a traditional paella. As the fire burns down, its last gift is a layer of sweetly blackened rice at the bottom of the pan that contributes an enticing crunch.

The ultimate peach moment comes with Gayle's desserts. She brings out 'Arctic Gem' galettes topped with 'Sun Crest' peach ice cream. Her peach pie is a miracle of crisp, buttery crust and intense fruit. But the purists go for a simpler thrill: eating a perfect peach, slice by slice.

As the last rays of the sun illuminate the benchlands and the air cools, I walk over to a screened room where the Sullivans sell fruit and jam on summer weekends. Brian gives me two flats of white peaches, orange nectarines, and an intoxicating, fuchsia-skinned plum. The next day I feel the peaches ticking away on my kitchen counter. I wander downstairs to eat a couple. Their juice dribbles down my chin, and their fragrance fills the room. I remember something Gayle told me: "All the fruit on the trees makes me feel wealthy." At least for the time being, I too am rich in peaches.

Patricia Unterman is the author of *The San Francisco Food Lover's Guide* (Ten Speed Press). □



At the farm, a meal can be made from many products found nearby in Healdsburg, CA. Here, Gayle Sullivan's homemade peach jam is served with Crescenza, a soft local cows' milk cheese. The wine is also local: a zinfandel from the Talty Vineyards and Winery next door.



Love | Learn | Locate

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

THE SPECIALIST The colors of a coastal Massachusetts garden ("A World Apart," page 94) may reflect the passing seasons, but a sense of permanence comes from the highly crafted stone walls that form its barrier. Bob Hanss, below, and his team of masons stacked the wall much the same way that 17th- and 18th-century farmers laid the walls that still lace the woods of New England.

THROWING STONES A wall built to surround a garden inspired by those in Kyoto also had to have an Eastern feel. Landscape architect Morgan Wheelock imagined a

modern pattern in rhythm with the clean lines of the garden, with sections of horizontal rock offset by areas of darker character. Hanss found local Massachusetts granite to fit Wheelock's plan. The fieldstone "makes the wall seem as though it has always been here," he says.

CHISEL AND HAMMER

The craft of building the wall is simple but time-consuming. Each stone is hand-cut and married to its neighbor so that the space between stones is no more than half an inch. Hanss and his crew spent part of two winters in heated lean-tos, painstakingly chiseling each fit precisely. For Hanss the results are tremendously satisfying. "That wall will likely outlast me," he says.

For more on building stone walls, look for *The Granite Kiss* by Kevin Gardner (Countryman Press).

Robert Hanss, Inc., Landscape Construction. Chestnut Hill, MA. 617-730-8250.



TILES

THE TUSCAN WAY

Warm and informal, the terra-cotta floors in Tricia Guild's farmhouse welcome bare feet ("The Perfect Canvas," page 72). Meaning "cooked earth" in Italian, terra-cotta has a rustic texture resulting from firing unglazed clay. When buying reclaimed tiles like Guild's, order 15 percent more than you need from a single lot to ensure uniformity. A professional installer will know how to create a smooth surface. Here's where to look for old tiles and new:

- annsacks.com Pictured: from left, Loire, light square, dark hexagonal.
- walkerzanger.com
- pavetile.com
- stonesource.com
- historictile.com

For previous columns, see houseandgarden.com.



DRESS THE WALLS

The antique furnishings may take center stage in Amy Perlin's Hamptons bedroom ("The Treasure Seeker," page 80), but by covering some of the walls in panels, she subtly draws attention to the room's unique shape. In a less architecturally interesting room, paneling is an inexpensive way to dress up the plain-Jane surroundings.

■ **TONGUE-AND-GROOVE** strips are often capped with a chair rail to make wainscoting, which covers the lower half of a room. The strips, a standard lumberyard item available in several widths, can also be applied to the ceiling or irregular wall surfaces, as in the bedroom, right; this treatment is common in Victorian and country homes.

■ **MILLED WOOD PANELS** have a more formal, square shape, but also give a room a sense of intimacy. While most installations involve custom work, less costly alternatives exist in preengineered panel systems like those from newenglandclassic.com. □





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

No, this isn't a pipe dream.

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

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

Please see important product information on the following page.

For a copy of our "Fresh Thinking" brochure,
call (800) 403-6565, or visit vesicare.com

VESicare[®]
(solifenacin succinate)
tablets 

Patient Information
VESicare® - (VES-ih-care)
(solifenacin succinate)



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

What is VESicare?

