

HOUSE & GARDEN

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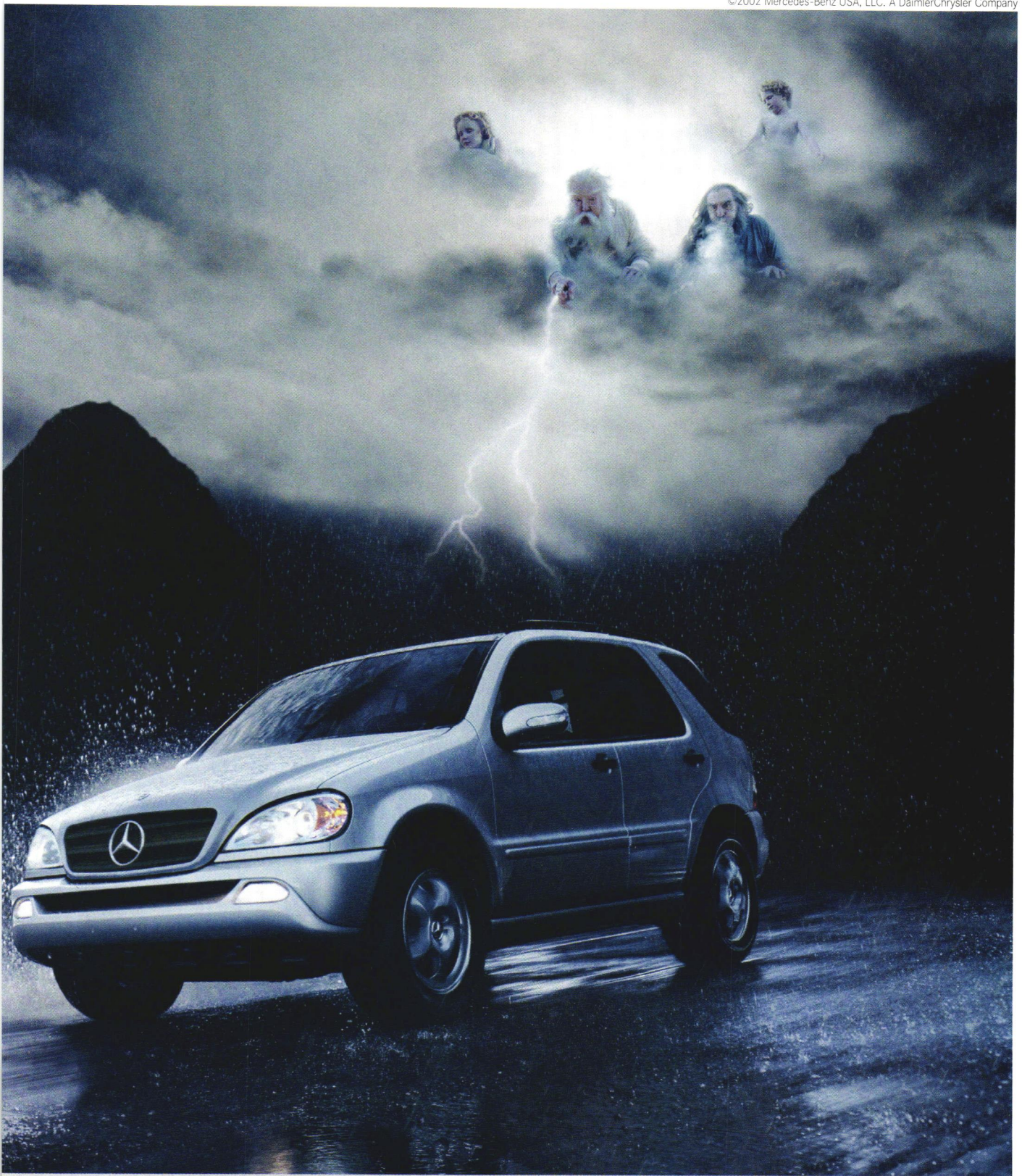
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July

HOUSE
& GARDEN
JULY 2002 VOLUME 171 NO. 7

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Cards and mah-jongg are making a comeback. Find a game table, put out some snacks, and have lots of fun. Plus, lobster rolls. EDITED BY SHAX RIEGLER

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ONE GARDENER'S ALMANAC Unpeaceable Kingdom: Few domestic wars are as fiercely fought as those waged by couples in their gardens.

BY TOM CHRISTOPHER

DIG IT Responsible lawn care is more important than ever. When it comes to hose-end sprinklers, efficiency, not nostalgia, should be your guide.

BY STEPHEN ORR

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EDITED BY AMY CHOZICK

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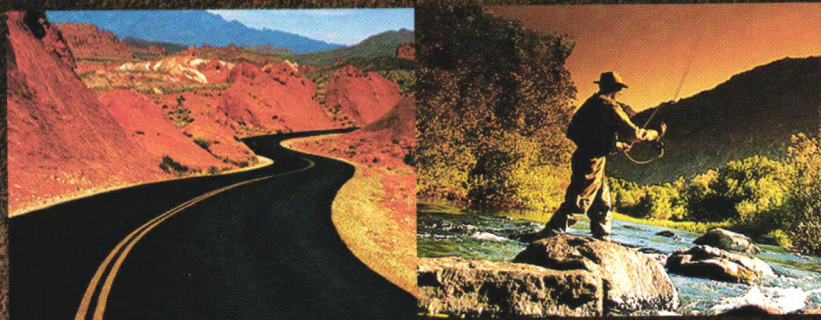
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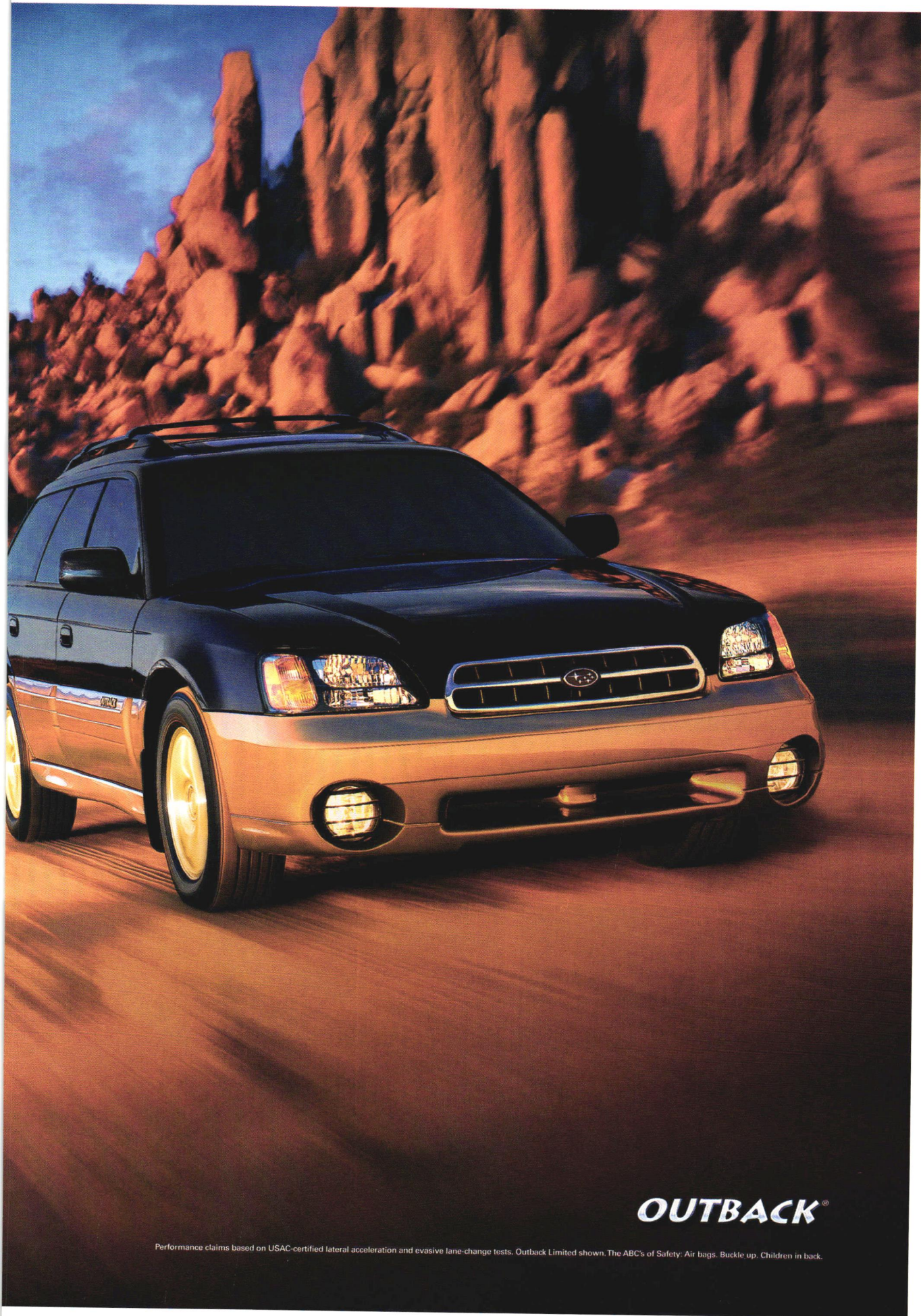
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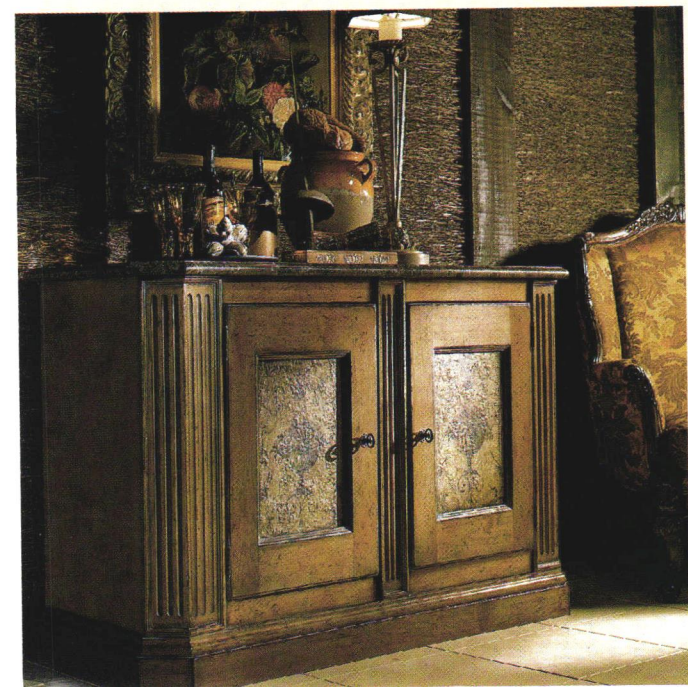


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Architect Charles Rose and the design team of Timothy Haynes and Kevin Roberts create a serene retreat on Martha's Vineyard.

