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House & Garden

JUNE 1999

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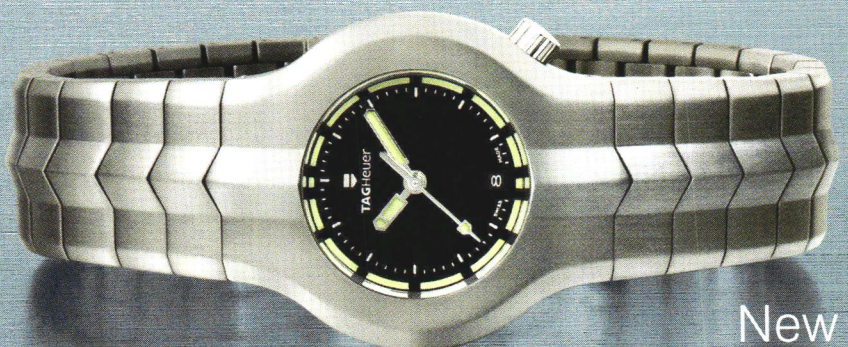

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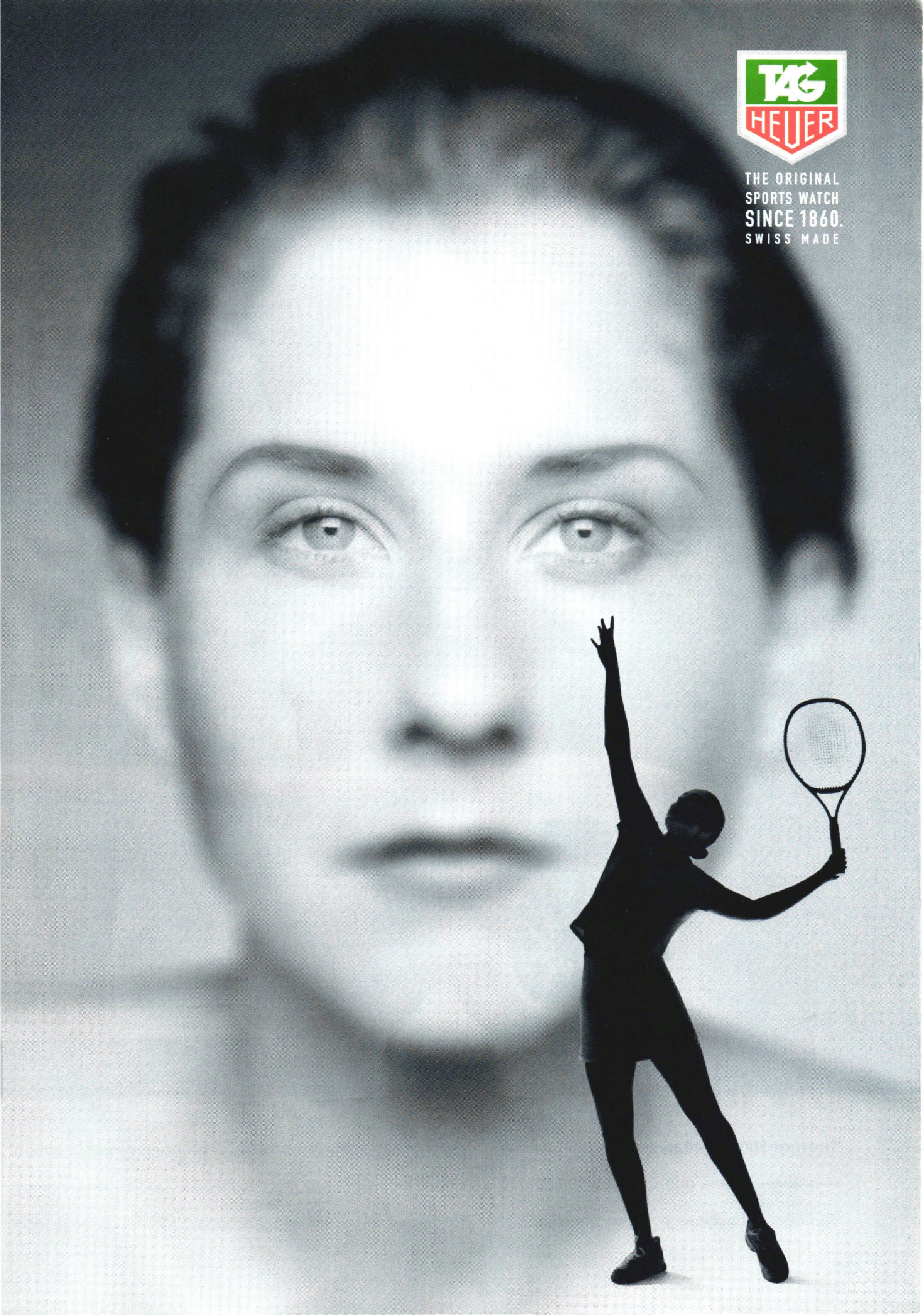
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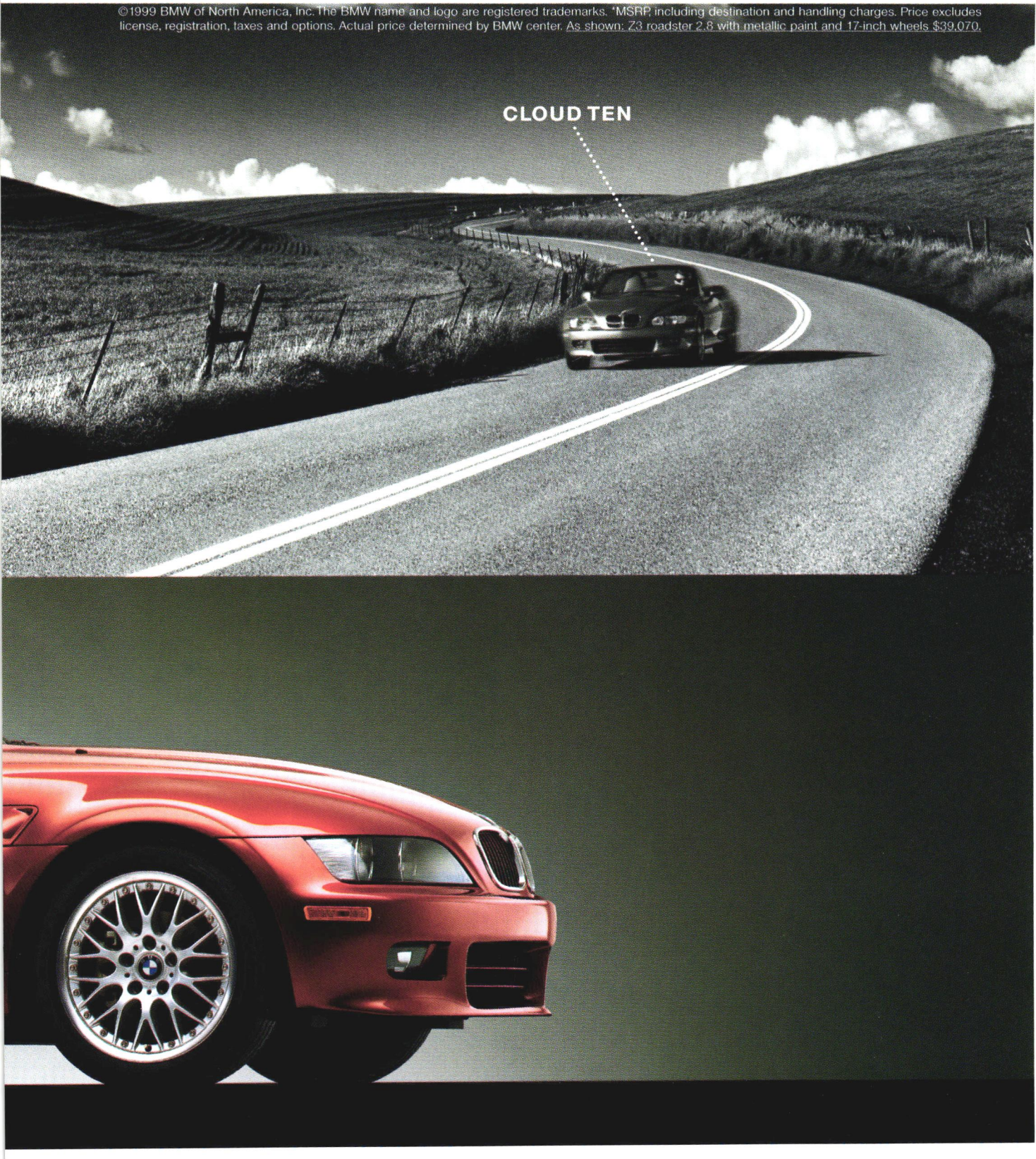

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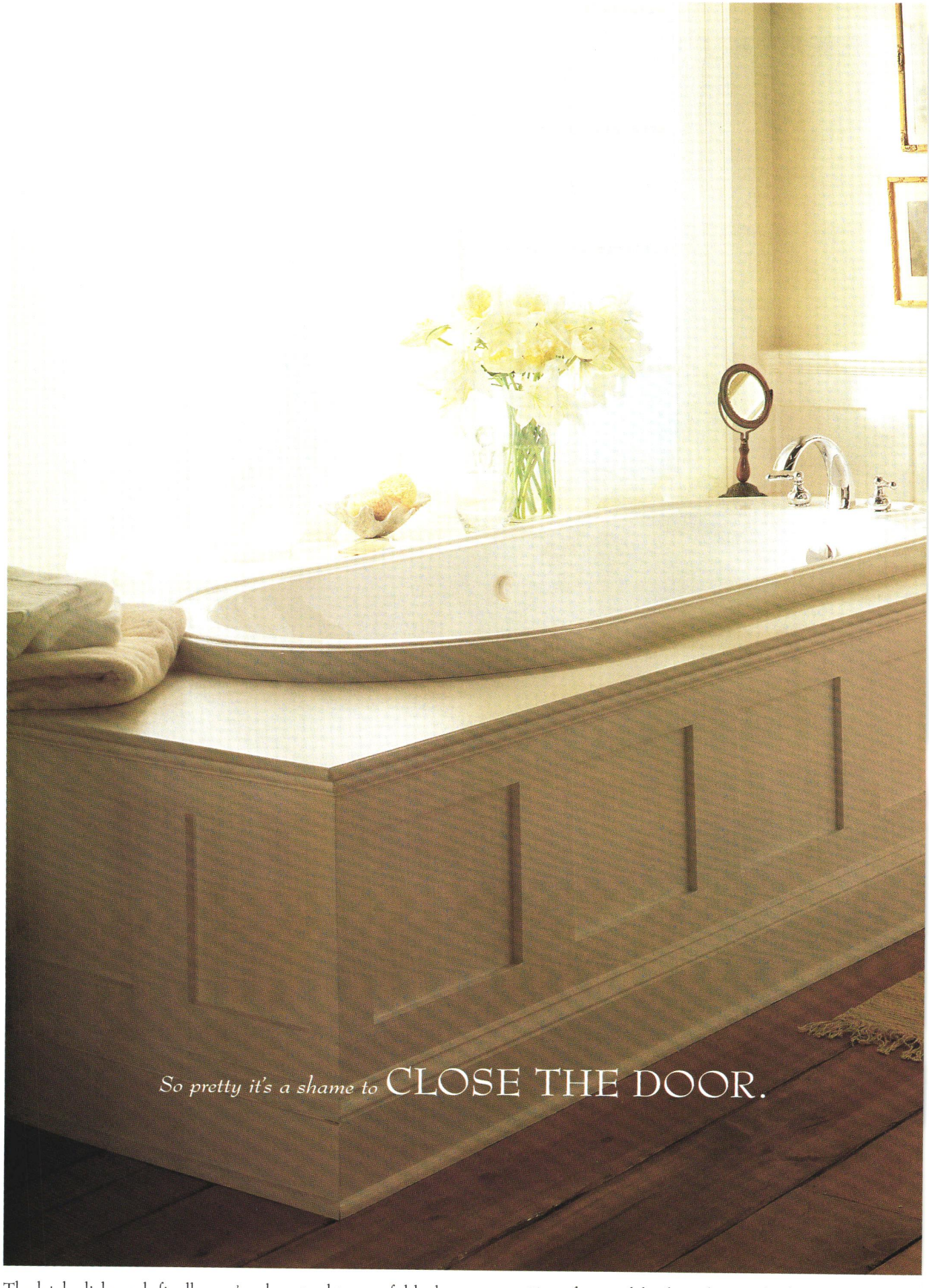

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House&Garden

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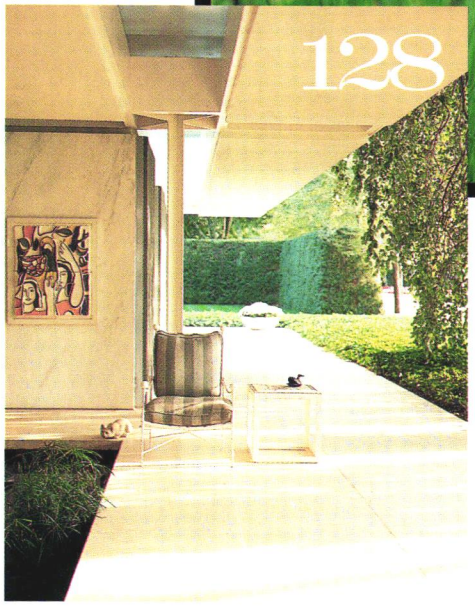

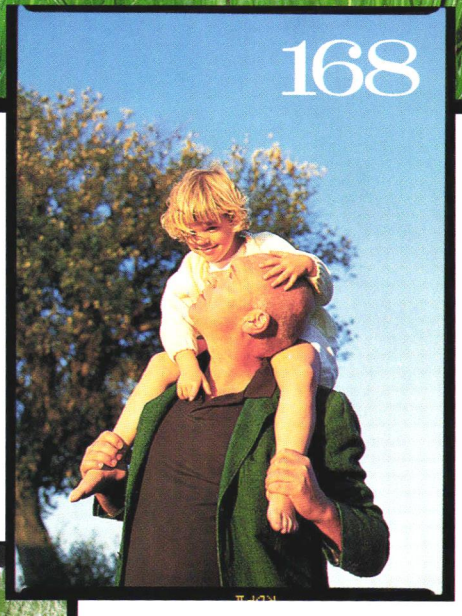

defining moment

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ON THE COVER: "BEACH PLUM," PHOTOGRAPHED BY WILLIAM ABRANOWICZ

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BUT MY RIGHT HAND IS MY INDEPENDENCE
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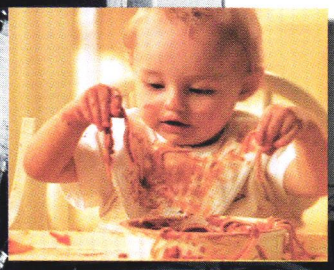

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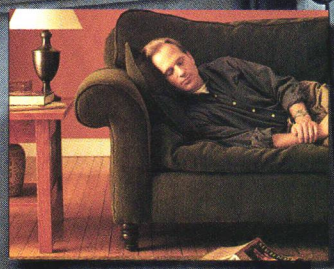

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Cutting Gardens 23

PICK, PICK, PICK Freshly cut flowers are one of life's perennial pleasures. Here are answers to the questions: what blooms to grow, when to cut, and even what scissors are best.

BY DAN SHAW

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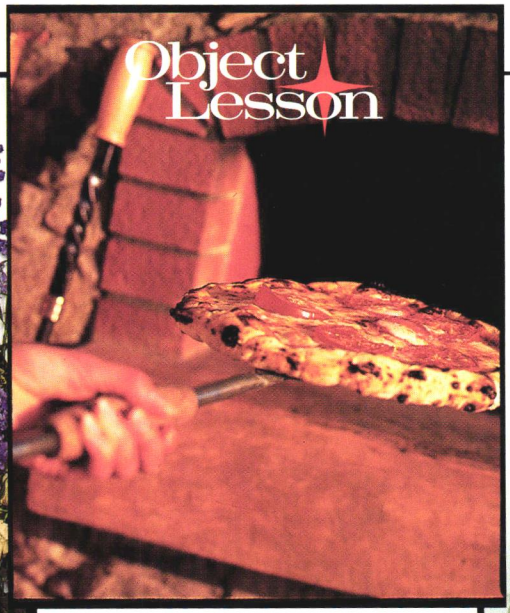

Outdoor Kitchens 55

GRILLS AND ALL THE FIXINGS Breakfast, lunch, dinner on the patio? With the latest equipment, you can bake bread, grill pizza, chill the wine, and clean up, without ever stepping inside.

BY INGRID ABRAMOVITCH

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HANGING GARDENS Topiary prints like the one above from Pierre Frey, hothouse florals, trompe l'œil bamboo, and forests of ferns on new fabrics and wallpapers bring the garden in all year-round.

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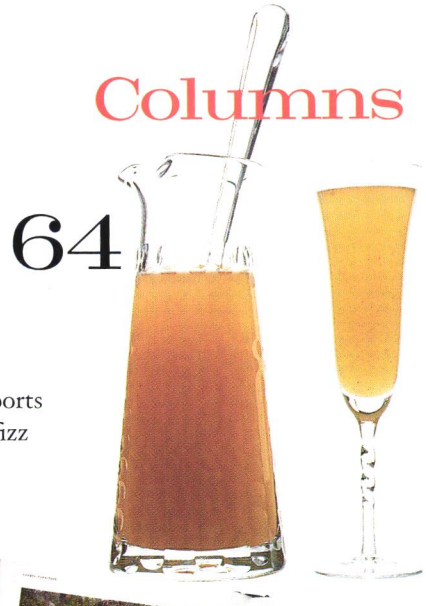

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what's missing

ONE EVENING A COUPLE OF YEARS AGO my aunt in Kentucky confided that she was worried about her nephew's not having a place to live. He'd just lost a lease, and graduate housing in New York City was almost impossible to find. I immediately invited him to live with me while he searched for an apartment. A few weeks became months, and we had a wonderful time; my sons and I loved his company. He was always offering to do things around the house, but I could never think of anything that needed to be done. (Of course, you never can when someone's there to help. It's only when you're alone that those lists unfurl into the night—doors off their hinges, dimmer switches blown, books looking for shelf space.) Besides, there was a little too much of the medieval scholar about my cousin for me to be able to imagine what he might do with a hammer.

But one fine summer day I relented and asked for help cleaning out an overgrown bed in the garden. Simple weeding, which he performed meticulously—except that he hacked away a clematis vine that for ten years I had coaxed and coddled across an ugly concrete reinforcing wall. I am mortified to admit that I did not do a very good job with the retaining wall of my frustration at his carelessness—or ignorance—and burst into copious tears. Poor dear, I'm sure he had no idea what to make of a person who could be so emotional about . . . a vine.

I have no idea what to make of people whose hearts *don't* break in the garden. I have wept profusely, unashamedly over a number of garden tragedies: the hydrangea who strangled herself with her own roots; the noble maple split in half by lightning; the 50-year-old wisteria gnawed to death by a monstrous vole. The worst disaster was years ago, when a huge limb of an American dogwood was lopped off by a pruner who simply took it upon herself to "clean things up and let some light into the yard so the grass could grow." I would have traded every blade of grass in the lawn for the branch that arced gracefully down to the ground, covered at the start of spring in a thick, beautiful fan of white flowers. I ranted and raved for a week. And every spring, when what's left of the tree is in a halo of blossoms, the wound that was a branch begins to ooze, and a strange liquid runs down the trunk. The stigmata of the dogwood.

I will always see that limb when I look at that tree. And I will always see the clematis spilling over my kitchen wall (it's slowly growing back, not to worry, cousin!). We've all had that garden visit during which the hostess, pointing haplessly, vaguely to an empty patch of grass, says feebly, "That was the rose garden . . . and those rhododendrons used to be nine feet tall until the hurricane of . . . and you can't imagine how the irises would look. . . ." I have my own garden tours that go like that, as I pedal my bicycle wistfully past the fragrant old roses that *used* to cascade over that ancient stone wall, or the field that *used* to be a riotous dazzle of wildflowers, or the corner that *used* to be a big bed of asparagus, so lovingly tended, year after year, by a man who eventually became so frail that one summer all I ever saw him do was sit and gaze at the feathery haze of his crop. All gone, now.

And I miss them all—blooms, beds, and gardeners past. What's gone is as evocative as what's there. I know that I am the type of person who can (sometimes) be so focused on what's behind her that she loses sight of what could be before her. Hurling forward, looking backward. The impossibility of the past can have a greater allure than the possibility of the future; there's a seductiveness about memory that can leave reality looking quite pale. Naturally, too much of this leads to despair. Oh well, so what if I fell hopelessly in love with the heady sweetness of old roses or the radiant brilliance of a gnarled limb? There are others out there still to be discovered. But what a gift to have been so taken that you will always see what is no longer there.

Dominique Browning, EDITOR

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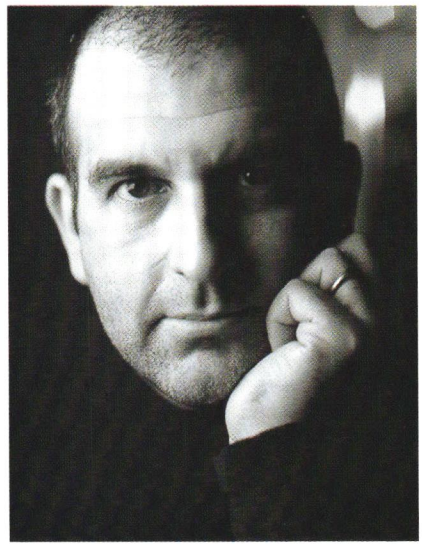
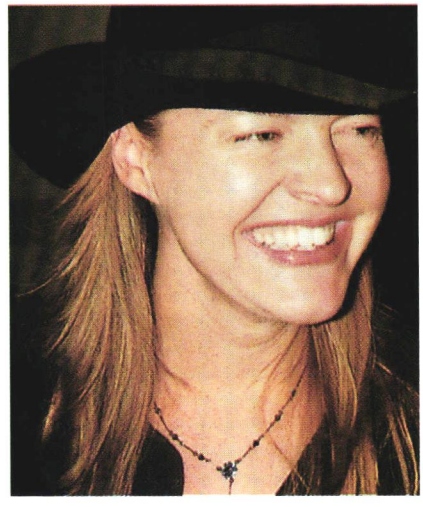


RENNY REYNOLDS

In "Days of Heaven," page 92, the landscape architect and owner of Renny-Design for Entertaining reports on his week spent at the feet of master gardener Christopher Lloyd. With two flower shops in New York City and a wholesale and retail nursery, Renny-The Perennial Farm, in Pennsylvania, Reynolds is constantly on the move, but of his many activities, it's gardening in Bucks County he loves most.



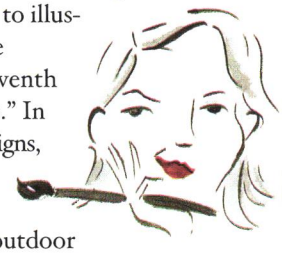
> MONICA STEVENSON

In "Wallflowers," page 43, the photographer gets playful with floral fabrics. "We wanted to light each still life so that the foreground and background would blend," she explains. "We got a trompe l'œil effect." Stevenson, who lives in New Jersey, where she has two horses, recently returned from photographing polo matches in Saint-Moritz.

< JAY ZUKERKORN

This month, the photographer performed a feat of imagination, shooting outdoor furniture without the backgrounds, which were added later ("The Great Outdoors," page 160). Zukerkorn also shot the opener for our "Domestic Bliss" story on cutting gardens (page 23), treating the flowers as graphic elements. His photograph introducing June 1998's "Bliss" ("Recycled Chic") won a merit award from the Society of Publication Designers.

v CHESLEY McLAREN



After 12 years as a dress designer, McLaren turned to illustration when she "couldn't take Seventh Avenue anymore." In this issue, her designs, inspired by Ludwig Bemelmans, set our favorite outdoor furniture in the realm of fantasy ("The Great Outdoors," page 160). McLaren's displays have graced Henri Bendel and Saks Fifth Avenue in Manhattan.

< DANA GALLAGHER

For "Adventures in Space," page 128, the photographer traveled from Dan Kiley's home in Vermont to a garden in Columbus, Indiana, that he designed more than 40 years ago. The garden dictated her approach. "I felt like there was only one way to shoot, because of the geometry," she explains. "It almost feels like a museum—it is very architectural." —SABINE ROTHMAN

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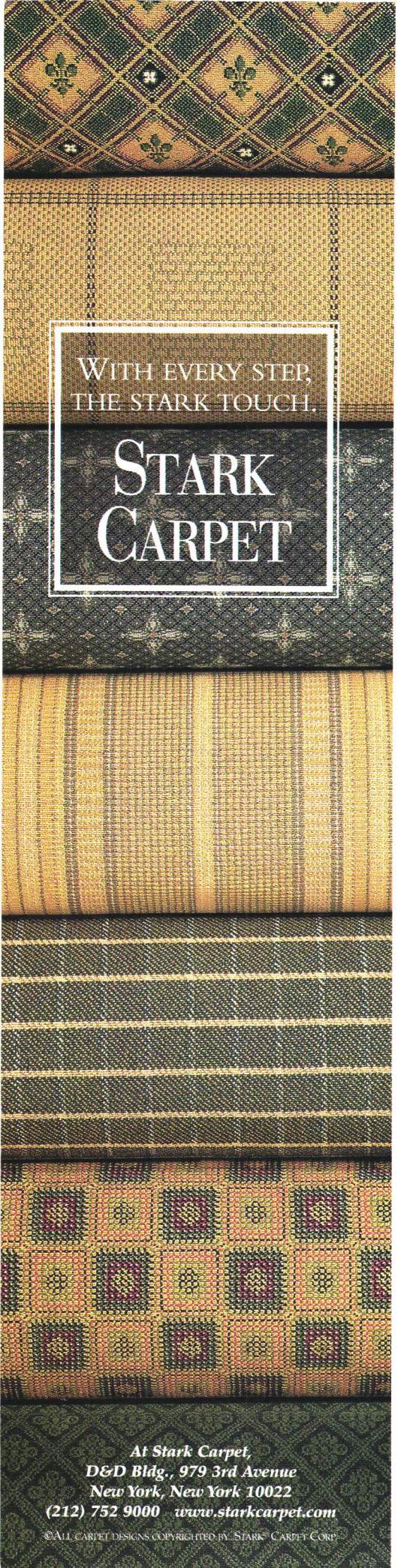

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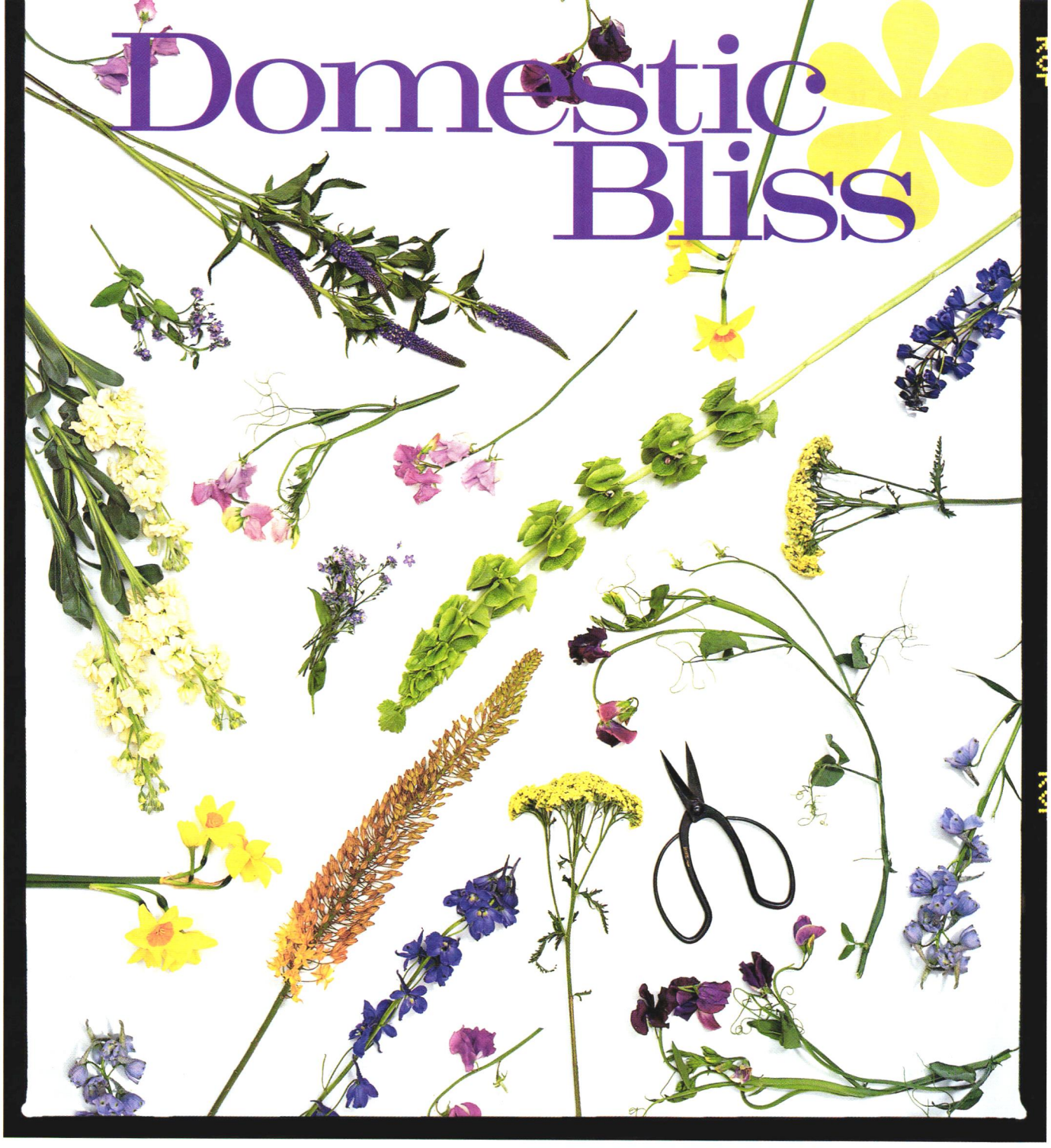
Domestic Bliss



cutting gardens

Freshly cut flowers are one of summer's **perennial pleasures**. For anyone who must have blooms, **indoors and out**, a cutting garden is a necessity. While the pros disagree about the best time of day to cut stems and **which scissors to use**, they're unanimous in their belief that there's no such thing as a cutting garden that's too big.

EDITED BY DAN SHAW

border patrol

A greater luxury than fresh flowers in every room is a cutting garden where you can grow your own. And if it looks good as you pick it to bits, all the better. "Traditionally, the cutting garden was placed away from the house, where it wasn't seen, so it didn't matter if you chopped it up," horticulturist Sherry M. Santifer says. "But for most people, you have to make every inch count."

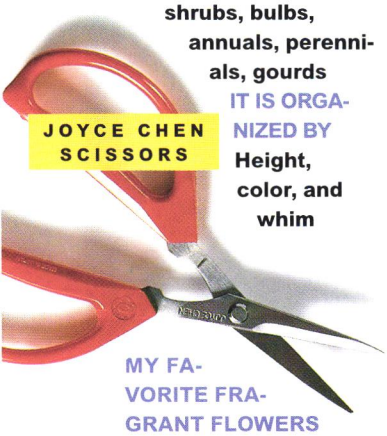
What's more, you can grow flowers to match your decor. As Sarah Raven writes in *The Cutting Garden: Growing and Arranging Garden Flowers* (Reader's Digest, $32.95), "A cutting garden is a place for picking, part of the garden that is in service to the house. More than that, a cutting garden provides a means of integrating house and garden, of pulling inside and outside together." On the following pages, nine experts who agree share their tips for cutting up.—SABINE ROTHMAN

VON GAL'S GARDEN

edwina von gal

Landscape designer
Long Island City, NY

MY CUTTING GARDEN IS 50'x 100' and is planted with a wild mixture that changes from year to year—shrubs, bulbs, annuals, perennials, gourds IT IS ORGANIZED BY Height, color, and whim



JOYCE CHEN SCISSORS

MY FAVORITE FRAGRANT FLOWERS ARE *Hymenocallis* and roses MY FAVORITE BASKET IS A big bucket MY FAVORITE CUTTING TOOLS ARE Felco #2 and Joyce Chen scissors MY FAVORITE TIME OF DAY TO CUT FLOWERS IS Whenever I find the time. Even knowing they really do last better if cut early, I more often end up cutting very late THE FLOWERS IN MY CUTTING GARDEN THAT I WOULDN'T PUT IN A BORDER ARE Dahlias, *Lisianthus,* stocks, sweet peas, *Emilia flammea* THE FLOWERS I GROW BUT DON'T CUT ARE *Hamamelis* 'Jelena' and *Stewartia*—they grow so slowly THE NEW FLOWERS I'M MOST EXCITED BY ARE *Monarda citriodora* 'Lambada' and *Amaranthus* 'Hot Biscuits' MY DREAM GARDEN IS Always staked, edged, and weeded. And deer-free!

betty sherrill

Interior designer, president, McMillen Inc., New York City

MY CUTTING GARDEN IS In Southampton, NY, and is planted with snapdragons, cosmos, zinnias, dahlias, peace peonies, 'Queen Elizabeth,' 'New Dawn,' and 'Tropicana' roses THE FLOWERS THAT I WOULDN'T PUT IN A BORDER ARE Dahlias MY FAVORITE HOMEGROWN BOUQUETS ARE Peonies and lilacs in June; roses and astilbe in July MY FAVORITE WAY TO CARRY CUT FLOWERS IS In a wicker basket for cosmos and snaps; three round containers on one stem with water for roses MY FAVORITE CUTTING TOOL IS My little red Japanese scissors THE FLOWERS I GROW BUT DON'T CUT ARE Azaleas and rhododendron; I don't cut *Coreopsis* 'Moonbeam,' but I deadhead them and my catnip THE NEW FLOWERS I'M MOST EXCITED BY ARE David Austin roses MY DREAM GARDEN IS White—like Vita Sackville-West's. I have seen it many times—even in moonlight.

SHERRILL'S SNAPS

[WINDOWS]

[WEAVES]

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McCABE'S SCISSORS

nancy mccabe

Garden designer, Salisbury, CT

MY CUTTING GARDEN IS Organized in rows and surrounded by a rustic fence **IT IS PLANTED WITH** Dahlias, sunflowers, and brown German iris from my assistant Diane **MY FAVORITE HOMEGROWN BOUQUETS ARE** I used to want mixed bouquets, but now I prefer all snowdrops, pansies, or dahlias **MY FAVORITE WAY TO CARRY CUT FLOWERS IS** In an old green enamel bucket that my brother Sievert brought me from Russia a few years ago **MY FAVORITE TIME OF DAY TO CUT IS** Early evening **MY FAVORITE CUTTING TOOL IS** Japanese scissors or Felco pruners **THE FLOWERS IN MY CUTTING GARDEN THAT I'D NEVER PUT IN A BORDER ARE** None—anything can be anywhere, depending on how I feel **THE FLOWERS I GROW BUT DON'T CUT ARE** Some of my most prized hellebores **MY DREAM GARDEN IS** One where I can cut all the flowers I want and still have all of them in the garden at the same time.

McCABE'S GARDEN

mary palmer dargan

Landscape architect, Atlanta, GA

MY CUTTING GARDEN HAS Herbs, annuals, shrubs, roses, hydrangea **MY FAVORITE TOOL IS** Surgical scissors **MY FAVORITE TIME TO CUT IS** The morning—but afternoon is okay if I have a dinner party and have been patiently waiting for camellias to open **THE NEW FLOWERS I'M MOST EXCITED BY ARE** The French annuals from Le Clos du Cowdray. I'm a fanatical garden-show seed-packet purchaser. My refrigerator is stacked with Chelsea '94 and Courson '96 **MY DREAM GARDEN IS** Run by two men with strong backs. One tells funny stories and toils for hours in relentless heat. The other is able to drive, run power equipment, and use a credit card.

DARGAN'S SEEDS

SHERRY M. SANTIFER

sherry m. santifer

Horticultural consultant, president, Laurel Hill Farms, Valley Stream, NY

MY CUTTING GARDEN IS 100' x 8' and planted with annuals, biennials, perennials, shrubs, evergreens, spring-, summer-, and fall-blooming bulbs **IT IS ORGANIZED BY** Plant growth habit and season of bloom. Shrubs and evergreens are sited on the perimeter: I keep starter pots of seedlings and cuttings to slip into empty spots as space opens up **I CARRY CUT FLOWERS IN** A canning jar or cut-flower caddy, for shorter cuts, and tall plastic round and rectangular wastebaskets (the cheaper, the better!) **MY FAVORITE TOOLS ARE** Felco #2, Japanese scissors, and for really delicate stems like pansies, a sewer's thread-nipper can't be beat **THE FLOWERS I GROW BUT DON'T CUT ARE** Those with foul odors, like *Illicium floridanum,* which is gorgeous, but has a fishlike smell **THE NEW FLOWERS I'M MOST EXCITED BY ARE** Native American grains bearing flowers or seedpods in vivid colors **MY DREAM GARDEN** Allows zone 7 to 9 plants to survive in zone 6.

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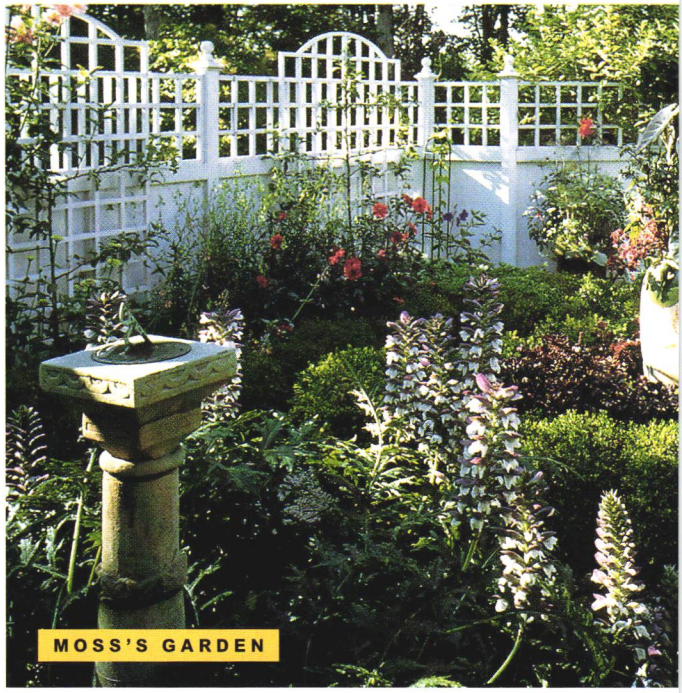
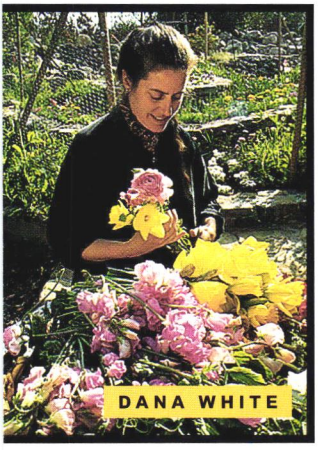
charlotte moss

Interior designer, New York City

MY CUTTING GARDEN HAS Roses, dahlias, coleus, figs, green 'Envy' zinnias, basil, thymes, mints, clary sage, rosemary, espaliered apples **MY GARDEN IS ORGANIZED BY** The path of the sun, and is bordered in box **MY FAVORITE BASKET FOR CARRYING FLOWERS IS** Whichever one is closest on my way out the door **MY FAVORITE HOMEGROWN BOUQUET IS** Green 'Envy' zinnia with chartreuse and variegated hosta leaves, purple basil, rosemary, and blue delphinium or baptisia **MY FAVORITE TIME OF DAY TO CUT IS** Before breakfast, with a cup of coffee and my two spaniels **THE FLOWERS THAT I GROW BUT DON'T CUT ARE** *Datura*, which I grow in large pots; and some fragrant lilies because they perfume the air around my pool **MY DREAM CUTTING GARDEN IS** In a different climate, maybe California.



MOSS'S GARDEN



DANA WHITE

dana white

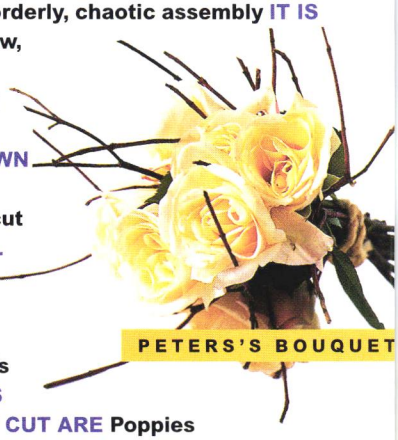
Landscape architect, Clark and White Landscape, Santa Monica, CA

MY CUTTING GARDEN IS My entire garden **IT IS PLANTED WITH** Roses, sage, anemone, freesia, ixia, bird-of-paradise, dahlias, and sweet peas **THE FLOWERS IN MY CUTTING GARDEN THAT I WOULDN'T PUT IN A BORDER ARE** Bird-of-paradise **MY GARDEN IS ORGANIZED BY** Height. The tallest flowers ring each terrace, with smaller flowers stepping down to the next rock terrace **THE FLOWERS THAT I GROW BUT DON'T CUT ARE** Shell ginger, *Verbena bonariensis* (I am always tempted to cut this gigantic flower, but it makes such a mess in the house), and *Pieris,* which I have potted and is so beautiful and long-lasting that I leave it be! **THE NEW FLOWERS I'M MOST EXCITED BY ARE** The 'Romantica' roses. I don't think I can ever have too many roses **MY DREAM GARDEN IS** My own backyard. I just wish I could control the weather.