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

- Having to go to the bathroom too often, also called "urinary frequency,"
 - Having a strong need to go to the bathroom right away, also called "urgency,"
 - Leaking or wetting accidents, also called "urinary incontinence."
- VESicare has not been studied in children.

What is overactive bladder?

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

Who should NOT take VESicare?

Do not take VESicare if you:

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

What should I tell my doctor before starting VESicare?

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

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

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

How should I take VESicare?

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

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

What are the possible side effects with VESicare?

The most common side effects with VESicare are:

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

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

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

How should I store VESicare?

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

General information about VESicare®

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

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

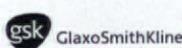
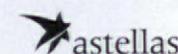
What are the ingredients in VESicare?

Active ingredient: solifenacin succinate

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

Manufactured by:
Astellas Pharma Technologies, Inc., Norman, Oklahoma 73072

Marketed by:
Astellas Pharma, Inc., Deerfield, Illinois 60015
Marketed and Distributed by:
GlaxoSmithKline, Research Triangle Park, North Carolina 27709



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VPI-001 November 2004

VES00498MK-04/05v.0

VSC186R0

THE INDEX

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AUTOMOTIVE

1. Toyota Motor Sales: The 2005 Toyota Avalon. Reimagined. Every day is alive with possibility, so feel free to take your imagination for a ride.

BED & BATH

2. Kohler Co.: KOHLER BATH & KITCHEN IDEAS — A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. 1-800-4-KOHLER Ext. SR8. Kohler Co. \$15.00. KOHLER.com

FABRIC/WALLCOVERINGS

3. Benjamin Moore & Co.: Benjamin Moore® 2 oz. Color Samples let you experiment with color before you paint the whole room. There's no better way to start a painting project. Color Selection Simplified.™ 1-888-BM-COLOR. www.benjaminmoore.com

4. True Value Company: Let True Value's Color Made Simple help you find the perfect paint color. Visit www.truevaluepaint.com or call 1.800.323.7545.

FLOORS & COVERINGS

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

5. Stanton Carpet: Stanton offers the finest in decorative flooring from classic wiltons, innovative runner, rug and broadloom coordinates, as well as unique patterns and textures. Visit www.stantoncarpet.com for your nearest dealer and more information. Free Brochure.

FURNITURE SERVICES

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

7. Drexel Heritage: Welcome home to Drexel Heritage, where we've been building fine furniture and crafting the components of dreams for over 100 years. www.drexelheritage.com, toll free 866-450-3434

8. JANUS et Cie: JANUS et Cie, the definitive source for site, garden and casual furnishings. 800.24.JANUS, www.janusetcie.com

GARDEN

9. Jardin de Ville: Enjoy the combination of our Cane-Line products and our garden pavilion in your outdoor living...For more information visit www.jardindeville.com

HOME DESIGN MATERIALS

10. Phantom Screens: Phantom Screens is the leading provider of retractable screen solutions for your entire home including doors, windows and larger applications. You'll love them, even when you're not using them. www.phantomscreens.com

11. Sherwin-Williams: Your neighborhood Sherwin-Williams store specializes in the high quality paints and a wide variety of wallpaper patterns you need to bring your decorating vision to life. For a store near you call 1-800-4-SHERWIN or visit www.sherwin-williams.com

KITCHEN

12. Heartland Appliances: Visit www.heartlandappliances.com for more information on Heartland's beautiful traditional kitchen appliances. Or call 1.800.361.1517 for a free product brochure.

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HOUSE & GARDEN'S SHOPPING GUIDE

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

SHOPPING THE TRADE

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

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

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

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

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

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

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

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

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

SEATTLE DESIGN CENTER Referral service; open to the public. 206-762-1200, ext. 253.

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

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

ON THE COVER

Ceramics: Majolica pottery, by Liz Hodges, Designers Guild. Retail store, Kings Road, London. 44-20-7351-5775.