BY CAROLINE CUNNINGHAM

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John Barman and Jack Levy give an East Hampton beach house a Chinese theme, and set it off with dazzling colors and light. BY JUDITH NASATIR

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The pristine rooms of Angela Westwater and David Meitus's Long Island house culminate in a delightfully incongruous folly. BY MAYER RUS

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The gardens at Twin Ponds reflect the wide-ranging interests of their maker, Robin Roberts, president of Clarence House. BY STEPHEN ORR

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Interior designer Rain Phillips and antiques dealer David Duncan help a New York couple bring a madcap downtown elegance to their Park Avenue apartment. BY LYDIA DENWORTH

Dreamscapes 122

It's time to sleep outdoors, no matter where you live. Indulge in summer fantasies, swathed and cushioned in an assortment of glorious linens.

on the cover

The fantasy of sleeping outside on the water becomes reality in this setting from "Dreamscapes," page 122, styled by Michael Reynolds and photographed by Carlton Davis. Umbrella: Côte d'Azur fabrics in different colors by Scalamandré. Pillows, counterclockwise from largest: Hamaca Rojo, Donghia Furniture/Textiles Ltd. Boater's Point in Sky/yellow, \$61 per yard, Ralph Lauren Home. Vineyard Haven Crest reversible red floral/blue stripe sham, \$100, and sham with cording, \$115, Tommy Hilfiger. Northport Blue pillow, \$54 (and comforter, \$160), Nautica. Sandcastle Stripe in blue, \$61 per yard, and Catamaran Awning Stripe in Tangerine, \$47 per yard; Coastal Stripe in red and blue, \$55 per yard; and Sailfish Awning Stripe in red, \$58 per yard (also on cushion in bottom of boat), all in cotton, from Ralph Lauren Home.



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welcome

rearranging houseguests

I STUMBLED DOWNSTAIRS one morning and tripped over speaker wires on my way to the sofa. The wires hadn't been there the day before. I blinked and noticed that things had been rearranged. When my houseguest woke up, he asked how I liked the living room now. There had been too much stuff on one side and not enough on the other, he explained; he had just moved a few things around. I laughed, because he was an old and dear friend and he just wanted to help. When he went home I put everything back the way it was. The way I like it.

Every once in a while over the years that I've owned my beach house, a guest will arrive and, within hours, start criticizing. It's usually men who do this, I've noticed. Most of the time the criticism is good-natured. Every once in a while it comes from a misguided snobbery about decorating. My house was built in the '50s, and it is a forthright, boxy thing. It has none of the charm of a gray-shingled saltbox; it has none of the world-weariness of a farmhouse; it has none of the patina of a white elephant. What it does have is a frank attitude. It is clear and open, with a rather blank stare that, in a curious way, invites people to draw their own conclusions. But some people will do that no matter where they are. One fellow, a very newly rich businessman who was very busy acquiring his new high-class trappings, walked into my house and suggested that I trim the rooms with moldings, the curvier the better. Never mind that those moldings would be the equivalent of wearing petticoats with platform shoes: a disaster. To him, moldings were classy. They meant money, old money.

But my favorite meddlesome houseguest was a friend who had flown in to spend a few days on the East Coast. I got him settled in the guest room, and moments later he was in the kitchen with suggestions for window treatments. I listened politely. I long ago stopped being insulted or defensive in the face of such suggestions. Now it amuses me, and sometimes it is even endearing. Of course, some complaints to the management are just plain right, as when one friend suggested wryly that I put up a knife rack after he sliced his finger reaching into the hodgepodge of a kitchen drawer for a spatula. "Those magnet strip things? Those work?" I asked disingenuously. Sometimes I'm just lazy. He rolled his eyes and pawed through the humidor where I keep the Band-Aids.

But I find, too, that people's suggestions reveal much about their own insecurities, needs, tics, foibles. Even—and especially—issues of power and control, those being close cousins to organizational issues.

"Don't listen to me," my houseguest said. "I'm as bad as my mother. We can't help ourselves. We're just bossy. We want everything our way. We want to rearrange everything." He made a few more suggestions pursuant to window treatments, then moved on to carpets, kitchen drawers, the pantry, dishwashers, and stoves. Throughout the day, we touched on powder rooms, sofa beds, and where stairwells, trees, and driveways really belonged. You would think it was obnoxious, but it wasn't; it was funny. We went out for a walk, and he made suggestions as to which houses ought to be dynamited. (Not that I disagreed, but I had never gone quite that far in my wildest dreams.)

The best suggestion came late that night, as we walked down the lane after a hearty dinner. The moon was full and bright, the air was crackling and cold, and the stars were glimmering delightfully. I asked if he knew the constellations. "Well . . ." he began. "I know if you find the Dipper"—he waved his arm haplessly; I pointed out the Big Dipper and the Little Dipper—"then you can find the North Star. Let's see now. You follow the handle, and head that way . . ." He pointed vaguely up. "There it is."

"Uh, I don't think so," I began politely. I mean, I have been wakened by the rosy glow of the sun coming up in the East, and I have had cocktails watching it set in the West, through all four seasons for years and years; I have felt the nor'easters and sou'westers blow over the ocean and up through the pastures

and blast against the picture window; I have traced the growth of moss on the north side of the trees and boulders. I know where north is, at my house. And made a suggestion as to its location.

"You're wrong," said my guest firmly. He pointed in a different direction. "That's where the North Star belongs. And if it isn't there, it should be."



Dominique Browning

Dominique Browning, EDITOR

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letters

here comes the sun

WHAT A DELIGHTFUL gem Tom Christopher's "Full Exposure" [One Gardener's Almanac, May] was! He takes sundials—something familiar—and shows them to us in a new and vibrant light.

CAROL LAKE
Kirkland, WA

house cleaning

I ENJOY your magazine, but I was deeply offended by May's Blueprint, "Deep Skin." I don't enjoy porn. Let's keep *House & Garden* clean.

MARY RHODEN
Waldport, OR

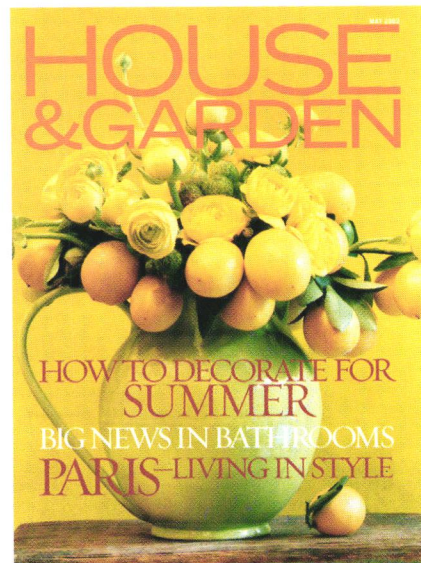
caffeine high

I AM LOOKING AT an April Fools' snow out the window of my home office in St. Paul, Minnesota. Needless to say, your color-saturated April issue is much appreciated. Lovely writing throughout, and enough caffeinated color to get me through these last ugly weeks of a winter that won't go away.

SUSAN STEGER WELSH
St. Paul, MN

simple gifts

ONCE I'M WRAPPED self-indulgently in the creative and colorful pages of my *House & Garden* subscription, time slides sideways and I'm free to wonder and wander and discover at will. I could never afford most of the beautiful things I find inside, or ever set foot in some of these grand places, or hope to own an original designer anything, but that's not the point. The point is for a while each month I can appreciate that such beautiful things, designs, and places exist and flourish. I believe beauty, in all its forms, nourishes the soul, inspires us, and lifts us up. And I've discovered an unexpected gift each month in Welcome. Dominique Browning is a truly gifted painter of words, imagery in type so beautiful it almost hurts! It's for her letter alone that I'll renew my subscription. On



my birthday, I'll treat myself again and buy her new book, *Around the House and in the Garden*.

DIANE KING
Wichita, KS

diamond clarity

YOUR APRIL story on fine jewelry auctions, "The Best and the Brightest," misstated that "any decent diamond comes with a GIA certificate." Many established auction houses, such as Dicker & Dicker and Antiquorum, as well as thousands of professional retail jewelers, sell very fine diamonds with certificates from other reputable, well-established laboratories, such as ours. EGL USA is one of the largest and oldest gemological institutions, and we provide tens of thousands of certificates each year for very "decent" diamonds. To say otherwise is a disservice to the jewelry industry as well as to the public.

MARK GERSHBURG
Director, EGL USA
New York, NY

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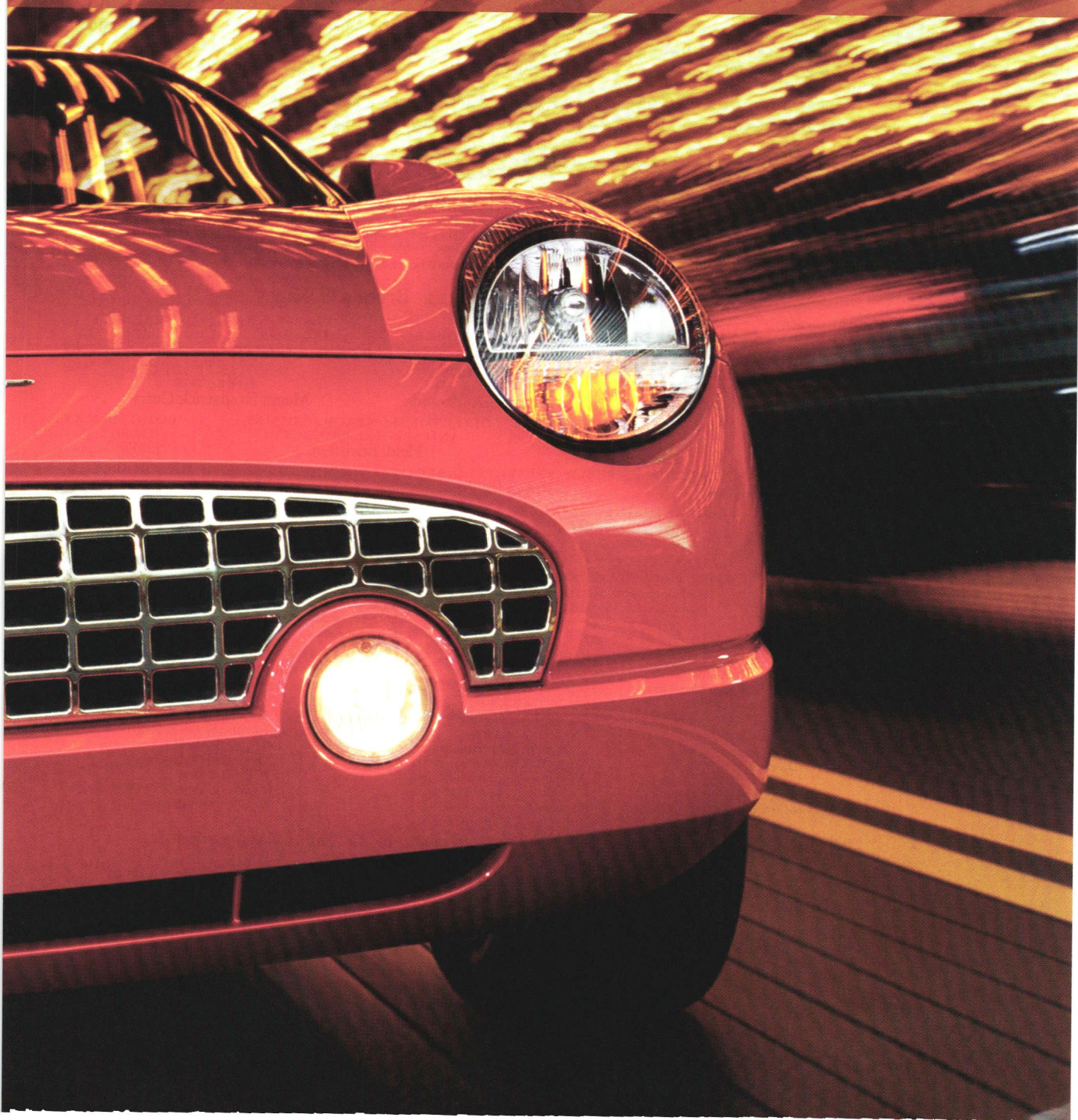