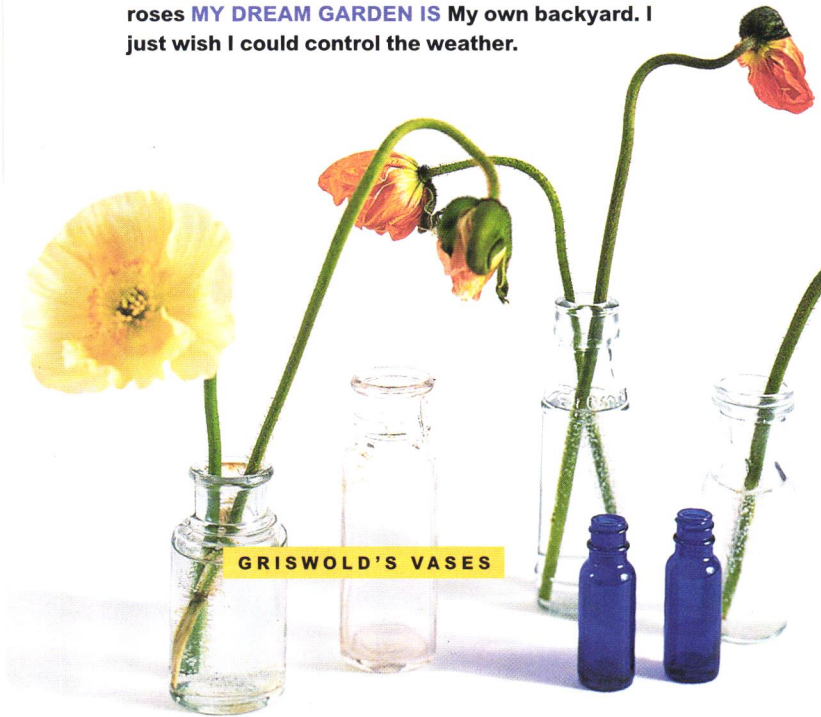
william peters

Landscape architect, Fairfax, CA

MY CUTTING GARDEN IS Not really organized, but is rather an attractive, somewhat orderly, chaotic assembly **IT IS PLANTED WITH** Iris, yarrow, *Crocosmia,* spring and summer bulbs, salvia, and tons of jasmine and roses **MY FAVORITE HOMEGROWN BOUQUET IS** Leafless branches with specimen cut roses **MY FAVORITE TOOL IS** Felcos, what else? **MY FAVORITE TIME OF DAY TO CUT IS** Morning, of course, when everything is most fresh **THE FLOWERS THAT I GROW BUT DON'T CUT ARE** Poppies **MY DREAM GARDEN HAS** Lots more space!



PETERS'S BOUQUET



GRISWOLD'S VASES

mac griswold

Garden writer, Sag Harbor, NY

MY CUTTING GARDEN IS Also my "show" garden, with two full-sun beds planted with artemesia, *Gomphrena* 'Strawberry Fields,' the odd tuberose, 'Bronze' fennel, *Zinnia angustifolia* (both orange and white) **MY FAVORITE HOMEGROWN BOUQUET IS** Primarily scarlet/hot-pink *Rosa chinesis* 'Mutabilis,' which blooms all summer. My vases are old pharmaceutical bottles and are tiny, since the house is tiny, too **MY FAVORITE WAY TO CARRY FLOWERS IS** In an old wicker trug that belonged to my mother. For fragile stuff, one of those old three-coffee-cans-welded-together-around-a-handle deals, which every garden club in the 1970s used to sell **MY FAVORITE TIME TO CUT FLOWERS IS** After daybreak and before sunrise. I put them in warm water and out of the wind on the dark north side of the house.

For sources, see back of book

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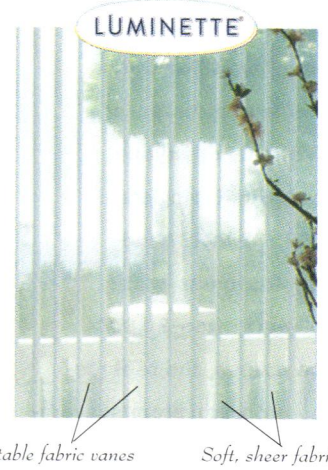

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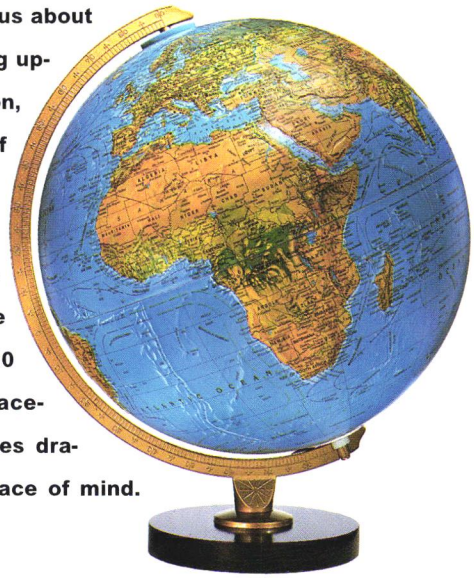
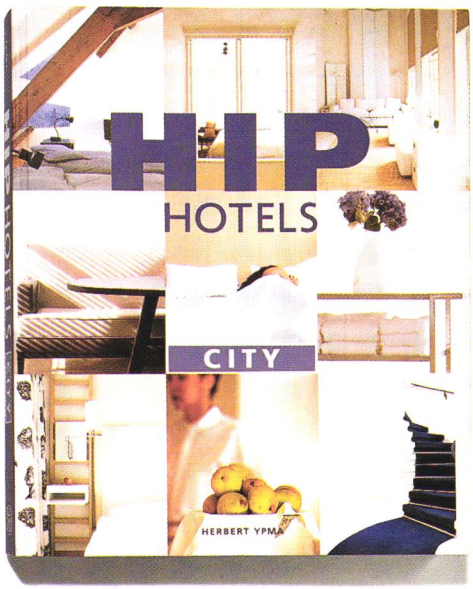
—KRISTEN BAIRD RATTINI



checking in & checking it out



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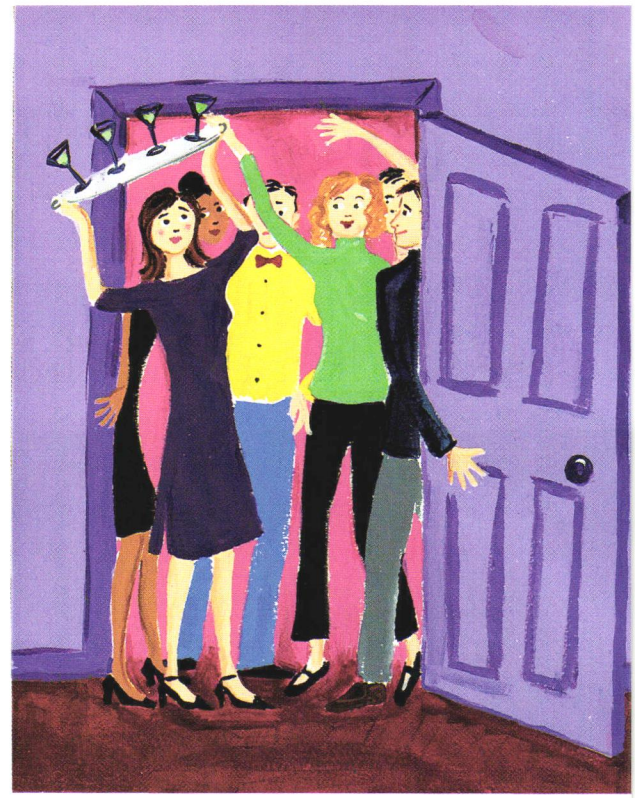
—JOYCE BAUTISTA

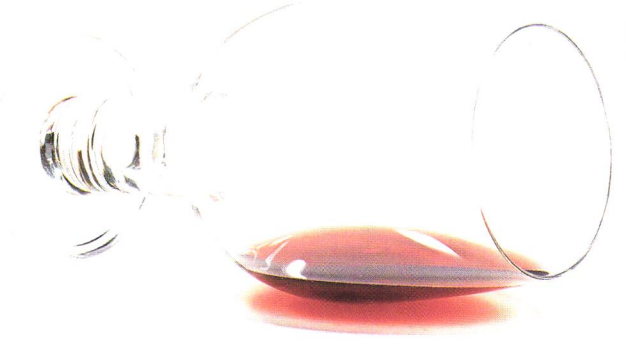


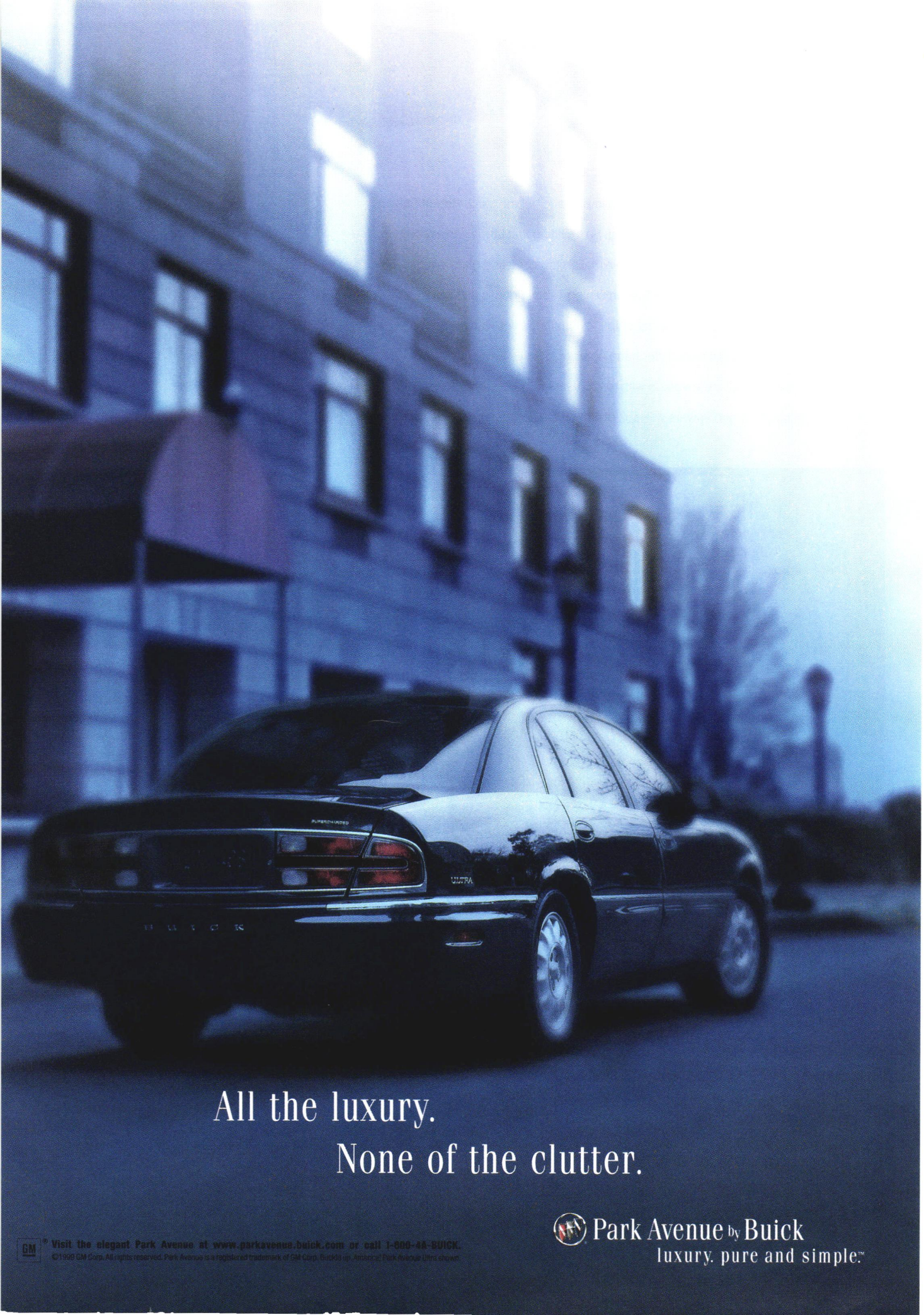
catering to the help

Park Avenue architects have always designed with the cocktail loop in mind—making sure there are two ways into (and *out of*) a room, so guests don't get stranded talking to the same person. But there's another loop to consider when planning kitchens that are to be used for heavy entertaining, as architect Oscar Shamamian has learned from caterers like Sean Driscoll of New York's Glorious Food. "Ideally, the kitchen should have dual access to two parts of the apartment, so that kitchen traffic doesn't shuttle through just one room," Shamamian says. He has also learned that the staff, "especially the women," need a place in which to change into their uniforms and stash their belongings, so he and his partners at Ferguson, Shamamian & Rattner try to factor a private space for them into their plans. And Driscoll underlines two key words for architects: Counter space, counter space, counter space. —JULIE GRAY

taster's choice

When *H&G*'s Lora Zarubin hosts a wine tasting, she uses Riedel tasting glasses (about $25; www.riedelcrystal.com; 800-356-8466). The stem holds precisely the right amount for tasting (5/8 oz.), so you don't waste a drop. Tilting the glass on its side allows for a wine's aeration, which is essential for evaluation. Zarubin says: "These glasses are genius."

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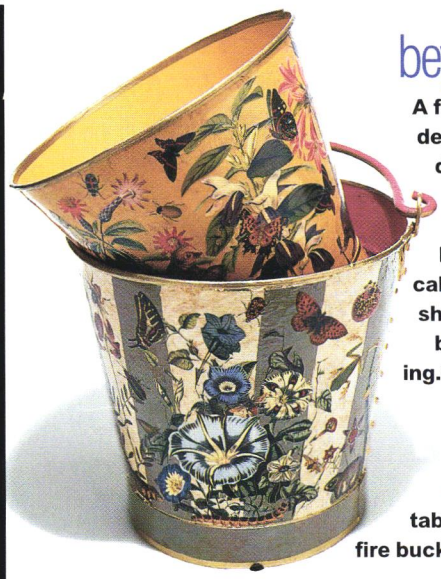
steely beauty

Sally Sirkin Lewis, the Los Angeles design impresario behind the J. Robert Scott showrooms, has always been a modernist. So it's fitting that Lewis has already opened her 21st-century showroom, a minimalist limestone and glass building on Melrose Avenue. Her steel Tuscan Dining Table, right, is a striking sculptural presence in the new flagship. "I visualize it set with ivory porcelain, and a crystal chandelier hanging above," says Lewis, who used the metal shop she's worked with for 25 years to build the prototype. "I think china and flowers will look divine on the gunmetal surface."

wild style

The law of the jungle rules in the fashion business, and Ralph Lauren's new acquisition—hip Canadian retailer Club Monaco—stays fierce. Its Toronto headquarters has a 40-foot living wall that is home to thousands of plant and animal species—orchids and bromeliads, chameleons and fire-bellied frogs. Office air quality has improved, and employees no longer leap onto their desks when a gecko wanders the halls. Although the wall cost more than $200,000, inventor Wolfgang Amelung (416-665-8155) can install a smaller home version for about $10,000, foggers and misters (and newts) included.—INGRID ABRAMOVITCH



beyond the pail

A few years ago, interior designer Susan Bruning découpaged a butler's pantry for a show house in Charlotte, NC. "We did the walls, cabinets, and counters," she recalls. "Everything but the floors and ceiling." That room led her to create Carson & Co. (704-332-5955), whose découpage wares include lamps, tables, and one-of-a-kind fire buckets (about $500), left.

cushion the blows

Interiors, Woody Allen's solemn 1978 film about a brittle WASP family whose matriarch is a decorator with a heart as icy as her color schemes, has inspired an exhibition at New York's American Gallery (254 East 4th Street; 212-598-0654). "We've asked contemporary artists to make furniture about isolation," says Ron Shipmon, director of the not-for-profit gallery, which is supported by the Council for American Minority Artists, Inc. The exhibit (through May 31) includes acid-dyed and painted silk pillows, left, by Patricia Jacobs. Says Shipmon: "Patricia makes truly comfortable paintings."

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No increase in the incidence of liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility and general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 times the maximum recommended daily oral dose in adults on a mg/m² basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetirizine was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maximum recommended daily oral dose in adults on a mg/m² basis). There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 mg/kg (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m² basis). Studies in beagle dogs indicated that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 patients aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received between 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons of the pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both adult and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who received a single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of cetirizine in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions.Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry Mouth (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-controlled trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom received single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged 2 to 5 years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in trials with children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Years in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency of ≥ 2% in Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo).The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years who received ZYRTEC in U.S. trials, including an open adult study of six months duration. A causal relationship of these infrequent events with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased salivation, urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Nervous Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cramps, migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abnormal hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased appetite, melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** cystitis, dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** deafness, earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, arthritis, arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased libido, depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep disorder. **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sinusitis, upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, dermatitis, dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular rash, photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urticaria. **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, loss of accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, enlarged abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, periorbital edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTEC has been reported. In foreign marketing experience the following additional rare, but potentially severe adverse events have been reported: anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, hepatitis, orofacial dyskinesia, severe hypotension, stillbirth, and thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18 month old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses were 237 mg/kg in mice (approximately 95 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 55 times the maximum recommended daily oral dose in children on a mg/m² basis) and 562 mg/kg in rats (approximately 460 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 270 times the maximum recommended daily oral dose in children on a mg/m² basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver.

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Printed in U.S.A. 70-4573-00-3 Revised May 1998

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Domestic Bliss

FINDERS KEEPERS

if dishes were wishes

Radical chic arrived a lot earlier than you may have thought. Alva Vanderbilt Belmont commissioned china embossed with a simple but revolutionary motto, Votes for Women, and used it at a 1914 suffragette rally at Marble House, her Newport, RI, summer place. The Preservation Society of Newport County is selling reproductions (www.newportmansions.org; 401-849-9900) of a teapot ($45), cup and saucer ($24), plate ($21), and mug ($10.95)—just the thing for a Hillary or Liddy fund-raiser. Curator Paul Miller says the china "reflects the social consciousness of Mrs. Belmont, which people generally don't associate with socialites of the Gilded Age."—KATRINE AMES

Thierry Lhermitte, left, and Jacques Villeret in *le plus chic* apartment.

french dressing

When *The Dinner Game,* a new French parlor comedy, opens in the U.S. this summer, audiences will see why the film has Gallic cineasts drooling with residential lust. The deluxe apartment in the movie has an awe-inspiring view of the Eiffel Tower, prompting more than a few apartment-hunting Parisians to write the filmmaker, Francis Veber (*La Cage Aux Folles*'s screenwriter), to ask him to identify the street it's on. He would if he could, *cherie*, but it's all a grand illusion. Veber shot in a Paris studio; the tower is a fake. He had a more satisfying response for Steven Spielberg, who asked for the remake rights: Mais oui.—I.A.

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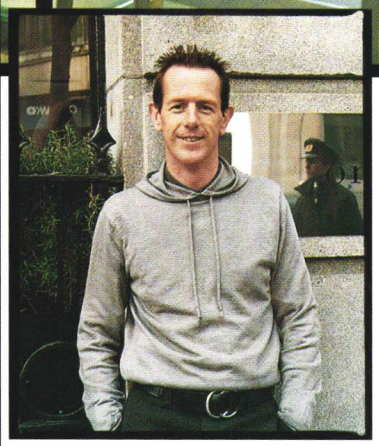
Garden Bliss

The conservatory's floor is made from panels of sandblasted glass and illuminated from underneath.



avant gardener

WHO Stephen Woodhams, peripatetic and prolific London florist and garden designer. His trademark is neatly grouped and clipped stems (sometimes wrapped in a leaf), so what you see *through* a vase is as interesting as the flowers extending from it.

WHERE Everywhere, it seems. In addition to running his eponymous London shop, he is now spending a lot of time in the United States, promoting his latest book, *Flower Palettes* (Clarkson Potter), and a line of vases and planters, which are sold by Nancy Corzine.

WHY His pared-down urban look is a liberating alternative to the horticultural hegemony of Gertrude Jekyll.

HOW At his London flat, Woodhams built a conservatory roof garden one story above the bustling Portobello Road market. His metal and sandblasted glass oasis is an extension of the house. "I love using materials that architects and builders use," he says, "and tweaking them for a garden environment."—DEBORAH NEEDLEMAN

problem salved

Intended to soothe the hands of hardworking gardeners, Bonny Doon Farm's Gardener's Salves (831-459-0967), scented with the likes of geranium and lavender, have found an enthusiastic audience in women plagued with dry skin on their heels and elbows. "Only 20 percent of those who buy them are gardeners," co-owner Gary Meehan says.—J.B.

FOLLOW THE FLOW

plants à la mode

It's not only hemlines that suffer the vagaries of fashion. Flowers do, too. Tony Avent at Plant Delights Nursery (919-772-4794), a Raleigh, North Carolina, mail-order business specializing in connoisseur perennials, tells us what's hot, what's not, and how to catch the garden world's next wave. —STEPHEN ORR

Daylilies

With more than 55,000 varieties available, the market is oversaturated and consumers are dazed and confused.

Coralbells

The short lives of these beautiful-leaved perennials may be a factor in the waning of their popularity.

Salvia

Tall, bushy salvias are still beloved, but their very trendiness may lead to a backlash.

Hosta

Hostas are hot. Like daylilies, they are being madly hybridized. One recent introduction was auctioned for $4,100.

Hardy Tropicals

Not since the Victorian era has the use of tropicals been so popular in gardens. Elephant ears are an Avent best-seller.

Hellebores

New, economical methods of propagation will result in hundreds of new varieties over the next decade.

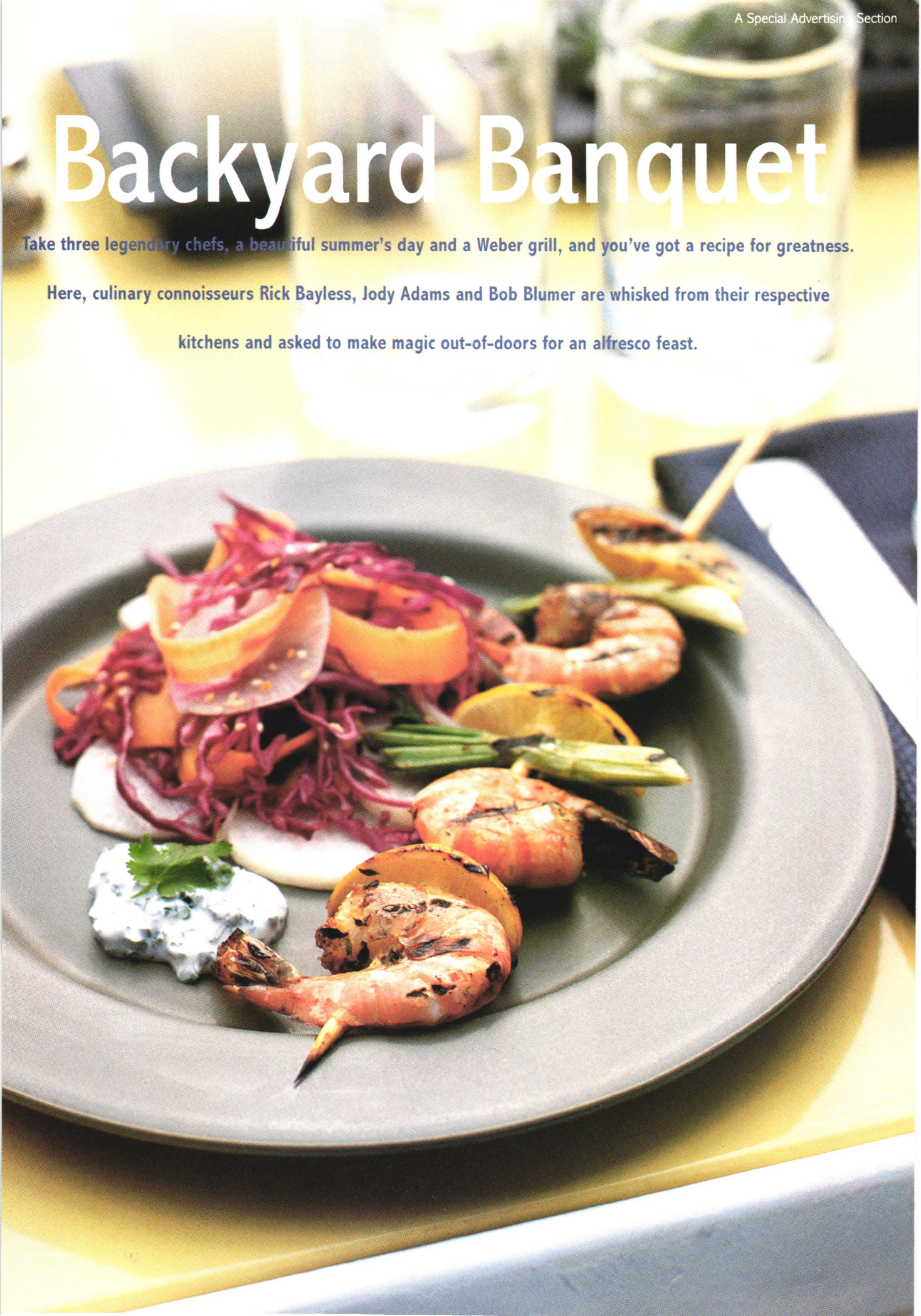
Butterfly Bushes

A horticulturist in Georgia is developing new colors and forms for the 21st-century garden.

Backyard Banquet

Take three legendary chefs, a beautiful summer's day and a Weber grill, and you've got a recipe for greatness.

Here, culinary connoisseurs Rick Bayless, Jody Adams and Bob Blumer are whisked from their respective kitchens and asked to make magic out-of-doors for an alfresco feast.



Chef Bayless prepares his Grilled Pork Tenderloin on the Weber Summit® 675 gas barbecue, featuring six burners with the Crossover® Ignition System and an optional side burner. The cooking module slips easily into the stainless steel sleeve for a finished, elegant built-in grill.

In 1981, Rick Bayless and his wife Deann traveled to Mexico to sample the fare of "every roadside stand we could find" and painstakingly recorded the region's indigenous recipes. Eighteen years and two critically acclaimed cookbooks later, the Bayless's now preside over a pair of Chicago's most celebrated restaurants. Chef Bayless is passionate about "translating" the refined art of Mexican cooking, from a complex Oaxacan mole to a delicate grilled rack of lamb. "Grilling is a way to get great flavor quickly," he enthuses. His loyal clientele couldn't agree more.

Rick Bayless, chef and co-owner of *Frontera Grill* and *Topolobampo*, Chicago

Jody Adams,
chef and co-owner
of Boston's *Rialto*.

The Boston restaurant *Rialto* is aptly named, as it nods to one of Chef Jody Adam's main influences—the culinary traditions of Italy. (In addition, it refers to the luxurious parlors of the 1930s.) "While my food is also French and somewhat Spanish influenced, it's truly inspired by what's available locally: scallops, hazelnuts, even apples." Adams is nationally renowned for her distinctive and often surprising flavor combinations. When entertaining at home, she grills tuna (rare) and serves it with a peppery nut sauce, or sears venison with dried fruit chutney steeped in Pedro Jimenez sherry. For this chef, an ingredient—much like a name—can manifest many meanings.

Chef Adams prepares her Grilled Tuna Romanesco on a Weber Platinum® II Series 3400 gas barbecue, featuring three stainless steel burners and an optional commercial-grade side burner. Its handsome stainless steel doors conceal a large storage area for grilling tools and accessories.

PLATINUM
weber

Off the Eaten Path is the title of Bob Blumer's upcoming book, but it also points to the Surreal Gourmet's unique approach to life. He laughingly refers to his "accidental career" as a gourmand, author, illustrator, and TV personality, citing his love of entertaining as the impetus for his Jack-of-all-trades success. To create his cuisine "for the culinarily challenged," he relies on the freshest ingredients available. A favorite grilling tip? "Roll asparagus spears in olive oil, and add what I describe as too much salt. Cook them on the grill for five minutes, turning the spears a quarter rotation each minute. The natural sugars caramelize, and the asparagus taste almost meaty." A meaty vegetable? It sounds almost surreal.

Bob Blumer, author, entertainer and gourmet cook.

Bob Blumer prepares Grilled Salmon Wrapped in Romaine Lettuce Leaves on a Weber Performer® with a Touch-N-Go™ Gas Ignition System. A touch of the button lights your coals evenly and efficiently every time. No matches. No lighter fluid. No mess.

Enter to win a catered backyard party for up to 10 guests in the Weber "Backyard Banquet" sweepstakes. Check out www.housegarden.com for official rules and entry information. To learn more about Weber's complete line of gas and charcoal grills, call 1-800-99-WEBER (9-3237), or visit www.weberbbq.com. For the summer's best grilling tips, call Weber's grilling hot line at 1-800-GRILLOUT (474-5568).

Hunting & Gathering

wall flowers

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Gertrude's Rose, a cotton from Scalamandré. Araminta vase, $400, William Yeoward Crystal. 800-818-8484. Roses, Miho Kosuda, Ltd., NYC. 212-922-9122.

This season's fabrics and wallpapers celebrate **elements of nature**. Create an interior garden with fabrics that boast large-scale botanicals, hothouse tropical florals, and freshly cut **flowers in vases**. Or indulge in some stylish trompe l'œil with wallpapers of **startlingly real wood grains** or lush groves of bamboo.

BY BROOKE STODDARD PHOTOGRAPHS BY MONICA STEVENSON

Hunting & Gathering

LET NATURE'S COLORS, FORMS, AND TEXTURES be your decorating guide this summer. Bamboo motifs have hit the roof—or at least the walls. New designs range from lush groves to pared-down images of stacked stalks from decorator Nina Campbell, who set out to create a wallpaper "that would look like you were looking through bamboo blinds on a warm

BAMBOO FOREST **Background: Ronald Redding Designs's Bamboo wallpaper, from York Wallcoverings. Left, from top: Bamboo Grove wallpaper in black and cinnabar, from Greeff. Right, from top: Hand-block-printed Artemis paper in gray/blue on gold, from Anya Larkin, Ltd.; Bamboo wallpaper in mist, $29 a roll, designed by Kristiina Ratia for Motif Designs, New Rochelle, NY. 800-431-2424; Macao paper, from England, the Zanzibar collection of Nina Campbell, available through Osborne & Little.**

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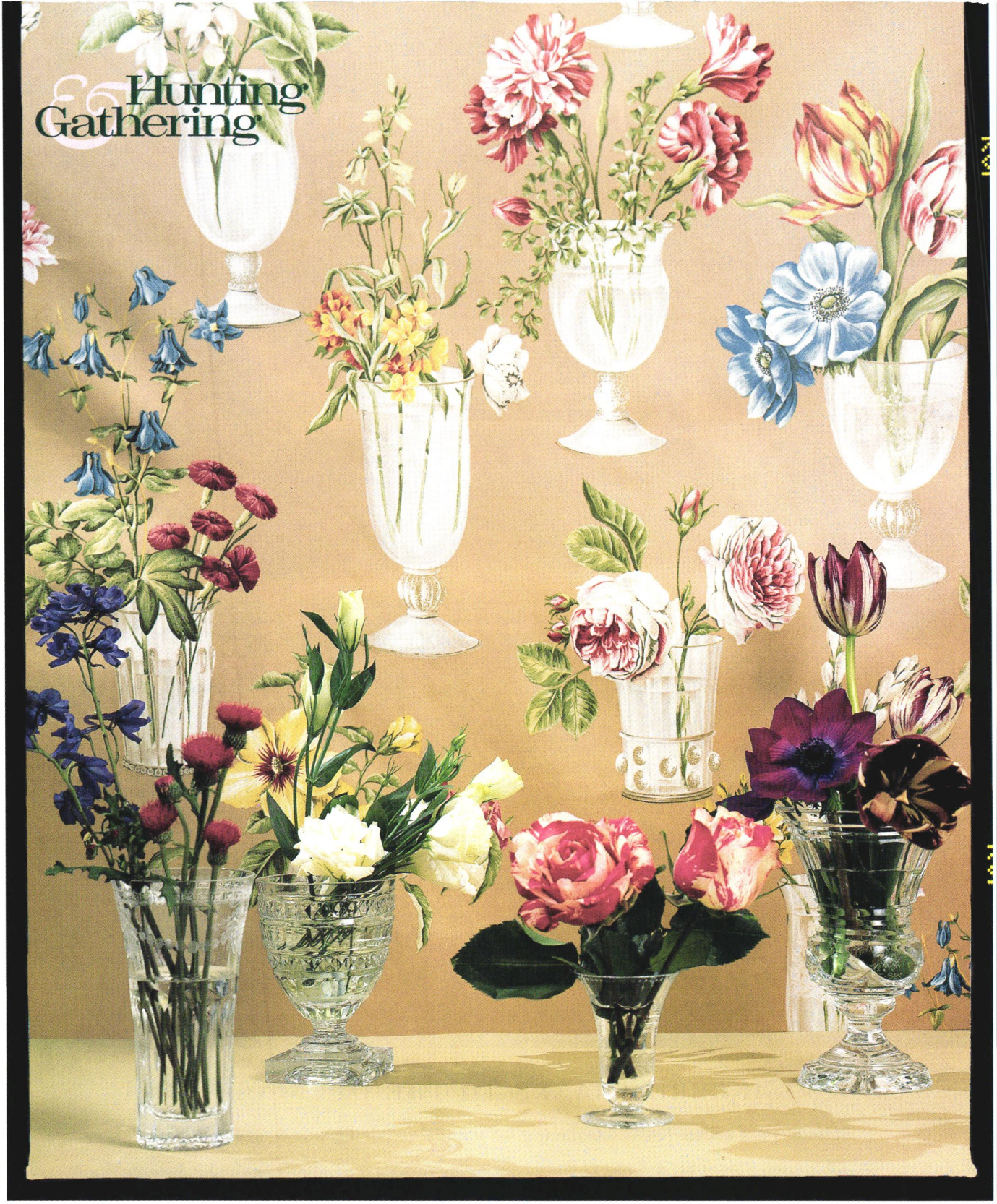

day." Floral fabrics, like Brunschwig & Fils's Verzelini glazed chintz, are bursting with oversized patterns of trompe l'œil flowers in vases and floating single-stem flowers. These new florals are rendered with multiple screens to achieve both a painterly effect and the detailing and beauty of real blooms. Wood grains are being depicted on wallpaper with such precision that they look real. Decorator Thomas Brit commissioned artist Dimitri Dudnik

FRESH FLOWERS FOREVER **Verzelini glazed chintz in café au lait, from Brunschwig & Fils. Vases, from left: Pearl highball glass, $145, Leonora goblet, $110, Fern vase, $100, and Vanessa thistle vase, $235, all from William Yeoward Crystal.**

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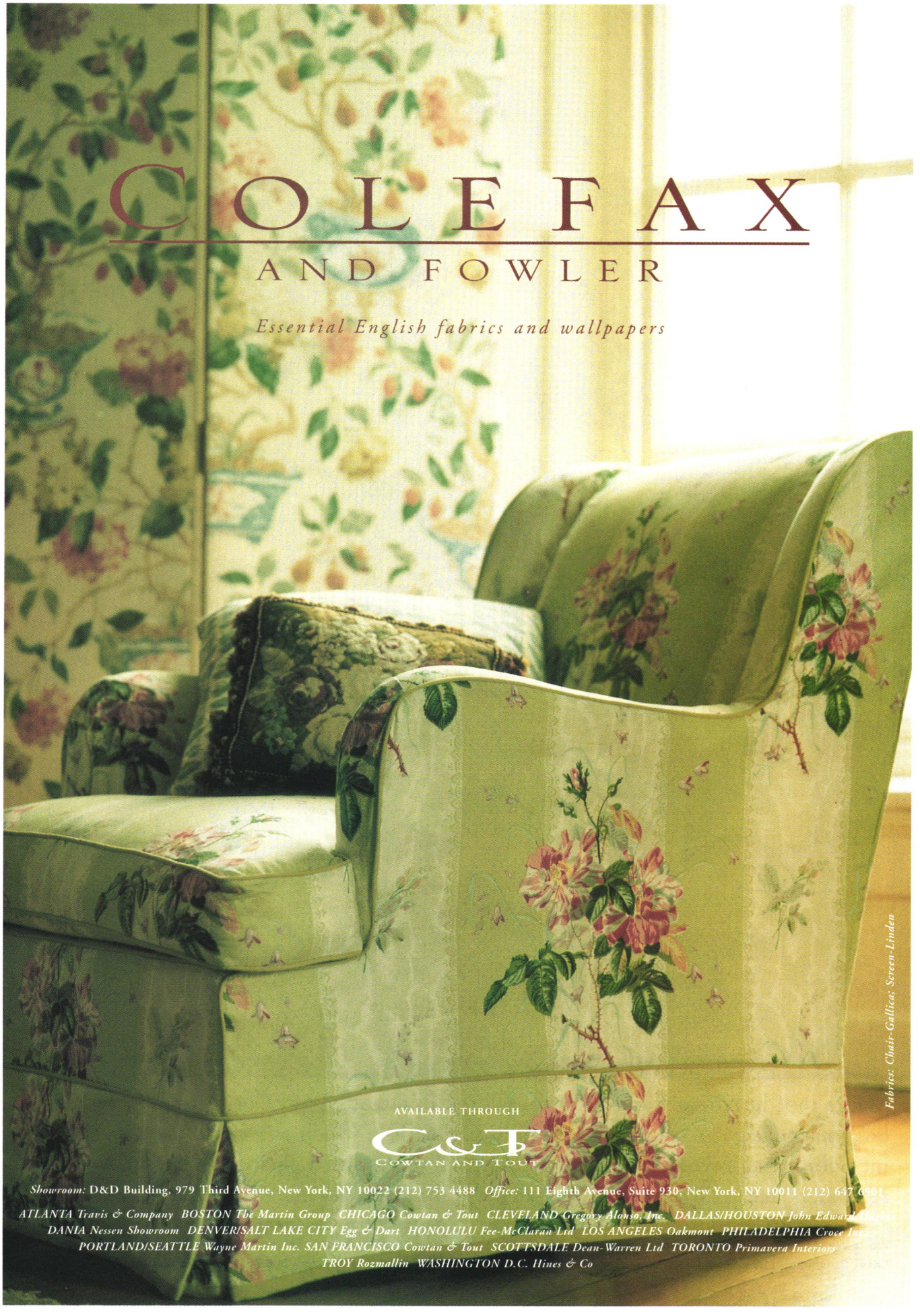
to create the hand-painted faux bois walls and ceilings of his 1997 Kips Bay Decorator Show House dining room. "I loved using it, because it lends a certain relaxed feeling to an otherwise formal space," Brit says. Ferns are growing wild on fabrics from jute to polished cotton. Frank Lloyd Wright, who was fascinated by bamboo and grasses, was such a fern fan

GOING WITH THE GRAIN **Large piece: Woods in Color wallcovering in gray, from Nobilis. Sorbet colors abound in wallpapers, from top: Wood-grain in pale green, from the Options VII Collection by Sanderson; Liberty Brancaster in pale blue, from Osborne & Little; Woods in Color in orange; Liberty Hunstanton in mint, from Osborne & Little.**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that in 1908 he commissioned fern murals for his famous Avery Coonley House in Illinois. Schumacher's 1999 Frank Lloyd Wright Collection, which will come out this summer, includes Spring Ferns, a wool, and Fern Stencil sheers and wallpapers. They are wonderful reminders that, as Wright said, "we can never see Nature as more beautiful than a beautiful

FERN MANIA **Background: Fougere on Hessian, jute, from Old World Weavers. Center square: Fern Acre, cotton, from Osborne & Little. Smaller squares, clockwise from top: Marsilea, designed by Tricia Guild for Designers Guild; Saranac, linen, in brown/beige, from Cowtan & Tout; Felche Linen, from Old World Weavers; Woodfern, cotton, from the Options VII collection by Sanderson.**

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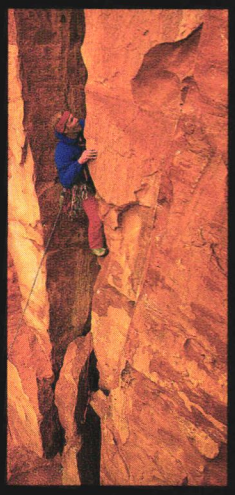
pattern." If your own garden isn't blooming, and you don't have a greenhouse, don't despair. You can transform your living room with the latest prints of exotic magnolias and tropical hothouse orchids in neutrals and vibrant Caribbean colors. As Donna May Woods, the design director of Scalamandré, explains, "Floral patterns are supposed to lift your heart up. You need to walk into a room and have them brighten your whole day."