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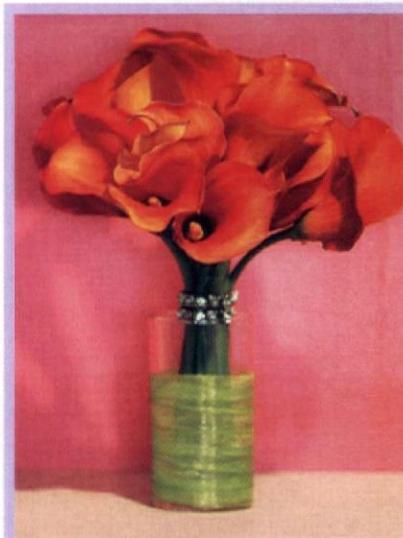
Greyhound: ceramic greyhound on cushion, \$1,495, by Ceccarelli for Bergdorf Goodman, NYC. 212-753-7300. bergdorfgoodman.com.

Chair: set of four dining chairs, \$8,500, by Albert Hadley, Bergdorf Goodman. **Fabric:** 79722-286 Les Tulipes in Twilight, cotton/linen print, Paule Marrot Collection, Brunschwig & Fils. **Frog:** \$200, Herend. 800-643-7363. herendusa.com.

DOMESTIC BLISS

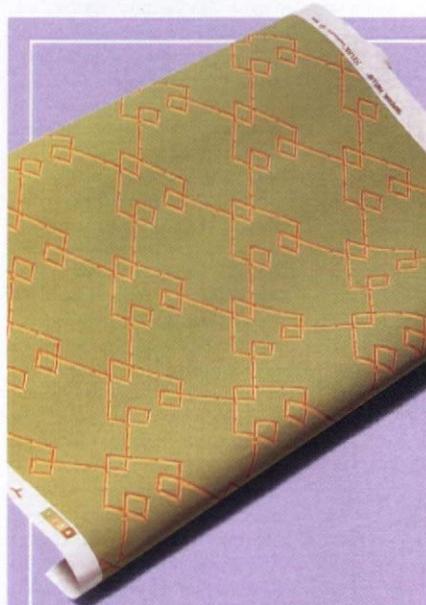
AT HOME WITH... VLADIMIR KAGAN

16 Reproductions: Vladimir's reproductions of classic pieces available through Ralph Pucci International. **17 Settees:** antique, ca. 1930s, with antique fabric. **Yellow cups:** Campagna collection, Vietri. vietri.com. Also available through Erica Wilson Needleworks. **Place mats:** for similar, try 1300634 Indianerre in Yellow/Blue, \$20, Pierre Deux. pierredeux.com. **Portuguese bread:** Daily Bread Bakery, Nantucket, MA. 508-228-8961. **18 Bird feeder:** 747543 Bistro feeder, Smith & Hawken. smithandhawken.com. **Puma shoes:** puma.com. **20 FABRIC OBSESSION Side chair:** set of two Louis XV-style, \$8,500, Bergdorf Goodman, NYC. 212-753-7300. bergdorfgoodman.com. **Fabric:** 79718-056 Guermantes in Vellum, cotton/linen print, Paule Marrot Collection, Brunschwig & Fils. **Wall covering:** 79718-107 Guermantes in Pink, Paule Marrot Collection, Brunschwig & Fils. **Elephant table:** cocktail table, yellow, \$995, by Ceccarelli for Bergdorf Goodman. **Red glass:** highball glass, \$60, Bergdorf Goodman. **Pitcher:** topaz lip water pitcher, \$195, Bergdorf Goodman. **21 Settee:** vintage French, \$8,500, Bergdorf Goodman. **Fabric:** 79721-314 Les Pommiers in Citron, cotton print, Brunschwig & Fils. **Wall covering:** 79720-281 La Pluie in Denim & Saffron, cotton/linen print, Brunschwig & Fils. **Lemon tree urn:** \$795, by ND Dolfi for Bergdorf Goodman. **Armchair:** Louis XV-style open-arm chair, \$5,500, Bergdorf Goodman. **Fabric:** 79719-156 Hugues Capet in Scarlet, cotton print, Brunschwig & Fils. **Wall covering:** 79721-314 Les Pommiers in Citron, cotton/linen print, Brunschwig & Fils. **Frog chair:** ceramic, \$895, by Ceccarelli for Bergdorf Goodman. **Lemon bowl:** white, \$895, Ceccarelli, available through Bergdorf Goodman. **Settee:** vintage Louis XVI-style, \$8,500, Bergdorf Goodman. **Fabric:** 79721-424 Les Pommiers in Apple Green, cotton/linen print, Brunschwig



GET IT FAST! Mark Held, an L.A. florist known for high-style arrangements, now ships nationwide. Orders received by noon Pacific time can be shipped overnight for delivery Tuesday through Friday (and, for an extra charge, Saturday). Rust calla lilies, above, \$85. marksflowers.com. For more Get It Fast! see houseandgarden.com.