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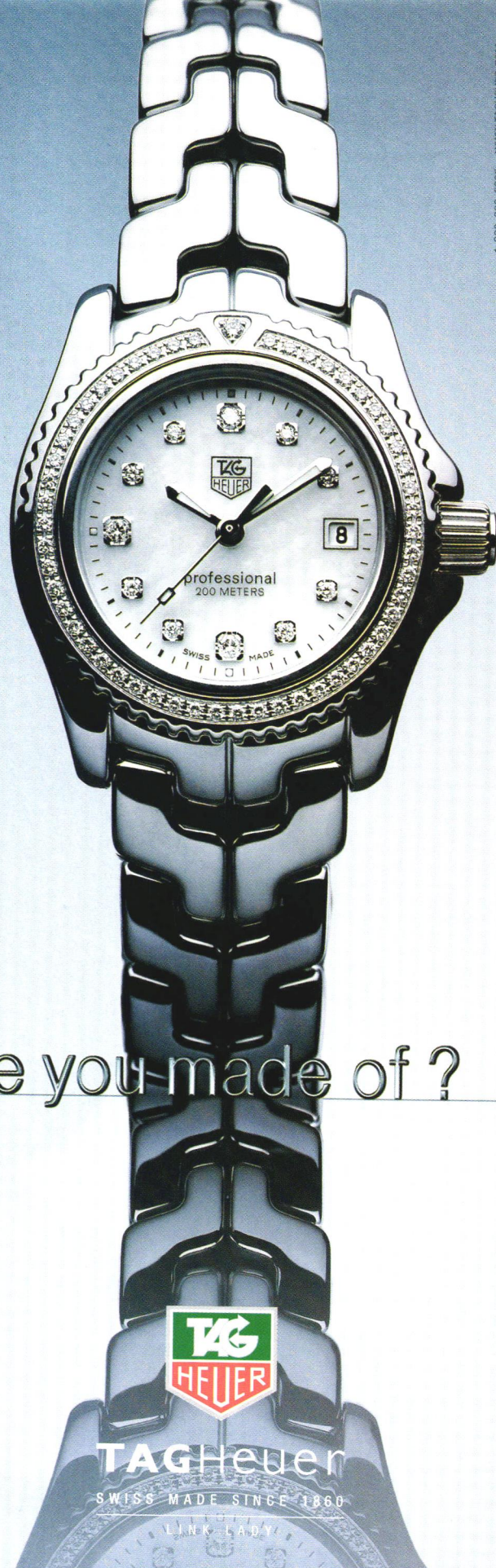
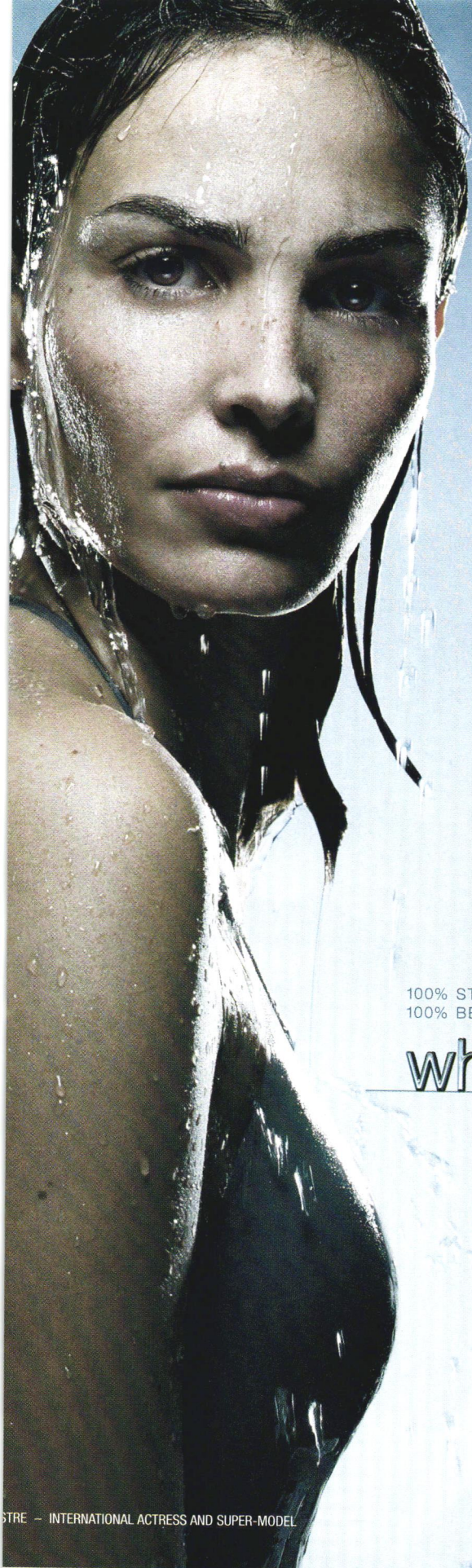
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GAMES PEOPLE PLAY

Cards and mah-jongg are making a comeback. Find a game table, gather some players, put out some snacks, and have lots of fun **Edited by Shax Riegler**

PHOTOGRAPHED BY COHEN + KIM ■ PRODUCED BY JAMES SHEARRON

domestic bliss

GAMES PEOPLE PLAY

Generations of children have fallen asleep to the comforting murmur of adults playing games: the shuffling of cards before a hand of bridge or the clicking of tiles during a round of mah-jongg.

Having been such children, we greeted reports of a new generation hosting card parties and mah-jongg sessions with a mixture of nostalgia and curiosity. Los Angeles furniture designer Charlie Fradin tells us that circles of young mothers meet for a few hours of midday mah-jongg while their children are at school. In New York, downtown hipsters have taken up mah-jongg and bridge, while uptown hosts end dinner parties by brandishing a deck of cards and calling for a quick game. According to the United States Playing Card Company, the combination of playing and socializing is heating up. What's the appeal these days? One young host likes the card party setup because "you can entertain friends without getting into the full production of dinner—you just need to set out some fun finger food and drinks. Best of all, everyone knows when the evening's over—at the end of the game." This summer, when friends and family gather, set up a classic table game—and this time, let the kids join in the fun.

Ralph Lauren Secretariat game table, \$7,785. Louis XVI-style side chairs, \$6,400, for four, Todd Alexander Romano Antiques & Decorations, NYC. On table, at left: Leather box, \$195, Bergdorf Goodman. Brushed-nickel round tray, \$100; Lucite and silver-plate corkscrew, \$30, with bottle stopper; crystal Cut-Out ice bucket, \$125; and silver-plate tongs, \$45; all Calvin Klein Home. Pacific Connection lacquered box, \$50, Vivre. Silver-plate playing card cases, \$80 each, Links of London. Ruby crystal Mosaicque tumbler, \$250, Baccarat. Parchment lampshade, \$374, Lampworks, Inc. Indra toothpick holder, \$125, Christofle. Lucid crystal cocktail shaker, \$150, and silver-plate bowl, \$40, Calvin Klein Home. Red leather tray, \$350, Bergdorf Goodman.





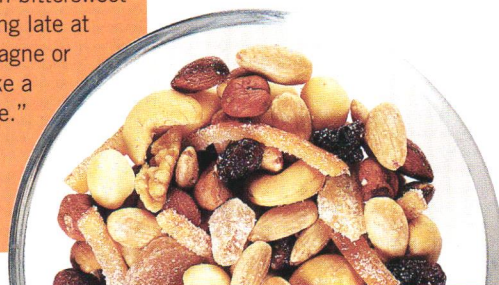
GAMES PEOPLE PLAY

Now that you've got the cards or the tiles, get into all the stylish things that go with them



find the right mix

"You can't play cards without a little something to nibble on," says our food editor, Lora Zarubin, who likes a friendly round of spite and malice every now and then. Her perfect bridge mix blends sweet and savory. "I combine salted hazelnuts, blanched and tamari almonds, cashews, crystallized ginger, and candied citrus peels," she says. "It's the best of all worlds—salty and sweet, crunchy and chewy." Zarubin also likes the same ingredients dipped in bittersweet chocolate: "If you're playing late at night and drinking champagne or cognac, there's nothing like a hit of really good chocolate." Be creative with your own mix, or try a ready-made one like See's chocolate bridge mix (sees.com).



INTO THE FOLD

With their detailed backs and padded seats, these wooden folding chairs (\$89.50, Scully & Scully) trump aluminum ones every time. Make them really chic with a coat of glossy paint and new fabric. Black Oriental-back chair upholstered with Mah Jongg in Rouge, Clarence House; red lattice-back chair in Faites Vos Jeux in Butterscotch, Brunswick & Fils.

table talk

All hands on deck! It's easy to find the perfect card table to complement your c

1 Two in One The EJ Victor Swing Leg card table easily converts from a demilune to a large playing surface. \$7,801. Baker Furniture. 800-592-2537.

2 Moderne Moment Mattaliano's Frank game table is oak with a lithe silhouette, a vellum inset top, and pivoting drink holders. Through Holly Hunt.

3 Chinois Chic Who could resist this Chinese game table's raised top edge and turned-in feet? In red crackled linen lacquer finish. Minic Custom Woodwork.

4 Bella, Bella For a delicate and decorative touch, choose this Italian game table, with its subtle carving and painted detail. Through Niermann Weeks.



TILE STYLE

Shed light on your game with this floor lamp made of antiqued mah-jongg tiles and topped with a brilliant red drum shade. \$1,840, from Oriental Lampshade, NYC. 212-832-8190.

according to whom?