TROPICAL IS TOPICAL **Clockwise from top left: Amazonia, from Scalamandré; Southern Magnolias in antique, from Greeff; Les Orchidées, by Kazumi Yoshida for Clarence House; Southern Magnolias in natural. Sources, see back of book.**

LIFE IS TOO



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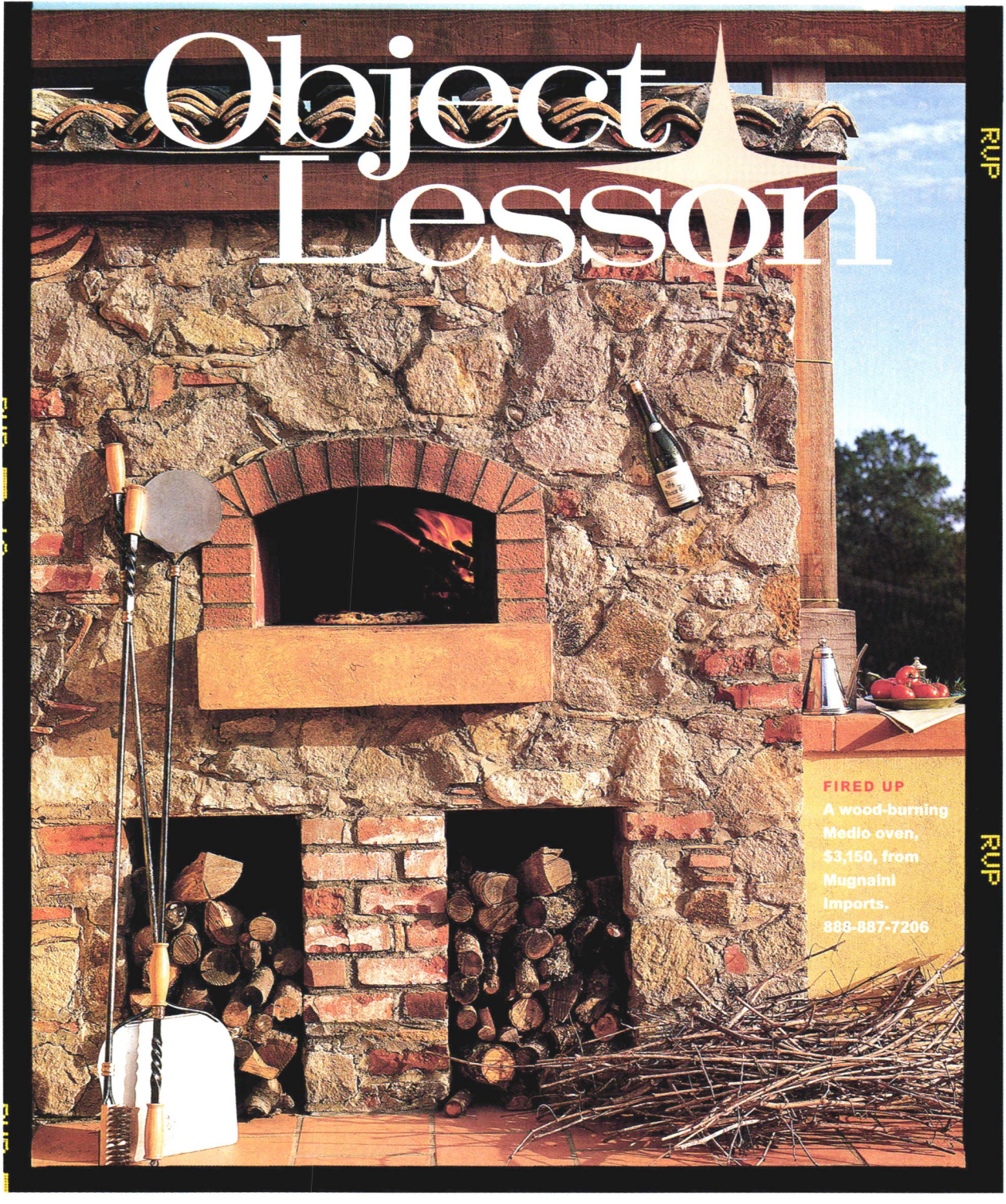


outdoor kitchens

If you can't stand the **heat**, get the kitchen out of the house. More and more cooks are building convivial, open-air **gourmet** kitchens on patios and terraces, with the help of new outdoor appliances, from refrigerators, ranges, and luxurious **wood-burning pizza ovens** to the biggest **barbecues** north of Lubbock.

BY INGRID ABRAMOVITCH PHOTOGRAPHED BY LISA ROMEREIN

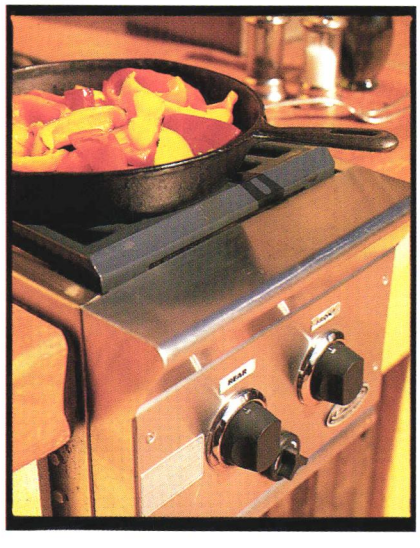
STYLED BY GIA RUSSO

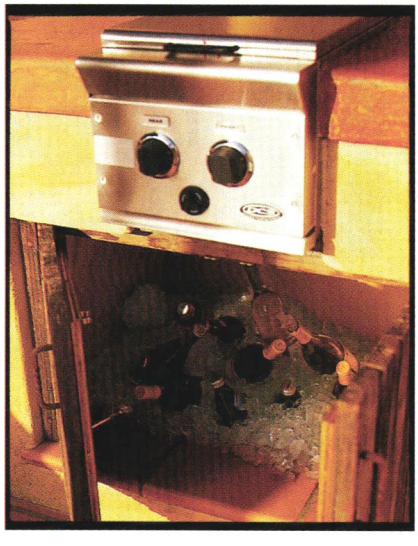
Object Lesson

Like a lot of his neighbors in the 1950s, George Stephen built himself a yellow-brick fire pit in his Mount Prospect, Illinois, backyard. As barbecues go, it was a behemoth: seven feet tall, with metal rods that suspended meat above a trough filled with charcoal briquettes. There were, however, problems. "Ash would fly up into the food," recalls Ginny Stephen, who, as one of George's 12 children, used to eat the results. "Everything got charred."

Her father's second attempt to build a barbecue was more successful. In 1951 Stephen invented the now classic Weber kettle grill, a mobile barbecue that made his fortune and led grillers nationwide to abandon backyard fire pits.

But lately the big barbecue is making a comeback—and that's only for starters: entire kitchens are moving outdoors. Indoor kitchens have already become larger, socializing areas—prompted by the frustration of cooks once tied to a stove while everyone else enjoyed drinks and jokes in the living room. For those who like both cooking and entertaining, the backyard (elements permitting) is the next logical place





FIRE AND ICE **A Dynamic Cooking Systems side burner lets the owners of this Sonoma Valley outdoor kitchen prepare vegetables while grilling. In the cupboard below it, a built-in ice chest, equipped with a drain, chills drinks.**

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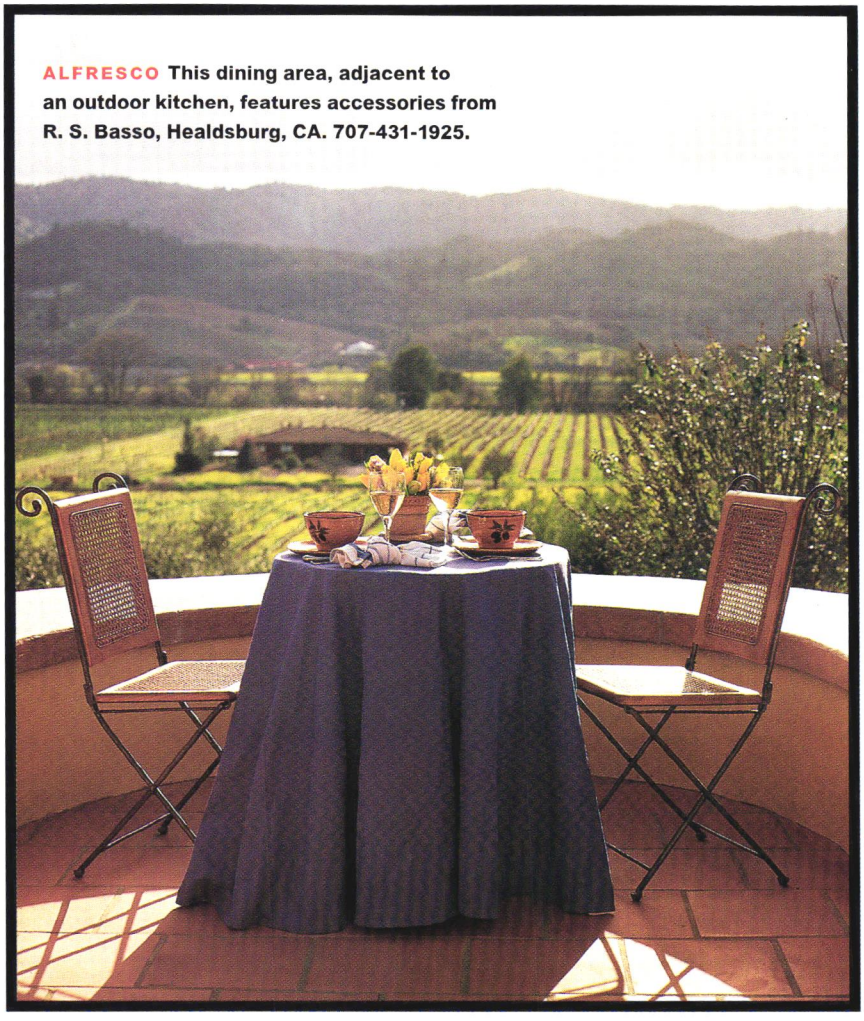
Object Lesson



ALFRESCO This dining area, adjacent to an outdoor kitchen, features accessories from R. S. Basso, Healdsburg, CA. 707-431-1925.

"Outdoor fireplaces are the rage. They kind of make you lord of the manor"

—ROBERT BELLAMY, LANDSCAPE DESIGNER, DALLAS

to combine both pursuits. And a new wave of weatherproof cooking appliances makes it possible to permanently install the equipment needed to prepare virtually all parts of a meal under nature's umbrella.

getting the gear

Picture it: while you tend two dozen sirloin steaks sizzling simultaneously on the grill, your partner whips up a vegetable stir-fry in a gas-powered wok station located at the other end of the cooking island. Like oak-grilled pizza or freshly baked sourdough? You can install a wood-burning oven handmade in Italy on your deck, just like the one at Chez Panisse. Add refrigerated drawers, sinks, cocktail setups, beer taps, griddles, and heaters, pipe some Sinatra over the outdoor speakers, and . . . who needs a roof?

The latest gizmos for the yard are fireplaces and campfires, including gas-powered versions that switch on in an instant. "Outdoor fireplaces are all the rage right now," says Robert Bellamy, a Dallas landscape designer who says two out of three clients ask for one. "They kind of make you lord of the manor."

On the Surface

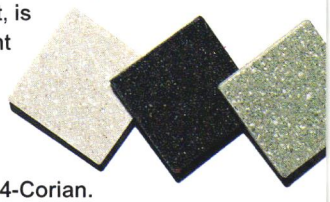
Brick is the classic choice, but it's not the only outdoor surfacing option. Others include:

TERRA-COTTA These clay tiles are perfect for warm, dry climates and can be used in wetter environments if treated with a waterproofing sealant. The large floor tile, below, is Santa Ruffina, from France. Paris Ceramics, $16.50 a square foot. In NY, 212-644-2782

WOOD While beautiful, wood requires a lot of maintenance. Semiannual sealing is a must, and countertops are prone to damage by smoke and grease. Hardwoods—such as oak—are preferable to soft varieties like pine.

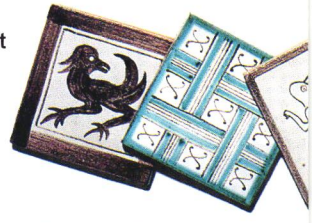
METAL Stainless steel is hygienic, but may corrode in seaside settings. Copper does well in coastal areas, but develops a patina if not polished.

CORIAN DuPont's acrylic *wunder-*product, right, is stain-resistant and non-porous, so it's a good choice for all regions. 800-4-Corian.



LAVA STONE Tiles of this material, collected in France's Auvergne Mountains, are fired at temperatures of more than 1800° Fahrenheit, making them impervious to weather. Available glazed, like the tiles at left, lava stone can be custom-ordered in one seamless piece for counters and tabletops. Available from L'Olivier. In NY, 212-774-7676

GLAZED CLAY Highly decorative and often riotously colorful, tiles of glazed clay can be beautiful outdoors. Paris Ceramics's Papal Floor Collection, $52 a square foot, shown below and at top, is impervious to water, but most glazed tiles should be treated with a sealant.



–RYAN MATHENY

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The Skin Cancer Foundation suggests that when used as directed, it may also help reduce the potential risk of skin cancer.

Object Lesson

Indeed, for many, the act of cooking under the stars, over fire, has a timeless allure. In Europe, people have always had open-air kitchens, says Michel Stern, a French-born advertising creative director who now lives in Beverly Hills with his wife, actress Lisa Kudrow.

In 1997 they added an outdoor kitchen with a built-in stainless-steel grill, a refrigerator, sink, and terra-cotta tiles from Spain. It reminds Stern of his parents' terrace in St. Tropez —but only a little. "There, people have a big grill with a fireplace," he says. "They use wood, not gas. You don't turn the button and it starts, like everything in America."

high-powered

On this side of the Atlantic, there is no end of gear for those who don't have time to fan the flames, and plenty of toys for those who do. The big barbecue comeback started with the so-called super grills, which are to standard gas barbecues what a Hummer is to a Honda Civic.

These oversized searing engines get more powerful by the year and come

Weber Summit Gas Grill, $2,050

Hot Talk

BURNING QUESTIONS The charcoals are hot and the guests are devouring the appetizers when you panic. Just how long should those soft-shell crabs stay on the barbecue? If it's between April 1 and Labor Day, you're in luck: Weber's toll-free Grill-Line is open from 8 A.M. to 6 P.M. (Central Time). Home economists will talk you through any BBQ crisis, give you pointers on technique, and help spice up your marinade. You don't even have to be a Weber owner to use the service. Call 800-GRILL-OUT

Even the Kitchen Sink

From breakfast to midnight snacks, you can enjoy it all alfresco. Here are just a few of the tools and appliances now offered to the outdoor gourmet:

Grills New drop-in models can be built into permanent cooking islands. Piped-in natural gas means no more propane tanks to refill.

Side burners Extra fire-power to work on side dishes as you grill. Some versions are adapted for woks.

Rotisseries Built into many high-end grills, some have infrared burners to focus cooking heat.

Griddles Whip up pancake brunches with a gas-operated outdoor griddle from Lynx.

Refrigerators Keep marinated meats cold with an undercounter outdoor refrigerator by Viking. Or go low-tech with a drain-equipped ice compartment.

Sinks and faucets Outdoor-approved versions come in stainless steel and copper.

Fireplaces and fire pits They provide heat and atmosphere, and are available in log-burning or gas-powered versions.

Heat lamps Restaurant-style heat lamps warm up a chilly patio.

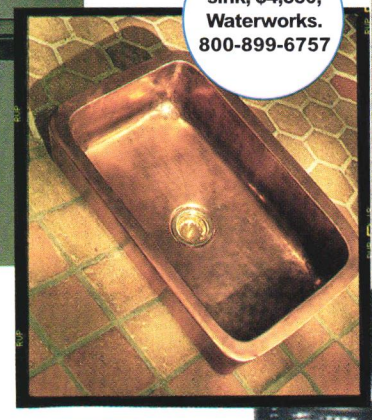
Wood-burning ovens Use them to bake breads or pizzas, or roast vegetables and meats.

Outdoor speakers Rain-resistant models include the Bose 151, $279 a pair (800-444-BOSE) and wireless speakers from Hammacher Schlemmer, $150 a pair (800-543-3366).

Beer dispensers Brew taps are the latest toy.

Beverage centers These organizers have sections for ice and for chilling bottles.

Thermador's Char Glo Outdoor Barbecue, $4,648



Copper sink, $4,850, Waterworks. 800-899-6757

Super Grill Sources

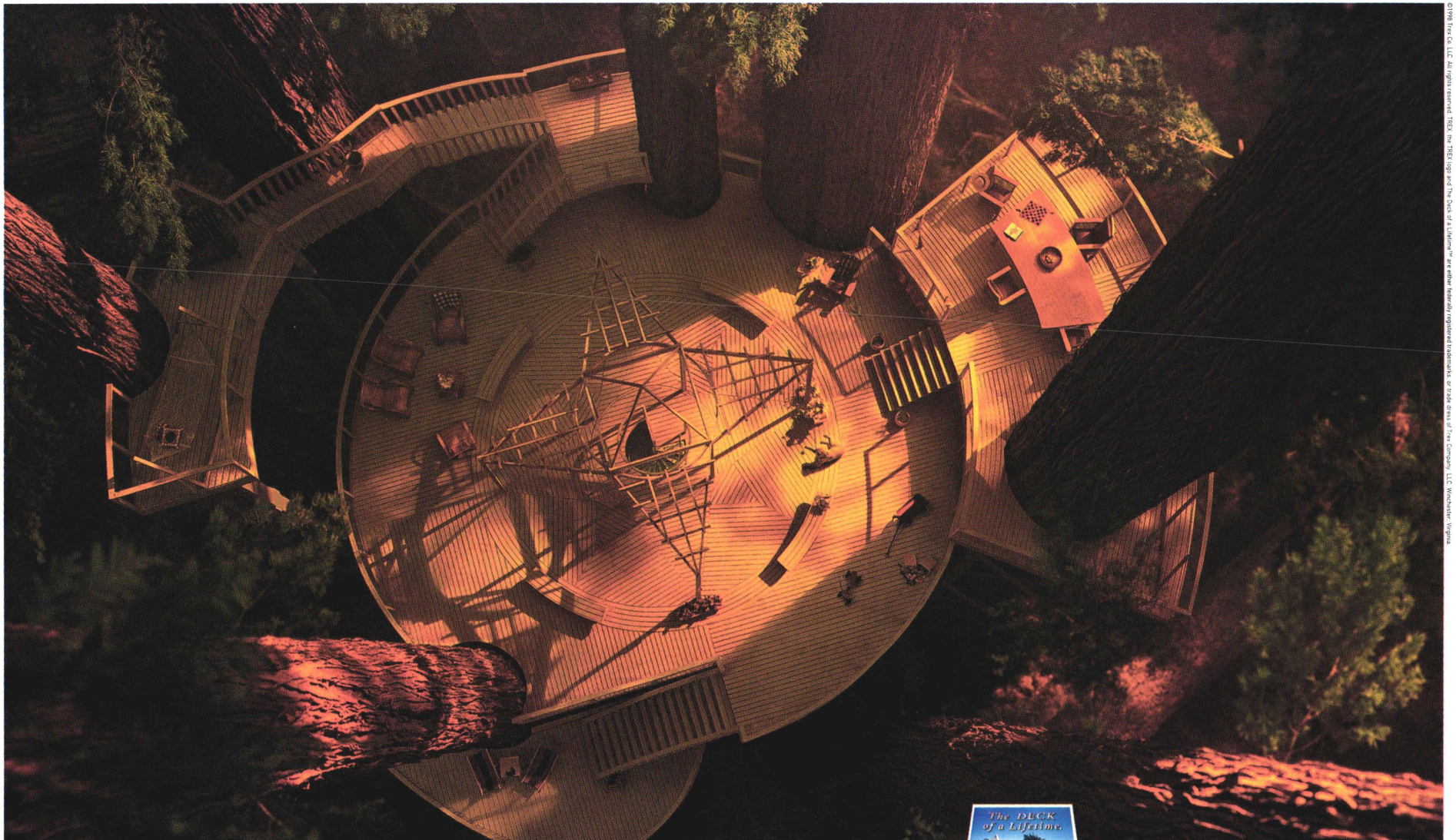
Benson 888-306-2676
Cascade 541-747-2510
Dynamic Cooking Systems 800-433-8466; www.dcs-range.com
Dynasty 800-794-5233
GE Monogram 800-626-2000
Lynx Manufacturing 888-BUY-LYNX
Thermador 800-735-4328
Viking 888-845-4641; www.vikingrange.com
Weber 800-446-1071
Wolf 800-366-9653

Viking outdoor refrigerator, $1,700

The cooking chamber of a Mugnaini wood-burning oven

Portab outdoo heater, $ Blue Rhi 800-258-

THINK *Outside* THE RECTANGLE.



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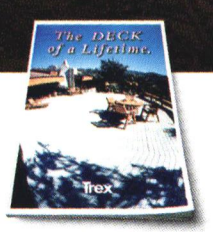

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MEAT THE NEIGHBORS **A GE Monogram grill and rotisserie is at the heart of this outdoor kitchen in the community Destinations at Serrano, near Sacramento, CA. 916-933-1600. The outdoor sink is by Kohler. 800-4-KOHLER. The faucet is by Delta. 800-345-DELTA. A similar gas-powered patio fire pit, $249, is available from Heat-N-Glo. 800-669-4328. Sources, see back of book.**

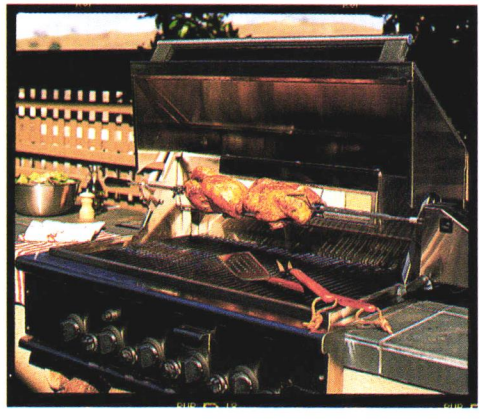
with such features as gas-powered burners that can pump out a combined 130,000 BTUs, stainless-steel cabinetry, and infrared rotisseries that cook entire suckling pigs to perfection.

"It's all about power," says Jennifer Capasso, marketing director for Thermador, which manufactures a successful line of professional indoor stoves. "Some of these burners have 20,000 BTUs. You could never have as high a heat indoors."

Despite hefty price tags, dealers have trouble keeping these mega-grills in stock.

"I grill, I relax. I get mellow. It's like therapy"

— FROM THE PLAY *GRILLER,* BY ERIC BOGOSIAN



The market has seen a staggering expansion in the last few years: While $800 was once considered expensive for a grill, now customers don't hesitate to spend $2,000 or more. "We cannot make enough," says Keith Bray, a product designer at Lynx, a Commerce, California, firm that sells a $4,800, 48-inch-long barbecue.

dropping in

The first high-end grills were designed as carts, however, the newest models are built-in cooktops that are dropped into masonry islands. "The built-in trend is huge," says Richard Wright, publisher of the trade magazine *Hearth & Home*. "And these are true kitchens, not simply devices to grill a burger."

The latest edition of the two-year-old catalogue the Ultimate Grill—a spin-off of the Frontgate catalogue (800-626-6488), it has become the bible of backyard cuisiniers—includes both $3,000 built-in grills and ready-made tile-and-stucco cooking islands to place them in, which cost about $3,000 more. The summer catalogue also sells halogen grill lights, outdoor hearths, and even a thatched-roof tiki bar.

This year the Ultimate Grill is unveiling the most expensive super-grill yet on the market: the Benson Ultimate Grill. At $9,950 you have the option of gas or wood fires (grilling purists say that only a wood fire creates enough heat for true barbecue). An elevator mechanism adjusts the height at which steaks sit above the flames, and so avoids the flare-ups that can cause overcooking.

Of course, that's a lot of money to spend in parts of the country where the grilling season lasts just a few months. But Donna Myers, of the Barbecue Industry Association, says 64 percent of grillers now barbecue year-round, even in the Snowbelt. "People are out in parkas and boots," she says, "grilling in the snow."

For some, it's impossible to put a price on the pleasure they get from their outdoor equipment. As Gussie, a character in Eric Bogosian's play *Griller,* which premiered last year at the Goodman Theatre in Chicago, says to rationalize the $3,000 barbecue he buys himself for his birthday: "I grill, I relax. I get mellow. It's like therapy."

George Stephen understood. As a tribute to their father, last year his children tracked down his old fire pit in their former backyard. It now stands outside Weber's headquarters in Palatine, Illinois, where it is both a relic from the past—and an augury of a red-hot future.

Go out to eat. Way, way out.

Instead of paddling down the stream of monotony, why not a change of scenery?

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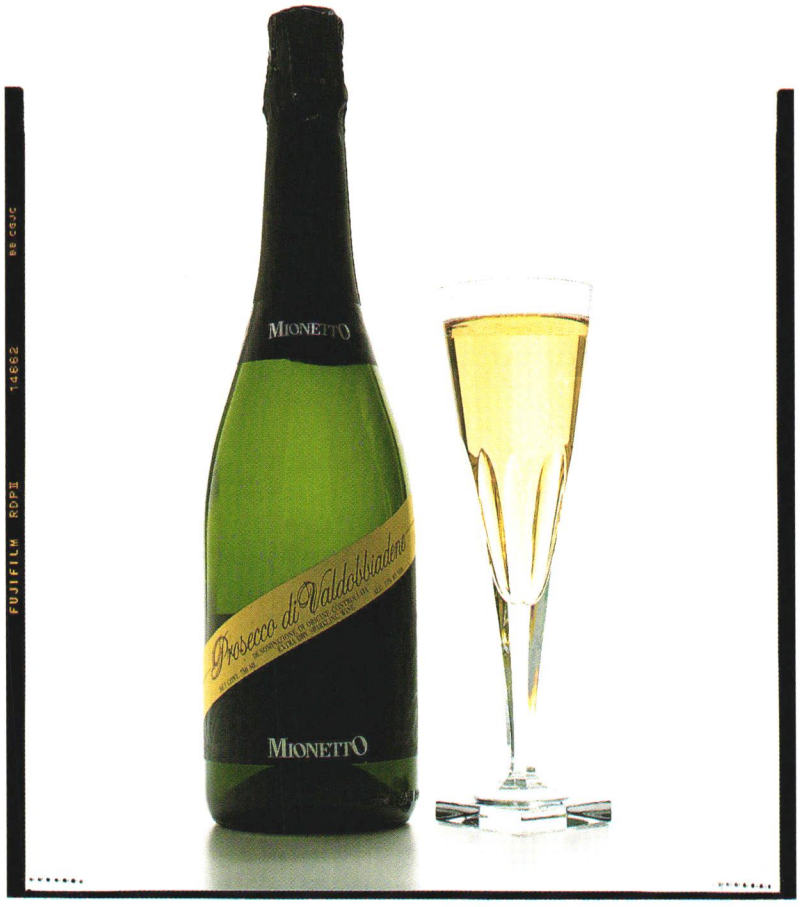


just the ticket

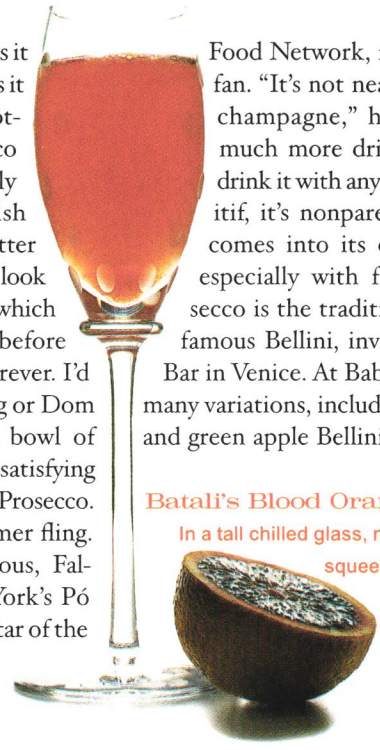
Nothing transports you faster to an afternoon in Venice than the sprightly fizz of Prosecco

BY JAY McINERNEY

When you sit down at a trattoria in Florence or Venice, chances are pretty good that a flute of sparkling wine will be placed in front of you. This will be Prosecco, the light, slightly sweet, slightly fizzy teaser that comes from the steep hills near Conegliano, a walkable-sized town about an hour north of Venice. One theory about Prosecco is that it tastes best in situ and loses its charm the farther it travels from northern Italy. The other theory is that it can stimulate the faculty that method actors call sense memory, allowing us, wherever we may find ourselves, to recreate the illusion of a hedonistic summer afternoon in the Veneto.

Prosecco is not Cristal, nor is it meant to be. Here in the States it goes for about ten bucks a bottle, and at the right alfresco moment it can be immensely refreshing, with its sweetish come-on and its slightly bitter finish—rather like a flirtatious look exchanged across a courtyard which briefly illuminates the scene before the other party turns away forever. I'd never say no to a glass of Krug or Dom Pérignon, but sometimes a bowl of *spaghetti aglio olio* can be more satisfying than chateaubriand. Likewise Prosecco. I think of it as a spring/summer fling.

Mario Batali, the gregarious, Falstaffian proprietor of New York's Pó and Babbo restaurants and a star of the Food Network, is a big Prosecco fan. "It's not nearly as elegant as champagne," he says, "but it's much more drinkable. You can drink it with anything. As an aperitif, it's nonpareil. And it really comes into its own as a mixer, especially with fruit juice." Prosecco is the traditional base of the famous Bellini, invented at Harry's Bar in Venice. At Babbo, Batali serves many variations, including blood orange and green apple Bellinis. (*Cont. on p. 82*)



Batali's Blood Orange Bellini

In a tall chilled glass, mix 2 oz. freshly squeezed blood orange juice with 3 oz. Prosecco.

Special Advertising Section

Designer Collection

AN INSIDE LOOK AT THIS SEASON'S HOTTEST DESIGN FINDS.

Featuring: Mansour Carpets • Holly Hunt • Frette Linens • Rose Cumming,Inc. • Conrad Handwoven Window Coverings • H.A. Framburg & Co. • Amtico • American Designer Pottery

Fit for Royalty

MANSOUR CARPETS

It is likely that most of us may never live in a palace but our homes can still get the royal treatment. A beautifully woven carpet can transform a simple area into a warm and luxurious space. Mansour, a revered family institution, is passionate about ensuring that your home not only has the carpet that is perfect for you, but has a carpet that evokes a sense of history.

The collection, probably the largest inventory of its kind in the world, includes fabulous 15th – 19th century tapestries from Europe and a vast selection of carpets from as far east as Asia to the west of Europe including examples from India, Persia, Turkey, Spain, France, and England, dating from the 17th century to present production.

In addition to those unique collectable carpets, Mansour offers a range of contemporary carpets woven using designs and colors influenced by styles from today and past centuries. Mansour's looms throughout the world can produce carpets to suit the needs of individuals and the most discerning designers. These specially commissioned carpets are made in only the finest materials and can be made to specific designs, dimensions, colors, and budget.

Mansour, also provides consultation on the conservation and cleaning of both the collectable and new carpets.

Their Los Angeles showroom sits majestically on Melrose Avenue in the heart of the design district. The 12,000 square foot palatial showroom attracts top designers, collectors and first-time buyers from around the world. The European showroom is located in South Audley Street in the heart of London's Mayfair district.

The Design World

The armchair traveler can go around the world and back when he or she succumbs to the sensory delights of exotic color and fabrics. Just as the ancients of India envisioned the universe as a great piece of cloth woven by the gods, you can envelop the world in an armchair, couch, curtains, or a textile-covered wall. Just take care not to overdo it, or your home could look like the interior of Madam Marie's Boardwalk storefront. Indian, Armenian, or Persian centuries-old patterns are the best. The ones to look for: vibrant block prints on simple cotton fabrics-perfect with an Oushak rug inspired by the colors of the earth. In this case, clashing cultures add spirit and harmony to design.

MANSOUR

Ziegler Mahal Carpet, 10' 3"x13' 1" - Circa 1870

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Designer Haven

FLORIDA'S NEW HOLLY HUNT SHOWROOM

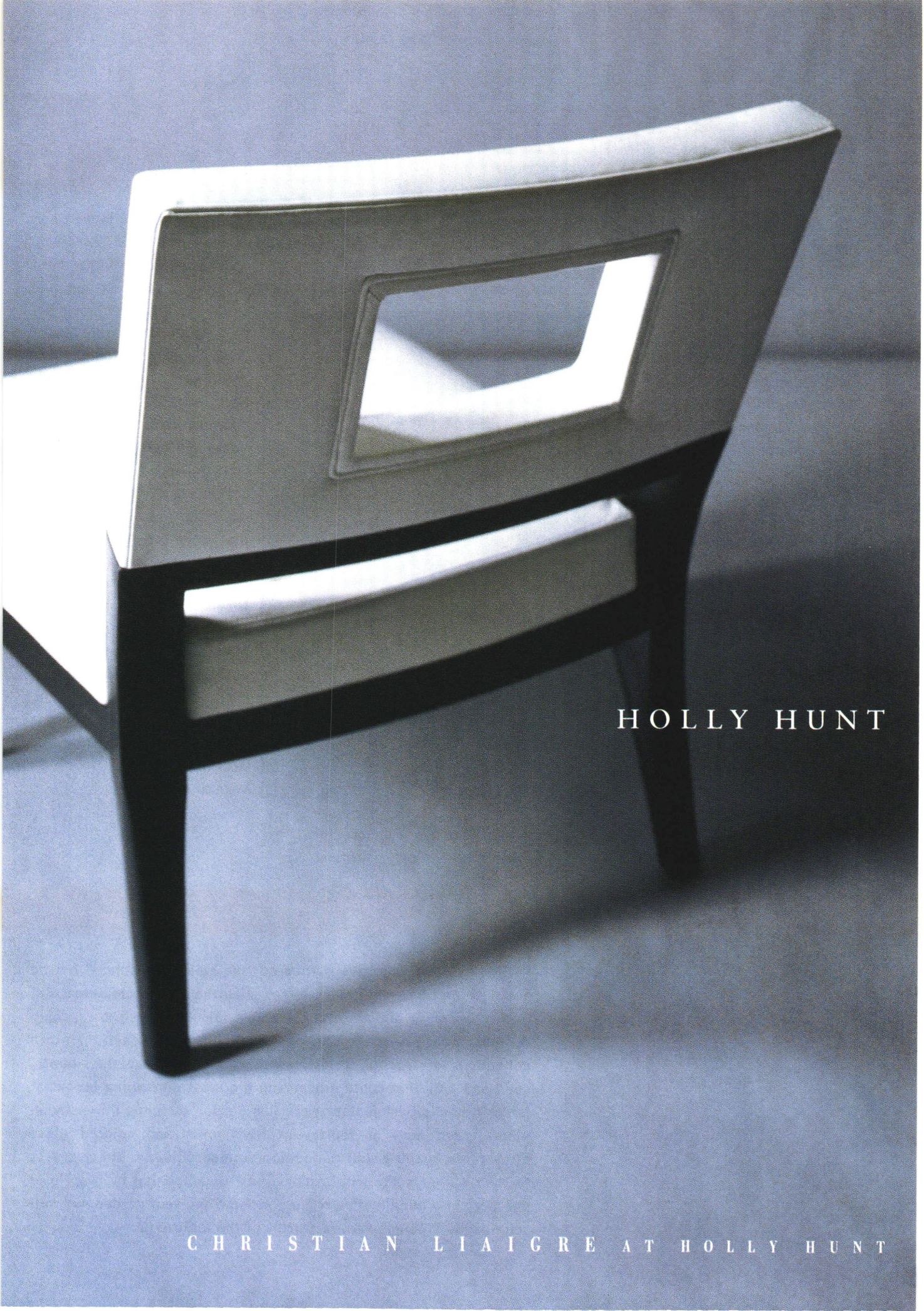
What's the first lesson every good interior designer or collector learns? Restraint—the ability to pull back when all your impulses say go overboard. It's also known as "editing," a talent that requires a sharp, uncompromising eye and a clear head. Holly Hunt, referred to in many camps as America's "furniture design goddess," uses instinct gained from 15 years of experience to zero in on the finds of a lifetime. And now she's bringing those treasures—original furniture found while scouring furniture fairs and trade exhibitions—to an expansive and eagerly awaited Florida showroom in Miami's Design District. And while the new showroom is housed in an impressively large space, Hunt's trademark "editing" expertise is definitely evident. More space means more Zen-like, less distracting to what lives within. And the "tenants" are awe-inspiring: works from the "best of class"—the industry's most renowned designers, including Hunt herself. The Holly Hunt showroom, an entire street-front building under the command of talented architect Alison Spear, features a soaring, free-floating double staircase. This gives rise to a 20-foot-tall all-glass back wall that brings the beauty of Florida's environs inside—minus the heat. While anticipation of the Miami showroom opening heats up, construction continues in Chicago to connect Holly Hunt's 17th and 18th floors, also linked by a floating stairwell. A visitor to any Holly Hunt showroom this season can expect a new collection of transcendent modern works from Parisian Christian Liaigre, like the Scarabe side table in wood or lacquer finish, and the Cyclades pull-up, or the Terra dining chair. Also anticipated is something new from Hunt's own "Great Plains" fabric collection, the industry's fastest-growing new line of textiles which is adding 50 rich and innovative fabrics to its repertoire over the next few months.

Terra Chair

The Right Mix

Scarabe Table

The Oscar-winning "Shakespeare in Love" may just be the film that keeps on giving, influencing fashion and even home design. It seems more consumers are searching for just the right Queen Elizabethan touches to add to their homes, even as we race headlong into the new millennium. What's coveted? A little gilt minus the guilt. While we're not talking about gilded thrones, we are talking about rich, lavish pieces that are mixed with other things you love–the ultra-modern settee; that flea market-found lamp you've been storing away; the pre-war French club chair; the nearly Medieval-looking armoire; and the lovely tapestry-laden iron bed in which Romeo may have envisioned his Juliet asleep. The message is clear: mix, don't match. Mix styles, colors, patterns, even centuries, just use restraint and good taste to guide you.


HOLLY HUNT
CHRISTIAN LIAIGRE AT HOLLY HUNT

The Luxe Life

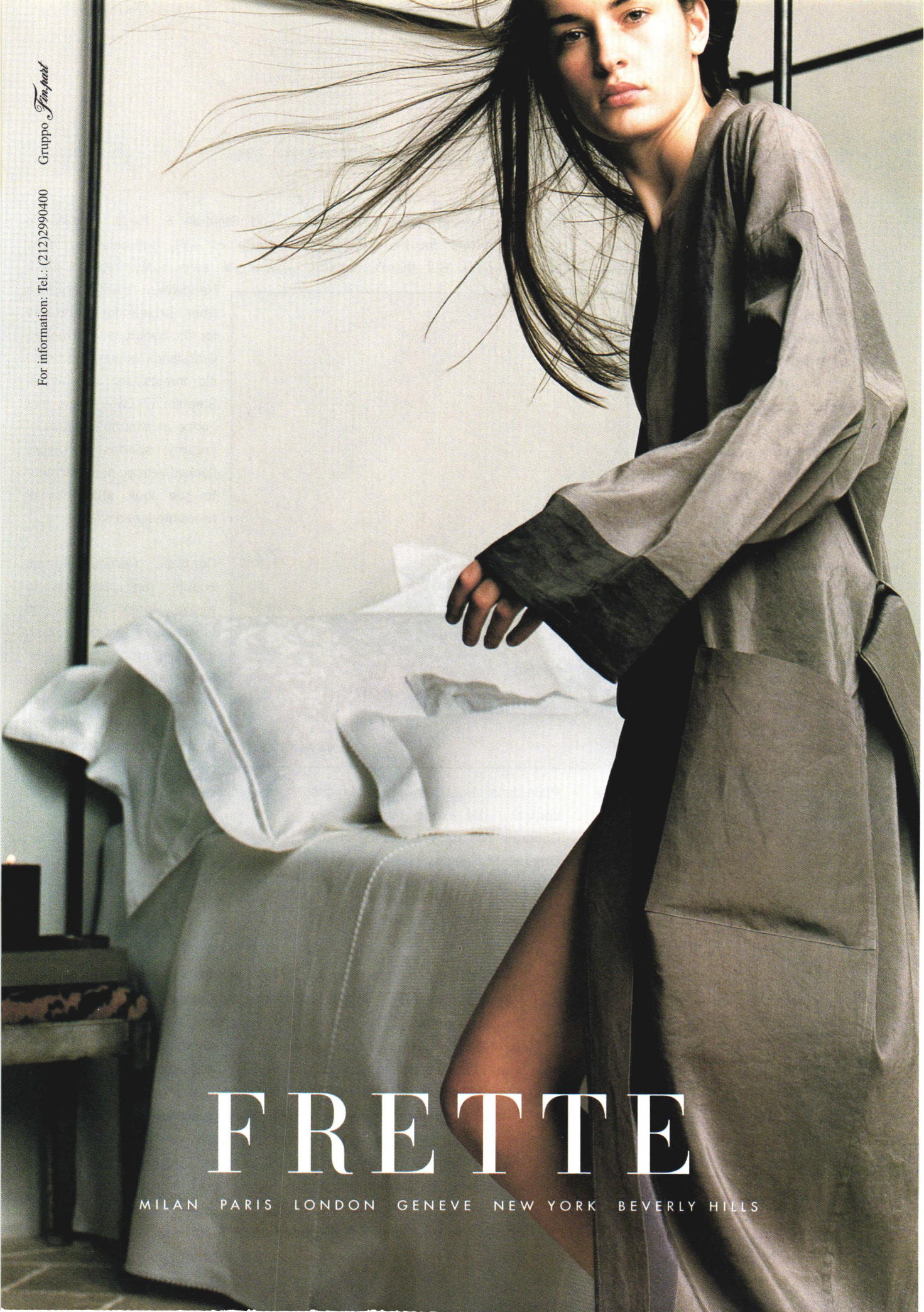
FRETTE LINENS

We've all imagined dining aboard the beautifully appointed Orient Express, or sleeping late in an overstuffed, luxuriously adorned bed in places like the Ritz in Paris, the Dorchester in London, Shutters on the Beach in Los Angeles, or the Four Seasons in New York. Eating dinner at home or waking up in your own bedroom can actually produce the same results if you're fortunate to dine, or sleep on a set of sumptuous fine linens by Frette. And now you can also hang Frette in your wardrobe closet.

Distinguished by its elegance and attention to quality and detail, Frette, the renowned Italian purveyor of heirloom-quality bed linens, bathrobes, tablecloths, towels and matching accessories, now offers its new Frette To Wear collection of comfortably luxurious clothes constructed from linen, cotton, cashmere and other lush materials. The objective is the same as the one used to create the company's distinguished Hotel and Royal Collections: produce elegant and soft-to-the-touch fabrics most fitting for the best dinner tables and bedrooms in the most discerning households and the world's finest hotels. With 40 stores in Italy and boutiques located throughout Italy and others on major shopping streets in cities such as London, New York, Beverly Hills, Paris, Geneva and Moscow, Frette continues to evolve its prestigious product line. One of the oldest linen companies serving discriminating global clientele, Frette was first established as "a firm for the trading and marketing of fabric" in the mid-1800s. Now recently acquired by Fin.part, an Italian group of quality clothing labels such as Monclair, Marina Yachting, Henry's Cottons, and Cerruti Jeans, the company's exquisite craftsmanship can now be evident in every room in your house.