& Fils. **Wall covering:** 79720-425 La Pluie in Lime & Lemon, cotton print, Brunschwig & Fils. **Painting:** \$8,500, by Stefano Ficalbi, Bergdorf Goodman. **Owl candle holder:** \$350, by ND Dolfi, Bergdorf Goodman. **Chairs:** set of four lacquered bamboo dining chairs, \$6,500, Bergdorf Goodman. **Fabric:** 79722-639 Les Tulipes in Tangerine, cotton/linen print, Brunschwig & Fils. **Glass:** solid topaz, \$60, Lindean Mill, Bergdorf Goodman. **Goblet:** glass with topaz lip, Lindean Mill, \$75, Bergdorf Goodman. **Bowl:** red apple bowl, \$45, Claire de Lavalée, Bergdorf Goodman. **Dish:** green leaf dessert plate, \$225, Lynn Feld, Bergdorf Goodman. **Plate:** red apple dinner plate, \$110, Claire de Lavalée, Bergdorf Goodman. **Charger:** green leaf charger, Ceramiche e Maioliche D'Arte, Bergdorf Goodman. **Place mat:** green leaf place mat, \$35, McFarland House, Bergdorf Goodman. **Napkin:** \$28, Kim Seybert, Bergdorf Goodman. **Napkin ring:** \$10, Chateaux Anthrium, Bergdorf Goodman. **Silverware:** Hotel Silver, samples only, no retail. **24 SETTING THE TABLE Frog:** Verdura, no longer available. For similar, try Herend. herendusa.com. **26 FORM FOLLOWS FEELING Coffeepot:** Mr. Coffee TF13, \$20, Target. target.com. **32 GET IT FAST! Armchair:** Dodo K10 in red Duca fabric, \$2,925, by Toshiyuki Kita, Cassina. 800-770-3568. cassinausa.com. **Sofa:** Charles sectional sofa, \$12,800, B&B Italia. 800-872-1697. bebitalia.it. **Chair:** Vermelha, by the Campana Brothers, for Edra. europebynet.com. ▷



24 SETTING THE TABLE Bring a verdant, summery feel to the dining room by covering it in a trellis-pattern wallpaper such as Stark Wallcoverings' Imperial Trellis, pictured above. For more, see houseandgarden.com.

Love Learn Locate



112 "PEACHES WITH EVERYTHING" Longing to taste a peach from this California farm? This month, you're in luck. In July and August, the peak of the season, Dry Creek Peach & Produce takes orders to ship its tree-ripened, handpicked peaches and organic peach jam. drycreekpeach.com. For recipes, see houseandgarden.com.

42 UNCORKED Oeno File: Prum Blue Slate Riesling, Gotham Wines & Liquors, NYC. 212-932-0990. Garnet Wines & Liquors, NYC. 212-772-3211. Zilliken Butterfly Riesling, Wine Country, Signal Hill, CA. 562-597-8303. K&L Wine, San Francisco. 800-437-7421. Astor Wines & Spirits, NYC. 212-674-7500. Sam's Wines & Spirits, Chicago. 312-664-7037. Hans Lang Trocken Rheingau Riesling, Cleveland Park Fine Wines, Washington, D.C. 202-363-4265. Rodman's Discount Gourmet, Washington, D.C. 202-363-3466. Chelsea Wine Vault, NYC. 212-462-4244. Astor Wines & Spirits, NYC. Lingenfelder Bird Label Riesling, Astor Wines & Spirits, NYC. Sam's Wines & Spirits, Chicago. Grans-Fassian Victoria G. Riesling, Que Syrah Fine Wines, Chicago, IL. 773-871-8888. Aurora Wine & Spirits, Chaska, MN. 952-361-9606. France 44 Wines & Spirits, Minneapolis, MN. 612-925-3252. Losen Dr. L. Riesling, Bauer Wine & Spirits, Boston, MA. 617-262-0363. Wine Seller, New Orleans, LA. 504-899-6000.

THE AMERICAN SCENE

60 MY HOUSE Timber frame builders: Dave Bowman, Worthington, MA. 413-634-8806. Neil Godden, Williamsburg, MA. 413-268-5821. **For more information on timber framing:** contact the Timber Framers Guild. 888-453-0879. tfguild.org.