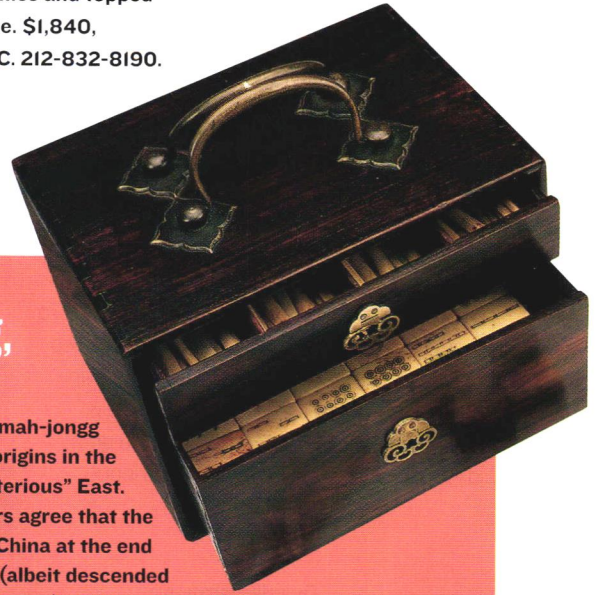
Edmond Hoyle (1672–1769) was a London lawyer who began teaching the game of whist, then a craze sweeping English society, to pupils in 1741. The next year he published “A Short Treatise on the Game of Whist,” which became the standard code by which the game and its variations were played. Over the next few years he wrote treatises on other games, which were collected into one volume under the title *Hoyle’s Games* in 1746. Ever since, the phrase “according to Hoyle” has meant that a game is being played according to prescribed rules. And for more than 200 years, books have been published updating the

old games and codifying the rules for each new game as it is introduced. No matter the author, all bear Hoyle’s name. 1934 edition, Jones Clark & Co., NYC. 212-722-6150.



mah-jongg, anyone?

Early promoters of mah-jongg liked to play up its origins in the “ancient” and “mysterious” East. Today, most scholars agree that the game originated in China at the end of the 19th century (albeit descended from older, similar games). But it really took off among the international set in Shanghai. Around 1920, Joseph Babcock, an American businessman, patented the name Mah Jongg in the United States and began importing sets to the West. For the next decade mah-jongg was all the rage. Despite efforts to establish uniform rules, the game can still vary from table to table. In 1937, the National Mah Jongg League was formed to come up with standards. Its rules still determine the way most Americans play; each April, it publishes a card with that year’s winning hands. In 1999, a rival organization, the American Mah Jongg Association, was formed; it plays with its own “updated” set of rules. To make things even more confusing, the U.S. Armed Forces play *their own* versions. But don’t let these technicalities deter you from picking up this addictive game and its stylish accoutrements. A 19th-century Chinese bone and bamboo set, \$750. William Lipton Ltd., NYC. 212-751-8131.



you’ll need is a fourth player

S New Attitude A departure from traditional styles, Donghia’s Zig Zag card table has a sculptural pedestal base and a distinctive, contemporary look in a pickled black cherry finish on oak.



6 Fit for a King This Louis XV-style game table has graceful cabriole legs and a playful, painted top that reverses to red leather, a good playing surface. From the Côté France Collection.



7 French Formality The Empire card table has a black leather top, brass details, and a drawer for cards, scorecards, and other necessities. Lorin Marsh.



domestic bliss

LARDER

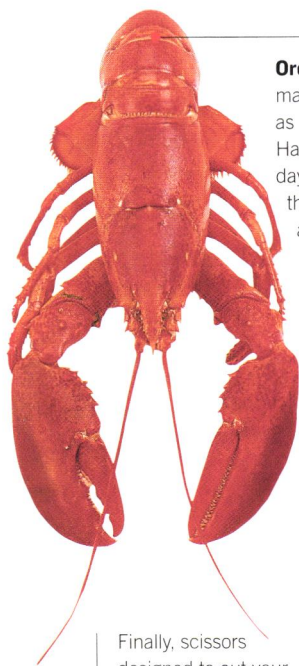
Easy lobster rolls for landlubbers by Lora Zarubin



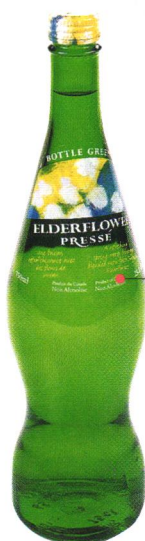
My beer of choice with a lobster roll is **Sierra Nevada Wheat Beer** with a squeeze of lemon. \$7.99 per six-pack. Whole Foods Market. In TX, 512-477-4455, or your local beer merchant.

It's just not summer if I can't stop at a roadside stand along the Atlantic Ocean for a lobster roll. These shacks are one of the great things about the East Coast, but if you can't get to one, the next best thing is to make a lobster roll at home. To some, the classic lobster roll is meat from a whole lobster stuffed in a grilled bun and served with a side of drawn butter. To others (including me), it's lobster meat mixed with a little mayo and celery in a grilled bun. You can improvise as you like, but here is my favorite recipe, together with some great sides for the ultimate summer experience.

Ordering lobsters by mail is almost as easy as making a lobster roll. Have them arrive the day you want to cook them. Small lobsters are ideal for the recipe. For the best selection by mail: mainelobsterpromo.com. 207-947-2966.



Finally, scissors designed to cut your lobster! **SeaScissors** are easy to use and a lot safer than a knife. \$12.95. seascissors.com. In NJ, 239-542-9998.



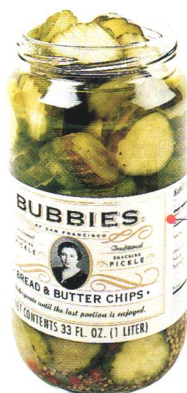
Bottle Green's Elderflower Pressé is the most refreshing nonalcoholic complement to a lobster roll. It's not overpowering, and the essence of elderflower combined with the lobster is magical. \$1.49 for 8 oz. bottle-green.com. In Canada, 905-273-6137.



The kettle-cooked **Cape Cod Robust Russet Potato Chips** are the only chips I serve with lobster rolls. They are the next best thing to homemade. \$1.89 for a 5-oz. bag. 888-881-2447.



My favorite recipe could not be simpler. For every 2 cups of lobster chunks add 2 Tbsp. of mayonnaise and 3 Tbsp. of finely chopped celery. Toss in a bowl, and refrigerate until ready to use. Brush the inside of the bun with melted sweet butter, and toast in a skillet until golden brown on both sides. (A lobster roll isn't the same without a traditional New England-style hot dog bun. But since they are only available on the Eastern Seaboard, you can substitute a Pepperidge Farm hot dog bun.) Dress the bun with some shredded lettuce, and fill with the lobster mixture. Serves two to four.



The proper balance of sweet and salty is hard to find in store-bought bread-and-butter pickles, but the folks at Bubbies got it right. **Bubbies Bread & Butter Chips**, \$4.49 for 33 fl. oz. Whole Foods Market.

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NEWS



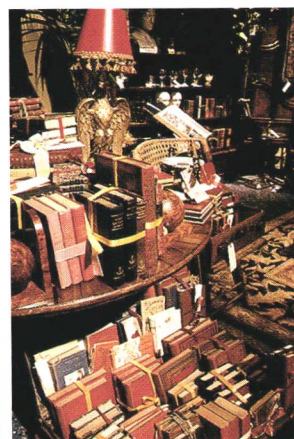
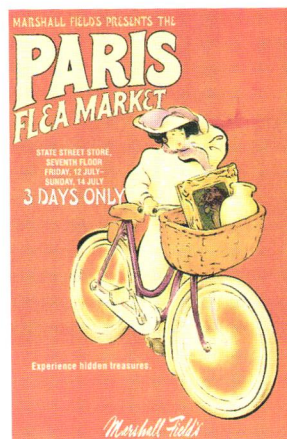
man of the cloth

Master weaver Jack Lenor Larsen looms large

Draping the most glamorous windows, and stretched across the smartest furniture, the textiles of Jack Lenor Larsen epitomize modern design. Next month, the Seattle-born New Yorker celebrates his 75th birthday, during the golden anniversary year of his namesake firm. "In the postwar period, when modernism was new, people building modern houses didn't have many appropriate fabrics to choose from," the designer recalls. "For someone starting out, there was an optimum opportunity." Given credit for merging craft with modern American textiles—and giving both a tasteful boost in stature—the indefatigable, self-described weaver shows few signs of slowing down. "We're working on lots of new approaches to wall coverings now," he says. "And I'm really enjoying it."

HOT PLATES

Thank Caspari, the 57-year-old American paper products company, for making paper napkins and plates proper at any soiree with its smart, stylish patterns and trompe l'oeil designs. Caspari recently partnered with Pierre Frey, the French textile company, to create a collection based on five classic fabrics that will bring Provençal flair to your next fete. 800-227-7274.



bon marché

It isn't every day that shoppers find ecclesiastical umbrellas and one-of-a-kind vintage jewelry at their local department store. On Bastille Day weekend (July 12–14), Marshall Field's will re-create a Paris flea market at its Chicago flagship. The annual event features eclectic items such as vintage ashtrays, decorative hangers, and Le Prince Jardinier garden tools. "We bring in a fifteen-foot Eiffel Tower," says Meg Benson, a buyer for the event. Art-directed to perfection, the faux flea market "will take shoppers to Paris," she says. fields.com.