Table For Two

The Bard may have written of "the glass of fashion," but he didn't have that much to say about haute couture china. But by now, almost every leading fashion house or fashion designer from Versace to Banana Republic have fashioned their own collections of fanciful, colorful and unusual haute plates, bowls, cups and pots that could grace even the most discerning breakfast table. A host's best fantasy-ware this season includes flower-laden plates, even bug- or topiary-inspired bowls and colored glass pitchers. In keeping with the outdoors-indoors theme, direct guests to their dinner seats with a place card accompanied by a sprig of greenery or a budding flower hand picked from your garden. Now all you need is a delicious meal worthy of the tableware.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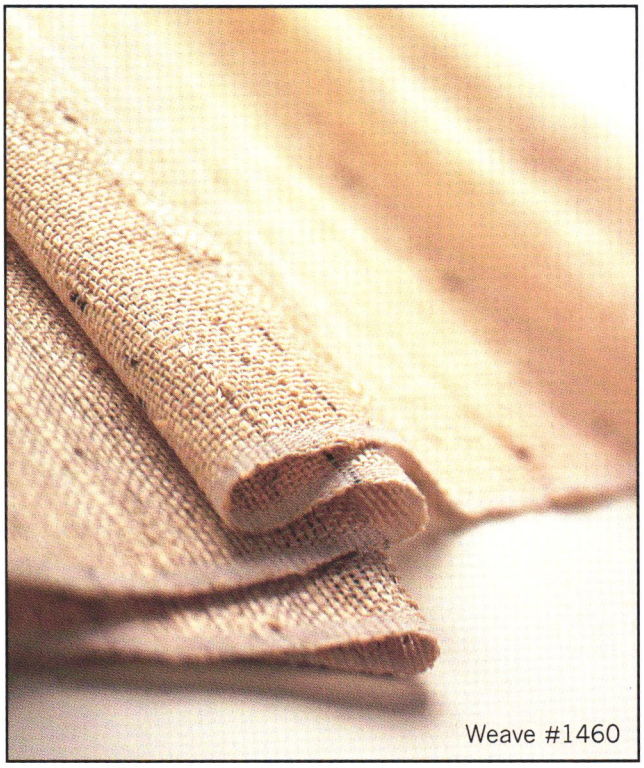
Natural Selection

CONRAD HANDWOVEN WINDOW COVERINGS

What is it about nature that makes us want to clone it and carry it inside our homes? Is it the peace and tranquility it symbolizes, or its untamed sensuousness? Maybe it's a combination. Wind, water, sunlight, and time have joined forces to inspire, and even create, Conrad Handwoven Window Coverings which use natural reeds, grasses and fibers touched by nature's forces in a collection of custom-woven roman shades. These original sunshades, while naturally translucent, filter even the brightest sunlight while preserving outdoor views. The company's points of distinction are hand-loomed natural strands, and quality finishing by master craftsmen who still practice an ancient art form. The result is a uniquely crafted shade of hand-tied fibers and continuous woven edges. The complexity of Mother Nature can add a modern simplicity to your windows, and the entire look of your room. But there's nothing Plain Jane about the results. On the contrary, it's exotic theater. Take Conrad's two newest weaves in the Original Sunshades line: Grasslands and Stephen E. Earls. Grasslands combines soft, sun-bleached hues with a sensuously rich texture. Handwoven from hemp, a fiber prized for centuries for its beauty and strength, Grasslands evokes centuries-old forests and mountains. Stephen E. Earls offers elegance in a supple weave of creamy shades of ivory flecked with gold, and similar to the look and feel of raw, untouched silk.



Weave #1460

Conrad's oversized looms enable the company to weave large shades to fit virtually any window style, including arches and angles. Motorization options are also available. Conrad's collection of over forty distinctive handwoven window coverings can be purchased through designers and architects.

Adding Texture

Weave #1502

For those fortunate enough to have windows looking out on a lush, flamboyantly colored landscape, sometimes bringing a riot of color inside isn't necessary. To create a truly tranquil oasis inside your home, "natural selection" is best. Shades like cream, white, buff, honey, eggshell, terracotta, and pale peach offer a quieting alternative to walls while still outfitting them with interest and texture. Contrast can come from the room's accessories, such as a woven rug; pottery; the pillows on an overstuffed couch; verdant plants; or the burst of blooms in dining room table's vase. Furniture that suits the subtle setting: American country, the newest modern classic in natural-colored cotton and linen, pigskin, and bleached or white-washed woods. Far from bland, it becomes an inviting room, one infused with the serene elements of nature – the perfect place to unwind.

CONRAD®

HANDWOVEN WINDOW COVERINGS

Unique handwoven shades of natural grasses, reeds and fibers. Sun, earth and water are the source of exquisite colors, patterns and textures — elements transformed by the art of master craftsmen into a new expression in window coverings. Simple yet elegant, Conrad redefines natural beauty.

THROUGH DESIGNERS AND ARCHITECTS

www.conradshades.com

Weave No. 241

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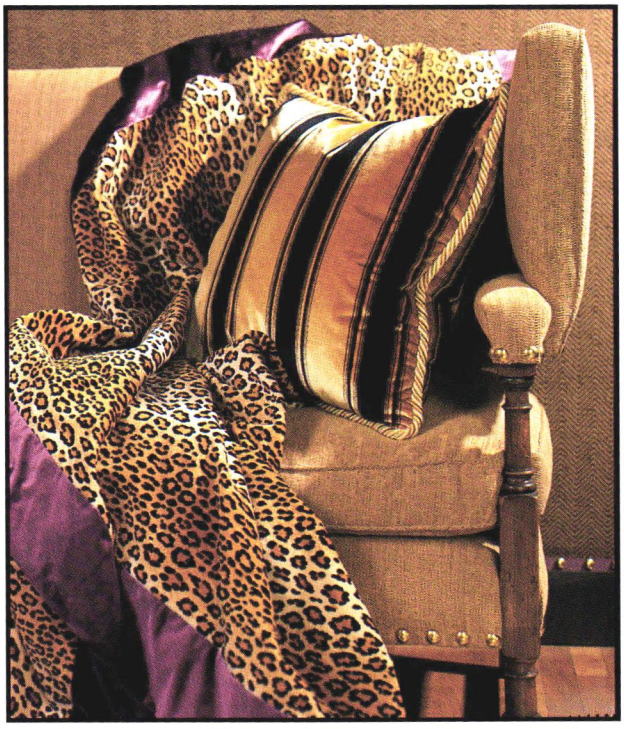
Rich Rewards

ROSE CUMMING, INC.

We all strive for comfort, beauty and harmony in our homes. But sometimes we underestimate the need for coziness. Cozy as a concept needn't be a room too small for the objects in it, or so many overstuffed couch pillows that a weary body can't burrow easily burrow underneath. The best kind of cozy is the elegant kind—places in our home that help nurture our souls from their covetous beauty, and the ability they have to transport us to other centuries. The exquisite fabrics, furniture, and wallpapers that are trademarks of Rose Cumming, Inc. can help a decorator do just that for any room in the house. Originally known for English and French chintzes and silks, Rose Cumming now offers everything from innovative wovens to rich velvets in vibrant patterns and colors, plus the dramatic furniture, decorative hardware, lamps and quixotic antiques. It's enough to turn the Type-A personality into a proud Couch Potato.



Rose Cumming, under the leadership for the past quarter of a century of Ronald Grimaldi, still celebrates the original philosophy its namesake proprietress offered to an interviewer in 1929: "Interior decorating is the sister of architecture. It requires that one by an expert in color, design, period, and the placing of furniture . . ." Grimaldi's sense of the theatrical helps keep the company's approach to interior design fresh and exciting. Many of the upholstered pieces and fabrics in the company's showroom have gained their own fame from the original people for whom they were created: "The Paley Sofa," for Babe Paley; the "Valentina Chair" for the dress designer; "Schaparielli Pink" for Elsa; and "Cumming Rose," after the company's founder who owned an antique French document that inspired the print. In celebration of Grimaldi's silver anniversary with the firm, New York's flagship showroom has expanded to a full floor and features enlarged and new collections of its myriad offerings of fabrics, antiques and accessories.

Color and Ornamentation

Even at the end of the understated nineties where feng shui is the easy answer to a monumentally bad day, fabric, color and ornamentation are essential elements in the warmth and dimension of any interior environment. Fabric helps set a mood, building a foundation for the look of the room. Let bold colors unify prints, florals, plaids, and add generous gusto to the flipside of a pillow, the lining of draperies, a bed canopy or even a tablecloth. If you're leery about mixing patterns, fabrics and hues: try it in degrees. Sneak it in the room's accessories — a throw, some pillows — and see how it works. Try it in the dining room by employing a saucy mix in your place settings: purposely mismatched china and colored glass in compatible hues. You don't have to be an English eccentric to gain the effect of the cut and paste style first popularized the 18th century.

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Lighting Up

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We'll all get to enjoy the longest, lightest day of the year midmonth when the summer solstice arrives. But how do we keep things beautifully lit indoors, mimicking natural daylight...anytime? By choosing fixtures that not only shed light on the situation, but double as exquisite, but functional conversation pieces. Lighting, for the design expert, has come a long way from the standard brass floor lamps and classic five-bulb chandeliers of our parents. Now there are myriad designs cast in a host of materials, and replete with high-tech, low-voltage systems that help protect furniture and fabrics from fading.

Even better is an artistic heirloom that just happens to emit light. H. A. Framburg & Co., founded in 1905, crafts high-quality chandeliers and lighting fixtures known for their uniqueness, proportion, scale, design integrity, and collectible qualities. One of the company's chief distinctions is that Framburg designs and manufactures all of its own fixtures in America, one of the few lighting companies in the United States to do so.

Following a burgeoning trend in the industry, and among U.S. consumers, Framburg offers a varied selection of chandeliers complete with pewter and nickel finishes. The New Mission series, pictured at left, boasts the architectural and linear essences of true Mission style, but adds a new dimension. The designs, which feature brushed nickel frames with polished nickel accents, mesh random and organic glass swirls that contrast with the traditional geometric components unique to the Mission style. To make the most of your new lighting fixture, make sure it looks connected to the room and space it inhabits. A chandelier, which adds intimacy to a room, should be suspended 30 inches above a dining room table.

The Ethereal Glow

Is it a formal Lord-of-the Manor mood you wish to create, or a languid, lazy, casualness? Whatever your preference, make sure your lighting selection serves it optimal purpose – to shed the proper light for the space it's intended. For instance, if you're planning on adding light to a space you plan to use for reading or working, you'll need more than a small decorative table lamp with a soft 60-watt bulb. You'll need one that sheds light up and out. If you have a particular painting, wall hanging, or objet d'art you'd like your guests to admire, give it the glow it deserves: choose a fixture that lights it as if it were displayed in a SoHo gallery, without washing it out.

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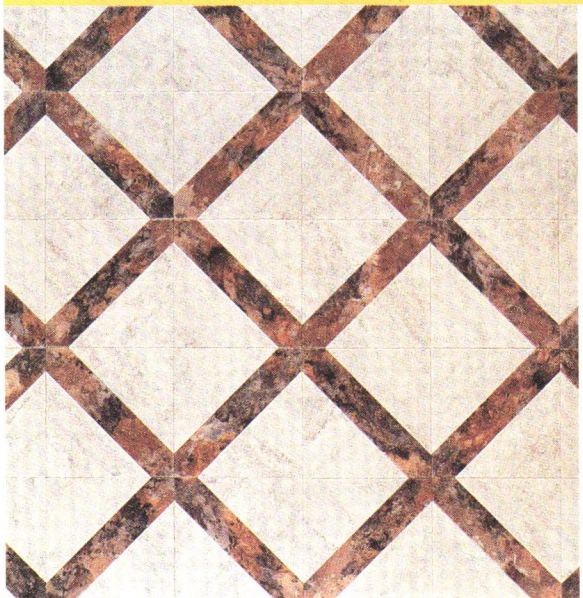
AMTICO

What's a better showcase for your baby grand piano or newly remodeled gourmet kitchen than a gleaming, glistening wood or tile floor? Nothing except maybe a floor that looks just like wood or ceramic tile, but is more durable, stain-resistant, and easier to install and maintain. When refurbishing or renovating a room, most of us always focus mainly on the new furniture we're buying to inhabit the space, and we make the walls and flooring our second thought. With Design Out of the Box from Amtico's solid vinyl tile, designers and homeowners may find themselves designing the room, and choosing the furniture, around the floor.

This high-quality luxury flooring offers 35 exclusive designs – from stripwoods, slate, and limestone to quarry tiles which can be laid anyway you'd like them. Instructions on how to change laying patterns – diagonally, straight, or herringbone style – come tucked inside every box. Design Out of the Box from Amtico can be installed without grouting. Because the product is stain resistant and warm underfoot, it's appropriate for any room in the house, including the kitchen, where even coffee or red wine spills can be cleaned with a damp cloth. Other distinctions of the Design Out of the Box collection: the vinyl tile resists moisture damage, buckling, high heel indentations, cracking, chipping, splintering, warping, rotting, fading, and discoloration from the sun.

For the environmentally conscious, Design Out of the Box allows you to create fabulous floors with all the natural-looking beauty of wood, but without the guilt that you've contributed to the destruction of a wonderful forest somewhere. Another attribute? Unlike a great many other products that require days for the grout or stain to dry, and even more time to apply sealers, Design Out of the Box flooring can be walked on soon after installation. So feel free to put down your new floor, and throw a party to celebrate it the next night. You can even serve red wine.

Color Forms



Who says neutral is the safest bet in flooring? When in doubt, follow your inner voice and go for broke. Go for the bold – even for your floor. Do you think Dorothy would've been as eager to follow the path chosen for her if she'd been told to follow the beige brick road? Sometimes a jolt of color is the only way to go, livening up a kitchen, a solarium, even a formal dining area. As we head into a new millennium where the design mantra will be "anything goes," the moratorium on colorful flooring is behind us. Reds, berries, and greens are all enjoying a renewed popularity in carpets, but also in vinyl, tile, and wood flooring. It's enough to make you skip through the house.

Photo: Neil Dent

Sugar Maple & Classic Mahogany Checkerboard DB-80-C

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Finishing Touches

AMERICAN DESIGNER POTTERY

One of the best things about summer is the ability to surround ourselves with homegrown flowers, both indoors and outdoors. And nothing serves as a better showcase of our favorite arrangements than beautiful terra-cotta or sandstone pottery. Centuries ago, ancient cultures wanted to mirror what lay beyond their windows by putting herbs and flowering plants into these kinds of vessels inside their homes. Now we decorate our decks, porches, patios, and walkways with them, and pray, if we live in cooler climates, that they'll survive the winter months intact.

American Designer Pottery has replicated the beauty and ornate style of this classic pottery without the drawbacks of traditional terra cotta and sandstone. The innovative line of planters, urns, and bowls is 90 percent lighter than clay or stone, and is guaranteed for three years to be chip-, crack-, break-, fade-, and leak-proof in temperatures as low as 40 degrees below zero or as high as 140 degrees Fahrenheit. The secret: technology. These containers are constructed from an innovative and environmentally friendly material known as Thermo-Lite, which is not only impervious to extreme weather, but can even insulate plant root systems from heat, cold and sudden temperature changes. And used indoors, unlike traditional porous pots that allow moisture to seep through and damage wood floors, American Designer Pottery is impermeable to water.

According to Melissa Darnay, the company's marketing manager, the most in-demand product in the collection this season is the urn, for use indoors and out. Some of the most popular, all in a sandstone finish, are: Aphrodite, featuring rosettes on either side of a classic Grecian beauty's face; Madison Traditional, highlighted by a clean scalloped base; Lillian Spiral, replete with gentle swirls and accented with delicate acanthus leaves; and Diana Medallion, whose medallion pattern adorns the upper rim. For more information, visit the company's Website at www.amdesignerpottery.com or call them toll free at 800-550-5761.

The Flower "Bed"

You probably haven't thought about it much, but the proper pot is a plant's second skin. It should be chosen with as much care as you would use to choose any piece of furniture you entrust to hold your most beloved belongings. What should you consider when searching for the ultimate receptacles for your "walled" garden? Aesthetics, size, and the potential that you may move your plants indoors at some point. Flowering plants that enjoy several lives – like the amazing new breed of lilac or azalea that blooms three to four times a season – need a home that doesn't diminish the gutsy, colorful flowers within. Just as you would include plants with bold foliage and those with strong vertical accents in your garden, select pottery that melds well with outdoor landscaping, and both outdoor and interior furniture.

NEVER BEFORE HAS FINE POTTERY BEEN TAKEN SO LIGHTLY.

Ready to see your entranceway, foyer or backyard in a new light? Then look to American Designer Pottery. Only 90% lighter and virtually indistinguishable from terra cotta, you'll never again worry about the chipping, cracking, fading or leaking associated with traditional terra cotta. And whether you choose to decorate with our traditional fashion planters or classical urns, you can be sure of making a dramatic statement – inside or outside. Beautiful.

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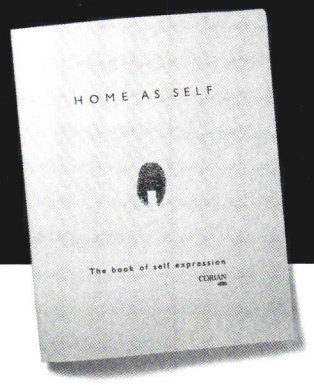
For more information, call 1-800-550-5761 and ask for Helen.
And don't forget to ask for a FREE *Decorating With Pottery* idea booklet by the world-renowned expert in home decor, Leslie Linsley.

Make your home feel more like your home.



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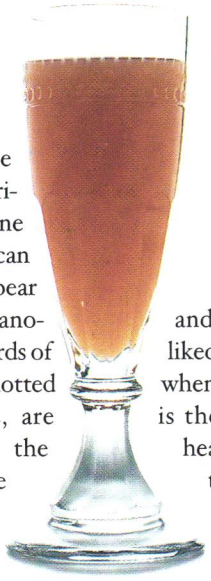

Harry Cipriani's Bellini
In a large pitcher with ice, mix 1⅓ cups white peach purée (make it yourself or try Cipriani's; 212-753-5566) with one 750 ml. bottle of Prosecco. Serves 6.

Prosecco is not a regional name but the name of a white grape variety indigenous to Friuli. Any wine made anywhere from the grape can be called Prosecco, but the best bear the title Prosecco di Conegliano-Valdobbiadene. The steep vineyards of the region beyond Conegliano, dotted with monasteries and castles, are among the most beautiful in the world. Like champagne, the wine made from Prosecco came by its bubbles honestly. The juice from these late-ripening grapes would often cease fermentation during the cold winters, leaving residual sugar. The warm weather of spring would set off a secondary fermentation, releasing CO_2 into the wine. Current production methods mimic this process, creating wine that is either still, *frizzante* (slightly fizzy), or *spumante* (fizzier).

The *frizzante* style seems to best suit this light wine; although the finest Prosecco I've ever had was made in the bubblier *spumante* style by a producer called Varaschin, whose wine I first tasted while participating in a literary festival in Conegliano. It was served at lunch, and when I expressed my admiration for the Prosecco, the host of the festival offered to drive me to see the vineyards and taste in the cellar, explaining that it was only fifteen minutes away. Two vertiginous hours later we arrived at our destination, near the town San Pietro di Barbozza. Several generations debouched from a farmhouse, which was perched amidst vineyards on a hill. I became fairly fluent in Italian as I tasted through the range of their wines, though I've never really spoken it before or since. As darkness fell, I stopped worrying that I was going to be spectacularly late for my reading that night. Varaschin makes fairly serious, champagne-like Prosecco; as in champagne, the two cuvées are labeled brut (dry) and extra dry (sweet). Much as I liked both, I think Prosecco is best when it's got a touch of sugar, which is the native style. I was clapped heartily on the back when I made this observation and if I'm not mistaken, my intelligence and discrimination were commended by all present.

The general impression of a Prosecco should be clean and fresh and slightly lemony; nevertheless, there is sometimes a hint of brandy. If you get one that tastes too much like brandy, send it back. Yelling at the purveyor in Italian and waving your arms around is not necessary, although it's very authentic. The chief enemy of Prosecco is age; this is a wine to be consumed shortly after it's released, which in the States is usually late spring. Unfortunately, it's hard to tell when it's produced. I've only seen a couple that are vintage-dated, and Proseccos lose their freshness more rapidly than nonvintage champagne, which may be one reason they taste best close to the source. But most of us can't be in Italy all the time, and when we can't, Prosecco is one simple way to get a summertime fix of *sprezzatura*.

Campari and Prosecco
In a large glass filled with ice, mix 1 oz. Campari with 3 oz. Prosecco. Garnish with a wedge of lime.

THE OENO FILE

1998 BELLENDA PROSECCO COSMO VITTORI A serious vintage Prosecco, rich and elegant, which could almost pass for Perrier-Jouët. $12

MIONETTO PROSECCO DI VALDOBBIADENE Very pale and light on the eye and the palate. A summer breeze of a wine. $12

ZARDETTO PROSECCO BRUT Light and zesty, with a little more bite than the Mionetto. $10

NINO FRANCO RUSTICO PROSECCO This is a bigger style of Prosecco, with a golden color and more of a yeasty, champagney taste. Franco also makes a more elegant and sweeter Prosecco called Primo. $9

COLLABRIGO PROSECCO EXTRA DRY Very dry and lemony. Batali recommends this one for mixing. $13

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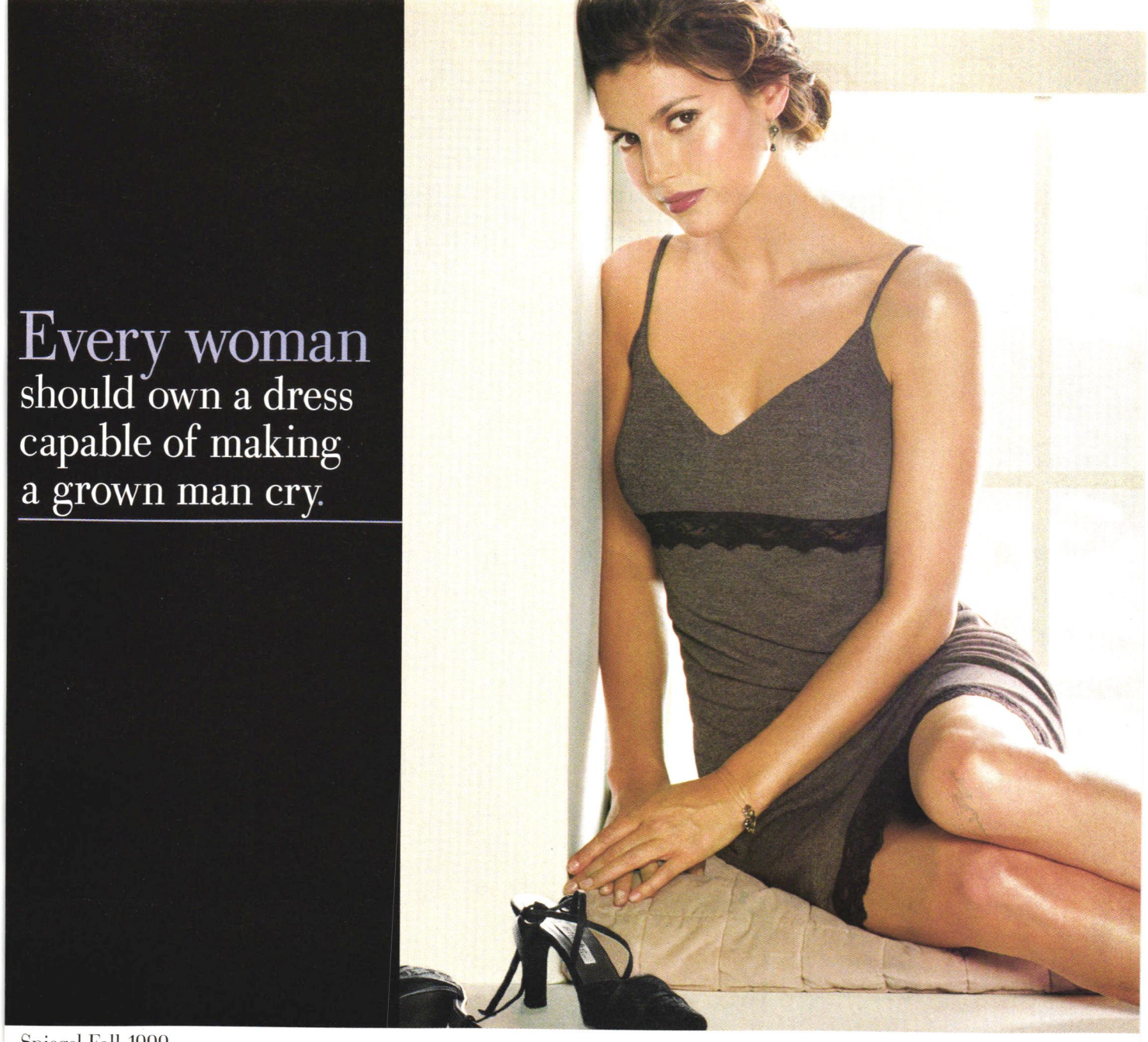

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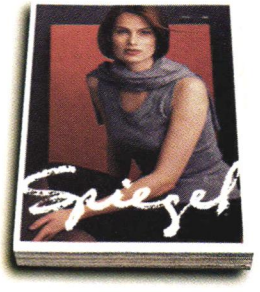

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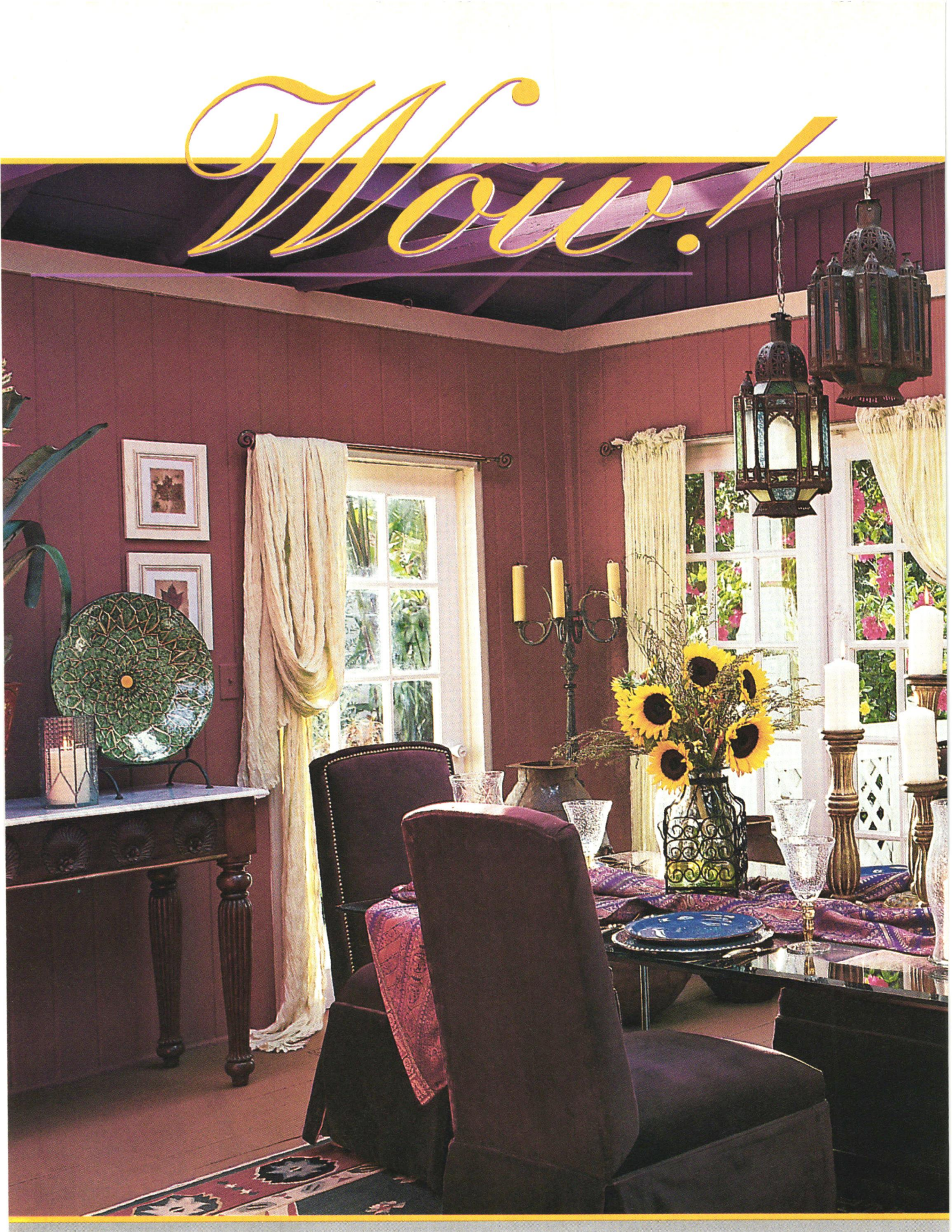
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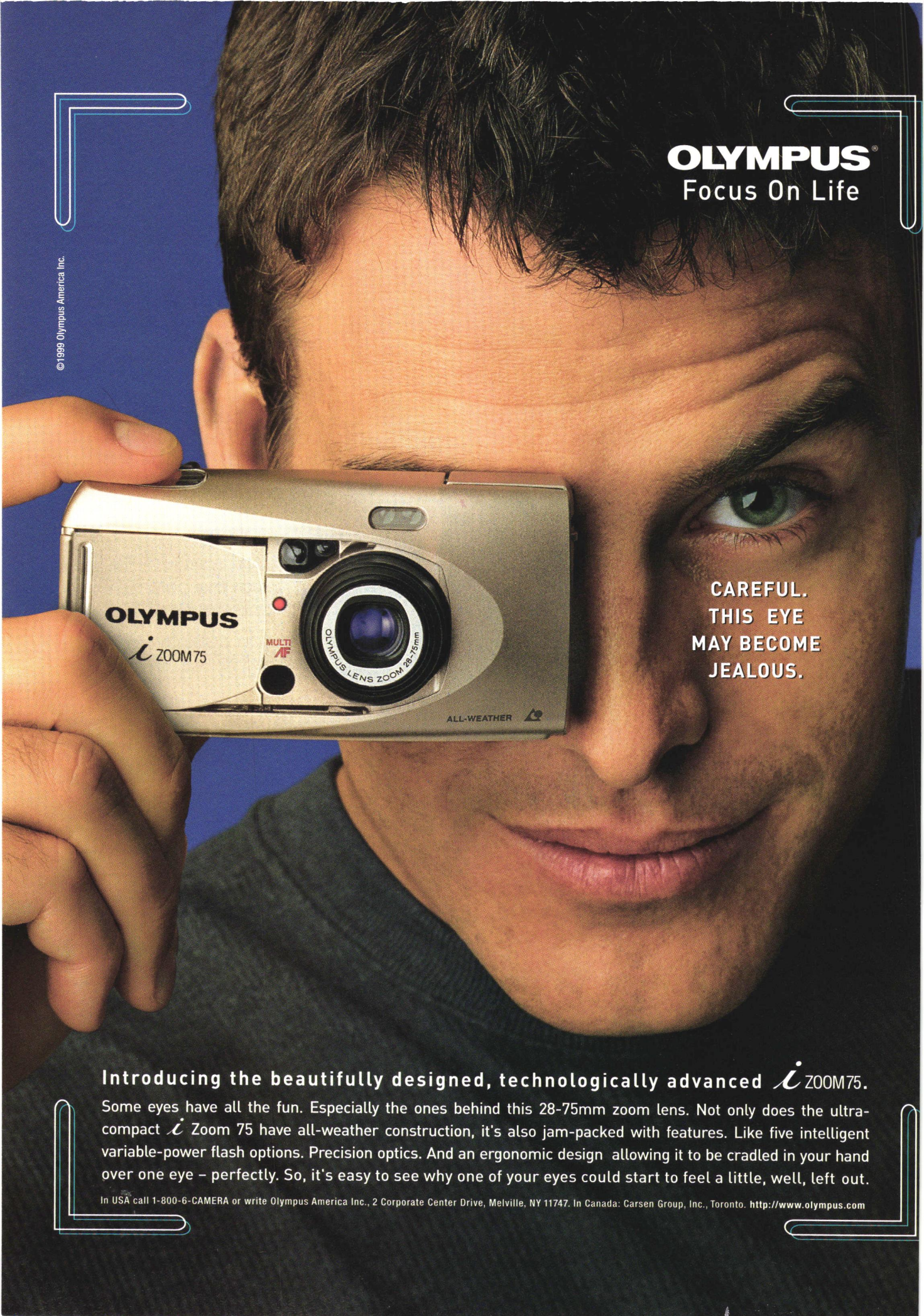
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ON the couch

the nobility of failure

Let's celebrate the black thumbs among us

BY AKIKO BUSCH

No one in my family was ever much of a gardener, not that it kept anyone from trying. When my parents bought their old farmhouse, it came with a barn that had once served as the kennel for the local foxhunt. Which is to say, some 40 years earlier, hounds of fine breeding had occupied the premises. That, for my father, settled the matter. We would plant our garden in what he mistakenly believed was a well-fertilized patch. Call it the horticulture of non sequitur.

The logic argued that with pedigreed dirt such as this, why be burdened with the minutiae of climate zones and irrigation sources? Besides, we had recently come back from Japan, and my mother assured us, "The most beautiful gardens have nothing green growing in them." She was referring to the rock gardens of Kyoto, in which a constellation of stones, pebbles, and sand are arranged in symbolic compositions. And while the objective certainly wasn't to duplicate them, these stone landscapes also seemed to confer a kind of aesthetic legitimacy to our own efforts: A garden with nothing green in it was clearly a landscape to aspire to.

As a family, we were quick to discover that horticultural ineptitude offered its own charms. The picturesque fiascos that emerged from this dusty plot were sublime in their inadequacy and spectacular in their range: exquisite watermelons the size of crab apples; a bed of carrots from which emerged a rope of white root; and peach trees that never hinted at bearing fruit, until one afternoon when my father proudly picked the summer's crop—a single miraculous peach, perfect in color and shape, but the size of a walnut, the first and last ever to be harvested in that orchard. True, there was a robust hedge of raspberries, but these had been transplanted. No one had the nerve to claim them as the fruits of his own labor.

And, after a while, it wouldn't have occurred to any of us anyway. Who could nurture the most picturesque and

charming failure had become its own kind of beauty pageant. Others might indulge in more ordinary expressions of minimalism, in home design, say, or literature. We took the road less traveled, exploring fully how less might be more in the garden. We had our own standards. You wouldn't even think to mention the row of parsley that hadn't sprouted or the beans dwindling on the vine. Real failure, we all knew by then, asked for its own craft and discipline. Most of all, it demanded a sense of invention. One summer afternoon my father went to a row of inexplicably thriving Boston lettuce and painstakingly pruned the top of each head with a pair of kitchen scissors, proving that horticultural fanaticism can attend defeat just as surely as it does triumph. "I thought they would grow more quickly that way," he explained to us. "Like fingernails."

TODAY, YEARS LATER, it is still difficult for me to appreciate fully a garden that doesn't offer some variation on these trophies of failure. I am married to a man who takes justifiable pride in his homegrown and homemade tomatillo salsa, whose roses bloom late into the autumn. Why complain? Still, something in me bridles at such excess. It asks for admonishment, I am certain. All the while a voice in the back of my mind asks, "Isn't it all a bit much?"

For to my mind, there is something about the minuscule reward that makes it all the more worth having. How much more I would admire the strawberries if they were the size of raisins. "Get a grip," I want to say to the immense beefsteak tomatoes straining at the vine. Because what that arid plot offered up most generously was the lesson that failure, in the garden and elsewhere, can find its own expression, and that where defeat proliferates, so too may comedy, grace, and charm. In the end, it is this genuine elegance of failure that I find most spellbinding—the midget watermelon, stunning in its understatement, the breathtaking nerve of the orchard in August with a single gay peach!

AKIKO BUSCH *is the author of* Geography of Home *(Princeton Architectural Press).*

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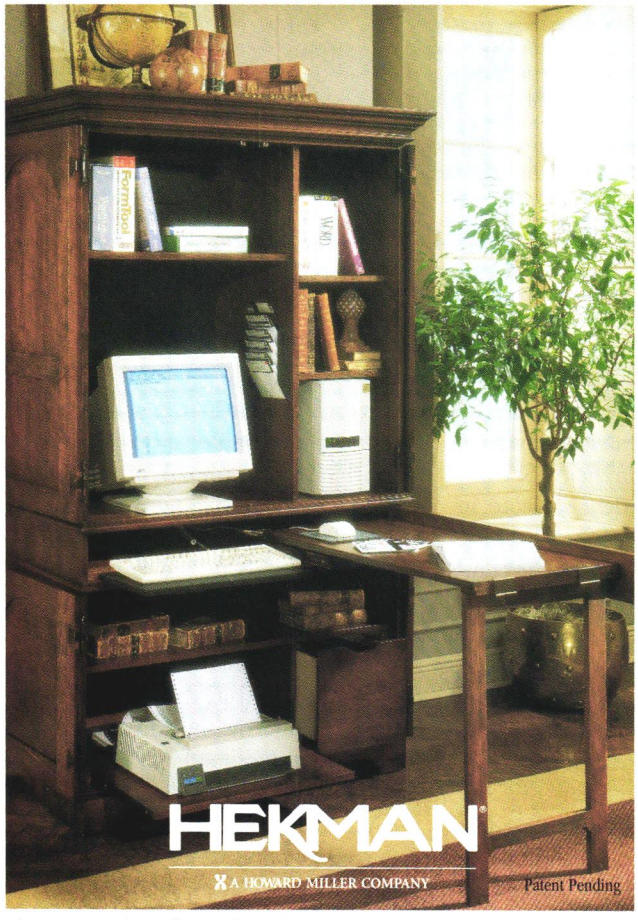

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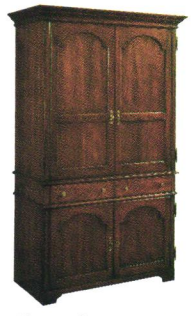

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topiary in the shape of peacocks

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days of heaven

Learning from the master, Christopher Lloyd, at his famous English garden, Great Dixter

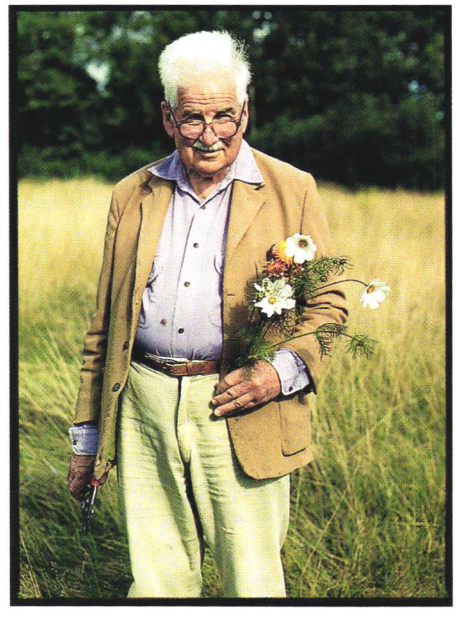
BY RENNY REYNOLDS

As a horticulturist and gardener, I have long been a great admirer of one of England's gardening legends, Christopher Lloyd, his books, and his wonderfully irreverent columns in *Country Life*. So when the opportunity arose to join a weeklong master class in garden philosophy and technique—offered through *Horticulture* magazine—at Lloyd's famous East Sussex garden, Great Dixter, I leapt immediately at the chance.

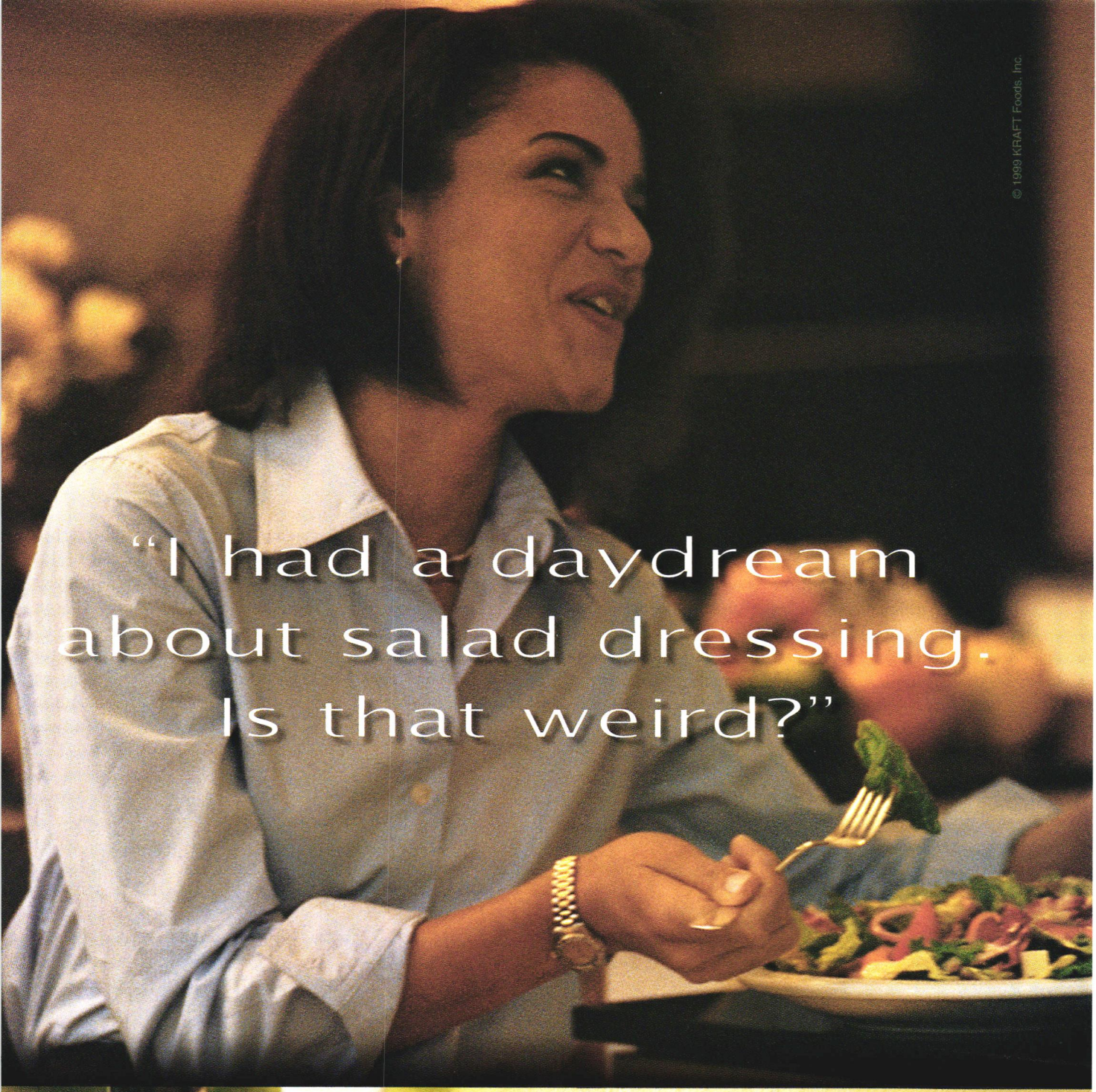
My first trepidatious thought was of being the single male among a flock of blue-haired Anglophiles whose fingers had never been darkened by garden soil. I also had a nagging fear that Lloyd might be a curmudgeon, rather than the kindly, break-all-the-rules innovator I imagined.