CELEBRATING THE BEAUTY AND DIVERSITY OF GREAT DESIGN

63 JAGUAR: Kensington Motor Group, Inc., Bridgehampton, NY. 631-537-1868.

THE WELL-LIVED LIFE

64 AMY AND TODD HASE, TODD HASE FURNITURE
261 Spring St., New York, NY 10013.

212-871-9075. toddhase.com. **66 Side table:** Directoire, with marquetry, from auction at Hotel Drouot, Paris. **Fabric:** silk in Gold, with custom-embroidered tulips, Todd Hase. **Fabric on chair backs:** silk in Dynasty, Todd Hase. **Paint:** HC172 Revere Pewter, Benjamin Moore. benjaminmoore.com. **Floor:** limestone, Urban Archaeology. urbanarchaeology.com. **Rug:** ABC Carpet & Home. abchome.com. **Coffee table:** French bronze, ca. 1940s, with stone tops. **Planter:** Chinese fish bowl in rose medallion pattern, Pearl River Mart, NYC. 212-431-4770. **Windows, doors:** weather-shield French doors, Window City, Southampton, NY. 631-287-2000. **Sconces:** 18th-century reproductions, Paramount Antiques, NYC. paramount-antiques.com. **Chandelier:** 18th-century reproduction, Paramount Antiques, NYC. **Vase:** 19th-century, painted, found in Beijing. **Shoes:** Badgley Mischka, NYC. 212-921-1585. **68 Ottoman:** front, Jessie Ottoman, Todd Hase Furniture. **Fabrics:** silk in Toffee, Todd Hase. **Sofa table:** mirrored Willow, Todd Hase. **Glass bowls:** Venetian glass, ca. 1940s, Eclectiques, NYC. 212-966-0650. **Table lamps:** front, small dragon lamps in sycamore; far wall, celadon ceramic urn lamps, all by Todd Hase. **Chairs:** front right, 18th-century French side chairs; by fireplace, 18th-century Louis XVI music chairs, antique. **Sofas:** center, Sophia Sofas, Todd Hase; right, 19th-century French canapé, antique; far wall, Iris sofa, Todd Hase. **Divan:** Sophia divan, Todd Hase. **Fabrics:** Sophia sofas in silk mohair, Koala; divan, French canapé, and side chairs in silk mohair, Coral; Iris sofa in silk mohair, Cement, all by Todd Hase. **Sofa pillows:** silk in Limestone, Todd Hase. **Coffee table:** at far wall, Sarah Gueridon in sycamore, Todd Hase.

Chandelier: 19th-century Venetian glass, Paris flea market. **Art:** 19th-century enamel equestrian panels. **Mirror:** Anna mirror in sycamore, Todd Hase. **Sculpture:** Venetian glass botanical sculpture, ca. 1920s, Napoleone Martinuzzi, Paris Antiques store. **Foo dogs:** 18th-century glazed ceramic. **Martini set, tray:** vintage martini set on Tres tray in sycamore, by Todd Hase. **71 Apple iBook:** apple.com. **Curtains:** silk, Hot Pink with custom embroidery and ruby glass beads, Todd Hase. **Floor:** oak, stained to resemble limestone. **Paint:** AC40 Glacier White, Benjamin Moore. benjaminmoore.com. **Art:** 19th-century balloon prints.

THE PERFECT CANVAS

72 TRICIA GUILD, OF DESIGNERS GUILD
3 Latimer Pl., London W10 6QT. 44-20-7893-7400. designersguild.com. **Fabrics:**

Designers Guild fabrics available in U.S. through Osborne & Little. **74 Paint:** Chalk White, Designers Guild. **75 Sofa:** George Sherlock. georgesherlock.com. **Lamp:** Tolomeo micro task lamp, Artemide. artemidestore.com. **Fabrics:** chairs in Brera Weaves, La Desirade collection, Designers Guild, Osborne & Little. **76 Office chair:** Lloyd Loom. lloydloom.com. **Kitchen chairs:** Slick Slick, Philip Starck, available at Designers Guild retail store, Kings Road, London. 44-20-7351-5775. store@designersguild.com. **Stainless-steel table:** for similar, try Web dining table, \$1,150, Conran Shop. conran.com. Or item 964745, 72 by 36 in., \$490 plus top, Portica. 800-486-6554. roomandboard.com. **Paint trim in kitchen:** Borghese Lime, Designers Guild. **Chairs in pergola:** Lord Yo chairs, Philip Starck, Designers Guild retail store. In U.S., try unicahome.com. **Pillows in citrus room:** Nishida in Aqua, Nansei in Apple and Brera, Designers Guild, Osborne & Little. **Chair in citrus room:** Lloyd Loom. **Paint:** Chalk White, Designers Guild. **79 Bed frame:** Mondo, Room & Board. roomandboard.com. **Paint:** left, Chalk White, Designers Guild. **Paint:** Sky Blue, Designers Guild.