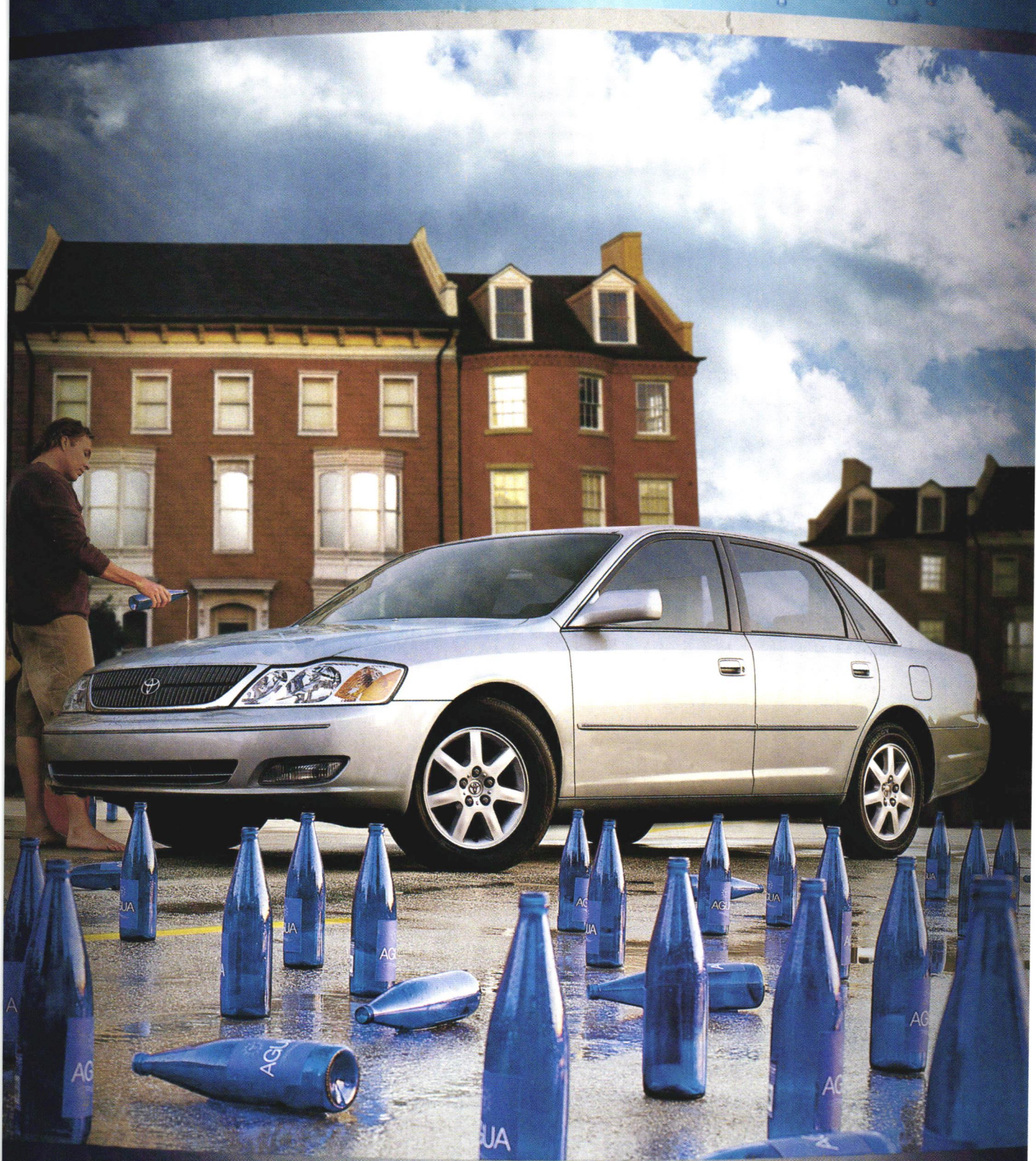


SHOP FOR THE KIDS

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in the garden



one gardener's almanac

UNPEACEABLE KINGDOM Few domestic wars are as fiercely fought as those waged by couples in their gardens **by Tom Christopher**

BLAME IT ON monotheism. Gardening, I have explained to my wife, Suzanne, is all about playing God. You lay claim to a scrap of earth and remake it in your own image. And I was brought up to believe that there's no room in heaven for another, interfering deity. Suzanne, however, insists that the real reason we quarrel every time we garden together is my dictatorial nature, which was fostered, she says, by my horticultural mentor, the late T. H. Everett. A brilliant English head gardener of the old school, Everett favored the toe of his boot as an educational aid. I've never tried that, but I know that the passion for gardening that my wife and I share has come close on many occasions to ending our marriage (or, as she asserts, my life).

That may seem paradoxical, but what I've learned in several years of persistent if unscientific research is that this sort of conflict is the rule rather than the exception. What's more, the expedients adopted to control it are often equally extreme. One of the more common is the "his and hers"

garden. The property is divided, a line is drawn, and a sort of horticultural jim crow (supposedly separate but equal) is put in place. You do not cross the line without an invitation, and never offer opinions unsolicited.

The most remarkable examples I ever saw of this were the gardens created by a pair of artists. They earned their living creating trompe l'oeil paintings that might give a client's Palm Beach kitchen a very convincing view of, say, the Tuscan countryside, or pave the wine cellar with a faux fish pond that makes you want to roll up your pant legs before wading in to fetch a bottle.

This couple's gardens were illusions, too. He had run a path up the spine of an outcrop and set below it an eddy of grasses and compact shrubs to create a sort of Hudson River school miniature. She had planted hers around the toolshed, a scaled-down replica of a Victorian "painted lady." (They stored the ladder, on end, in the tower.) Around this she had arranged a surreal landscape of dwarf plants—you began your

one gardener's almanac

tour by posing for a photograph behind her cutout of Lewis Carroll's Alice, pushing your face through the hole amid the wooden ringlets to become the looking glass heroine. I remarked on how much more richly planted her garden was, and she confided, in a whisper, that whenever he was away on business, she'd move his best plants across the border.

I've heard they separated.

Often, the sins are those of omission. My friend Fiona is a passionate gardener. Her husband, Ken, seems like the ideal helpmeet, a man who habitually pulls talents out of his hat. When, several years ago, I visited their New York apartment to view their newborn daughter, I found the infant nestled in an astonishing cradle, a perfect baby-sized, lap-straked wooden fishing dory suspended from polished wooden davits. Oh, Ken made that, I was told. A year or two later, they moved to the West Coast and established a vineyard in Paso Robles; Ken had begun to win medals at the California Mid-State Fair with his wine and stepped back from his career in publishing to concentrate on that.

How I envied Fiona her access to this paragon! Yet when I asked Fiona about their collaborations, she responded with an E-mail about "husband management." The garden needed a small arbor, she had decided, and she asked Ken to build one. He agreed, but the arbor did not appear. So she asked again. And again. She showed him sketches of what she wanted and asked several more times. Finally, in desperation, she turned to Jesus (that's pronounced hay-zoose); he's a friend who's a good hand with a shovel. He dug holes, and Fiona began setting in

posts of mismatched lumber. At which point Ken stepped in to do the job "properly."

"Tomorrow," she promised in closing, "I will tell you how I stole my husband's lawn—a metaphor for castration if ever there was one."

SOME PARTNERS are lucky enough to recognize that theirs are complementary talents. Consider those Bloomsbury luminaries Vita Sackville-West and Harold Nicolson, whose marriage was definitively dysfunctional, in everything but horticulture. While raising children by remote control, they conducted public, flagrant affairs with a wide assortment of partners. Scheduling who was to stay in which bedroom on any given night was a challenge, one vividly recalled by their contemporary Roy Campbell. Admittedly, Campbell was bitter—his wife had been seduced and then discarded by Vita, who specialized in spouses—but the mock-epic description of leapfrogging beds in his anti-Bloomsbury burlesque *The Georgiad* is unforgettable.

Yet the BBC hired Harold and Vita to lecture on the subject of marital relations. Rightly so, for theirs was a nation of gardeners. Vita, as extravagant in her planting as in the boudoir, did recognize that Harold's classical, spare approach to design was the essential complement to her own style. Indeed, it is the tension between the partners' contrasting horticultural personalities that generated the special intensity of their garden at Sissinghurst Castle, commonly considered the finest achievement of twentieth-century British gardening.

ROUGH ROAD? OR HAPPY TRAILS.



I'd rather emulate a more sensible partnership, that of Dan Hinkley, the famous plant explorer, and architect Robert Jones. In 1987, they purchased a five-acre tract of woods in Kingston, Washington, to accommodate the ever increasing collection of choice plants (currently totaling some 9,000 distinct types) that Hinkley brings back from trips to Chile, Tasmania, Yunnan, et cetera. In 1987, they also founded a business, Heronswood Nursery, to support their plant habit. The result has been not only the ultimate source for connoisseur plants and a witty, literate catalog that is an annual best-seller in its own right, but also a garden of legendary splendor.

Jones and Hinkley fight, but only before setting foot outside. Before undertaking the planting of any area, they routinely indulge in a passionate exchange of views—a means, they say, of clarifying and coordinating ideas and goals. Once agreement has been reached on those points, the actual work proceeds harmoniously. That's because each partner recognizes the other as possessing a skill he lacks. Jones, the architect, organizes spaces. Then he hands them over to Hinkley for planting. Neither partner has the ability or desire to take on the other's role, and this precludes further conflict—until a new area is taken in hand. Currently, Jones and Hinkley are planning a whole new garden, one set on a sunny five acres right on the shore of Puget Sound. This will be an ideal spot for Mediterranean plants and, they note with satisfaction, the occasion for many more battles.

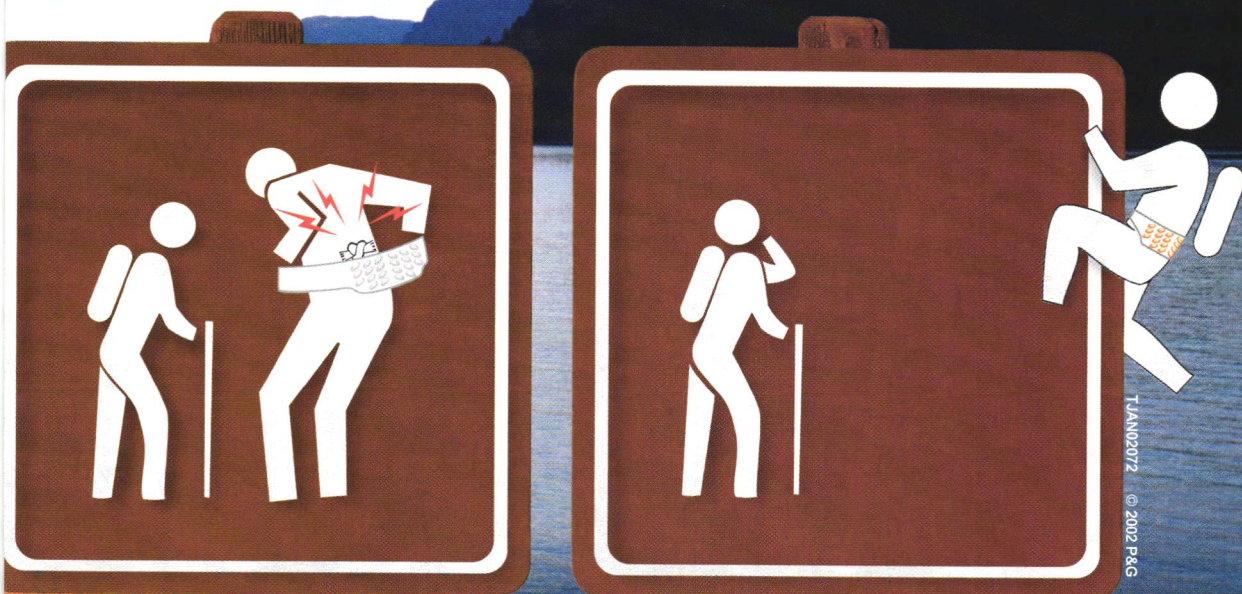
Because I do not exhibit outstanding talent in any single aspect of gardening, however, I suspect that I will remain a generalist, bumping up against my wife whenever I work around the yard. We may have to settle for the *modus vivendi* shared with me a number of years ago by Fred and Mary Ann McGourty. Both strong-minded, both hugely talented, these two have worked together (happily) since 1963 to make Hillside Gardens, their home in Norfolk, Connecticut, one of the finest private displays of “uncommon” perennials anywhere. They told me that their secrets for sharing a garden

I remarked on how much more richly planted her garden was, and she confided that she'd moved his best plants across the border

successfully are two. First, they dismissed my notion that my wife and I could actively help each other. The McGourtys' inflexible rule is that they never work on the same project or in the same location at the same time. They keep their distance. And whoever feels most strongly about any given plant always gets their way—even if the other partner knows that their loved one is wrong.