With misgivings fairly rampant, I arrived at the charming Sussex inn where we had all been lodged, and soon piled into a minibus with my group for the short trip to Great Dixter. Some of my fears were allayed: I was not the only man, and there wasn't a blue hair in sight.

Our early evening walk through Great Dixter, which was laid out by Sir



FAMILY TREE **Christopher Lloyd, right, holds a hand-picked bouquet. His father planted the striking topiary yews, above, a few years before World War I.**



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SIZE MATTERS **Lloyd loves to play with color and scale in the long border, above. He uses a variety of evergreens, right, as background for the flowers, which are kept perfect all season.**

Edwin Lutyens almost a century ago, included our first encounter with the redoubtable Christopher Lloyd, who revealed himself as a cheery host and insisted that we call him Christo. The fall flowers—asters, chrysanthemums, cannas, sedums, verbascums, Japanese anemones—were in their glory, but so were roses, clematis, hardy geraniums, salvias, and euphorbias. They are testaments to the merits of practiced deadheading, plant-specific feeding, and all the other intricacies of fine gardening—just the knowledge for which we had come.

On the first full day, we traveled to Sissinghurst, Vita Sackville-West's famous garden. It was here that we came to appreciate the depth of Lloyd's warmth, humor, and tolerance. Though he has great admiration for Sissinghurst and its head gardener, their styles are very different. As we ogled the perfectly manicured white garden, Lloyd told us that the hedges are clipped to a millimeter of exactness. While the Sissinghurst gardens are exquisite, they lack the daring of Great Dixter's. This subtle juxtaposition of garden styles was an important beginning to our learning with Lloyd.

Our group, which included a northwestern school teacher, a midwestern college grounds superintendent, and an heir to a large southern garden, was

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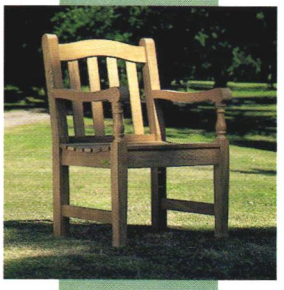

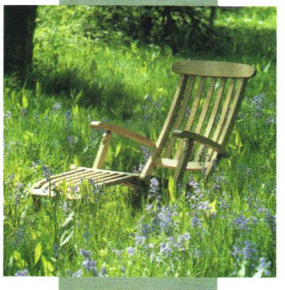

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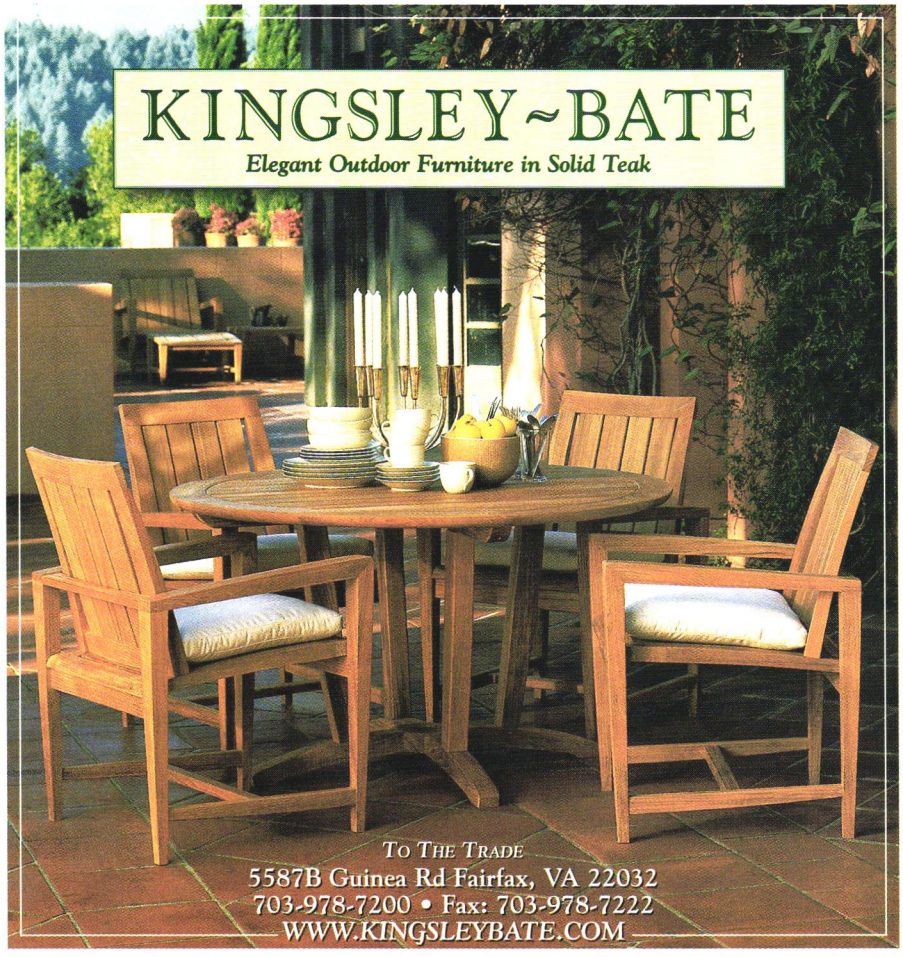
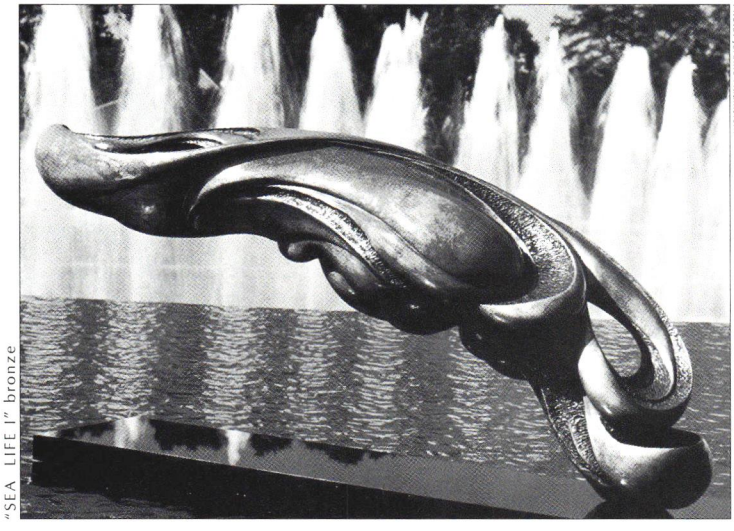
more than congenial. The next five days were filled with spirited lectures held on the lawns; practical, hands-on sessions in the gardens and nursery; and several visits to other notable local gardens. One morning was devoted to a passionate discussion of Lloyd's much-published long border: color combinations, bloom time, size of plants relating to overall scheme, feeding, and every garden addict's favorite topic, plant varieties on the market.

Other sessions included fascinating instruction in pruning, propagation, and nursery practices. We spent an entire afternoon staking plant matter—or pea-sticking. We Americans, used to ugly wire frames for sweet peas and tall veronica, were delighted to learn how to create hornbeam, birch, or hazel cages that disappear charmingly into the garden landscape.

FERGUS GARRETT, Lloyd's young head gardener, also shared his passion and knowledge. It was endless fun to hear the two men debate which plant might be best for a new spot, enumerating the countless glowing attributes of the specimen each was championing, subtly pointing up the faults of the other's choice. Garrett has unending energy in his pursuit of perfection at Great Dixter, but perfection is not what is sought. It's clearly excitement that Garrett and Lloyd are after, that thrill when flower color combinations or leaf textures or scale of plants result in a vignette that surpasses the imagination that created it.

One afternoon Garrett took us to see the extraordinary garden of Derek Jarman, the late avant-garde filmmaker, whose cottage sits at the base of a nuclear power plant. Garrett was determined that we appreciate this bizarre contradiction to everything we conjure up about the English garden. He adored the concept of gardening in the face of every adversity—poor soil, sea salt, winds, even nuclear fallout! The garden has spaces defined by extant rocks, detritus (placed with humor) as garden ornament, and plants visually appropriate for the surroundings. It is




"SEA LIFE I" bronze
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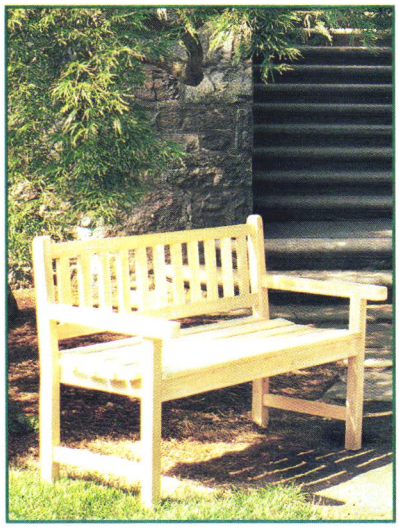

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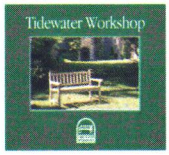

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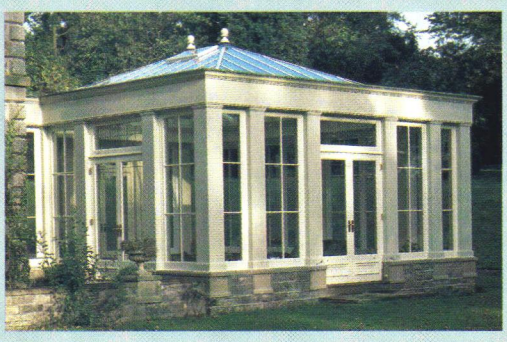

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haunting and unforgettable.

But the pinnacle of our week was the dinner Lloyd and Garrett hosted on our last night. We trooped through Great Dixter's fifteenth-century timber-frame barn of a house, bypassing the dinner table. After we climbed a small ladder and crawled through a clerestory window, we emerged onto the expansive chimneyed rooftop. Suddenly everything we had come to know came together in a blazing whole: the individual gardens and rooms delineated by huge, 85-year-old yew hedges (roundly, not precisely, clipped), the meadow entry with pond, the sunken garden, the long border, the tropical garden. I think each of us felt the frisson of a moment frozen in time with a masterpiece and the master who created it.

THEN, ON TO a superb dinner, part of it grown and all of it cooked by Lloyd, which we shared at a 20-foot-long medieval trestle table. After a round of toasts, we adjourned to the opposite end of the great hall. As Garrett lit a fire, Lloyd sat in the room's single grand armchair and read us a tale by Saki. A turn-of-the-century matron is preparing for a ladies' luncheon in her stately home. The extreme measures of artifice she employs to create the perfect setting include hiring "the Occasional Oasis Supply Association" to fashion, in just hours, an entire garden complete with a terraced fountain filled with carp.

Lloyd read with great joy and aplomb, but what I was struck by in the end was the difference in content between the passionate, hands-on, knee-deep-in-it-for-the-love-of-it style we had participated in that week and the laughable horticultural theatrics of Saki's heroine. I marveled that the trepidation I had had at the start of this journey so quickly dissolved into the realization that I was supremely lucky to have had such an experience.

RENNY REYNOLDS *has a degree in landscape architecture. He owns two flower shops in New York City, a nursery in Pennsylvania, and a 15-acre garden.*

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fairy lands

Tiny gardens built in the Maine pine forests are pitting wee-folk fanciers against some guardians of the wild

BY ELIZABETH POCHODA

THERE'S A MINIATURE holy war raging on some otherwise peaceful islands off the Maine coast. Combatants are divided between the little people, mostly invisible, whose fairy gardens pop up now and again in the islands' pine forests, and the self-described wood witches, male and female, who prowl these precincts to stamp out evidence of the tiny folk. The more populous the isle, the more fiercely the battle is waged, though there has been no bloodshed and no mass conversions have been reported.

The believers' articles of faith are, for a holy war, pretty easily understood. If not actually fairies, the builders of the little houses are fairy sympathizers—enchanted mortals who find themselves irresistibly drawn to the mossy hillocks at the base of many trees. There they improvise tiny dwellings from bark, moss, and stones, bringing along whatever small necessities a local fairy might require—a canoe for recreation, a door for privacy, a hat for the midday sun. They are dreamers, they work by stealth, and the fairy houses are their testament to the mysterious spell these islands cast. The builders have learned

ENCHANTED ISLE **The pine forests of Maine's islands harbor tiny dwellings like the tooth fairy's residence, above, that have caused some local discord.**

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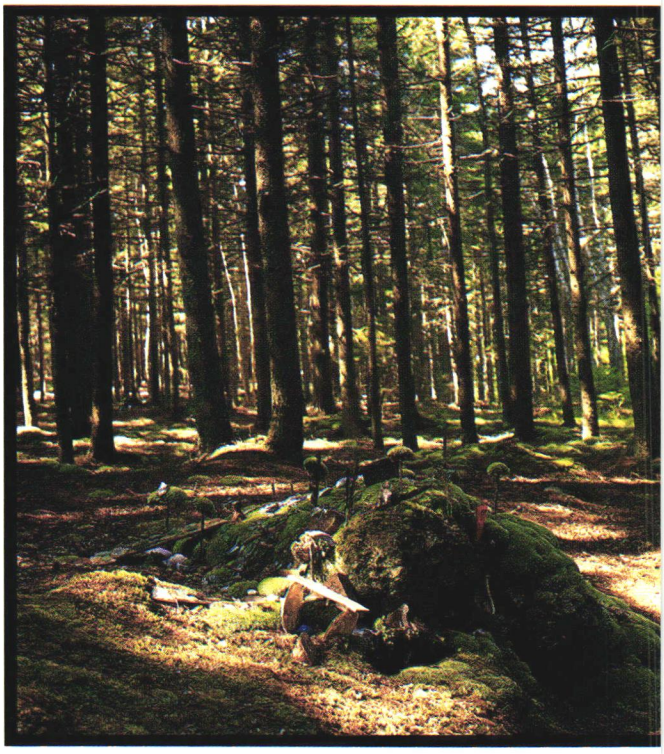
through bitter experience not to talk to outsiders about what they do.

The wood witches belong to a different world; its scale may be large, but its resources are endangered. Self-appointed guardians of mosses, ferns, and trees, the witches have a catechism that speaks of excursions into the forest as invasions, of any evidence of biped activity there as depraved indifference to nature.

THIS IS A WAR between right and right. But in this war, unlike most others, you can imagine a peaceful resolution, and to do that you need a little of what the wood witches would call reality. Everyone on these islands is aware of their fragile ecology. And nearly everyone agrees that the fairy houses have come and gone a number of times within living memory and are likely to continue to do so. Most often they have been the work of children, but sometimes grown-ups have fallen into the trancelike state in which children stare at a group of mosses and see a miniature world beckoning them. And yes, mosses are often moved to complete a particular fantasy.

How damaging is this activity? Maybe less than the wood witches think. The pincushion moss found in these fairy gardens, *Leucobryum glaucum,* is a real survivor, according to Christine Cook, a leading mossologist, who confesses to a fondness for the phenomenon of the little gardens. Few species of moss can grow in a pine forest, because the carpet of needles is usually too thick for them to take hold. But *Leucobryum glaucum* thrives on traffic, human or



WORLD WITHIN A WORLD Mossy hillocks like those on the island, far right, invite fairies and fairy sympathizers to design habitats. If the population is kept small and neighborhood building codes are observed, the houses pose no threat to the forest.

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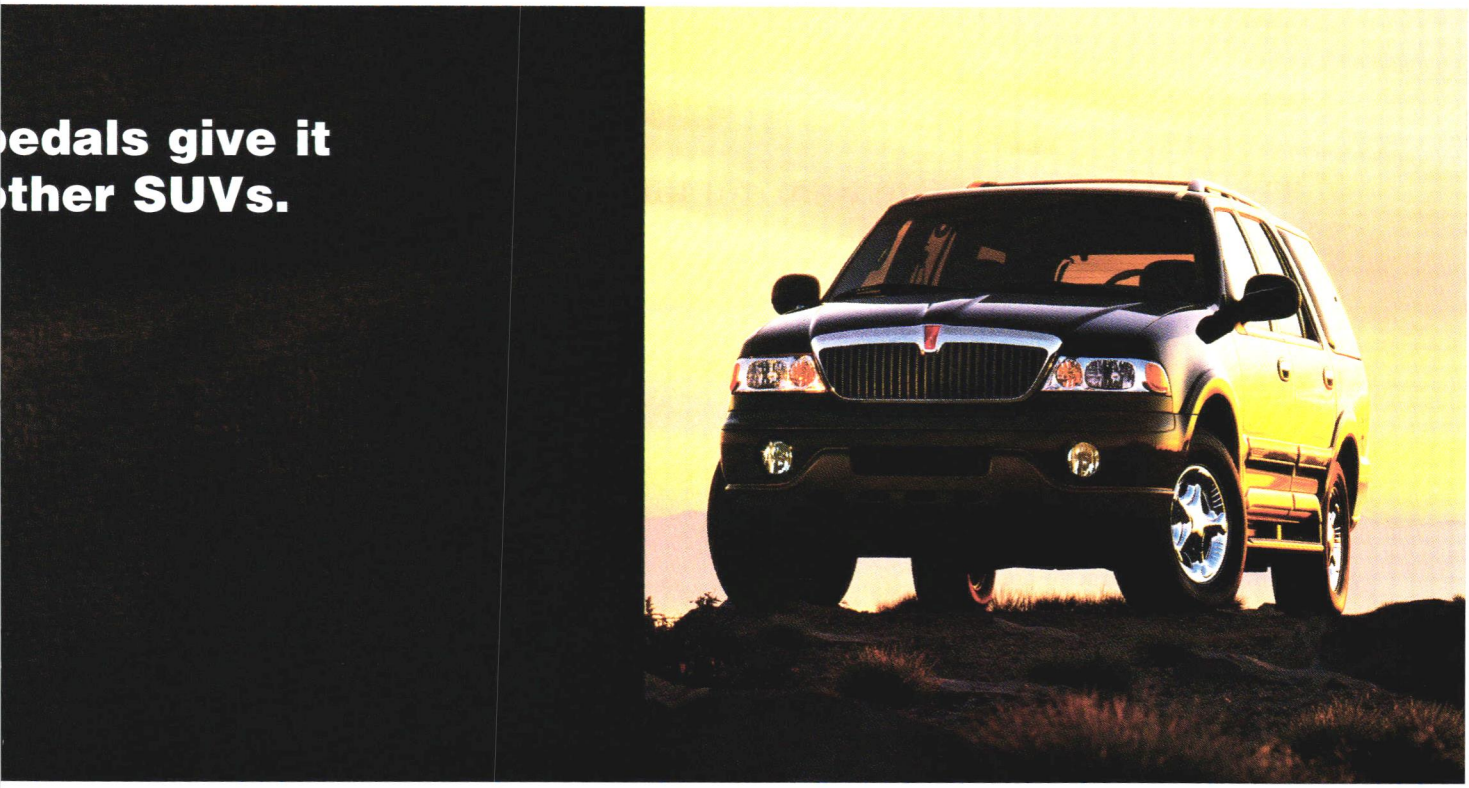
animal, to spread it, and can take hold almost anywhere a bald spot has been turned up. Like fairies, it is hard to kill; if it dries up, one good rain will revive it.

Of course, if you were to imagine many, many forest builders day-tripping to the islands to pick up moss, strip bark and branches from trees, and leave litter behind, then you would understand the nightmare world the wood witches conjure in their dreams. It could happen, and on one island it nearly did. Kept to a fairyland scale, though, the gardens are no danger to the forests. Which is a good thing, since by all accounts the impulse to make them seems to be nearly universal in human nature, or at least as universal as moss is, and here the wood witches should take note. Christine Cook says she has reports of miniature moss landscapes from a country fair in Appalachia; from Scotland, where such landscapes are arranged on trays and exchanged as gifts at Christmas; and from Ecuador, where men go into the forest to collect mosses for little gardens. "People are drawn to this," Cook says. "I've had grown men confess to me that they used to get down and play in the moss with their GI Joes."

The proper attitude of witches to fairies should, therefore, be adjusted a little. The fairies, it seems, will always be with us. The witches simply have to keep them from turning into devils. And perhaps while they are doing so, the witches will listen a little to their adversaries and come to understand the partnerships that sacred places inspire.



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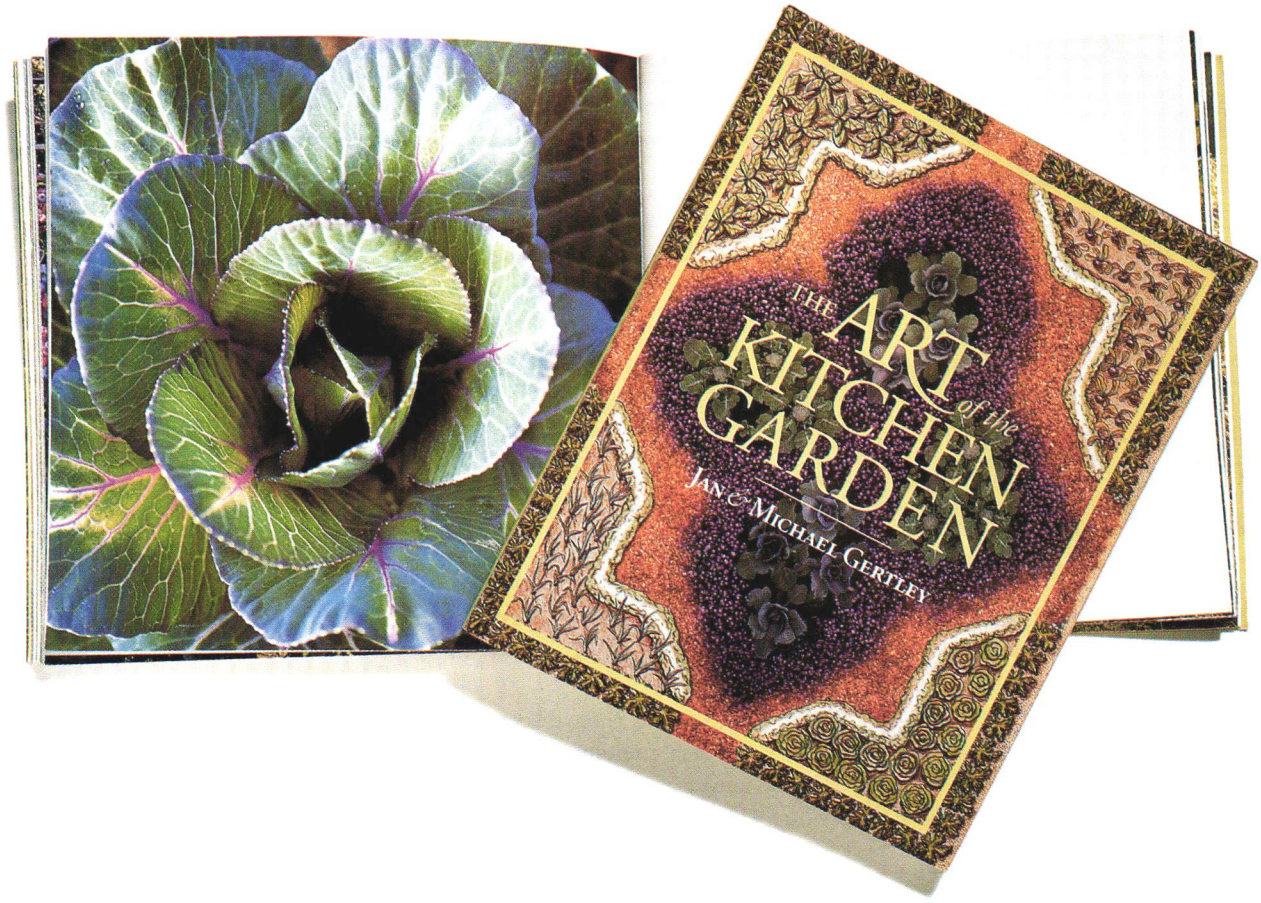


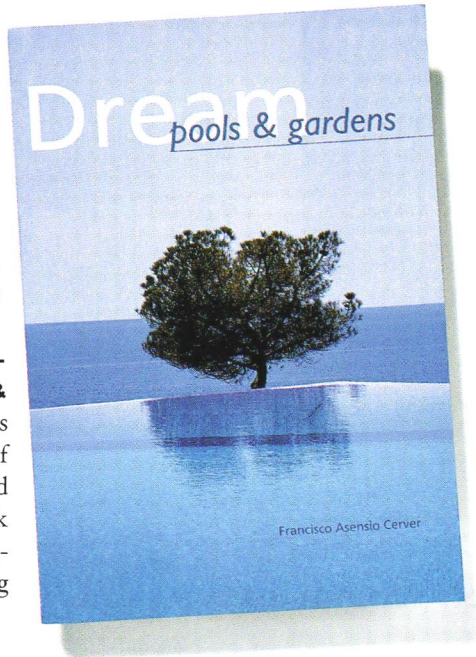
green dreams

This spring, luxuriate in artful kitchen gardens and backyard paradises, and look into the heart that planned Mount Vernon

BY CATHLEEN MEDWICK

THE POOL IS OPEN: time for an existential dip. The most refreshing books of the spring season call attention to the human spirit, wading—or diving headlong—into its private reservoir of dreams. The urge to create a pleasure palace or a perfect room, a bed of roses or a botanical garden is only natural. So make a splash.

DREAM POOLS & GARDENS, by Francisco Asensio Cerver (Stewart, Tabori & Chang, $50). What links the gorgeous constructs in this book is a fluid idea of the relationship between the built and natural environments. Abetted by rock ledges, encircling trees, and exhilarating vistas, landscape architects bring civilization to the very edge of wilderness. A pool with an ocean view seems to merge with the infinite, an illusion fostered by a cleverly hidden retaining wall. A vaulted roof with spotlights that mimic stars expands the cloistered universe of an indoor pool. "Soft architecture"—pavements, stone steps, or pergolas admitting speckled light—blurs the distinction between nature and artifice. Only the explanations in this book seem labored; floating



DESIGN FOR EATING **In France and in America, potagers, above, are works of art. And art is created when the constructed environment—pools, for instance—relates well with the natural one.**

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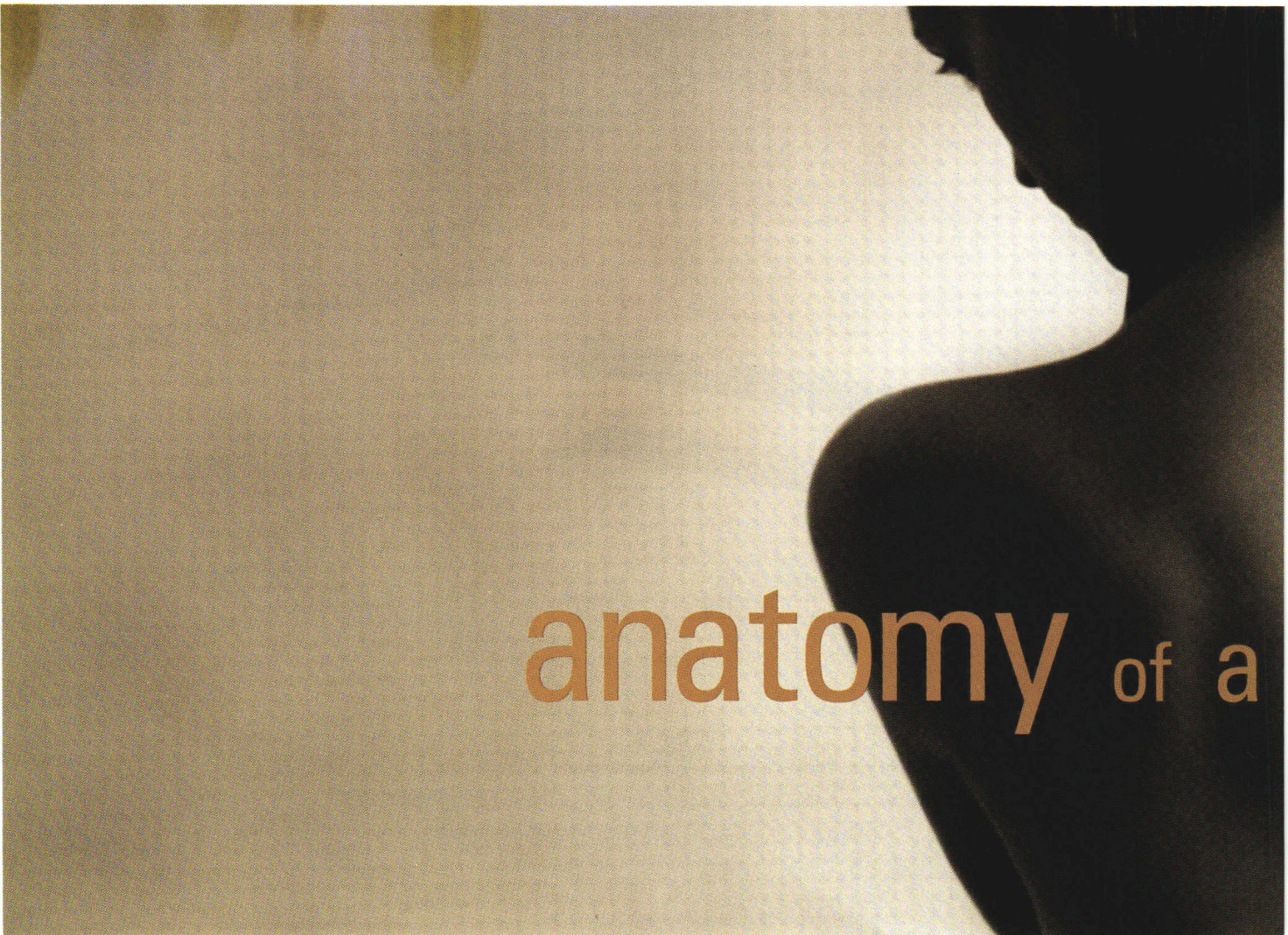
philosophers will prefer Thomas A. P. van Leeuwen's engaging **THE SPRINGBOARD IN THE POND**, recently published by the MIT Press ($40).

GARDEN ORNAMENTS: A STYLISH GUIDE TO DECORATING YOUR GARDEN, by Martha Baker, photographs by Chuck Baker (Clarkson Potter, $40). Like the man plunging through suburban pools in John Cheever's story "The Swimmer," the Baker team passes from one backyard paradise to another, from a chaste Oriental seaside garden in Maine to the quirky Miami oasis of antiques dealer Suzanne Lipschitz. The Bakers delight in discovery: the calming effect of an obelisk set in a path in a "classical" garden; the jolt of excitement from an outlandish hybrid—the wheel and handlebars of a yellow wheelbarrow grafted onto a hyacinth-blue bench—in Bob Dash's Sagaponack hideaway. Tips on building a walkway or choosing statuary are useful, but this book doesn't really need them. For good, unembellished information, consult Jeff Cox's **DECORATING YOUR GARDEN (Abbeville, $39.95)**.

Red cabbage has never looked as

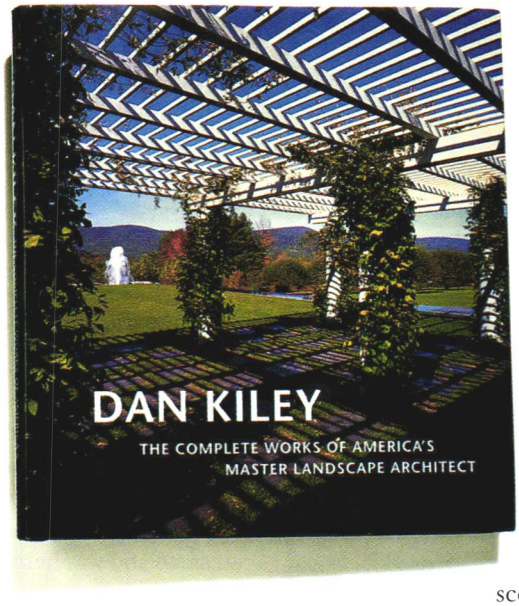
"When we **shape the land** to live and eat and build communities, we are nature, too" —DAN KILEY, landscape architect

READY, SET, DECORATE **Merely ornamental gardening? We think not, especially after getting some tips from Jeff Cox.**



dainty as it does in **THE ART OF THE KITCHEN GARDEN, by Jan and Michael Gertley (Taunton, $29.95)**, where it is encircled by pale yellow pansies, lavender ageratum, and a border of dusty miller. This folk-art design and others patterned on patchwork quilts, and even one based on a Celtic knot, are translated onto graphs; herbs and vegetables are charted according to height, color, and growth habits. People with discriminating palates should look before they lunch.

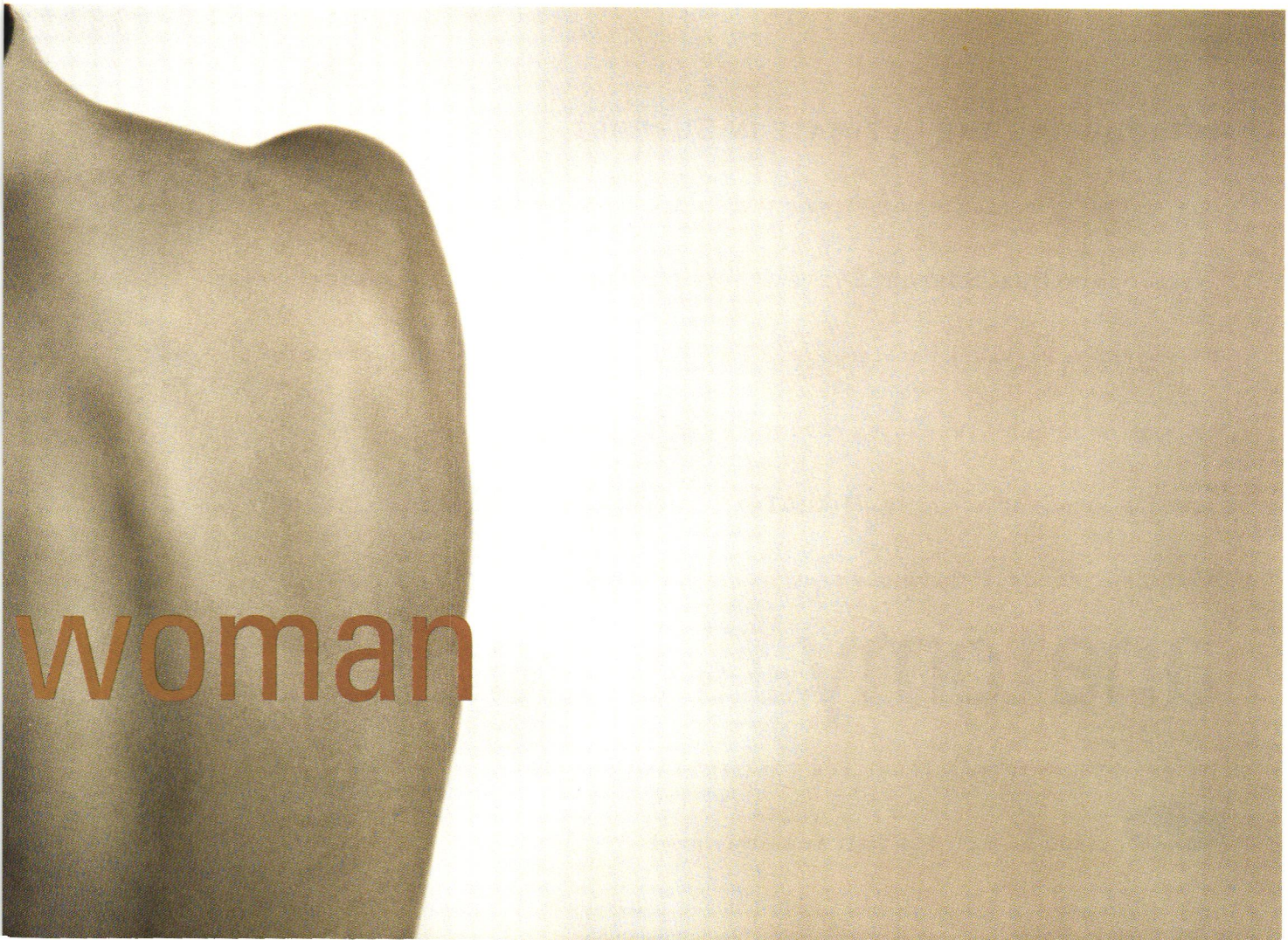
Louisa Jones's **KITCHEN GARDENS OF FRANCE (Thames & Hudson, $29.95)** is also a feast for the eyes, but in the homeland of haute cuisine there's room for artistic compromise—one group of Gallic gardeners, for example, allows rhubarb to spring up at will in their fabulous medieval restoration "because the staff like to eat it." Among the French, these kitchen gardens, seeded with utopian ideals, are all the rage. True to the spirit of their indomitable founder of legend, Saint Fiacre, they inspire joy and no small degree of reverence—as anything so lovingly conceived and tended should.



MIRACLE WORKER **No project is too small, too large, or too weird for the superb American landscape architect.**

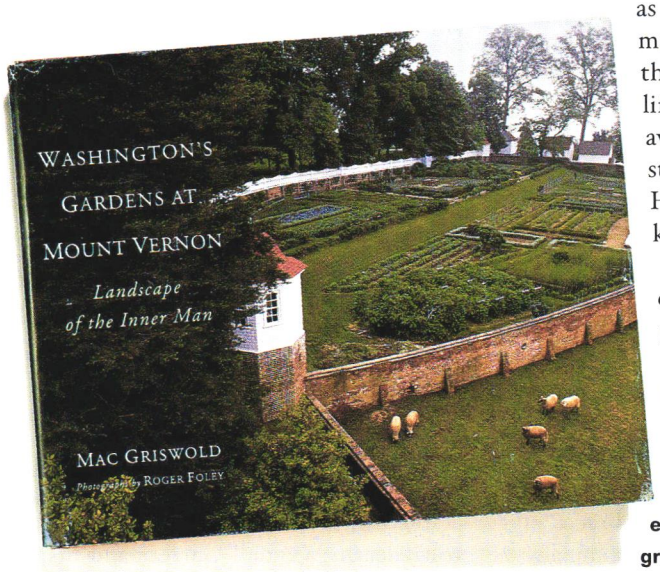
DAN KILEY: THE COMPLETE WORKS OF AMERICA'S MASTER LANDSCAPE ARCHITECT, by Dan Kiley and Jane Amidon (Bulfinch/Little Brown, $65). When a rational man embraces mystery, miracles happen. "I am always searching for the purest connection to that which holds us all together—we can call it spirit or mystery," writes landscape architect Dan Kiley about his life's work—groundbreaking in every sense—and what it means to him. A proponent of human intervention in nature ("When we shape the land to live and eat and build communities, we are nature, too"), he senses underlying form and defines it with grace and precision. This book details the evolution of projects ranging in size and scope from the United States Air Force Academy in Colorado Springs, Colorado (1968)—a feat of geometric wizardry worthy of Mondrian—to the Kusko residence in Williamstown, Massachusetts (1996), a woodland retreat where nature dovetails with art. Site plans of works in progress offer further proof (should it be needed) that the work is the measure of the man.

Two centuries after George Washington's death, Wendell Garrett and his



accomplished team of photographers and historians in **GEORGE WASHINGTON'S MOUNT VERNON (Monacelli, $65)** have performed what must be one of Mount Vernon's most delicate feats of restoration: peeling away the layers of varnish to reveal the first president's interestingly imperfect character. The estate he crafted from a modest Virginia plantation showcases its maker's contradictions. Washington valued restraint, in architecture and landscape design as well as in personal behavior, but he also aspired to what passed, in the colonies, for grandeur. He ordered furniture that was "substantially good and majestically plain." He saw himself as a private man, a gentleman farmer immersed in the details of agrarian life, but was also keenly aware of his image as a statesman and war hero. He prized democracy and kept numerous slaves.

These compelling discrepancies are explored here, and also in **WASHINGTON'S GARDENS AT MOUNT VERNON, by Mac Griswold (Houghton Mifflin, $40)**, a book that makes an art of extrapolation. "Washington loved to dance," Griswold writes. "Like dancing, [planting] works best if the planter works almost unconsciously, in a rhythm that pulls the whole together. . . . Who knows how much the bilateral, echoing, mirroring pattern of dance surfaced in the act of setting out his plantings in a balanced and symmetrical way?" Such graceful conceits, whether true or not, help the modern reader to know a man who deflected intimacy, even on home ground.



PLANTER'S WARTS An unvarnished look at the contradictory character of the first president, who employed restraint and grandeur at Mount Vernon.