THE TREASURE SEEKER

80 AMY PERLIN, OF AMY PERLIN ANTIQUES
306 E. 61st St., New York, NY 10021. 212-593-5756. amyperlinantiques.com. **Coffee table:** Flemish macassar ebony and ivory inlay with contemporary macassar ebony base, 18th century, Amy Perlin Antiques. **Bust:** Italian plaster bust, military figure, 19th century. **Sculpture:** Italian Academy model of Laocoon mounted on wooden stand. **Chandelier:** ca. 1940s, Veronese, Paris. veronese-sa.com. **Gate:** Louis XV wooden gate, 18th century. **Wall decorations:** painted white, with gilt-wood scrolling foliage, 19th century, Umbria.

81 Console: walnut fire surround, 19th century. **Mortar:** atop console, yew wood with new copper liner, 17th century. **French crockery:** atop console, a collection of antiques. **Bowls:** under console, wooden, Savoie region, France. **Dishware:** collection of Swedish wooden plates; collection of pewter plates; French creil plates, all 19th century. **83 Chair:** front right, Italian leather bureau bergère, Venice, 18th century. **85 Oil lamps:** atop console, collection of three German glass oil lamps, ca. 1850. **Mortar:** atop console, Louis XIV black marble mortar. **87 Rug:** Turkish wool Oushak carpet, Doris Leslie Blau.

MYSTERY PLAY

90 Bench: continuous arm bench, Thos. Moser Cabinetmakers. thomasmoser.com. **92 Stools:** Bow-backed stool. thomasmoser.com.

TO THE TRADE: IN THIS ISSUE

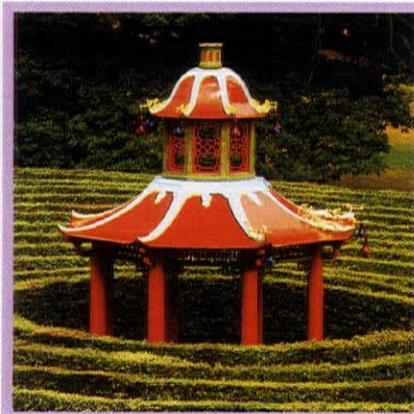
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HOUSE & GARDEN'S SHOPPING GUIDE



45 IN THE GARDEN Many of Europe's historic gardens are studded with follies, open to the public, and pictured in our story. Here are a few well worth a look:

- **CASTLE HOWARD**
York, North Yorkshire, UK.
castlehoward.co.uk.
- **PAINSHILL PARK**
Cobham, Surrey, UK.
painshill.co.uk.
- **STOURHEAD**
Stourton, Warminster, UK.
nationaltrust.org.uk.
- **PARK SANSSOUCI**
Potsdam, Germany.
spsg.de.
- **WOBURN ABBEY**
Woburn, Bedfordshire, UK.
woburnabbey.co.uk.
- **DROTTHINGHOLM PALACE**
Stockholm, Sweden.
royalcourt.se.

Chairs: continuous arm chair. thomasmoser.com. **Range, hood:** Viking. vikingrange.com. **Lighting:** Tech Lighting's Monorail system. techlighting.com. **Espresso machine:** FrancisFrancis!, through illyusa.com.

A WORLD APART

94 MORGAN WHEELOCK INCORPORATED
362 Summer St., Somerville, MA. 02144.
617-776-9300. morganwheelock.com.
Stonemason, landscape construction:
Robert Hanss Inc., 207 Suffolk Rd., Chestnut Hill, MA. 02467. 617-730-8250. **General contractor, fences:** Pratt Construction Company, Box 371, Marston Mills, MA 02648. 508-420-9333.