Two commandments to keep if I want peace in my personal paradise. I must admit that having to compromise there remains particularly irksome. As Fred McGourty cheerfully pointed out, though, what I learn in the garden could, perhaps, be applied elsewhere in my relationship. □

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dig it

in the garden

Responsible lawn care is more crucial than ever

by Stephen Orr

Dethatch and aerate.

The layer of dried material at the base of the grass blades, known as thatch, should be no more than half an inch deep; otherwise, it creates a barrier to water and nutrients. Thatch is the result of dead roots and rhizomes, which can be removed with a thatch rake (Ames True Temper, 800-624-2654, ames.com) or a dethatching machine, which can be rented. Aeration—removing small plugs of soil from the lawn surface—allows oxygen and water to travel to the roots. Rent a power-core aerating machine once or twice during growing season.

Plant the right type of grass.

Look for drought-tolerant and slow-growing varieties that are suitable for the area where you live. Blends of tall fescues, like Turf Alive! III from Gardens Alive!, are good for the northern and middle states, while Bermuda grass is more suitable for the southern.

Control weeds and pests

without chemicals. Since a lawn that is approximately 15 percent weeds looks normal to most observers, allow yourself a little imperfection. Uproot the most obvious interlopers with hand tools like the Dandelion Digger from Lee Valley Tools Ltd. (leevalley.com). Use nematodes (beneficial worms) to control grubs and other pests.

Since neither water restrictions nor other environmental concerns can persuade the citizens of our republic to give up their dream of the great American lawn, we offer some responsible measures for achieving the emerald green expanse. Follow these tips to keep your grass healthy, and you'll end up using less water, fertilizer, and pesticide.

Appreciate a lighter shade of green

and become less reliant on fertilizer. Overfed lawns have more thatch. Feed yours in the spring or fall with a slow-release organic formula like Lawns Alive! from Gardens Alive! (812-537-8650, gardensalive.com).

Learn how to mow.

Set your mower high, at 2. to 3.5 inches, depending on the type of grass. This technique allows for more chlorophyll-forming leaf surface and the formation of deep, drought-resistant roots. Don't overpower your lawn. Most suburban yards are easily mowed with an electric mower like the Black & Decker Lawn Hog left (blackanddecker.com). Both the gas and electric mulching models recycle nutrient-rich clippings back into your lawn.

Use less water.

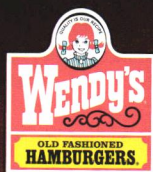
Frequent shallow watering encourages drought-sensitive roots to form near the surface. Water less frequently, waiting until the grass begins to wilt, but irrigate for a longer period in the cool early morning hours. During sustained droughts, most lawns can be sent into dormancy without long-term ill effect, even if they are not watered until cooler weather returns. ▷



Prepare to start
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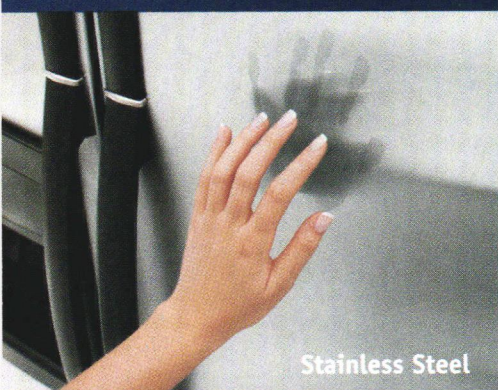
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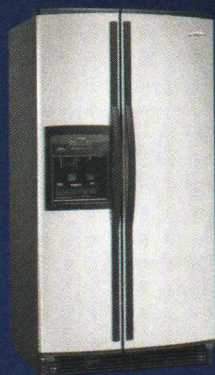
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dig it in the garden

When it comes to hose-end sprinklers, efficiency, not nostalgia, should be your guide

A well-planned, well-installed underground sprinkler system can be the most efficient method for watering your lawn, but if you don't have the wherewithal or the energy to install one, an old-fashioned hose-end sprinkler can be a good alternative. Many homeowners choose a sprinkler by consulting their memories of childhood summers, but in these water-wise times, efficiency should be your guide. Here's how the six main types of sprinklers measure up.



1 Impulse This time-honored sprinkler is known for that distinctive thwack-thwack sound and is one of the most efficient water delivery systems when moved periodically in an overlapping pattern.



2 Traveling The hose-guided action of this sprinkler allows it to cover a large area of level lawn on its own, but it doesn't perform well on hills. Coverage from 4 to 50 feet is good.



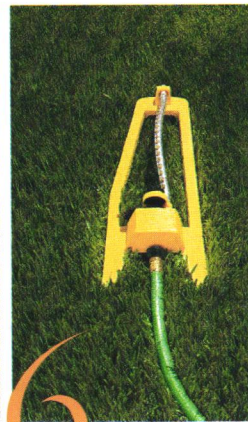
3 Perforated Hose The slow rate of delivery is good for a deep soaking, and avoids runoff. The hose must be moved frequently to avoid pooling. Good for irregular, hard-to-reach areas.



4 Whirling Head This model needs to be repositioned often, since it deposits a lot of water near its center in a short period of time. It should be used to cover small or hard-to-reach areas of lawn only.



5 Fixed-Spray Head Also better for small, tight areas. Its application and coverage rates are irregular, and therefore it becomes less efficient when larger areas need to be watered.



6 Oscillating This common design is one of the most inefficient. Most of the water lands in the middle of the arc, while windy conditions tend to blow the spray away from the target area.



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MORE SPACE WHERE YOU NEED IT



in the garden

books

Garden furniture guru John Danzer suggests some summer reading

THE CHAIR: RETHINKING CULTURE, BODY, AND DESIGN

by Galen Cranz (Norton) "As a furniture designer, I was horrified to learn that sitting can be hazardous to one's health. Cranz puts together the facts—starting with the insides of our bodies—and compels us to rethink chair design."

THE SWEDISH ROOM by Lars and Ursula Sjöberg (Pantheon) "Sweden offers the best lessons for designers today. It's fascinating to see how foreign styles were adapted to the austerity and poverty that gripped Sweden for so long."

GARDEN DESIGN by David Hicks (Routledge & Kegan Paul) "Talented beyond belief, Hicks was a classicist with a twist. His first garden book, with its black and white illustrations, explains how to visualize outdoor space. The reader sees the clever way he divides his flat property into garden rooms with perfect circulation."

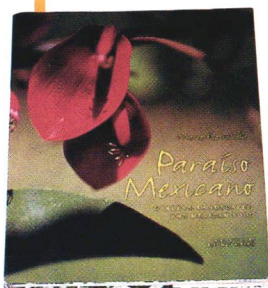
CREATIVE GARDENS by James Rose (Reinhold) "Nobody knew better than Rose that a garden is a series of experiences. His modern ideas set the landscape design world on its head—thank God!"

THE WORLDS OF THOMAS JEFFERSON AT MONTICELLO

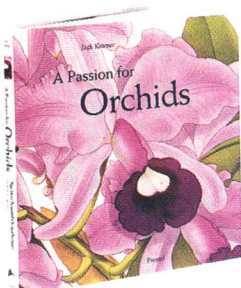
by Susan Stein (Harry N. Abrams) "To think that the man who wrote the Declaration of Independence also had time to oversee every detail of his extraordinary home! The author captures Jefferson's keen eye and tailored sense of design. I refer to this inspiring book on a regular basis."

A self-described exterior designer and bookaholic, John Danzer of Munder-Skiles in his New York home

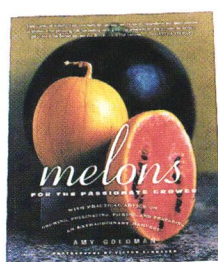
A bumper crop of books to inspire plant lovers and gardeners by Julia Lewis



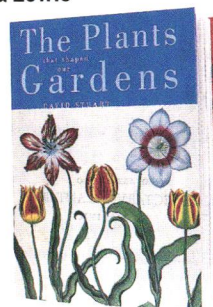
PARAISO MEXICANO: GARDENS, LANDSCAPES, AND MEXICAN SOUL (Clarkson Potter, \$60) Marie-Pierre Colle celebrates the splendor and diversity of the Mexican landscape. Between colonial-era convent gardens and Luis Barragán's modernist designs, this colorful book will cultivate delight.



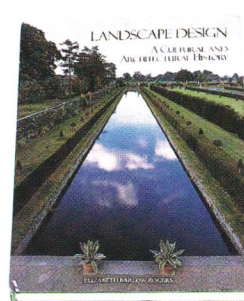
A PASSION FOR ORCHIDS (Prestel, \$29.95) Jack Kramer provides compelling explanations for the orchid's mythology and mystique. This exquisite portfolio of 18th- and 19th-century botanical illustrations, culled from the author's collection, illuminates the seductive beauty and fascinating variety of orchid plants.



MELONS FOR THE PASSIONATE GROWER (Artisan, \$25) A feast of heirloom melons—some on the verge of extinction—from the traditional picnic melon to the more esoteric snake melon. Amy Goldman provides history, growing tips, recipes, and seed sources, with photographs by Victor Schrager.



THE PLANTS THAT SHAPED OUR GARDENS (Harvard, \$39.95) David Stuart, a botanist, offers a rich historical account of European plant collecting dating back to the 16th century. He suggests that modern garden design evolved from the desire to showcase collected specimens and their resulting hybrids.



LANDSCAPE DESIGN: A CULTURAL AND ARCHITECTURAL HISTORY (Abrams, \$75) Beginning with prehistoric sites and ending with contemporary earthworks, Elizabeth Barlow Rogers offers a comprehensive, multidisciplinary study of landscape design. A truly fascinating read and a visual tour de force.