The quiet courtship of light and shade is the subject of Donald Kaufman and Taffy Dahl's **COLOR AND LIGHT: LUMINOUS ATMOSPHERES FOR PAINTED ROOMS (Clarkson Potter, $50)**. As these two experts explain better than anyone, attention to light is the prerequisite for working with color. So they begin this book with empty rooms in an old Carolina plantation house where it is easy to see "little events of light" on faded surfaces. From there they follow

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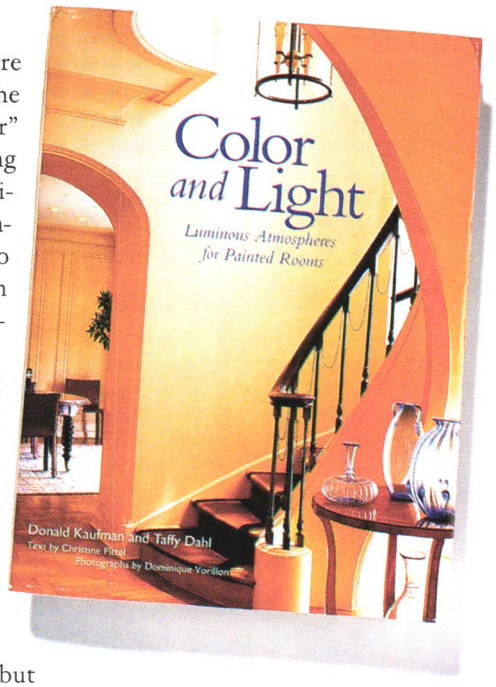
the sun to a Georgian mansion where the dance of colors is statelier and the gray-green walls of the library "defer" to those of the more colorful dining room; and a Pacific Northwest residence where taupe walls and an occasional gleam of silver pay tribute to the misty skies. These are lessons in art as etiquette, nods to nature's preeminence in interior design.

A sense of order—moral and social as well as physical—of what she calls "fit," pervades Akiko Busch's **GEOGRAPHY OF HOME: WRITINGS ON WHERE WE LIVE (Princeton Architectural Press, $19.95)**. Busch's eloquent meditation on the idea of home progresses from the front door, which today is often a vestigial feature (but one that offers clues to the "interior logic" of a house), to the still-evolving bedroom and bathroom, once impenetrable bastions of private life. She lingers on the front porch, a place for neighborly gestures, and in the kitchen, a realm where the psyche may undergo astonishing transformations. She considers the library, where technological changes have broken the silence with ambiguous effects. Busch doesn't so much look at houses as cock her head and listen to them. What she hears is the rustle of humanity within their all-too-mortal frames.



SHADY CHARACTERS Two masters give a brilliant illustrated lesson on the relationship and play of light and color.

Cara Greenberg celebrates an era in which, despite the qualms of high-minded modernists, a chaise shaped like a tongue, or a full-lipped, red plush love seat (pure Marilyn Monroe) became a voluble design statement. In **OP TO POP: FURNITURE OF THE 1960s (Bulfinch/Little Brown, $40)**, Greenberg has fun describing such screwball inventions as the "ionic, ironic, and iconic" Capitello chair, a foam column that upended classical notions of propriety. As the New York sculptor and acrylic-furniture designer Neal Small once quipped, "Furniture doesn't have to be dark and gloomy, like a whale that fell asleep in your living room." Wendell Castle's Molar dining chairs and Eero Aarnio's transparent bubbles, inflatable plastics, space-age fabrics, riotous colors, and eye-popping designs all signaled something new but familiar. The style was radical but relaxed, sleek but soft around the edges: it was modernism with a silly grin.

july 1958

Tanning beds trump flower beds in a California backyard

BY VÉRONIQUE VIENNE

With six giant petals gently curved to catch the rays of the sun, this ergonomic daisy attracted sunbathers as surely as water lilies attract dragonflies. Thanks to postwar prosperity, a swimming pool boom was in full swing, and backyard bathing was the rage. By 1958, when this picture was published in *House & Garden*, the number of private pools had risen to 87,000—from a mere 2,500 ten years earlier. Now when friends came over, the living room was treated as only a passageway to the bathroom, where guests could change into swimsuits before heading outdoors.

To accommodate this invasion of barefoot visitors, California architect David Pleydell Bouverie surrounded his small wine-country ranch house with a string of open-air, sunlit spaces in which one could sit, dine, chat, swim, or sunbathe. In a sunken garden next to a round pool, Bouverie built this bucolic tanning parlor—a pinwheel of chaises made of cobblestones salvaged from an old San Francisco street. Music, piped through a speaker hidden in a tree, helped replicate the atmosphere of an indoor setting.

But for all its ingenuity, this backyard invention looks almost barbaric today. One shudders at the thought of the ultraviolet damage sustained by unsuspecting sun cultists who, in the days before SPF 20, lounged unprotected on fantasies like this oversized, padded asterisk.

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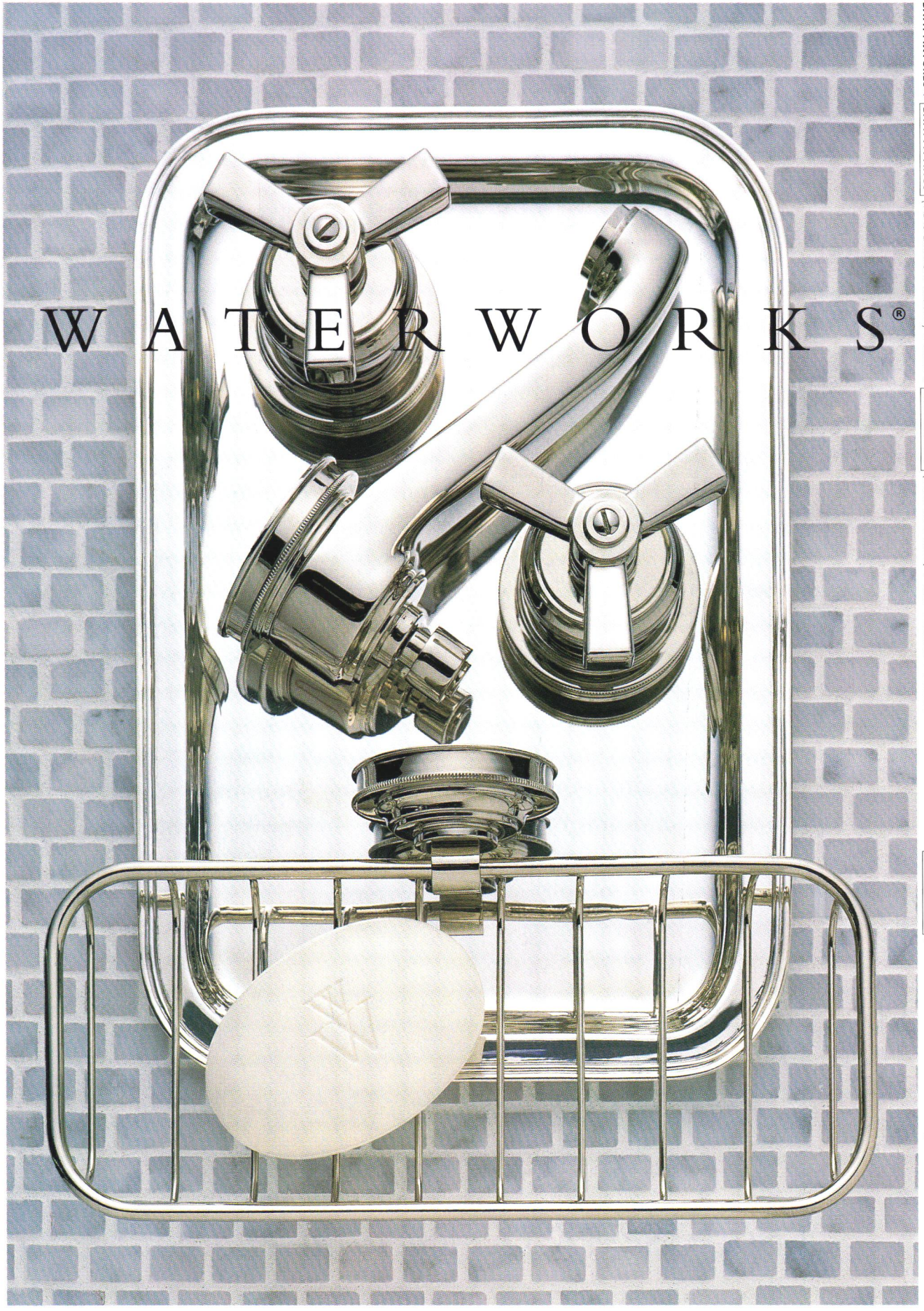

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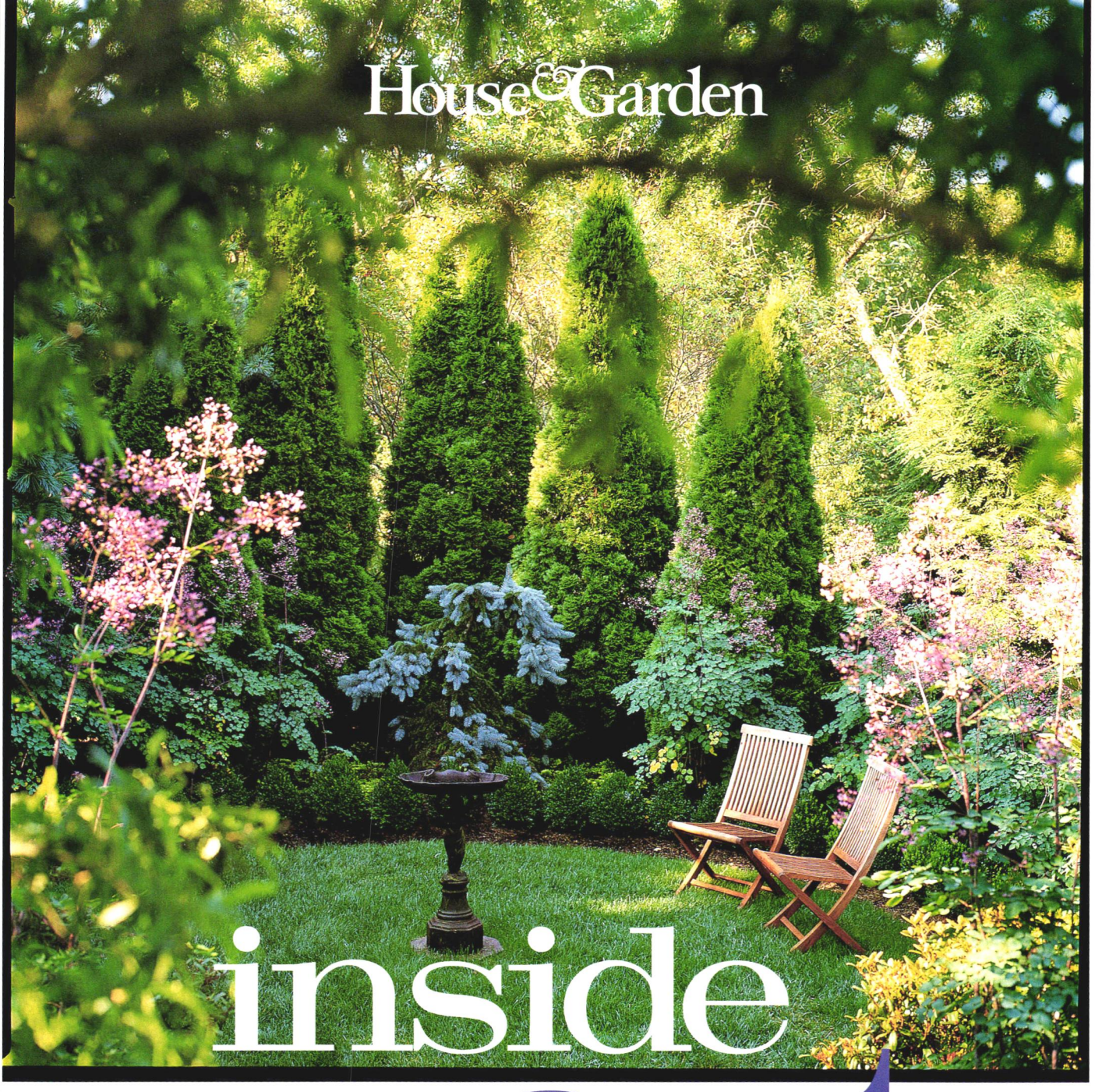


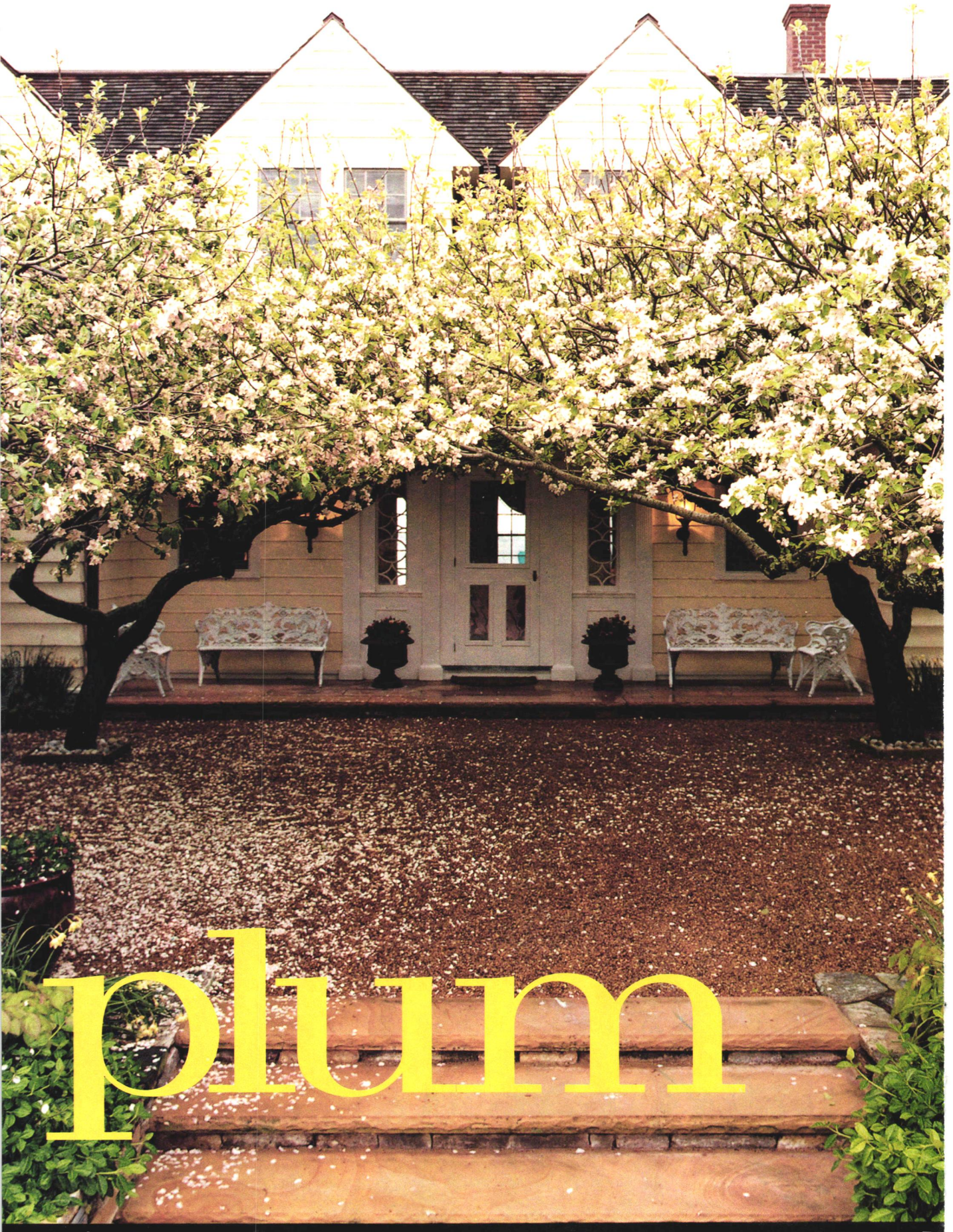
inside out

first principle In some of us, the human impulse to domesticate the wilderness finds a gentle expression—the simple desire to extend our habitat into nature. We might plant a patch of irises in hues that provide a soothing continuity with an interior. Or mirror modernism in a clean expanse of lawn and trimmed hedges. Or plant bamboo to echo an Asian decor. Or just take a pair of chairs to a secluded garden spot, and sit, thinking quietly.

At their island retreat, Tom and Bunty Armstrong have achieved the seamless meeting of house and garden

beach

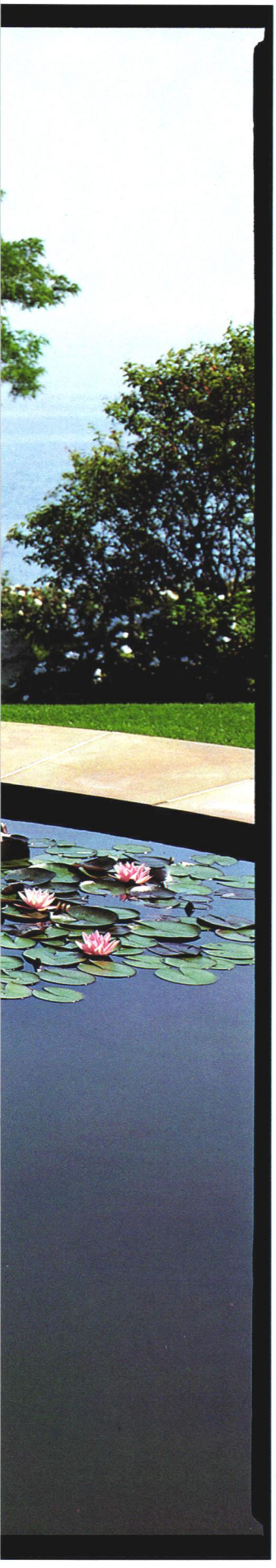
BY ELIZABETH POCHODA PHOTOGRAPHED BY WILLIAM ABRANOWICZ


plum

ALTHOUGH THE APPLE TREES preceded the Armstrongs on the property, the way in which they interlace to frame the doorway was the result of a great deal of gentle horticultural persuasion.

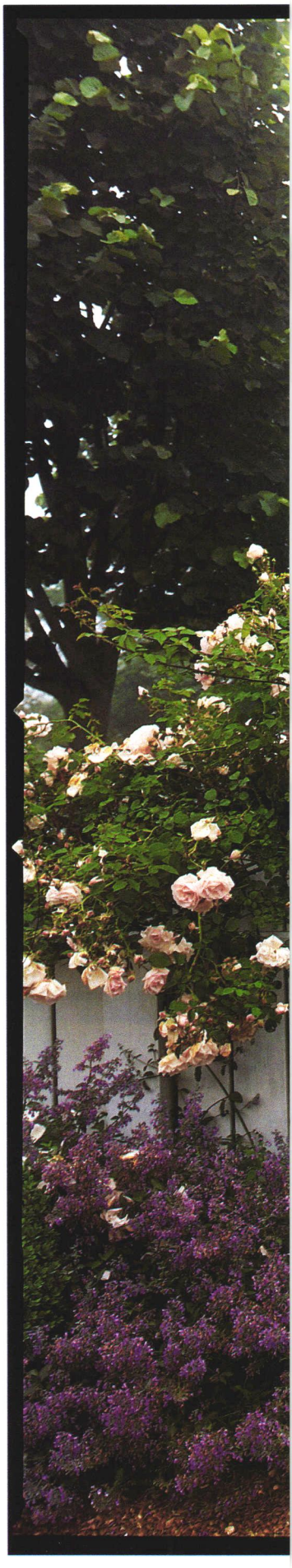
THE DAFFODILS COME right up to the edge of the beach. The Armstrongs have planted some 35,000, and the spring display is celebrated on the island with an annual daffodils-and-drinks benefit to raise money for local charities.

THE LILY POND, this page, designed by Morgan Wheelock, makes a daily offering of goldfish to the local osprey and satisfies the human appetite for symmetry as well. The color of the Tennessee crab-orchard stone matches the color of the rocks on the beach, as does the ceramic jar made by David Rubenstein, of Litchfield, Connecticut. **AN IMPRESSIVE ALLÉE** of silverleaf linden, opposite page, directs the eye to a late-19th-century fountain entitled *Crane in Courtship Attitude* and the mist-shrouded ocean beyond.



FRONTIERS MAY COME AND GO, but for an explorer like Tom Armstrong the garden remains the most reliable source of adventure. The beauties of his island landscape only look effortless and risk-free: 35,000 daffodils bending in a thin New England fog to reveal the rocks on the beach beyond, breaking with light; cascades of 'New Dawn' roses spilling over fences and flirting dangerously with the picturesque; apple trees carefully pollarded and lit at night, embracing the entrance to the house. Tom Armstrong invites you to share his views. But when he's alone in the evening, drink in hand, he walks the bounds of Hoover Hall and meticulously redraws his world, deciding which of his countries should be differently colored, which expanded, which annexed or partitioned, and how to to introduce enough wit to keep all this splendor from getting way too grand. In this last enterprise his elegant wife, Bunty, has been invaluable. Inoculated at birth against the seductions of houses and gardens, she is the voice in the wilderness of Tom's schemes, reminding him to get real.

For much of his life Armstrong has been a museum director, most notably of the formerly adventurous Whitney Museum of American Art in New York. In his garden and in his house, he is an intrepid curator of views. He likes to describe himself as an amateur with a gift for collaborating with professionals. The professionals who have worked with him describe him as an artist. After he and Bunty bought what was a derelict summerhouse in 1985, he assembled a team to give it the views he had in mind. Pamela Banker, of Parish-Hadley Associates, Inc., consulted on the interiors, landscape architect Morgan Wheelock laid out

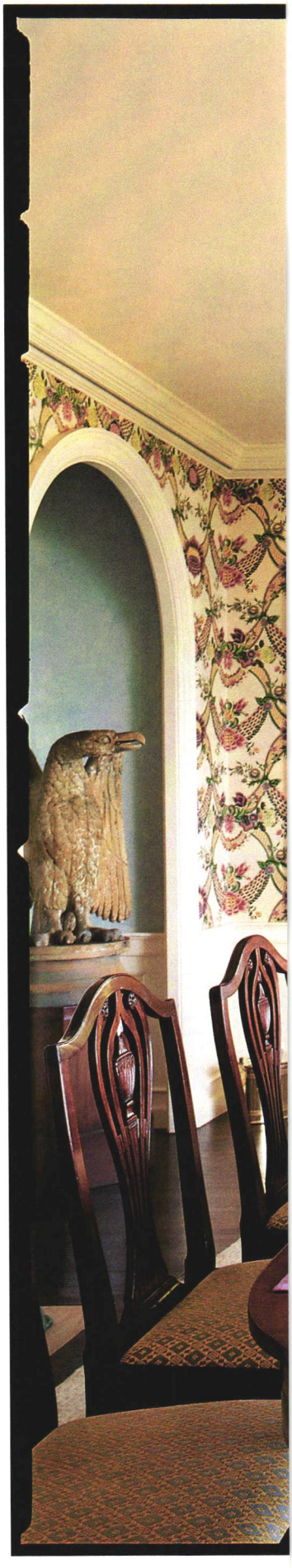


the grounds around the house, and Tom was captain of the team. The vision began, Banker says, with the Armstrongs' collection of prints by the eighteenth-century Englishman Mark Catesby. The underrated Catesby painted American flora and fauna a century before Audubon. His strength was to prove the downfall of his reputation in an age of narrow professionalism: a blurring of the line between science and art, so that odd and beautiful juxtapositions occur (marine life with terrestrial plants, for instance) at some sacrifice of naturalistic precision. In short, an inspired amateurism that admitted incongruities, humor, and mistakes. Catesby's spirit presides over the enterprise of Hoover Hall.

Once the Armstrongs had established a broad palette for indoors and out, they began collecting furniture, mainly the late-nineteenth-century informal sort that is tied thematically to nature—faux bamboo, wicker, iron furniture with floral motifs. Tom Armstrong credits Banker with helping him to create the right mood indoors and with understanding how to achieve a consonance between house and garden. Against a background of delicately mixed earth tones, both house and garden experiment boldly with color. The brilliant blues and greens of Frederick Carder's glass bowls and vases, flamingo dinner plates by Bernardaud Limoges, and fabrics with coral accents echo the bold hues of the garden's daylilies, tulips, and peonies. The circles and arches in the garden are repeated in the house, and the play of flowing lines against the linearity of the horizon is a running theme.

Both Wheelock and Banker recognize that while they laid the framework, Tom Armstrong is responsible for the drama. "He's an artist," Wheelock says.

THE PLACEMENT OF OBJECTS in the garden is as deliberate as the setting of a table indoors. The stone monolith, opposite page, is underplanted with agapanthus and serves as a marker along a curving path. **AN ANTIQUE CAST-IRON BENCH** in the cutting garden, this page, is surrounded by 'New Dawn' roses and pierced by sprigs of nepeta.



THE COLORS IN THE DINING ROOM show that a traditional style needn't lack pizzazz. The Federal mahogany table dates from 1805. The Les Guirlandes wallpaper is from Clarence House. The curtains are blue linen from Brunschwig & Fils. The table is set with Flamants Roses Limoges dinnerware from Bernardaud; Frederick Carder Steuben glassware, ca. 1925; and a set of Georgian flatware, ca. 1709–1771. **IN THE ENTRANCE HALL**, opposite page, top, Audubon's *The Florida Cormorant* hangs above a mahogany sofa table attributed to Duncan Phyfe. The Herter Brothers rosewood chairs, ca. 1875, are from Margot Johnson, Inc., NYC. The Celeste blue bowl and Cintra plate are by Frederick Carder, for Steuben Glass Works.

"Each element he adds is a work of art. Whether it's the peonies or the daylilies, he gets just the right hybrid, and his creativity pours out."

In case you should be overwhelmed by its beauties, Hoover Hall has a coat of arms to restore your sense of perspective: two rampant vacuum cleaners crossed at the handles bear the following motto: *Verro ergo cogito* (I clean therefore I think). Like Mark Catesby, the Armstrongs find beauty and humor perfectly compatible. Their visitors can choose from two sorts of tours of the garden. Tom's are lengthy strolls, during which you keep your head up and pause frequently to appreciate the succession of views, the sculptural use of trees and rocks, the plants and materials he has encountered on his travels as president of the Garden Conservancy. Bunty's tours are best described in her words: "My tours are good. They're quick." Asked if there is anything about Hoover Hall that Bunty doesn't like, Tom replies, "Not that we're aware of. But something could come up."

THE NATURAL WORLD ENTERS the living room via Audubon's *The Roseate Spoonbill* over the fireplace and several Mark Catesby prints on the walls. Glass artist Dale Chihuly's pink macchia set with rose lip on the English mahogany hunt table behind the sofa and Frederick Carder's moss agate vase on the end table introduce some of the colors of the garden, opposite page. The Lawson-style sofa is upholstered in Treillisse Woven Diamond and the Lawson-style chairs are covered in Lina Ottoman, both from Brunschwig & Fils. The wallpaper is Clarence House's Three-Over-Stripe, and the curtains are made from Scalamandré's Sunset. The antique onyx-topped end table is from Margot Johnson, Inc.

a riot of color

For all its bold color, Hoover Hall rests on a conservative foundation of earth tones and classical shapes. **1. Symmetry rules** inside and out. The Tennessee crab-orchard stone of the terraces matches the rocks on the beach; the same stone was used to frame the fireplaces. **2. The archways and circles** of the garden reappear throughout the house. **3. Given this solid footing**, the Armstrongs were free to introduce moments of brilliant color, such as the glass pieces Frederick Carder did for Steuben in the first decades of this century, and contemporary work by glass artist Dale Chihuly and ceramics by Betty and George Woodman. **4. When he's working out a garden scheme**, Armstrong decides on the effect he wants and consults John Franke, who was trained at Longwood Gardens in Pennsylvania, on the plants to achieve it. **5. Colors and textures in the garden** are arranged with as much care as Armstrong gives a table setting indoors. Like the compositions in a Mark Catesby print, the juxtapositions in an Armstrong arrangement are often surprising, and always dramatic.

adventures

Forty-four years ago, Dan Kiley brought his visionary modernism

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY DANA GALLAGHER

KILEY'S FAMOUS ALLÉE of honey locusts, opposite page, forms a lacy tunnel culminating at Henry Moore's *Draped Reclining Woman*. In an unusual twist on the traditional axis, the trees run along the length of the house, acting as a screen between it and the lower lawn. **THE IRON GATE**, this page, frames the entrance to the Eero Saarinen house. It was designed by Alexander Girard and set into the hedge encircling the pool.

in space

to an Indiana suburb, where it still flourishes

THE STATELY WHITE OAKS on the front lawn, this page, seem to dwarf the 10-foot-high staggered hedge that encloses the property. **THE LINEAR DESIGN** of the living room sofas, opposite page, follows the lines of the terrace and garden beyond it.

WITH HIS LONG white hair, fraying clothes, and round Le Corbusier glasses, Dan Kiley is equal parts reclusive mystic and major player in the world of big-money design. For nearly 50 years he has conducted an international practice from his home in the woods of Vermont. Every day he strolls through the forest, keenly observing nature's patterns of growth. This love of nature fuels his work, yet his landscapes are conspicuously designed, spare works of art. Referring dismissively to designers who "get cute and throw trees around in a disorganized way," he mocks the popular practice of designing in a naturalistic style, which he sees as a foolhardy attempt to copy nature. To Kiley, man is not a trespasser on nature's pristine ways. "Man is nature," he likes to say, "as much as the trees."

As someone who honors both nature and art, Kiley takes his design cues from the processes he sees underlying nature—the sense of order, purpose, and geometry. He is inspired as much by the geometry in the productive fields of the American farmer as by the grand formal gardens designed by André Le Nôtre in seventeenth-century France.

on the level

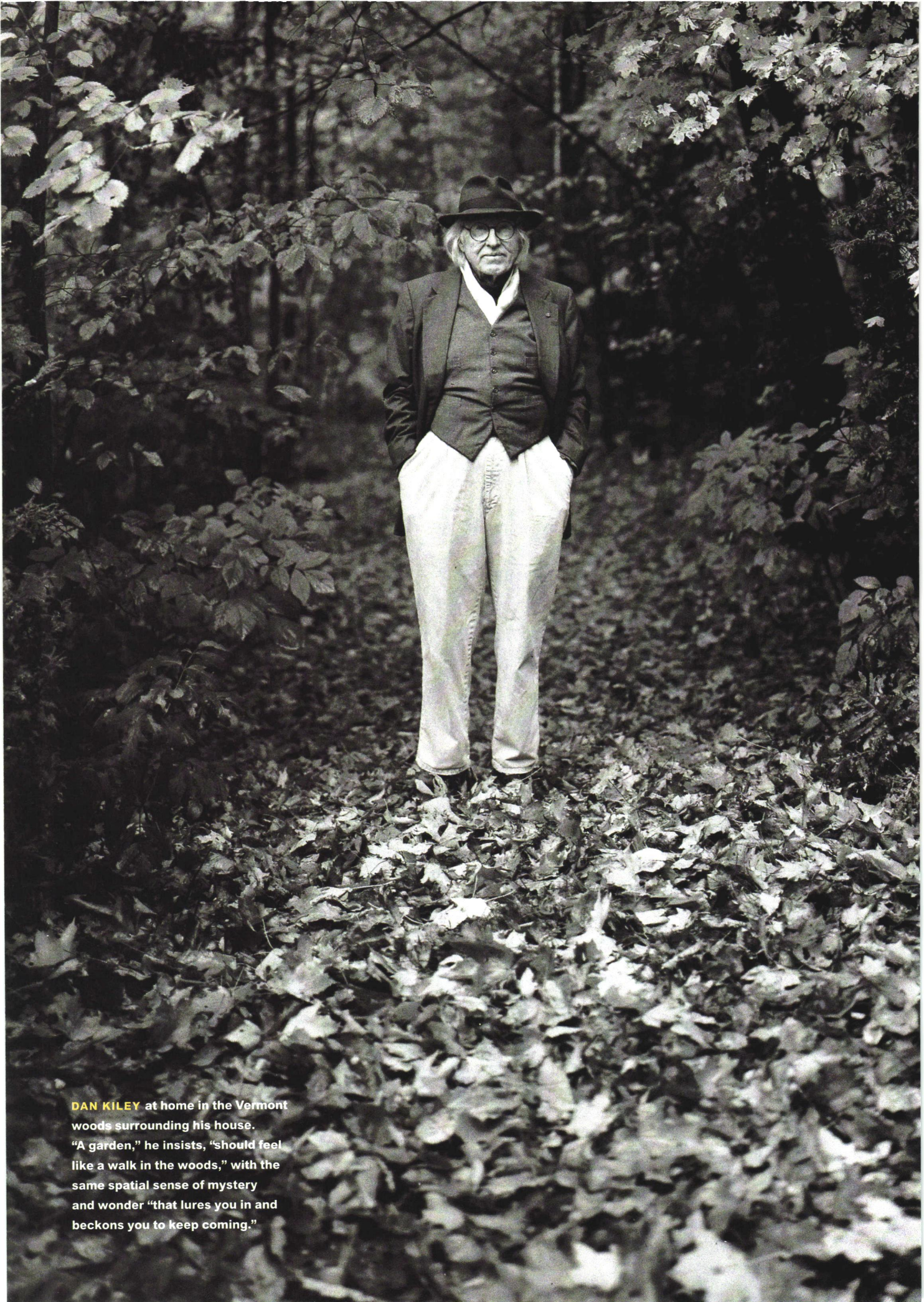
Dan Kiley worked with architect Eero Saarinen to create a landscape inspired by the design of the house. **1.** **The perimeter of the building** is wrapped by a 10-foot-wide marble plinth set at the same level as the interior floor. This terrace forms a domestic living area outdoors. **2.** **Another 15-foot band** encircles this modest marble pedestal, creating a living ribbon of ground cover partitioned by stepping-stone paths that signal movement into the garden. **3.** **These two bands form** an abstract bridge and a smooth transition from the built world to the natural one. **4.** **The sense of house and garden** as an organic work has increased as the Millers have maintained the work of both designers and the landscape of this modern-day villa has grown up.

THE OPEN LAWN provides a visual respite from the allée of honey locusts and a grove of crab apples that meet at the sculpture's platform.

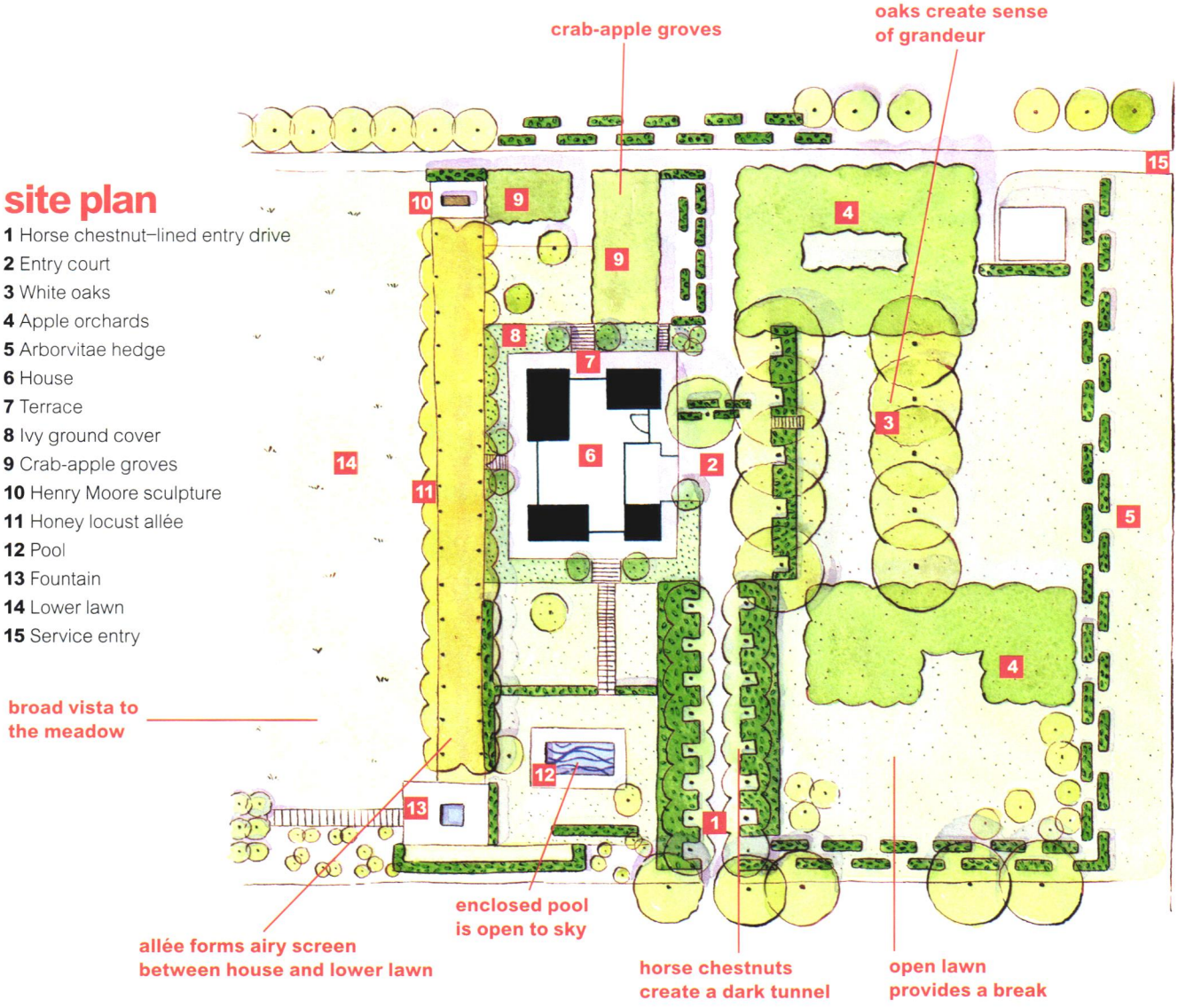
This sensibility is responsible for many of the most important American landscape projects of this century—urban parks and streetscapes, museum grounds, and private gardens.

For Kiley, the garden that J. Irwin Miller hired him to design for his family in the small town of Columbus, Indiana, in 1955 was a turning point in his career. The project came along nearly 20 years after Kiley and fellow student renegades Garrett Eckbo and James Rose protested the stodgy Beaux Arts curriculum at Harvard's Graduate School of Design, which seemed to take no notice of the work of Le Corbusier, nor of any aspect of the rising tide of architectural modernism. According to

THE MILLERS PLACED Barry Flanagan's sculpture of a leaping hare, this page, in the center of a simple composition made from concrete, grass, and hedge. **THE VIEW** from the kitchen, opposite page, takes in the crab apple grove. The Millers have fastidiously maintained both garden and house, replacing fraying carpets and drapes with exact copies of the originals.



DAN KILEY at home in the Vermont woods surrounding his house. "A garden," he insists, "should feel like a walk in the woods," with the same spatial sense of mystery and wonder "that lures you in and beckons you to keep coming."



Kiley, Miller gave him the freedom to put his ideas to the test, to do "a complete, uninhibited design of geometry." The project remains the preeminent modern garden of our day, the first in which a dynamic, modernist space is fashioned out of living matter. Miller, a wealthy manufacturer and philanthropist with a passion for modern architecture, had enlisted Eero Saarinen to design his house, and Saarinen, who had worked with Kiley on the St. Louis arch in 1947, insisted that the Millers hire Kiley. Since the ten-acre property was located at the edge of a suburban neighborhood, the Millers wanted the house and garden to blend into the surroundings and be both neighborly and private.

The house that Saarinen and his associate Kevin Roche designed is dominated by an open living room, with clusters of rooms tilted about the house's corners like the arms of a windmill. Kiley used this geometry to create a series of layered outdoor spaces that seem to spin out from the house as if by centrifugal force. These areas, defined by lawn and gravel, tree trunks and hedges, and by leafy canopies of various heights and thicknesses, all overlap, each one opening into the next.

THIS SENSE OF MOVEMENT is clear even in the perimeter hedge Kiley designed to ensure privacy. Instead of a closed wall of green, he staggered rows of clipped arborvitae sections. Because the hedge is penetrable, it does not appear unwelcoming, but neither does it afford a view in. To the delight of the Millers, passersby have dubbed it the "peekaboo hedge." Throughout the day, light moves across these hedge sections, creating a continuously changing abstract composition. The hedge shows how Kiley customarily makes form the servant of function, and is a perfect illustration of how beautiful his practical solutions usually are, and how seamlessly they make art out of landscape design.