THE ANTI-MCMANSION

102 RICK LIVINGSTON, OF PERIOD
6 W. 17th St., New York, NY 10011. 212-352-9400. **104 Rugs:** sisal, Martin Patrick Evan. **Sofa:** American, ca. 1940s, covered in antique crewel. **Pillows:** in Rogers & Goffigon linen. **107 Sofa:** camp style, 1950s, covered in vintage candy-stripe fabric. **Pillows:** in Rogers & Goffigon blends, with trim found in Marrakech. **Rug:** sea grass, Martin Patrick Evan. **Coffee table:** Moroccan with shell inlays, Vicente Wolf Home, NYC. 212-244-5008. **Table base:** cerused white oak,

designed by Period. **Chair** in foreground: vintage spring chair, covered in a Nobilis weave. **108 Stove:** Chambers, ca. 1953. For similar, try antiquestoves.com and vintagestoves.com. **109 Rug:** sea grass, Martin Patrick Evan. **110 Bed:** Pottery Barn's Thomas bed. 888-779-5176. potterybarn.com. **Bed covering:** vintage Indian blanket. **Orange pillow:** Donna Karan Collection. donnakaran.com. **Patterned pillow:** covered in a Donghia crewel. **Rug:** American, cotton hooked, ca. 1920s. **111 Bath mat:** Portico, NYC. 212-941-7800.

CORRECTIONS

May 2005, page 140: Splendid flute stemware by Moser. 888-240-5115. moserusa.com.

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

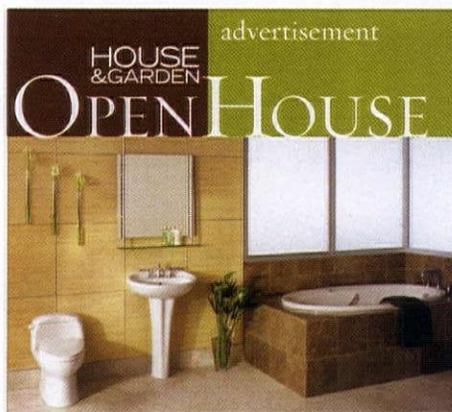
BY DAMARIS COLHOUN AND JESSE WILL

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BY MAYER RUS

with beady red eyes, a pair of nineteenth-century planters fashioned from rhinoceros feet, and that insanely expensive howler monkey, with its upraised arms and pained expression, as if the poor creature were crying out, “Oy vey! How did I end up in a crummy studio apartment next to a Lite-Brite toy that says JEW in glowing blue and white letters?”

Not everyone appreciates the splendors of my *Wunderkammer*. For me, taxidermy is an antidote to work stress. After spending a long day oohing and aahing over the ingenuity of man, I enjoy contemplating the beauty and complexity of nature’s design. I also think taxidermy looks fantastic with my other collections of contemporary art

(don’t forget my piece of conceptual Judaica) and blanc de chine. And in case you’re wondering, Louise, my better half, pays absolutely no attention to the pack of critters, probably because she knows she’ll always be top dog.

■ **IN THE WRONG HANDS**, a little knowledge is more than just dangerous—it’s downright annoying. I’m sick to death of hearing references to the “Good Design” exhibitions sponsored by the Museum of Modern Art in conjunction with the Merchandise Mart of Chicago in the 1950s. In our ostensibly design-savvy culture, marketing apparatchiks routinely invoke the “Good Design” name as an all-purpose signifier of quality and unpretentious good taste. Few people seem to know or care if the products under discussion actually reflect the specific ideals of the original program. Hype, after all, is not the same as history. So please, let’s just skip “Good Design” and concentrate on making things good.