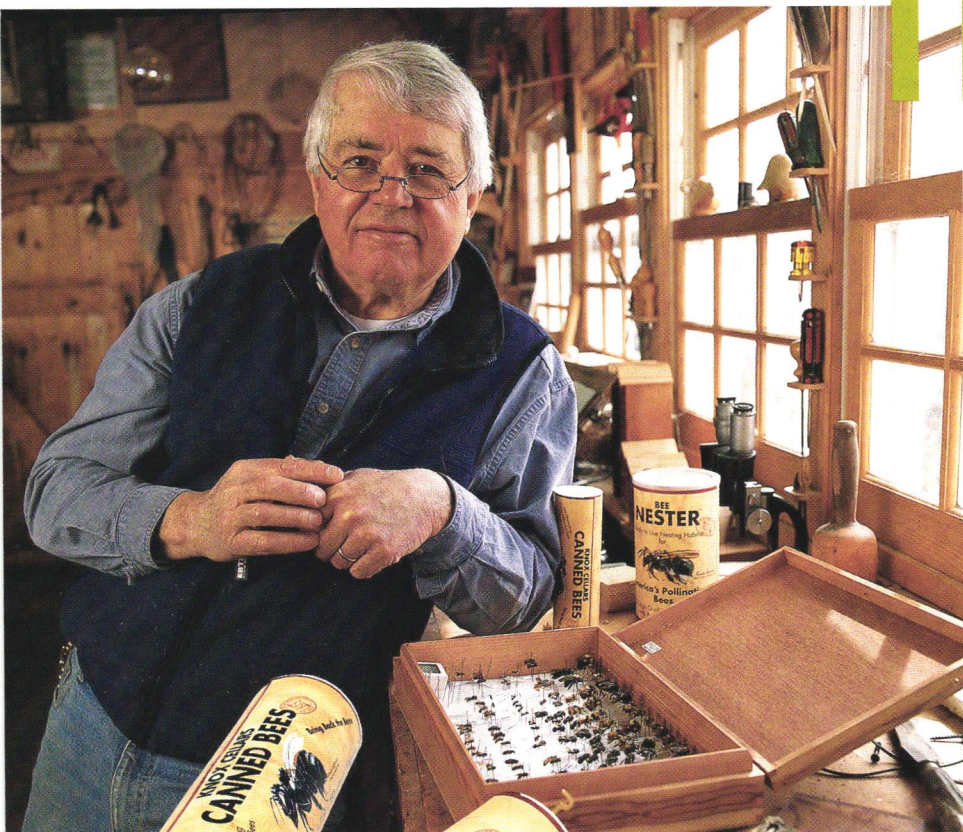
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save the bees

One gardener spreads the buzz on pollinators

When his apple and pear trees didn't produce fruit, Brian Griffin turned to the Orchard Mason bee for help. Predatory mites, pesticides, and disease have been threatening the honeybee population in North American gardens, and without bees to pollinate the trees, they can't produce fruit. The Mason bee has not only improved Griffin's crop, it has also consumed his retirement. The former insurance broker now raises the nonaggressive bees, and sells cans of hibernating bees to gardeners across the country. He also writes and lectures about the environmental importance of bees as pollinators. "When you get to a certain age, you want to feel like your life counted for something," Griffin explains. "This is how I'm making a difference." Canned bees, \$29.95. knoxcellars.com.

FORMULA ONE

Dedicated gardeners who sacrifice soft, silky hands for a handsome yard can breathe a sigh of relief. No-Crack hand cream works miracles on rough hands. Forty years ago a pharmacist developed the no-frills formula that gardeners still swear by. \$4.95 to \$12.95. restorationhardware.com.

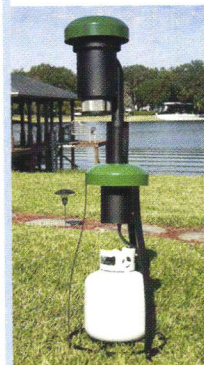
EDITED BY AMY CHOZICK



once bitten

The right weapon makes all the difference in the summer war against mosquitoes

Neal's Yard Remedies introduces a new lemon-scented citronella body spray and travel candle. The essential oils in the two products ward off insects without the stench of typical repellents. Candle, \$13.50; spray, \$18. 888-691-8721.



Backyard mosquitoes, beware! The Mosquito Trap attracts the insects by emitting carbon dioxide, heat, and moisture. The standing device fools mosquitoes into using their natural hunting techniques to seek out the trap, which kills them quickly. \$330. lentek.com.

Parents who don't want to smear DEET-based repellents on their children each summer will love S.C. Johnson's new lotion. Off! Botanicals offers 90 minutes of plant-based protection. 6 oz. bottle, \$5.99. mosquitoes.com.



The Zap 'Em Raquet Bug Zapper allows you to dispose of pesky mosquitoes while practicing your volley and serve. With the touch of a button, this quirky take on the flyswatter sends an electrical charge at flying targets. \$15. restorationhardware.com

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Merrill Lynch Financial Advisor
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Merrill Lynch is helping Ben change his life for the
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THE BEDROOM LIST

1 Tibor and Maira Kalman's Zupa clock, \$55, keeps you on the ball. MoMA Design Store. 800-793-3167.

2 Cushion the blows life deals you. Matteo's Laddus Ultrasuede pillow, \$203. 888-MATTEO-1. Golden Bear's in turquoise suede, \$95. Room. 866-766-6692.

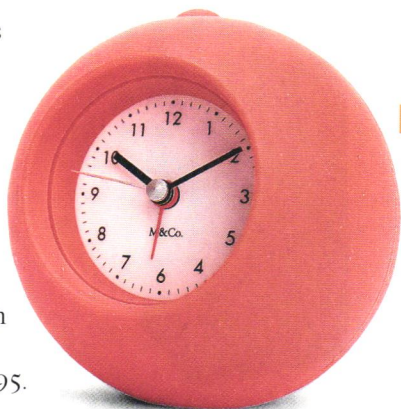
3 You've earned your stripes. Celebrate with this lamp, \$35. Pier 1 Imports. 800-245-4595.

4 Fly Time blanket, \$356; Lijui blanket, \$330, and boudoir pillow, \$128; and Kitisho Euro pillow, \$173, all Ivano Redaelli, on Antonio Citterio's queen-sized Charles bed, \$4,441. B&B Italia. 800-872-1697. Chartreuse Brussels pillowcase, \$65 a pair; Cangianti orange pillowcase and sheets, \$42 to \$148; both Nancy Koltes at Home, NYC. 212-219-2271.

5 Holy moly! A lamp, \$220, like a Wiffle ball. Property. NYC. 917-237-0123.

6 Throws, from top: Chartreuse Eskimo, \$135, Ad Hoc, 888-748-4852; Bon Bon hot pink, \$225, Muse, Ltd., 866-212-6873; Moose Mountain's multicolor, \$200, Room; DNA, \$275, Muse, Ltd. ▸

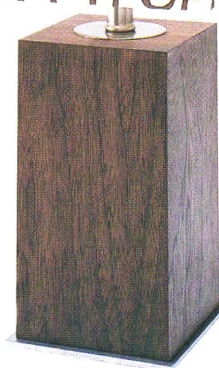
We need beds; beds need accoutrements. Equip any kind of room—bright modern, masculine, quaint country, or sleek glam



THE BEDROOM LIST



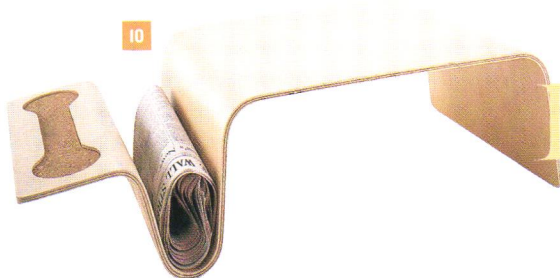
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7 We love adaptable furniture. The legs on the 2-Way wooden stool, \$200, can be deployed as shown or inverted. You can use the stool as a bedside table, too. Truck Product Architecture. the-truck.com.

8 It's definitely on the square: Liz Galbraith's stainless-steel and walnut Cube lamp with hand-blocked Chocolate Beads shade, \$385. Galbraith & Paul. In Philadelphia, 215-508-0800.

9 Why restrict pinstripes to daylight hours? Élégance linen men's pajamas, \$510. Porthault. In NYC, 212-688-1660.

10 If life's a bitch, pamper yourself with breakfast in bed on Lapdog. Offi's molded plywood tray, \$115. Mxyplyzyk. In NYC, 212-989-4300.

11 Queen-sized Alexandrie bed in French oak, \$4,875. Les Migrateurs. In NYC, 212-966-8208. Irma queen-sized quilt in white, \$450; king fitted sheet, \$90; Trim Khaki flat sheet, \$102, and pillowcases, \$48 each; Cubes Pearl king duvet, \$148, and sham, \$34 each; all Anki Spets. Area, Inc. In NYC, 212-924-7084. Cotton blanket in khaki, \$100. Calvin Klein Home Khaki collection. 800-294-7978. ▷



11



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Buying any
other outdoor
grill is like
throwing grease
on the fire.

Here's a grilling tip for our competitors: Fire should not torch the food. That's why DCS has a state-of-the-art Grease Management System™. It eliminates flare-ups by utilizing U-shaped concave grates that channel grease away from the flame. And these remarkable grates can be reversed so delicate foods such as fish won't stick.

The DCS radiant rods are also a revolutionary departure from mere coals or briquettes. They disperse heat evenly to avoid hot and cold spots on the grill. Considering all this, is it any wonder that DCS owners are more exhilarated by their grilling results? And their creations more admired?

So if you desire true char-grilled chicken versus just charred chicken, call 1.800.433.8466 or go online at www.dcsappliances.com and find out more about DCS.



THE BEDROOM LIST



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13

12 Perfect for white nights: Emma bedside table, \$1,158. Country Swedish, NYC. 212-838-1976. Michael Davis blue vase, \$160. Ad Hoc. Sutton Stripe wallpaper by Cowtan & Tout.



14



15

13 For light reading, a Simon Pearce Woodstock lamp, \$198, with parchment shade. Garnet Hill. 800-622-6216. Tricia Guild's Kalamkari wallpaper in Peony for Designers Guild, at Osborne & Little

14 Old Mill Reed club chair with blue Ingram tattersall cushions; Oldcastle cream throw pillow, \$550, and blue Makepeace blanket, \$200. All Ralph Lauren Home. 800-578-7656.

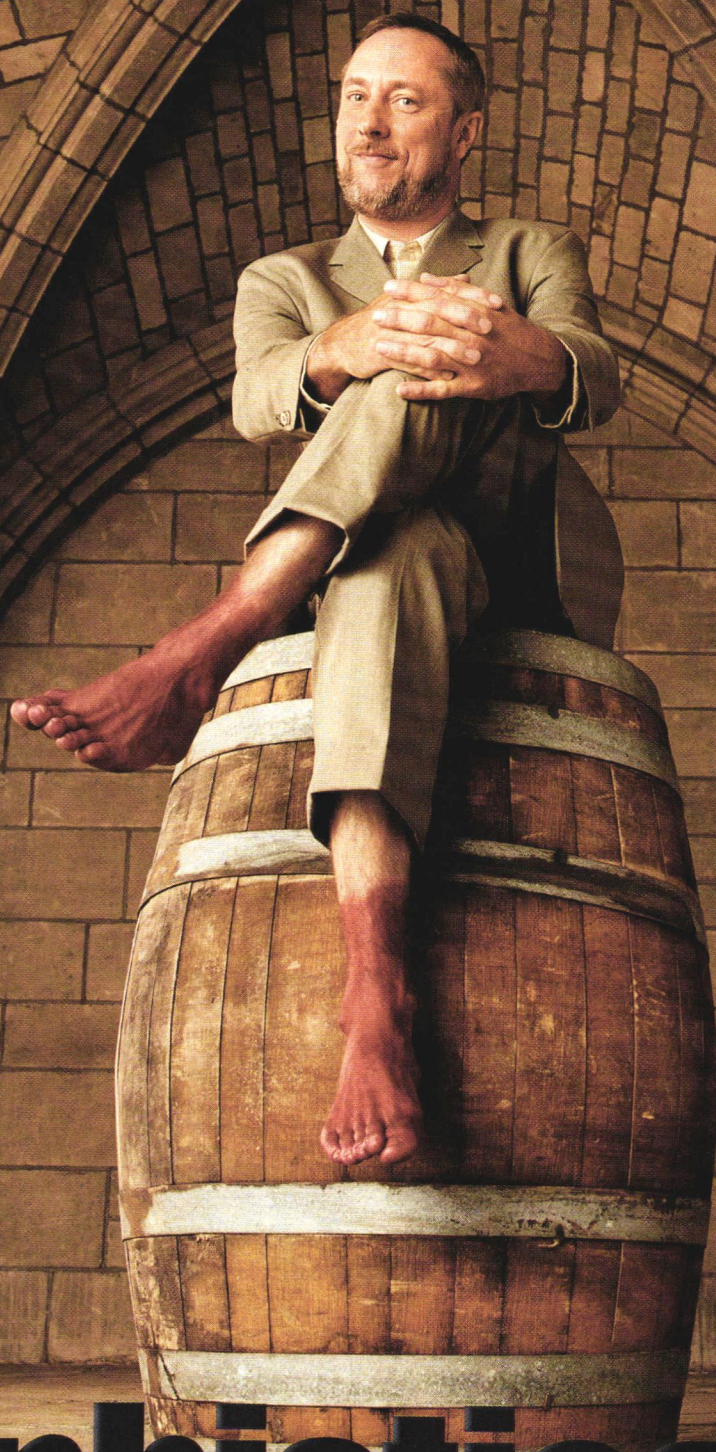
15 All you need is love: Porthault's Pink Heart porcelain breakfast cup and saucer, \$70, laminated tissue box, \$60, and bath towel, \$135.