Despite his admiration for spaces organized by geometry and his obvious willfulness, Kiley holds to no steadfast principle other than to listen carefully to the client and the site and to discover what is appropriate to both. He works as he lives, by attending to the land and letting ideas flow from it.

floating islands

Water plants are both relaxed and relaxing

PRODUCED BY STEPHEN ORR PHOTOGRAPHED BY TODD EBERLE

Tropical water lily

Nymphaea 'Midnight'

The tropicals produce larger flowers more freely than the hardy types

Aqua Culture *You'd be easygoing, too, if you spent all day floating around a pool. Most water plants require little care and are almost weedlike in their vigor. Once the ecosystem of the water is balanced, maintenance is pretty much restricted to spring and fall cleanings and wintering over.* Deepwater aquatics *such as water lilies and lotus resent running water but reward a sunny, placid situation with rampant growth and abundant flowering. Hardy water lilies and lotus generally survive outdoors to zones 4 to 5, while the tropical varieties (which hold their showier blooms above the waterline) may be treated as annuals or wintered over indoors. This is most easily done by letting them go dormant at frost and then placing them in a cool, dark place wrapped in airtight bags until spring.* Marginal plants *are happiest in shallow water—they're particular about depths. Hardy types like pickerel rush can be left outdoors in northern zones, while a tender variety like taro should be brought inside. Many* floating plants, *such as water hyacinth, are tropical and must spend winter in a greenhouse.* Bog plants *grow best in full sun in a peaty, wet situation lacking in nutrients. Pitcher plants feed themselves by drowning passing insects.*

Pickerel rush

Pontederia cordata

These robust pondside perennials bloom freely all summer

Imperial taro

Colocasia esculenta

Also known as elephant ears, this tropical can be used as a houseplant in winter

Water hyacinth

Eichhornia crassipes

Rootloose and fancy-free, these floating plants block sunlight, preventing algae growth

Lotus

Nelumbo 'Carolina Queen'

This giant of the water garden can easily grow to a height of six feet

Pitcher plant

Sarracenia leucophylla

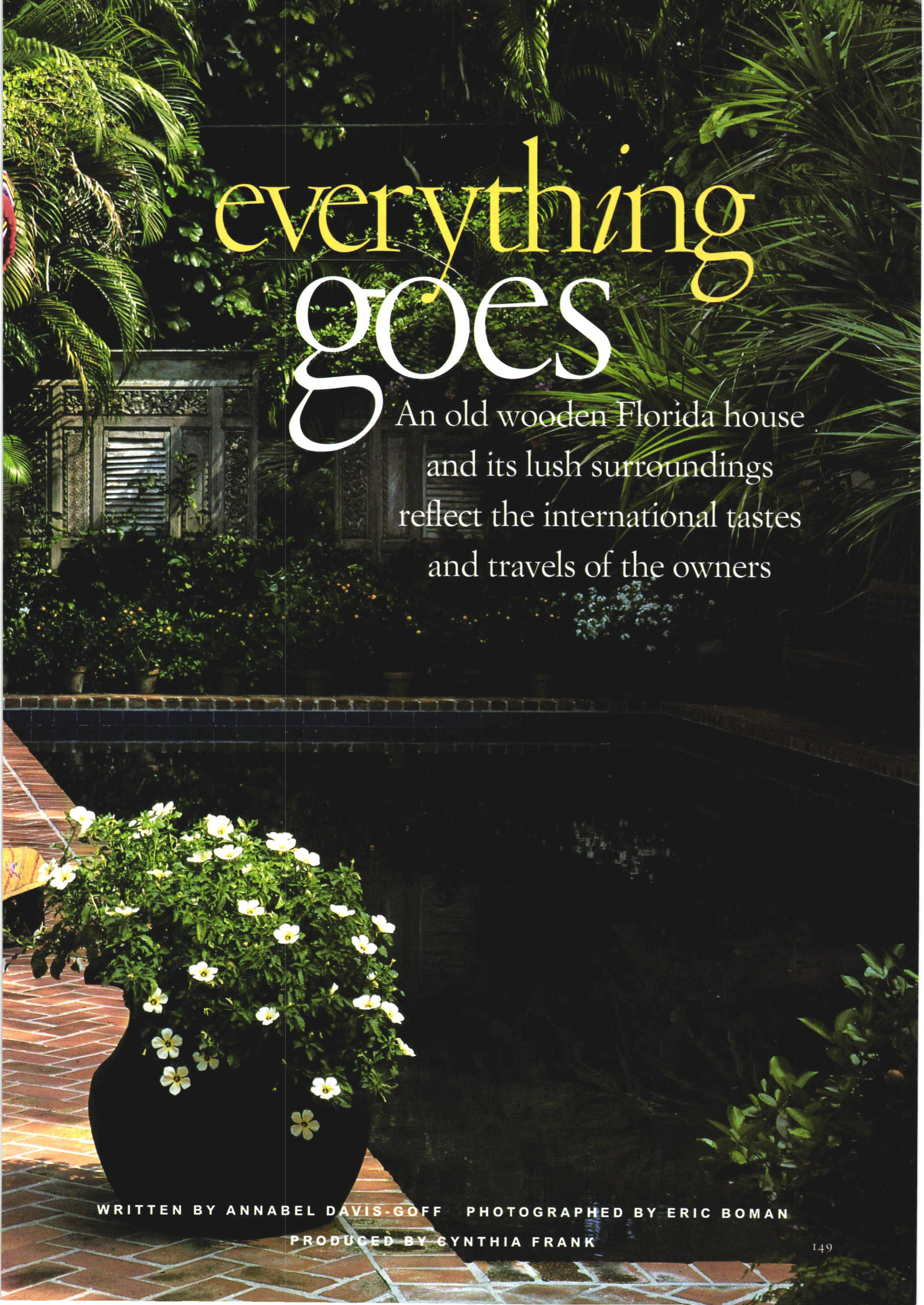
These boggy carnivores require water low in minerals to flourish

PHOTOGRAPHED BY BRIGITTE LACOMBE

flower boy

KNOWN MORE FOR BEING INSOLENT than innocent, artist Jeff Koons cultivates his soft side in a new work called *Balloon Flower*. A far cry from those notorious, larger-than-life sculptures of Koons and his ex-wife, onetime Italian porn star Cicciolina, in bouts of ecstasy, this inflatable artwork, Koons explains, "is a celebration of the immensity of the innocence we can carry within us." The piece was commissioned by the Zurich-based art journal *Parkett*, which will sell a limited edition of 100 *Balloon Flowers* for $3,300 a pop. (Did we say pop? Don't worry: the sculpture is made of thick, sturdy polyvinyl chloride.) Some assembly is required, but the sculpture does come with an electric air pump.

FRENCH DOORS in the dining room open onto the pool area, where two elephant-bamboo chaises covered with antique batik throws from Indonesia continue the theme of the interior—a profusion of color and textures. Large pots, set on antique bricks, hold tropical and subtropical plants.



everything goes

An old wooden Florida house and its lush surroundings reflect the international tastes and travels of the owners

WRITTEN BY ANNABEL DAVIS-GOFF PHOTOGRAPHED BY ERIC BOMAN
PRODUCED BY CYNTHIA FRANK

IN THE HIGH-CEILINGED conservatory, dark wooden paneling is a splendid contrast to the light that pours in through tall windows inset with Indonesian stained glass. The antique dining table came from Michael Kaiser's family; the set of antique teak chairs is from Hawaii. The cement floor has custom tile inserts.

BUTTONWOOD, built in 1902, was the home of the first mayor of Palm Beach. When the chief of the Seminoles came to visit, his entourage slept on the porch.

The porch is still there, though a hurricane in 1926 removed the crow's nest that sat above the living room. Another hurricane—Hugo, in 1989—brought the Kaisers here. Michael, a talented industrial-landscape photographer, and his wife, Betsy, an artist and former model and editor, moved to Palm Beach after Hugo destroyed their house on St. Croix.

Though the Kaisers rescued very little from St. Croix—Miss Trouble, a Rhodesian Ridgeback stray, the royal palms, and the mauve 'Hilo Sky' orchids—Buttonwood contains two lifetimes of taste and travel. The result is an original and harmonious blend of color, pattern, and texture. Dutch tiles have been set into the wood, first-growth Dade County pine so hard that one cannot drive a nail into it. Through windows curtained in antique lace panels from Jakarta flea markets, one sees Balinese black bamboo sun beds and Burmese pots filled with calamondin, both resting on old St. Louis brick. In the living room, a Russian chandelier lights batik cushions and upholstery and French furniture that Betsy bought from Clare Boothe Luce in the early '60s.

The property is less than half an acre in size, but the proportions and the architectural use of space allow for three gardens, a house with a generous conservatory, a guesthouse, and a studio.

A giant buttonwood tree spreads its limbs over the greater part of the lawn and front garden. In its branches grow magnificent, colorful, and rare orchids. The shade garden, rich with tree ferns and smaller ferns, leads to the pool garden and tropical and subtropical plants in large pots. On the pool's shadier side, there is a row of Licuala palms.

The north living room, which overlooks the porch and orchid garden, is furnished with the

ORCHIDS ARE DEAR to the hearts of the Kaisers; they were among the few things the couple were able to rescue after Hurricane Hugo destroyed their house on St. Croix. The Kaisers have planted orchids all around Buttonwood, but the greatest display is in the orchid garden, above, where some of the plants rest on a Chinese opium bed. Madagascar screw palms and Florida black olives provide the needed shade. A GROVE of Hawaiian bamboo at one side of the pool rises out of Mexican river rock, left. Betsy strips the canes and waxes them with furniture polish.

WITH LAYERED TEXTURES, like the quilted batiks and Clarence House blue satin that cover a table, and its rich colors, the living room is like a welcoming jungle. Honey-hued walls are reminiscent of the bamboo outside. The tortoise shells came from Betsy's grandfather. Michael's photograph of Reynosa, Mexico, is over the fireplace. The floor lamp is from Frederick P. Victoria & Son, NYC.

same dramatic contrasts as the garden. An eighteenth-century Japanese screen and armchairs from A La Vieille Russie, upholstered in antique batik, are confidently mixed with bargains found in West Palm Beach.

The conservatory completes and balances the unusual shape of the living room. It is perhaps in this room, with its 23-foot ceiling and Indonesian stained-glass windows, that the orchids and batik come together most harmoniously. In this house and garden, every exotically colored object has its place, and the result is a balanced profusion of tropical vegetation, art, and culture.

ANNABEL DAVIS-GOFF'S *most recent novel,* The Dower House *(St. Martin's Press), appears in trade paperback in June.*

BLUE AND WHITE give a cool serenity to a guest room designed by Robert Tree, opposite page, top. The daybed, piled with pillows, is dressed with antique batiks and ikats. The bed-curtain lining is from Clarence House. Books wait on top of a teak Anglo-Indian gaming table. MISS TROUBLE, the couple's Rhodesian Ridgeback stray, poses with Betsy, opposite page, below, on a bench covered in vintage batiks.

tropical punch

The linchpin of Michael and Betsy Kaiser's tropical aesthetic is the conservatory. **1. Filled with flowering plants** and Indonesian artifacts, it serves as a bridge between the house's cool interiors, brimming with vintage Balinese batiks and antique French furniture, and the three walled gardens planted with rare orchids, bamboo, and pots of calamondin. **2. A profusion of color and texture** prevails inside and out: the sleek hardness of Dutch tiles in the guest bathroom is recalled in the patterned conservatory floor, and again in antique Chinese ceramic squares inset in a garden fence. **3. The golden warmth** of the living room's walls and upholstery extends to the waxed canes of a stand of Hawaiian bamboo.

sociable

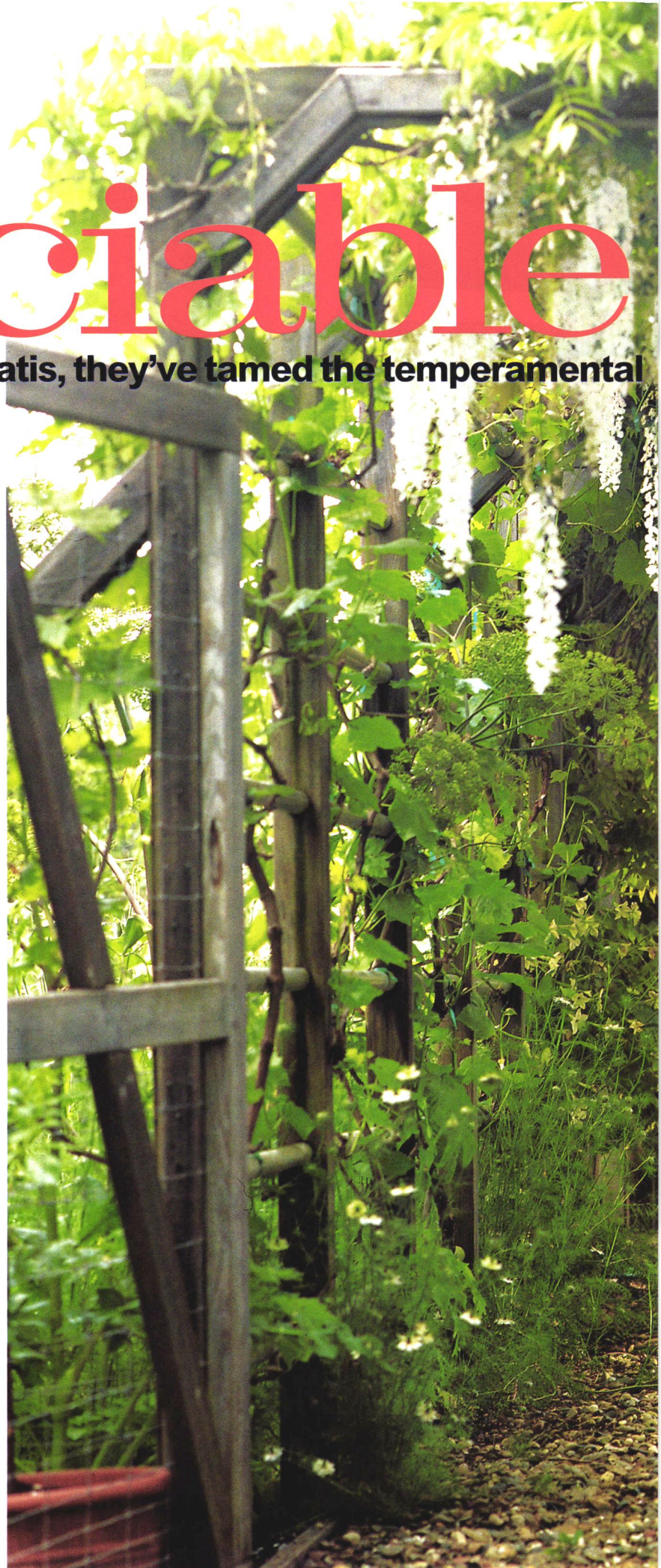
At Chalk Hill Clematis, they've tamed the temperamental

UNDER THE AIRY mesh pavilions of Chalk Hill Clematis sprout a convention of maypoles: flowering vines undulate from tall wooden posts, rank upon festive rank of them. Cattle once grazed these Sonoma County, California, meadows, but current landowners Kaye and Richard Heafey ranch clematis instead.

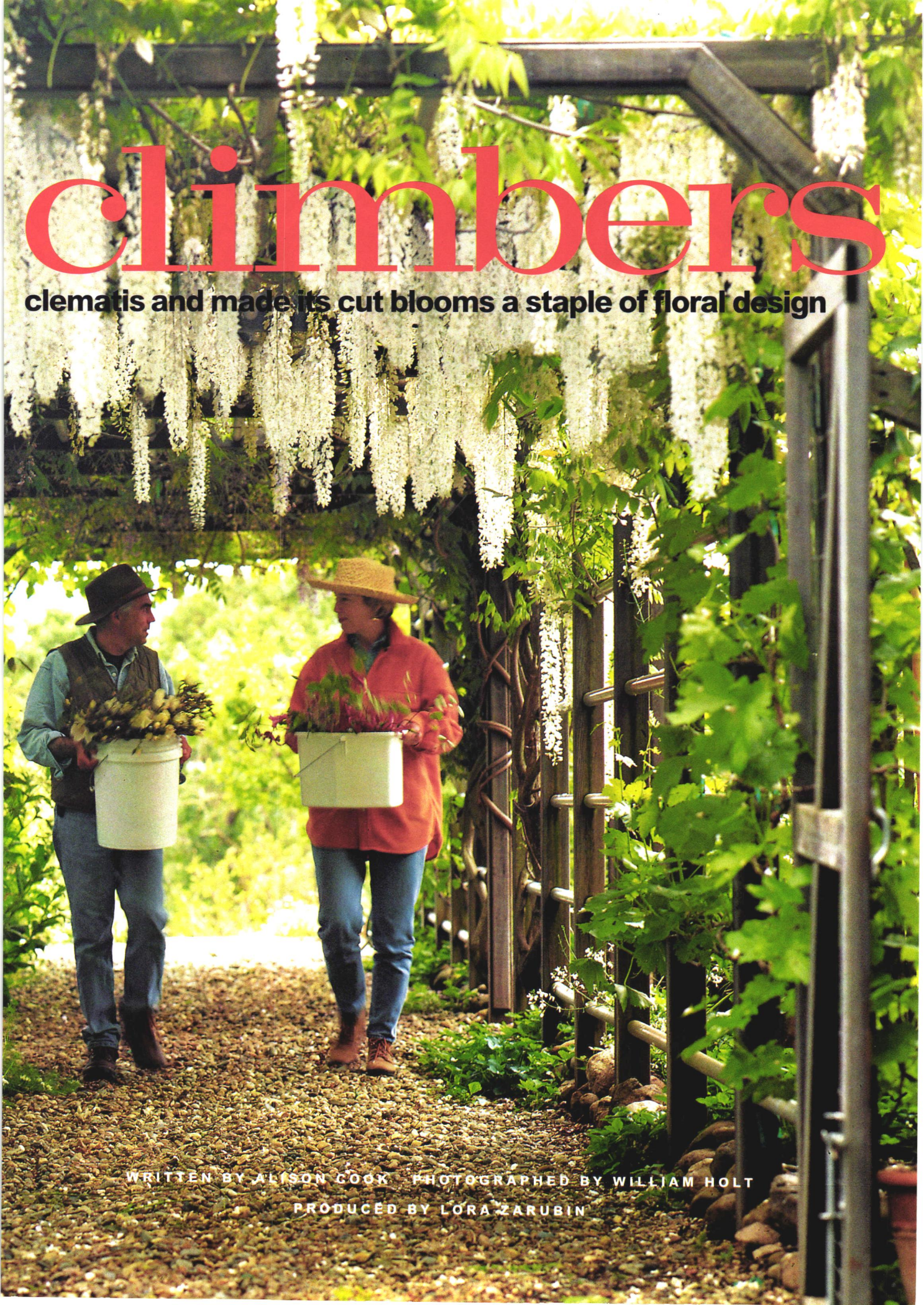
It is a novel enterprise. This classic garden climber is seldom grown as a cut flower in America, but at Chalk Hill they have figured out how to condition the blooms so they last as long as two weeks, instead of a few days. From April through October, Chalk Hill dispatches sinuous ropes of clematis by the armload to high-ticket floral designers around the country. In bloom and bud, they twine their way into high-profile weddings and parties, and into local restaurants such as Oliveto and Chez Panisse.

Once you have laid eyes on clematis swooping softly through a bouquet, you will never see your garden vines in quite the same plantbound way. "A vine adds such a grace, such a natural, poetic quality to a simple arrangement," says Kaye Heafey.

Even displayed alone in a vase, a shoot of clematis arcs through space as curvaceously as any sculpture; the blooms startle when lifted from their usual context of rampant profusion. This is as true of the familiar large-flowered hybrids that



FARM MANAGER MURRAY ROSEN and Kaye Heafey pass beneath an arbor, carrying roses and blooms of recently cut clematis. The farm's method of conditioning cut blooms makes clematis last as long as two weeks, instead of a few days.

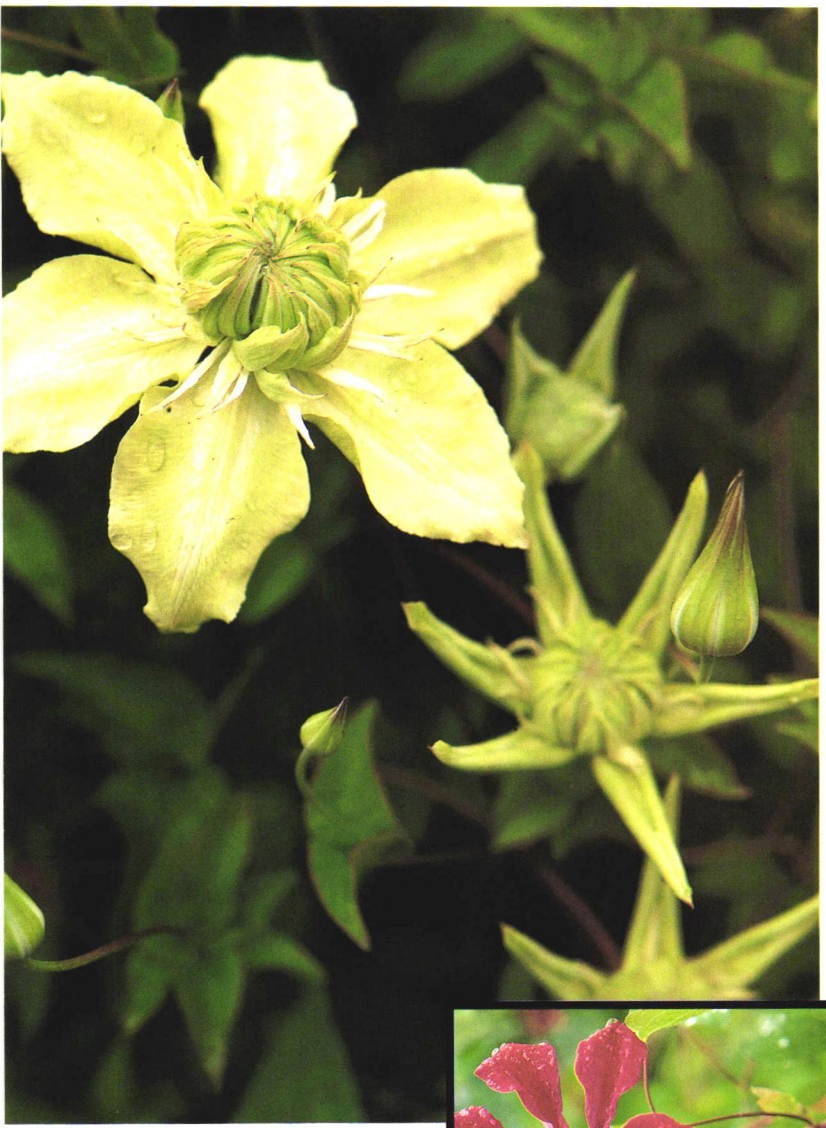


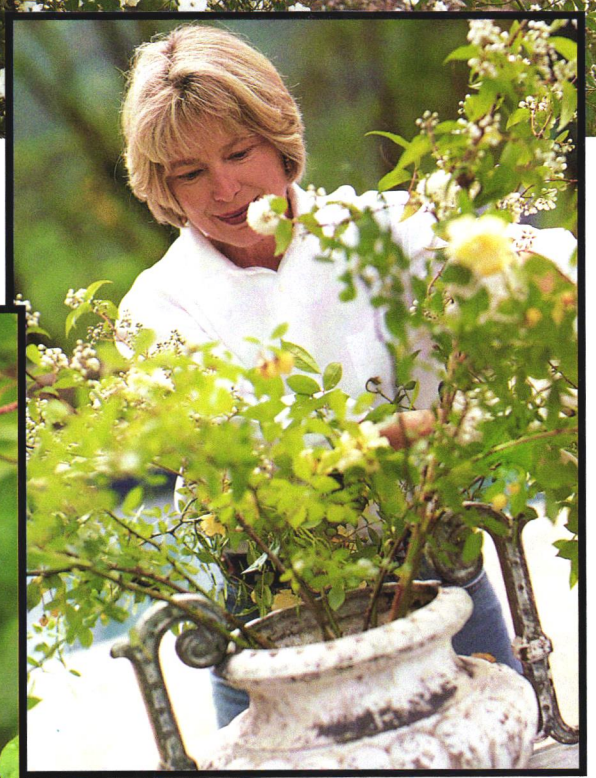
climbers

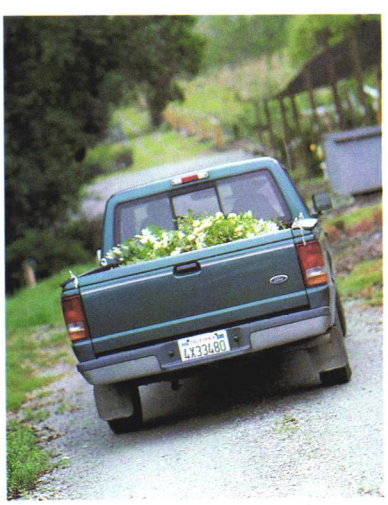
clematis and made its cut blooms a staple of floral design

WRITTEN BY ALISON COOK PHOTOGRAPHED BY WILLIAM HOLT

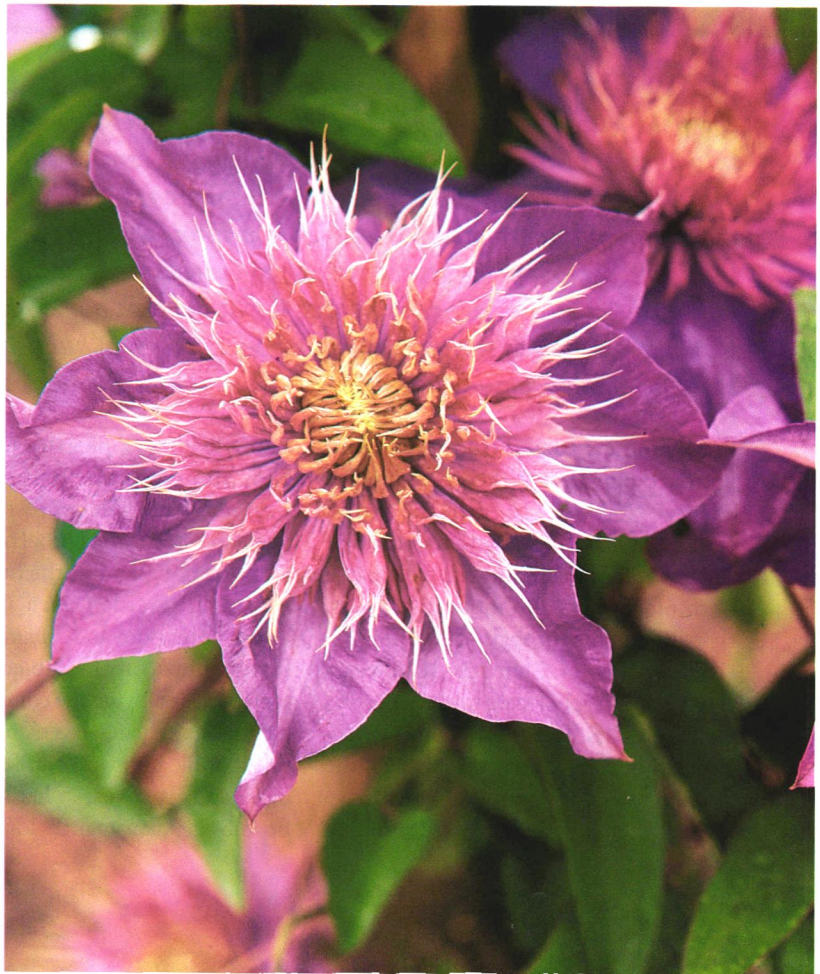
PRODUCED BY LORA ZARUBIN







THE DISTINCTIVE BALL of green sepals exhibited by *Clematis florida* 'Alba Plena,' above, is sure to cause comment in the flower market. BILLOWING ROWS OF 'SEAGULL' ROSES, top right, are grown on raised posts to increase flowering. THE SMALL-FLOWERED *Clematis texensis* 'Gravetye Beauty,' near right, is a descendant of a Texas wildling introduced to Europe in 1868. OWNER KAYE HEAFEY begins an informal arrangement, center right. TRANSPORTING THE PRECIOUS CARGO to the barn for conditioning, right, is the first step in the trip to the client. IN ADDITION TO CLEMATIS, almost 100 varieties of roses, like 'Evelyn,' far right, are grown on the farm.



A GLORIOUS JUMBLE of harvested vines, branches, and climbers, top, are kept watered and ready for delivery in the back of the van. EVEN TREES ARE GAME, including this branch of *Cornus kousa* var. *chinensis*, above, which has slightly larger flowers than the ordinary type of Japanese dogwood. THE INCREDIBLY COMPLEX blooms of *Clematis* 'Multi Blue,' right, occurred as a natural mutation of a classic blue single, 'The President.'

THE FINAL ARRANGEMENT of mixed plant material includes long-caned roses, clematis vines, and *Prunus padus* expertly arranged in a metal urn.

THE CHALK HILL METHOD 1. For long-lasting blooms, *clematis stems are cut from the field in the morning, when carbohydrate levels are high, and immediately plunged for half an hour into buckets of water mixed with a hydration pretreatment formula. This treatment enables the water to be drawn up the stem and the flower to be fed more efficiently.* 2. The flowers are then taken inside, *recut, and put in a water conditioner containing disinfectant and food sugars, like Floralife. The disinfectant kills bacteria and prevents rot, while food sugars feed the flowers and keep carbohydrate levels high.* 3. The prepped stems *are refrigerated for at least 24 hours before shipment.* For the home gardener, *Rosen recommends simply cutting stems with fully budded blooms in the morning, and perhaps using a teaspoon of bleach and one tablespoon of sugar mixed in a half gallon of warm water, for similar results.*

the Victorians adored (the voluptuous, flattened pinwheel of the white-sepaled 'Henryi,' for instance, with its central cushion of dark-tipped anthers) as it is of the charming smaller-flowered clematis, both old species and modern hybrids, that also ramble through Chalk Hill.

This is Planet Clematis, light years removed from your local garden center and full of surprises. Those long, belled clematis resembling lily-flowered tulips on the loose? Crosses of *texensis,* the rare native American that added reds and pinks to the hybridizers' palette. Even *texensis* buds promise drama, and Kaye Heafey commends the seedpods to arrangers. She also spreads the gospel of clematis as a companion plant in the home garden. As English garden guru Christopher Lloyd points out in *Clematis,* his entertaining book on the subject, "they are sociable . . . enjoying the company of their neighbors." Heafey has planted clematis to scramble up maples and a rhododendron; and every year at her home, small-flowered, extravagantly long-stamened *C. flammula* smothers a red plum tree in a much-anticipated cloud of white.

The clematis project, which was three years in the making, remains a work in progress. Chalk Hill is currently selling potted clematis that are larger, better grown, and more unusual than nursery or catalogue specimens. Heafey finds the plant's temperamental reputation among home gardeners largely undeserved. Once clematis have taken the three years they require to establish themselves, she points out, "they are real troopers."

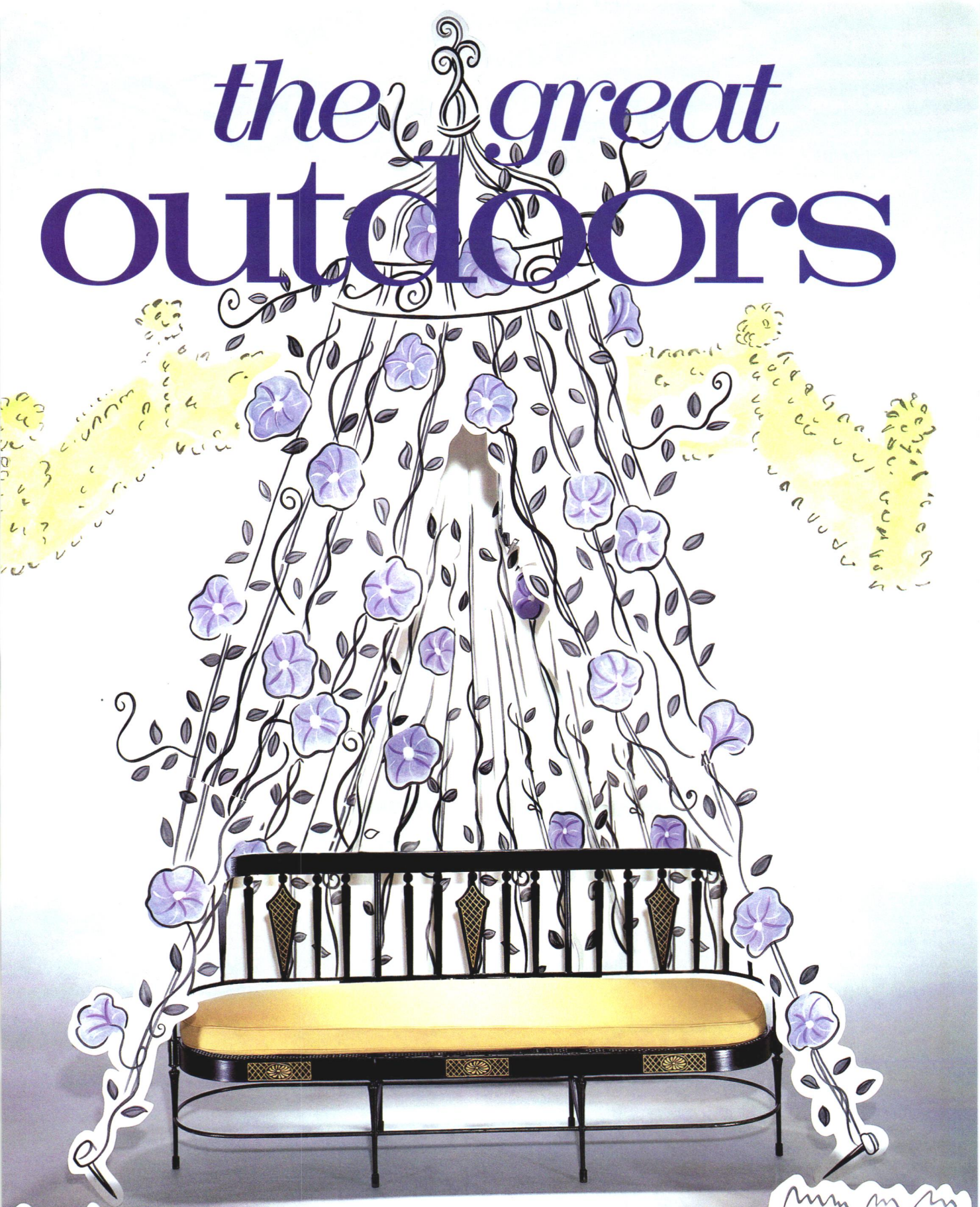
THE DOUBLE-FLOWERED 'Duchess of Edinburgh' clematis is known for its long-lasting blooms when cut. This Victorian favorite was introduced in 1875 by the most famous clematis hybridizer, George Jackman. The greenish cast of its white petals may be hard to distinguish from its leaves.

A ROPE CHAIR, this page, $255, by Munder Skiles, NYC, sits beneath a Barlow Tyrie Milano market umbrella with teak base, $999, supported in a stainless-steel stand from Heltzer. **THE BALTIMORE SEAT**, opposite page, is by Brennan-Edwards. The cushion is upholstered in Athenian Yellow acrylic from Giati Designs, Inc.

PHOTOGRAPHED BY JAY ZUKERKORN SET ILLUSTRATIONS BY CHESLEY McLAREN

PRODUCED BY MARGOT NIGHTINGALE STYLED BY STEPHEN ORR

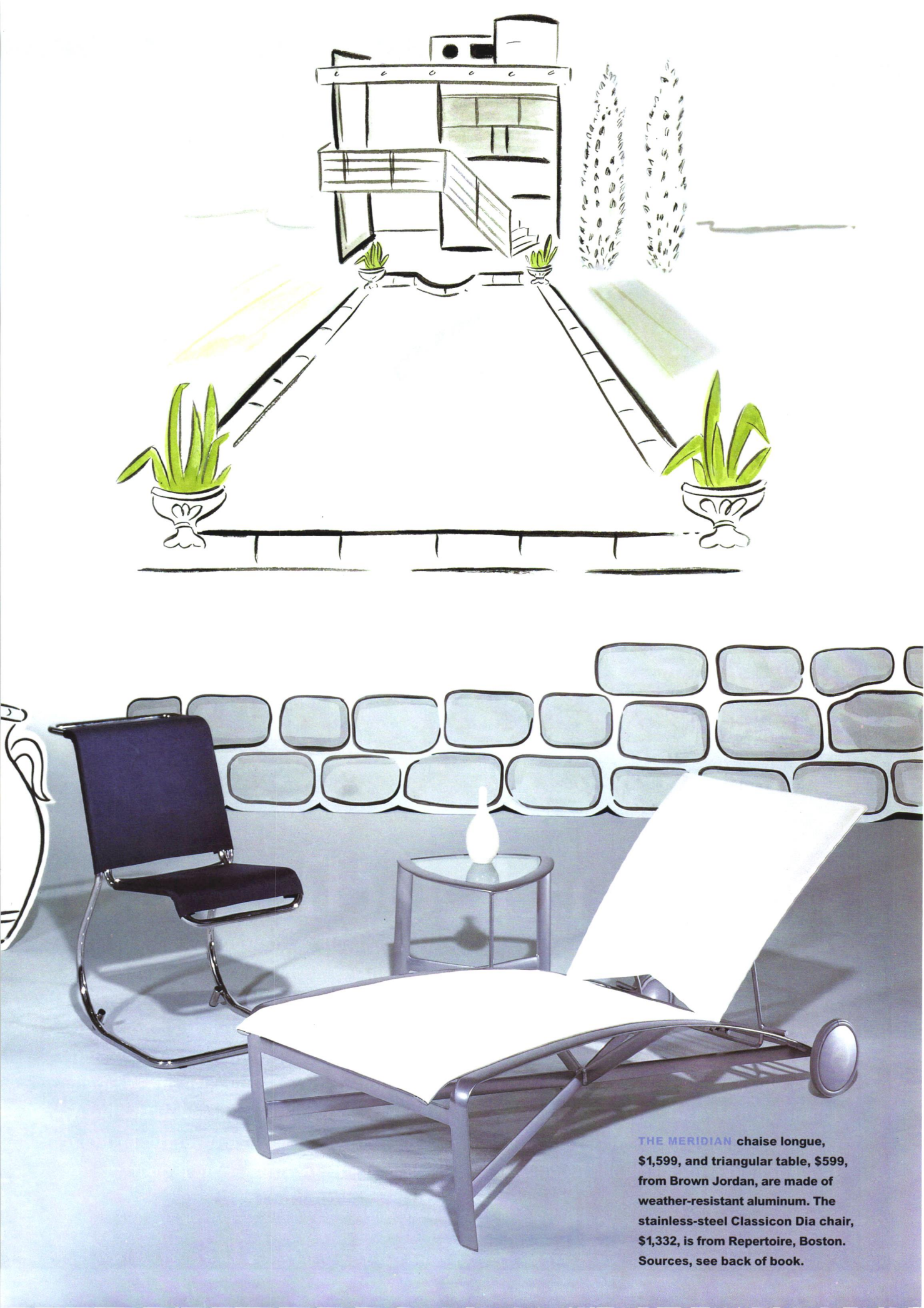
the great outdoors



Whether you lean to postcolonial or postmodern, there's plenty of elegant new garden furniture to suit your taste

THE MAHOGANY WESTPORT Island settee, high- and low-backed chairs, and cocktail table are from Weatherend Estate Furniture. The cushions are upholstered in Esplanadi acrylic outdoor fabric, designed by Fuji Ishimoto for Marimekko, and available through Delgreco Textiles. Bring a garden maze indoors with an emerald-green wool Medieval Christian Labyrinth rug from Amazed, U.K.

THE VISCAYA double chaise longue in rattan, designed by David Easton and available at Walters Wicker, is parked under a teak umbrella with acrylic cover, $3,350, from Santa Barbara Designs.



THE MERIDIAN chaise longue, $1,599, and triangular table, $599, from Brown Jordan, are made of weather-resistant aluminum. The stainless-steel Classicon Dia chair, $1,332, is from Repertoire, Boston. Sources, see back of book.

cock-a-doodle view

FLAGS FLUTTER, GIANT CRANES—the construction kind—swoop and swing. The grass seems greener here, and the sights, especially as the sun sets, are magical. Hong Kong? Seattle? Try London's financial district, and the half-acre garden atop Number 1 Poultry—a Lord Peter Palumbo–developed building designed by the late architect Sir James Stirling. The award-winning garden, adjoining one of Sir Terence Conran's newest restaurants, the cannily named Coq d'Argent, is an unalloyed success for designer Arabella Lennox-Boyd. And a sorely needed one, too, for Lady A, who finds herself in the horticultural hot seat: accused of pinching the idea for a different garden from the brilliant Belgian landscape designer Jacques Wirtz. She denies it; he insists. Such quarrels are so disheartening—but we won't take sides. We'll just take in the view.