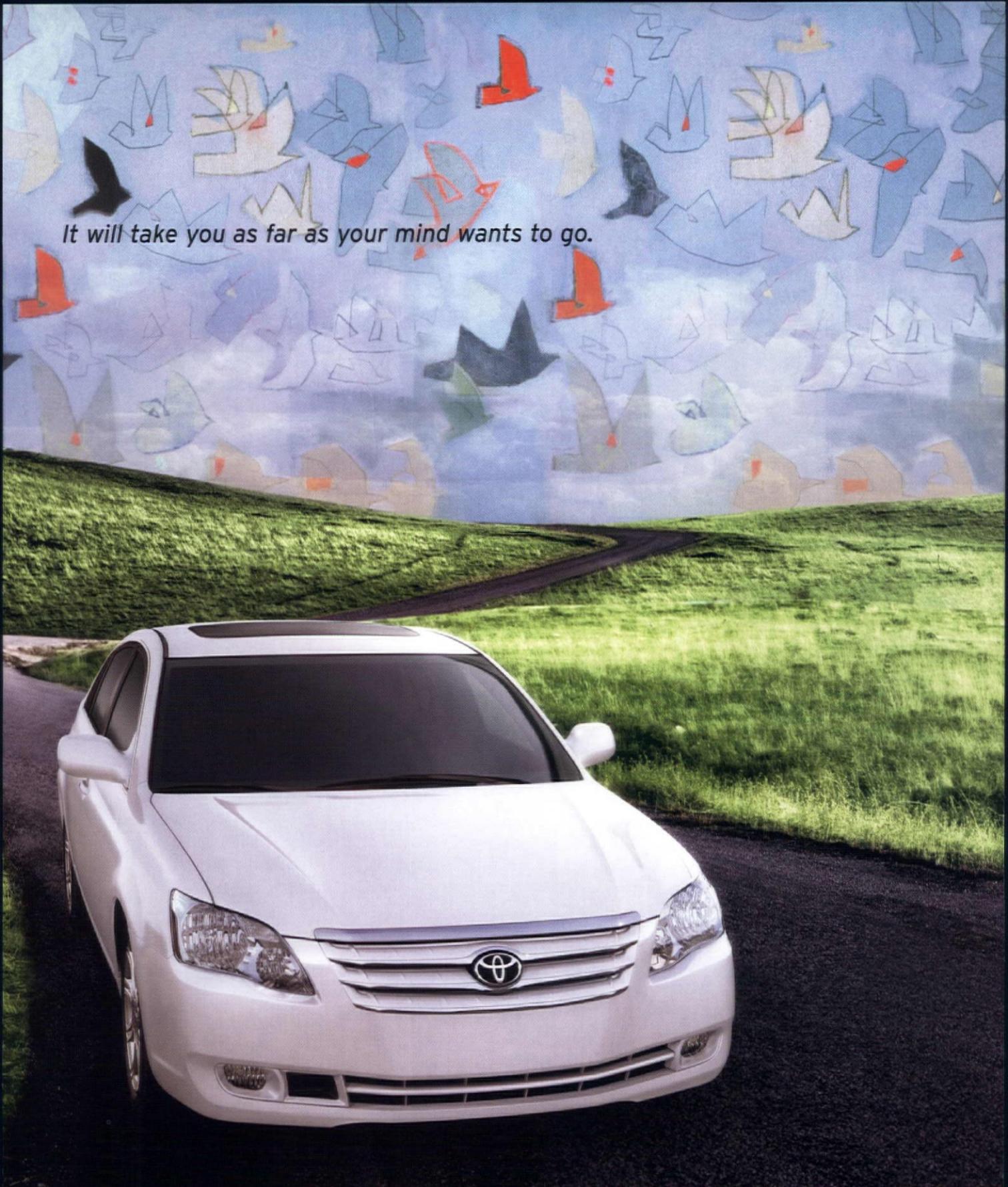
■ **MEMO TO WELL-MEANING CATERERS AND HOSTESSES**: Nobody wants to eat a “dessert soup.” People may feign enthusiasm for this kind of tutti-frutti gruel—“So refreshing!” “So perfect for summer!”—but they’re just being polite. The dubious delicacy sounds as unsavory as it looks. If you want soup for dessert, go to Jamba Juice. □

For years, I fooled myself into believing that I could quit collecting taxidermy whenever I wanted—that I was in control. Even as my burgeoning menagerie colonized my dining table, my desk, and every inch of shelf space in my tiny apartment, I refused to admit that I had a problem. I felt like Meredith Baxter in one of those Lifetime movies about the perils of addiction—*Animal Crackers: The Mayer Rus Story*—in which I rob liquor stores and pawn my baby’s diapers to get one more shopping fix. It was only after my friends (and my accountant) threatened to stage an intervention that the sobering reality hit home. I had a monkey on my back—a nineteenth-century howler monkey, to be precise, plus dozens of other dead critters, great and small.

It all started in Paris four years ago, when a stuffed French hen captured my fancy as well as my francs. I didn’t realize that my hen was a “gateway” bird, as Dr. Phil might say. It wasn’t long before I needed more exotic specimens and elaborate mounts (mostly Victorian) to get that special frisson familiar to every obsessive collector. Soon my apartment had more British birds than Trafalgar Square in high summer season.

When antique dioramas under glass no longer satisfied, I moved up to the hard stuff: a snarling albino raccoon

ILLUSTRATION BY EDWIN FOTHERINGHAM



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