PHOTOGRAPHED BY SIMON UPTON PRODUCED BY SUZANNE SLESIN

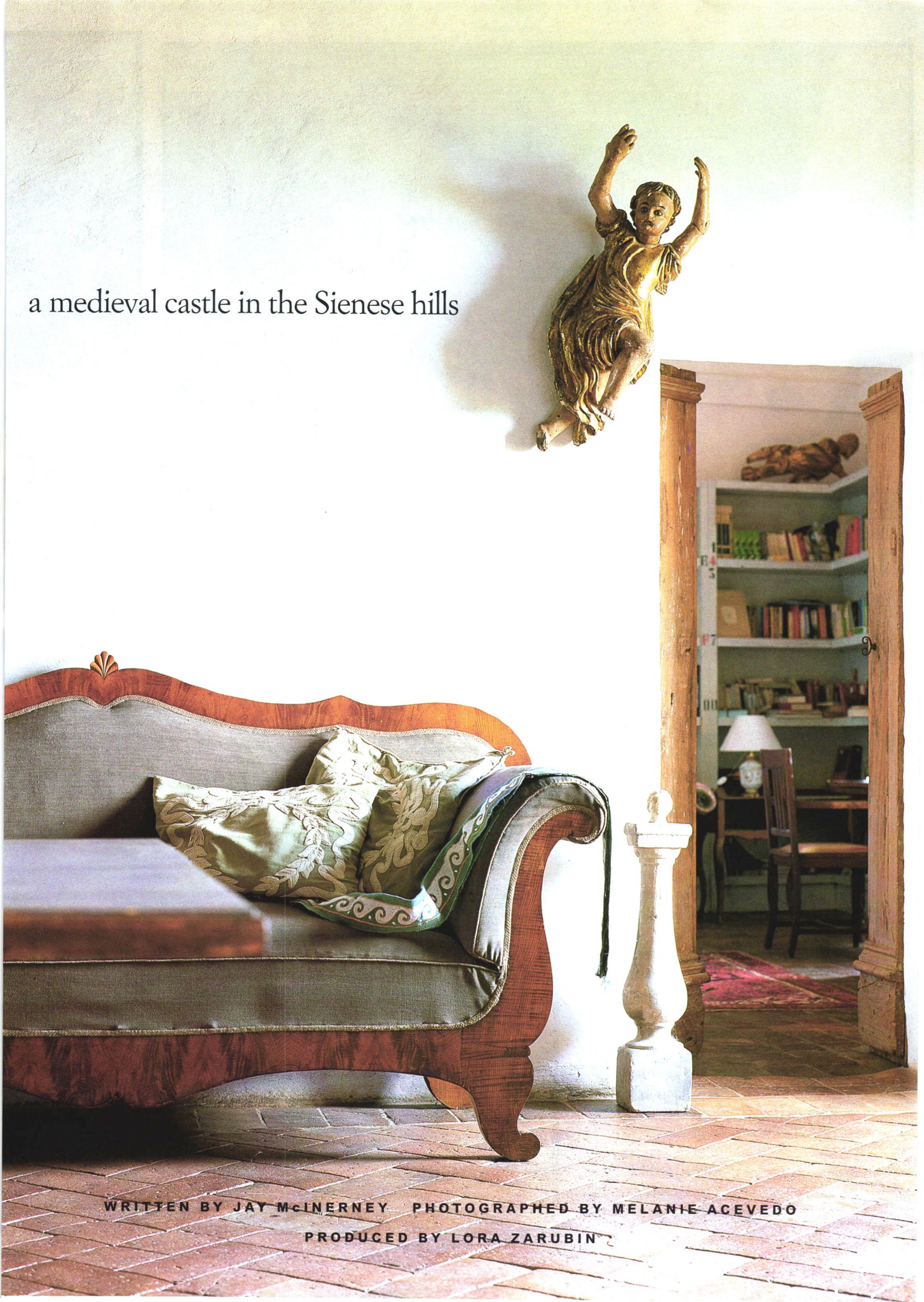
SOURCES, SEE BACK OF BOOK. STYLED BY STAFFORD CLIFF

home rule

Sculptor and painter Sandro Chia tends to his family, artwork, and vineyards in

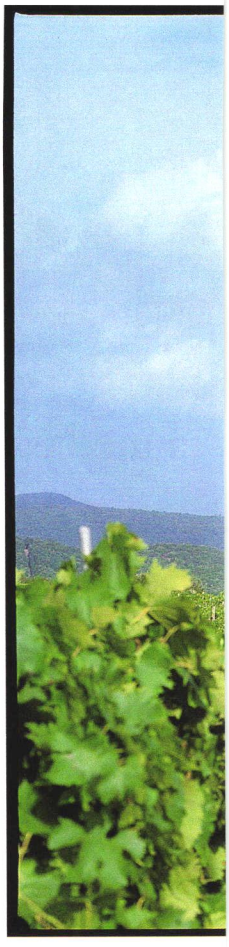
WITH AN EYE FOR DRAMA, artist Sandro Chia, below, on one of his vintage motorcycles, lined the drive to his Tuscan retreat, Castello Romitorio, with an army of cypress trees. **IN THE DINING ROOM,** opposite page, an antique angel rises above a 1920s sofa covered in cotton velvet that Chia purchased at a flea market. He spent months searching the countryside for the traditional terra-cotta floor tiles that spill out into the cozy library beyond.

a medieval castle in the Sienese hills



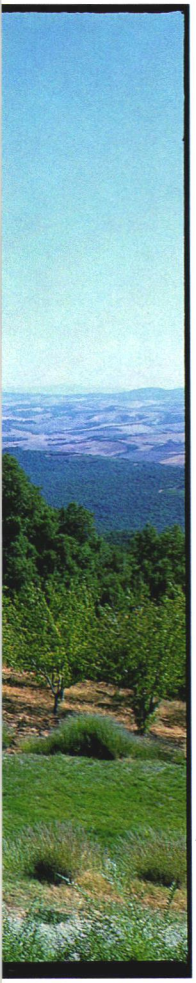
WRITTEN BY JAY McINERNEY PHOTOGRAPHED BY MELANIE ACEVEDO

PRODUCED BY LORA ZARUBIN

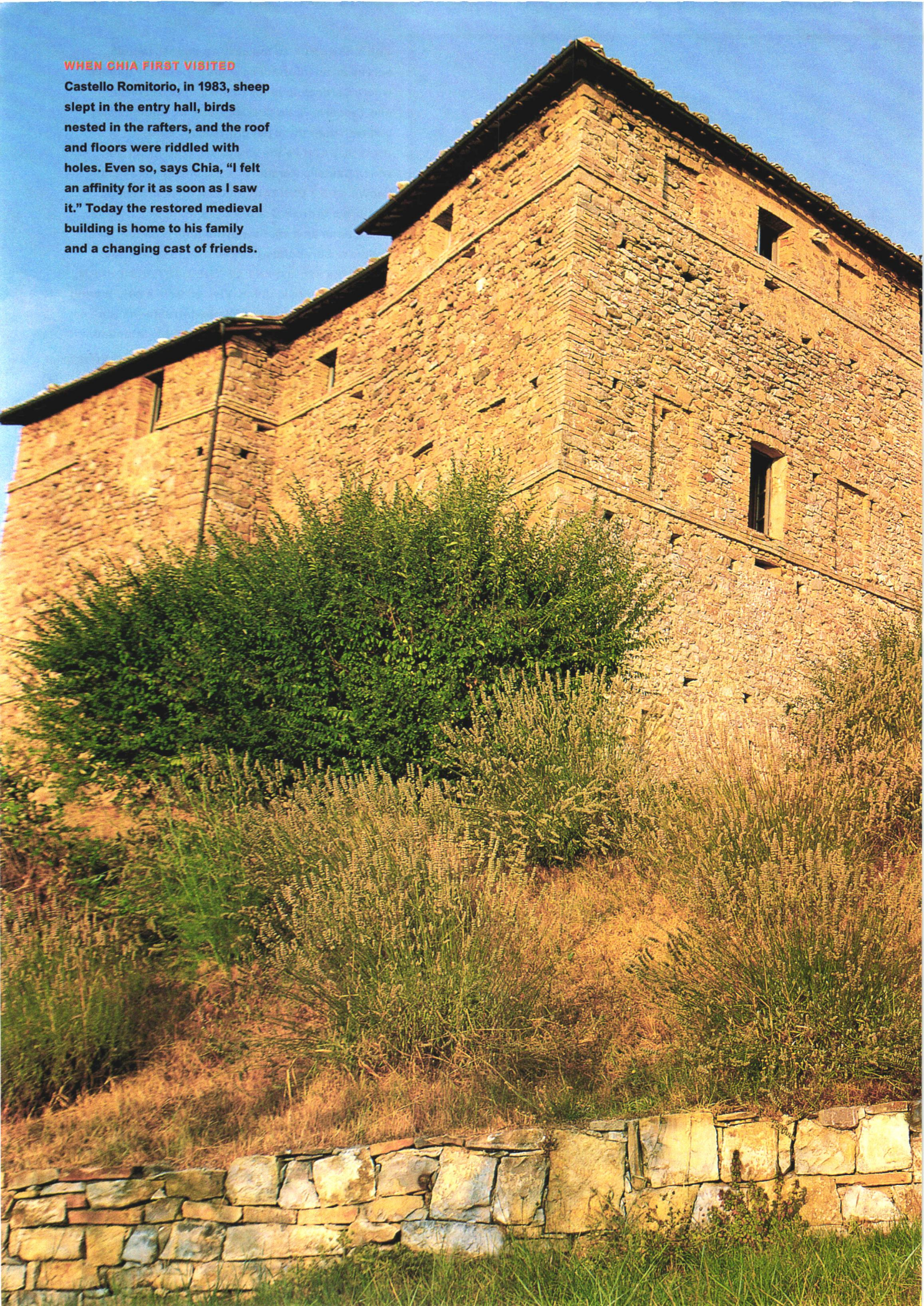


WE'RE NOT in SoHo anymore—the setting in which I have previously encountered artist Sandro Chia and his paintings. On the other hand, it's easy to imagine the chunky figures in his canvases against this backdrop—a hillside outside of Montalcino, in Tuscany. In fact, one doesn't have to imagine them: cruising up the long drive to his Italian country retreat lined with svelte, elegant cypress trees, you encounter what appears to be either a three-dimensional Chia painting or possibly the tomb of a loony Etruscan ruler. In reality, it is a vertical statuary garden of eroded-looking marble and bronze Chia figures set against a crazy-quilt pattern of stonework embedded with urns and arches. Beyond, surrounded by vineyards, sits Castello Romitorio, the medieval fortress that Chia and his wife, writer and *House & Garden* contributing editor Marella Caracciolo, call home.

The castle is said to have been built as a Sienese fortification against the Florentines, and it looks as if Chia, with proper supplies, could hold off a battalion of art critics for

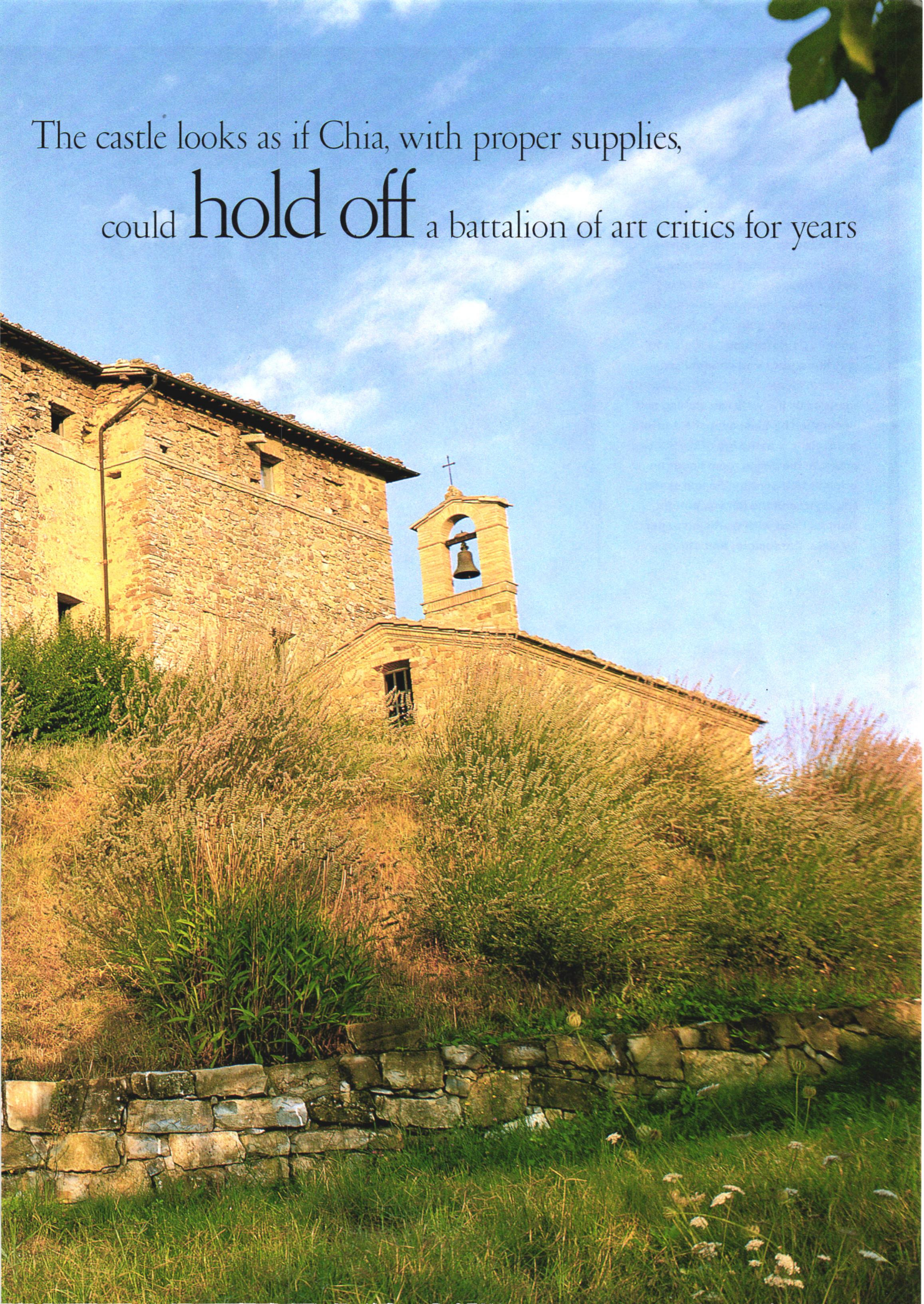


THE ENTRANCE to the castle's chapel, far left, serves as an informal courtyard for family games, where Caracciolo tends to daughters Costanza and Teodora, while Chia and his son, Antonio, play ball with their three pet griffons. **ACROSS THE GRAVEL PATH** lie the vineyards, bottom left, for which Castello Romitorio is becoming increasingly known. **THE FOUNTAIN**, bottom right, is flanked by Chia's bronze *Double Couple*. In hot weather, it functions as a shallow swimming pool for the children. Caracciolo planted fragrant lavender around the edges. **PART OF THE CASTLE'S CHARM**, left, is its remote location. Viewed from a neighboring vineyard, it appears to be impenetrable—much as its original Sienese owners probably intended.

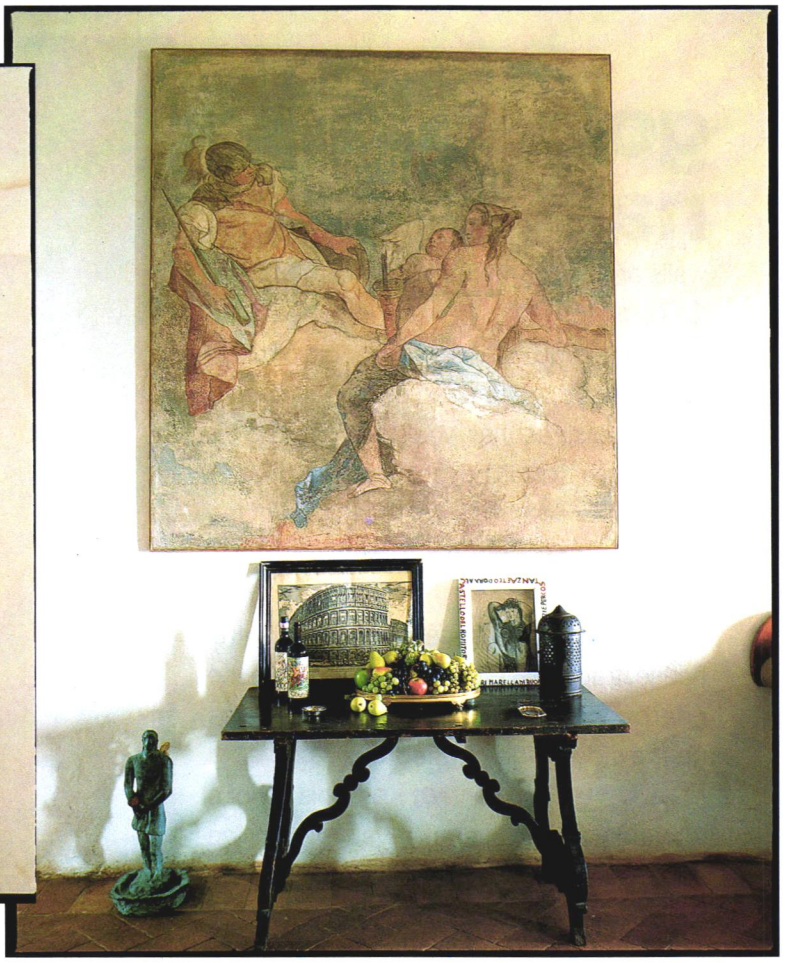


WHEN CHIA FIRST VISITED

Castello Romitorio, in 1983, sheep slept in the entry hall, birds nested in the rafters, and the roof and floors were riddled with holes. Even so, says Chia, "I felt an affinity for it as soon as I saw it." Today the restored medieval building is home to his family and a changing cast of friends.

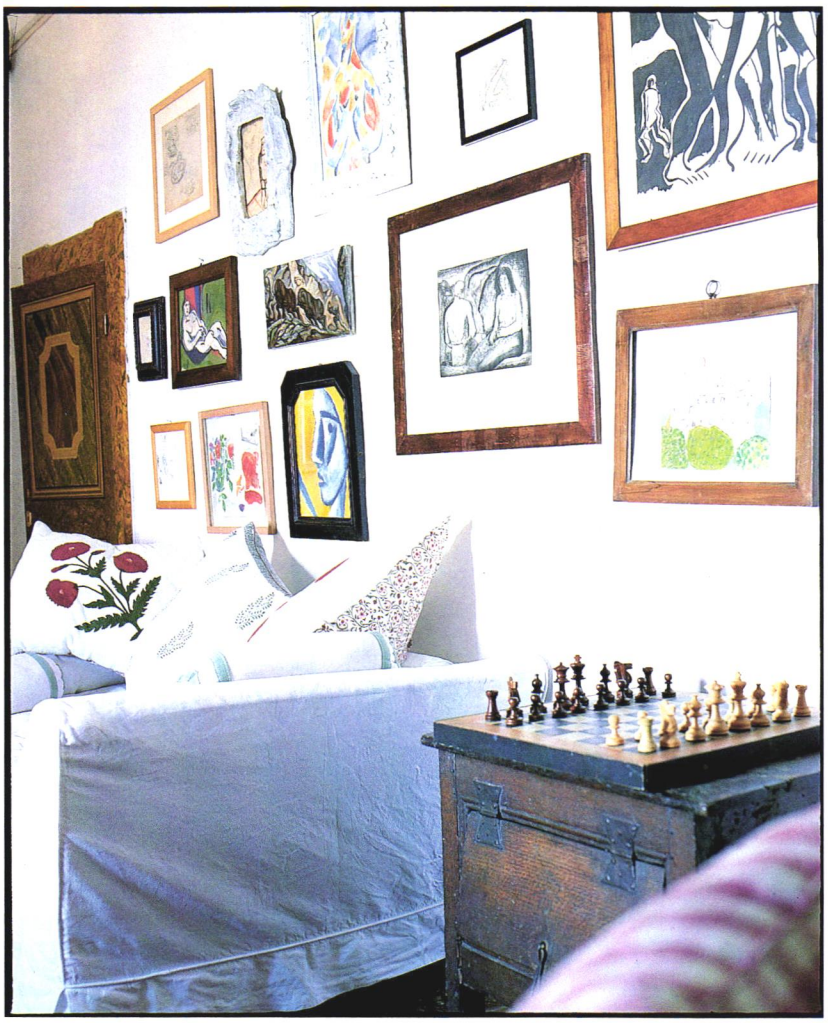

The castle looks as if Chia, with proper supplies,
could hold off a battalion of art critics for years

CHIA'S UNFINISHED and ongoing mural, this page, dominates one end of the dining room, where two 18th-century orange velvet chairs flank a Neapolitan bed owned by Caracciolo's family for generations. The household gathers for lunch under a pair of antique angels and a 19th-century iron chandelier. **AS BEFITS AN ARTIST'S RESIDENCE**, pictures fill the walls: an etching and decoration by Chia, opposite, top left, greet visitors at the top of the kitchen stairs; in the dining room hangs an original 18th-century Tiepolo sketch, top right; and the library, bottom right, is lined with works on paper by Chia, Caracciolo, and others.



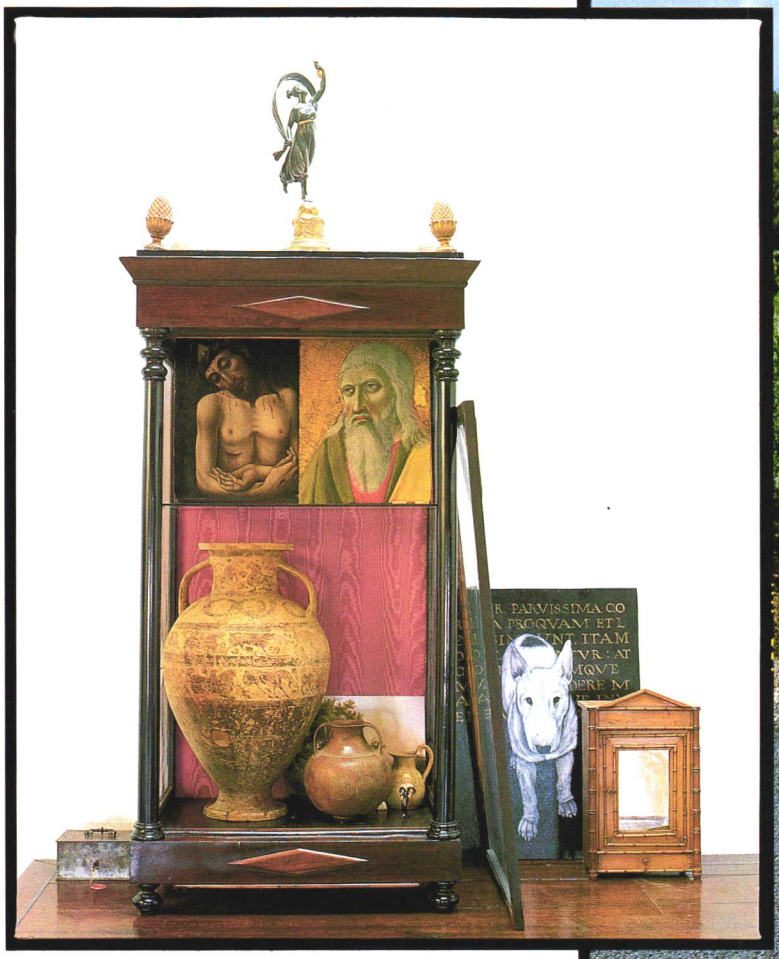
years. The walls are more than six feet thick at the base, vented with narrow windows. Fortunately, the hospitality within is entirely at odds with the forbidding martial architecture. Much the same could be said about the current chatelain: his quiet courtliness of manner belies a daunting physicality.

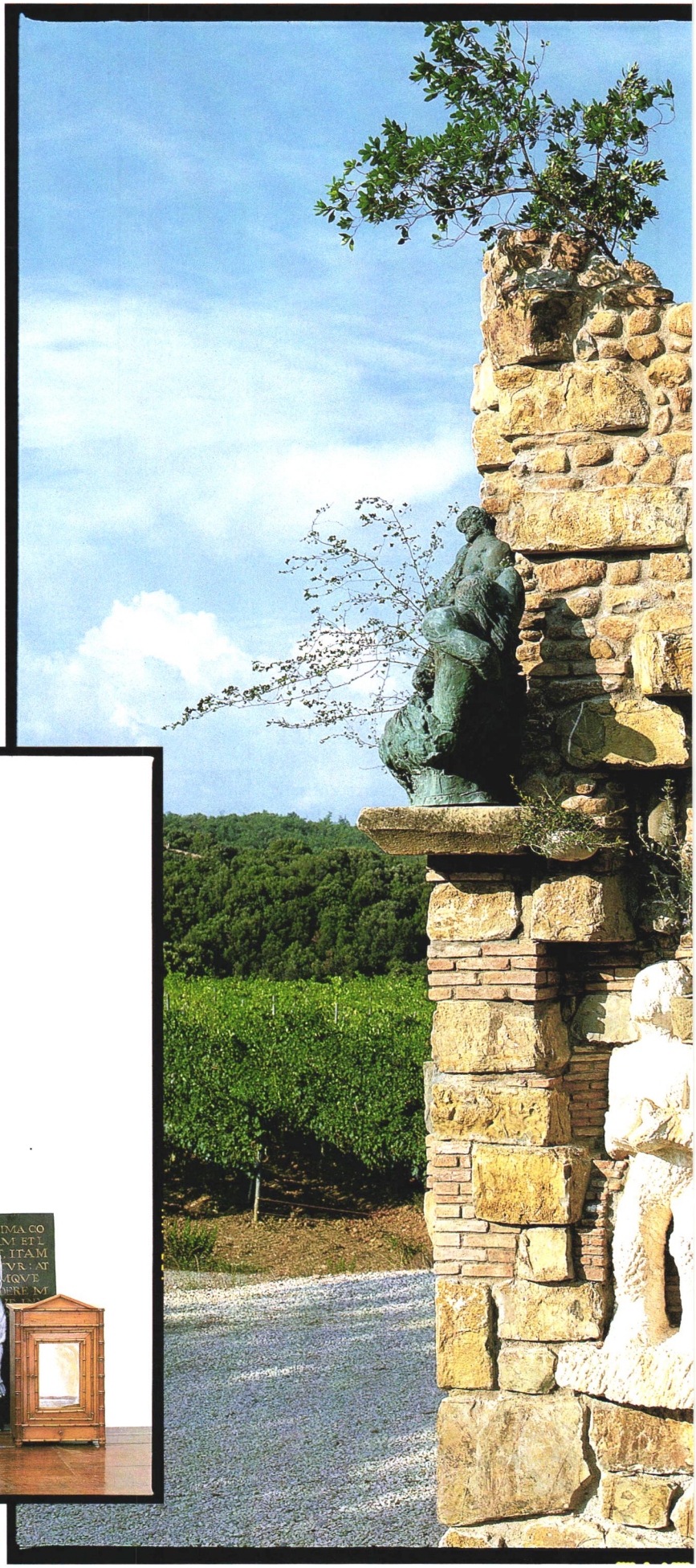
Inside, neighbors come and go, and it takes a day or two to begin to distinguish staff, family, and visitors, though Caracciolo gamely attempts to make the introductions. The general impression is of a congenial bilingual house party that goes on all day and well into the night. The locus of the party is the vast central dining hall, where a bemused Chia is usually to be found smoking at the big table, which seems large enough to accommodate the entire population of the 10012 zip code. The host is easy to distinguish—as massively built as the figures in his paintings or, for that matter, as his house—conferring with Carlo Vittori, who makes the wine for which Castello Romitorio is becoming increasingly renowned. "I've never been in a house which is so close in spirit to the owner," says Caracciolo, who first met Chia when she visited with friends in 1993. She was clearly enchanted with both—she and Chia were married two years later. They now live here with their two children, Costanza and Teodora,



going native

Castello Romitorio, built as a medieval fortification, is an austere place. The walls are thick and the windows are small. **1. To simplify the wilderness**, Sandro Chia and Marella Caracciolo used native plants, rather than exotic plants and formal gardens that would have tarted up the castle. "This is not an easy landscape," Caracciolo says. "It's not the nature of the place to have an overgrown garden." **2. They planted an olive orchard**, added lavender bushes to the slope by the house, transplanted vintage roses from the nearby woods, and trained grapevines up the side of the chapel. **3. An agave garden is in the works**. "This is not a vacation house," she says. "When we come here, we work. The garden is a place to walk, not a place to sit."





TO CAMOUFLAGE THE STARK exterior walls of the building that houses Chia's studio and the estate's wine distillery, Chia and Caracciolo created a vertical garden using his sculptures and local stones. Pots and crevices are filled with a rotating crop of broom, lavender, rosemary, juniper, laurel, and capers. **A CASUAL ASSEMBLAGE** of found objects and prized possessions, far left, makes an elegant still life on a table in Chia's studio.

THE FAMILY GATHERS for an evening picnic at Poggio di Sopra, a neighboring property where Chia grows additional grapes for his wine. In the distance, the hills of Castelnuovo dell'Abate glow with the setting sun.

and Chia's sons, Antonio and Filippo.

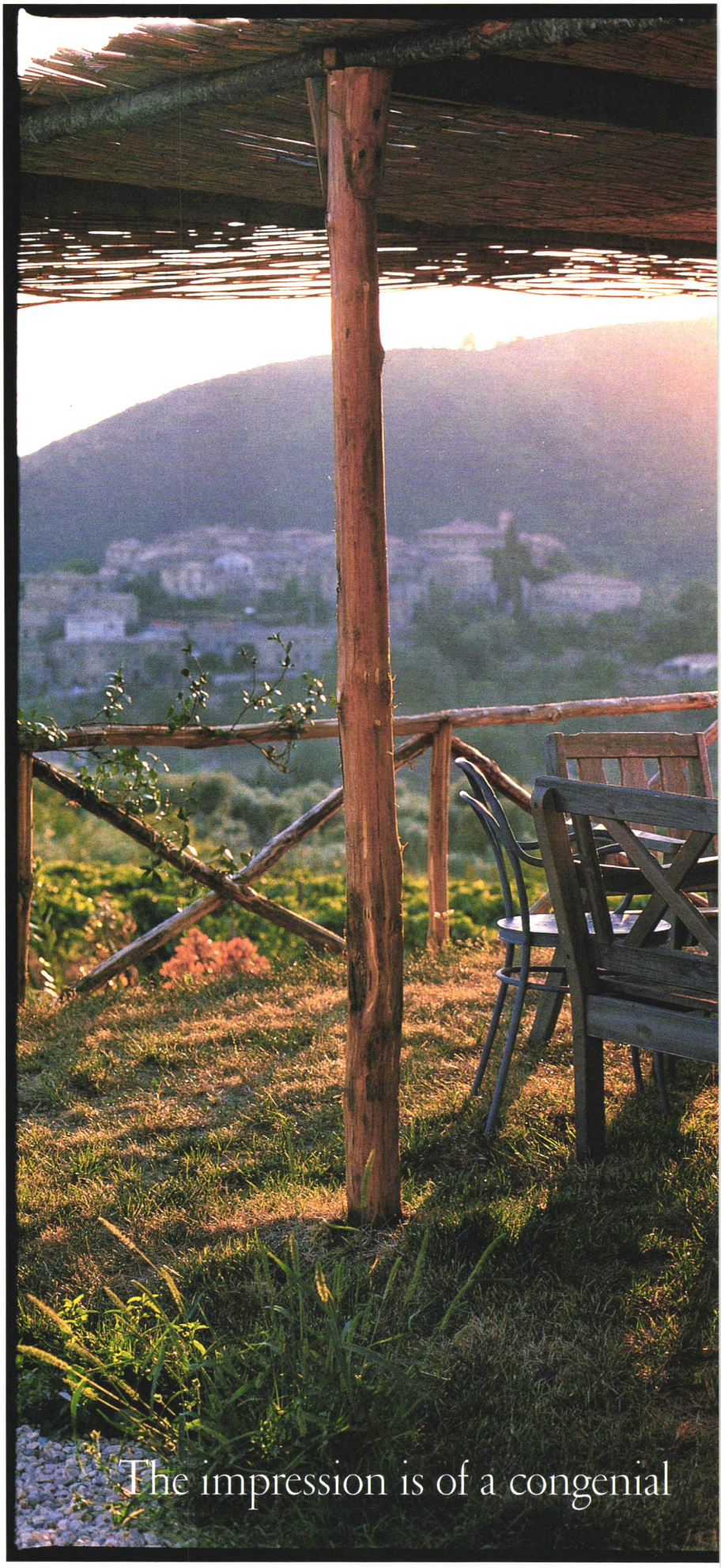
Chia first heard about the castle in the late seventies, when it belonged to his friend Baron Giorgio Franchetti. Franchetti, a well-known art collector, has often served as a matchmaker between Italian homes and artists, his brother-in-law Cy Twombly among them. Franchetti imagined Romitorio as the ideal residence for Chia. "He called me all excited to tell me about the place," says Chia in a voice which seems too delicate for its owner, "but I was on my way to live in New York, and I kept missing the appointments to see it."

FIVE YEARS LATER, after establishing himself as one of the leading painters of his generation, Chia thought about Romitorio again. "I was talking to Franchetti on the phone," Chia says. "And I asked him what happened to the castle. He said, 'It's still waiting for you.' I flew to Rome, drove up to Tuscany for a day, and decided to buy it. I felt an affinity for it as soon as I saw it. I was very proud that he thought of me."

It must have taken a large imagination to see the possibilities: at the time there were holes in the roof and in the floors; sheep slept in the entry hall; and birds nested in the rafters. And then there were the ghosts. Local legend has it that the place is haunted. "It's definitely populated," Chia says. "The Romitorio is not the ideal place to sleep."

He found local artisans to help him restore the castle; an arduous process that involved scouring the countryside for original materials, such as the terra-cotta floor and roof tiles that were missing. Finishing touches were managed by Caracciolo, who thought the place a bit austere when she moved in. "It was very uncomfortable and spartan," says Caracciolo, who has since converted a storage room into a cozy library and added family heirlooms like the eighteenth-century Neapolitan bed that serves as a dining room sofa.

"I'm still negotiating my ideal relationship to the spiritual ownership of the place," says Chia. "It's a dialectical relationship. It seems like the ultimate shelter at times and at other times it seems like a prison, and then I have to return to the world."



The impression is of a congenial

house party that goes on well into the night

DOMESTIC BLISS
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SOURCES
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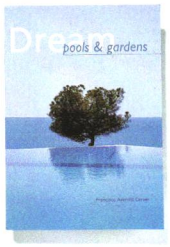

BOOKCASE
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THRESHOLD
Page 10

Espalier-print fabric panel, Pierre Frey, NYC. 212-213-3099. Available through architects and designers. **Ernestine cocktail mixer,** $250, William Yeoward Crystal. 800-818-8484. **Bikulo flute,** $68, The L.S. Collection, 494 Broome Street, NYC. 212-334-1194.

DOMESTIC BLISS
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Page 23, Bonsai shears, $32.80, Hida Tool & Hardware Co., Inc.,1333 San Pablo Avenue, Berkeley, CA 94702. 800-443-5512. **Page 24, Joyce Chen scissors,** $16.25, Broadway Panhandler, 477 Broome Street, NYC 10013. 212-966-3434. **Thomas Smith Royal Sussex Trugs,** $46.95 to $113.95, Kinsman Company, Point Pleasant, PA. 800-733-4146. **Page 26, Bonsai shears,** Hida Tool & Hardware Co., Inc. Hair and makeup for Sherry Santifer by Nancy Schall for Make-up Forever at Nordstrom. **Page 32,** J. Robert Scott, Los Angeles, CA. 310-659-4910. Available through architects and designers. **Page 36,** Woodhams, One Aldwych, London WC2 4BZ, England. 44-171-300-0777. **Vases and planters** by Stephen Woodhams, through Nancy Corzine, NYC. 212- 223-8340. Available through architects and designers.

HUNTING & GATHERING
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All fabrics and wallcoverings available through architects and designers. **Page 43,** Scalamandré. 800-932-4361. **Page 44,** York Wallcoverings. 800-375-YORK. Greeff. 800-332-3384. Anya Larkin, Ltd., NYC. 212-532-3263. Osborne & Little, NYC. 212-751-3333. **Page 46,** Brunschwig & Fils, NYC. 212-838-7878. **Page 48,** Nobilis. 800-464-6670. Sanderson, Englewood, NJ. 201-894-8400. **Page 50,** Old World Weavers, NYC. 212-355-7186. Designers Guild, available through Osborne & Little. Cowtan & Tout, NYC. 212-647-6901. **Page 52,** Clarence House, NYC. 212-752-2890.

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OBJECT LESSON
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Donna Myers, The Barbecue Industry Association, Redbank, NJ. 732-450-9223.

UNCORKED
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Heights Chateau Wines & Spirits, Brooklyn, NY. 718-330-0963. Sherry Lehman Wines & Spirits, NYC. 212-838-7500. Sam's Wines & Spirits, Chicago, IL. 800-777-9137. Wines by Morrell, East Hampton, NY. 516-324-1230. **Champagne pliers,** Bridge Kitchenware, NYC. 212-688-4220. **Page 64, Top, Carolina flute,** $82, William Yeoward Crystal. 800-818-8484. Bottom, **Fanfare champagne glass,** $75, Hermès. 800-238-5522.

PASSING FANCIES
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Antique postcards, Rockland Antiques Marketplace, 25 Rankin Street, Rockland, ME 04841. 207-596-9972.

BEACH PLUM
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Landscape Architect, Morgan Dix Wheelock, F.A.S.L.A., 362 Summer Street, Somerville, MA 02144. 617-776-9300. **Interior Designer,** Pamela Banker, Parish-Hadley Associates, Inc., 41 East 57th Street, NYC 10022. 212-888-7979. **Pages 124-125,** Clarence House, NYC. 212-752-2890. Available through architects and designers. Brunschwig & Fils, NYC. 212-838-7878 Available through architects and designers. Bernardaud. 800-884-7775. Margot Johnson, Inc., 18 East 68th Street, No. 1A, NYC 10021. 212-794-2225.**Pages 126-127, All prints,** W. Graham Arader III, 29 East 72nd Street, NYC 10021. 212-628-3668. **Dale Chihuly glass sculptures,** Holsten Galleries, 3 Elm Street, Stockbridge, MA 01262. 413-298-3044. Scalamandré. 800-932-4361. Available through architects and designers.

ADVENTURES IN SPACE
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Landscape Architect, Office of Dan Kiley, Charlotte, VT. 802-425-2141.

FLOATING ISLANDS
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Lilypons Water Gardens, 6800 Lilypons Road, Buckeystown, MD 21717. 800-999-5459. S. Scherer & Sons, Inc., 104 Waterside Road, Northport, NY 11768. 516-261-7432. Van Ness Water Gardens, 2460 North Euclid Avenue, Upland, CA 91784-1199. 800-205-2425. **Pitcher plants,** California Carnivores, 7020 Trenton-Healdsburg Road, Forestville, CA 95436. 707-838-1630.

FLOWER BOY
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Parkett Publishers, 155 Avenue of the Americas, NYC 10013. 212-673-2660.

EVERYTHING GOES
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Interior Designer, Robert Tree, Inc., 500 Palm Street, Suite 23, West Palm Beach, FL 33401. 561-832-4994. **Pages 152-153,** Clarence House, NYC. 212-752-2890. Available through architects and designers. Frederick P. Victoria & Son, Inc., 154 East 55th Street, NYC 10022. 212-755-2549. A La Vieille Russie, 781 Fifth Avenue, NYC 10022. 212-752-1727.

SOCIABLE CLIMBERS
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Chalk Hill Clematis, Healdsburg, CA. 707-433-8416.

THE GREAT OUTDOORS
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Pages 160-161, Munder Skiles, NYC. 212-717-0150. Barlow Tyrie, Inc., Moorestown, NJ. 800-451-7467. Heltzer Inc., Chicago, IL. 773-561-5612. Available through architects and designers. Brennan-Edwards, Inc., Annapolis, MD. 410-267-9437. Available through architects and designers. Giati Designs, Inc., Santa Barbara, CA. 805-965-6535. Available through architects and designers. **Pages 163-163,** Weatherend Estate Furniture, Rockland, ME. 800-456-6483. Available through architects and designers. Delgreco Textiles, NYC. 888-343-7285. Available through architects and designers. Amazed, Near York, England. 44-1937-832813. Available through architects and designers. **Pages 164-165,** Walters Wicker, NYC. 212-758-0472. Available through architects and designers. Santa Barbara Designs, Santa Barbara, CA. 800-919-9464. Brown Jordan, Elmonte, CA. 626-443-8971. Repertoire, Boston, MA. 617-426-3865.

COCK-A-DOODLE VIEW
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Coq d'Argent, No. 1 Poultry, London, England. 44-171-395-5000.

PHOTO CREDITS

Page 36, Plants a la Mode, left to right, Jacqui Hurst/Garden Picture Library; John Glover/Garden Picture Library (2); JS Sira/Garden Picture Library; Michael Howes/Garden Picture Library; Mark Molton/Garden Picture Library; Juliette Wade/Garden Picture Library. **Page 110,** *House & Garden,* July 1958, courtesy of CNP Archives.

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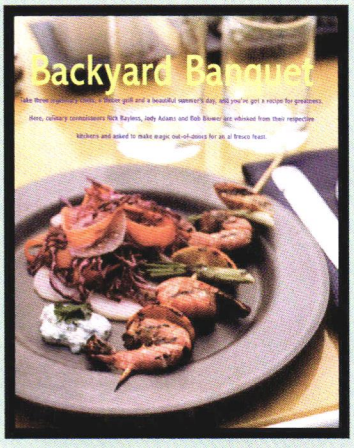

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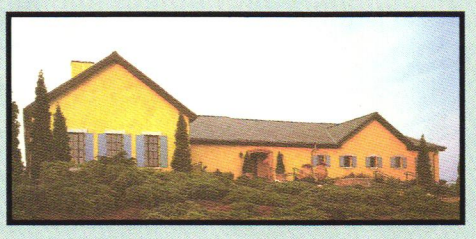
At the event preview the 1999 Acuras.



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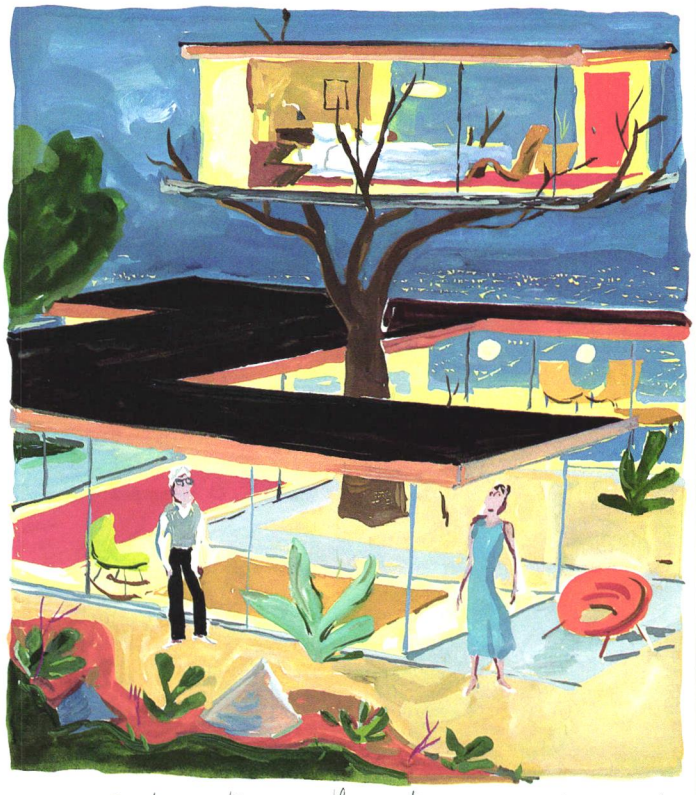
House&Garden

& another Thing...

gardening chic-to-chic by jean-philippe delhomme

If your garden is a little bare, put some graphic black-and-white plant photos in to make it look even more modern.



We planted a tree on the patio, and put a guest house in it.

Dinners on the terrace are magical. The guests like to stare at the sky and no one has to make conversation.

We wanted to give our garden a surrealist touch, so we installed an indoor fireplace there.