16

16 Imagine a bed drenched in sorbet colors—you're bound for sweet dreams. Etoile queen-sized bed, \$1,895. Chambers. 800-334-9790. Garnet Hill's Fiesta sheets in Apple Green and Yellow, queen flat and fitted, \$40 each. Bon Bon Turquoise throw, \$225. Muse, Ltd. Hana European flowered sham, \$35; standard sham in turquoise, \$30; Waterville sham, \$30; boudoir pillow, \$20; queen duvet, \$100; all Designers Guild for WestPoint Stevens. 800-533-8229. ▸

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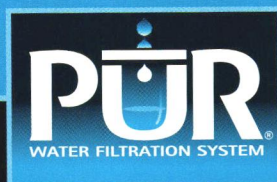
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THE BEDROOM LIST

7 You may not live *la dolce vita*, but if you sleep on Italian bed linens, you'll feel as if you do. From the rear: Nido D'Ape European shams, \$131 each; Laguna king shams, \$150 each; Laguna Bordo and Murano boudoir shams, \$90 each; Karen silk cushion, \$200; Doppio A'Jour bed set, \$490; all Frette. In NYC, 212-988-5221. Maple Rainwater bed in English walnut finish by Nancy Corzine.

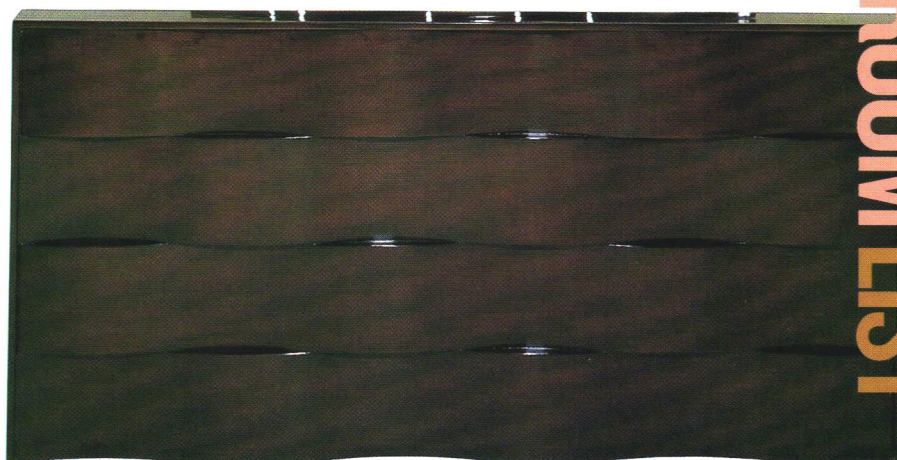
8 Bring back the '30s! With Lorin Marsh's mirrored nightstand, \$4,495, you can actually watch yourself looking into the past. Lucite was a miracle when it was introduced in 1936, and it still is, as evidenced by Nancy Corzine's Moderne chair. In the background: Jim Thompson's wool and silk Contemplation #3107-09 in Moonbeam.

9 Pierre Frey Fleur de Troène candle, \$63. In case you're wondering (we were), *troène* is privet. In Connecticut, 203-785-9376, for a store near you.

Q Retro round the clock. Moon Beam, \$45. Restoration Hardware. 888-243-9720.

J What's your SQ? With these, your seduction quotient will be off the chart. Silk and crepon sabots, \$350; cotton djellaba, \$250; Murano bedcover, \$620; silk light quilt, \$2,600; silk tank, \$220; all Frette. Sources, see back of book. ▷

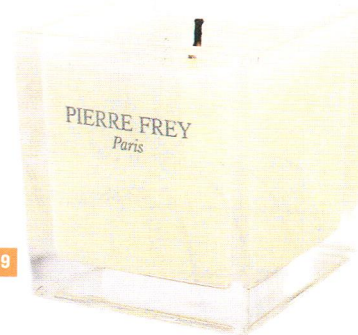
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TRICKS OF THE TRADE

Looking for a bedside table? Design experts describe their own

■ "My nightstand is an ebonized mahogany 1930s table with a cream-colored top." —Thomas M. Beeton, decorator, Los Angeles

■ "I'm a modernist and a minimalist. My nightstand is a small Alvar Aalto table. I like that it looks like an end table rather than a nightstand." —Donald Albrecht, Cooper-Hewitt National Design Museum Smithsonian Institution, New York

■ "My husband and I have vintage modular teak storage pieces positioned behind our bed, which floats in the middle of the room. They double as our headboard and night tables." —Julie Cohn, home furnishings designer, Dallas

■ "My bedside table is a French desk with a raised back, three small drawers at each end, and storage in the middle." —Maxine Snider, designer, Chicago

■ "Instead of a table, I have a narrow ledge behind my bed. It's crowded back there!" —Celeste Cooper, Repertoire, Boston

"MY FAVORITE BEDROOM HAS A PERFECT, FRESHLY LAUNDERED BED. THAT IS THE MAIN EVENT"

—BARBARA BARRY DESIGNER



cotton care

■ don't boil, don't bake

Too much heat breaks down and shrinks fibers. Wash in warm (or even cool) water. Line-dry or use the permanent press setting on your dryer. These practices will increase longevity.

■ over the top

Don't overload—the washer won't clean and rinse sheets fully, and items in the dryer will stay damp and wrinkle excessively.

■ don't mix and match

Don't wash sheets with other items. Who wants lint from towels stuck to the pillowcases?

■ **soap dish** Check labels, but normal detergent works for most sheets.


■ **banish bleach** It burns fibers, making them weaker and prone to holes. Add ¼ cup of lemon juice to your wash to whiten, and baking soda to freshen, without harm.

■ **shun softeners** They coat the fibers with silicones, which reduce absorbency.

■ **iron fist** Don't have the stamina to iron your sheets? Cheat: ironing just pillowcases and the tops of flat sheets gives the appearance of wrinkle-free bedding.

22

Bullard navy and white queen-sized sheets, \$88 each, and pillowcase, \$70 a pair; navy and white Elliott sham, \$88, and duvet cover, \$315; Trevor navy leather European sham, \$2,750; Garth white leather sham, \$2,750; and Runyon white leather throw pillow, \$300, all Ralph Lauren Home. Alexandrie bed, \$4,875, Les Migrateurs.



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wrinkle

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And ten minutes
to do something about it.

Welcome to the age of Botox® Cosmetic. Finally, a simple, non-surgical procedure that can dramatically reduce even your toughest wrinkle within days. One ten-minute treatment - a few tiny injections - relaxes the muscles between your brows that cause lines to form. And keeps them relaxed up to four months. Botox® Cosmetic has been widely tested. And now it's approved by the FDA. So it's really up to you. You can choose to live with wrinkles. Or you can choose to live without them.



Unretouched clinical photos taken while frowning before and after Botox® Cosmetic. In clinical trials, 89% of patients rated improvement in frown lines as moderate or better. Individual results may vary.

Ask your dermatologist, ophthalmologist, or plastic surgeon about Botox® Cosmetic. Or call toll-free or visit our website for a listing of Botox® Cosmetic Network physicians.

The most common side effects are headache, respiratory infection, flu syndrome, temporary eyelid droop, and nausea. Botox® Cosmetic should not be used if there is an infection at injection site.

Please see additional important information on the following page.

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Cosmetic Indications and Usage:

BOTOX® COSMETIC is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines associated with corrugator and/or procerus muscle activity in adult patients ≤65 years of age.

Contraindications: **BOTOX® COSMETIC** is contraindicated in the presence of infection at the proposed injection site(s) and in individuals with known hypersensitivity to any ingredient in the formulation.

Warnings:

Do not exceed the recommended dosage and frequency of administration of **BOTOX® COSMETIC**. Risks resulting from administration at higher dosages are not known.

Caution should be exercised when administering **BOTOX® COSMETIC** to individuals with peripheral motor neuropathic diseases (e.g., amyotrophic lateral sclerosis, or motor neuropathy) or neuromuscular junctional disorders (e.g., myasthenia gravis or Lambert-Eaton syndrome). Patients with neuromuscular disorders may be at increased risk of clinically significant systemic effects including severe dysphagia and respiratory compromise from typical doses of **BOTOX® COSMETIC**. Published medical literature has reported rare cases of administration of a botulinum toxin to patients with known or unrecognized neuromuscular disorders where the patients have shown extreme sensitivity to the systemic effects of typical clinical doses. In some of these cases, dysphagia has lasted several months and required placement of a gastric feeding tube.

Dysphagia is a commonly reported adverse event following treatment of cervical dystonia patients with all botulinum toxins. In these patients, there are reports of rare cases of dysphagia severe enough to warrant the insertion of a gastric feeding tube. There is also a case report where a patient developed aspiration pneumonia and died subsequent to the finding of dysphagia.

There have also been rare reports following administration of BOTOX for other indications of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease.

This product contains albumin, a derivative of human blood. Based on effective donor screening and product manufacturing processes, it carries an extremely remote risk for transmission of viral diseases. A theoretical risk for transmission of Creutzfeldt-Jakob disease (CJD) also is considered extremely remote. No cases of transmission of viral diseases or CJD have ever been identified for albumin.

PRECAUTIONS:

General:

Epinephrine should be available or other precautionary methods taken as necessary should an anaphylactic reaction occur.

The safe and effective use of **BOTOX® COSMETIC** depends upon proper storage of the product, selection of the correct dose, and proper reconstitution and administration techniques. Physicians administering **BOTOX® COSMETIC** must understand the relevant neuromuscular and/or orbital anatomy of the area involved and any alterations to the anatomy due to prior surgical procedures. Caution should be used when **BOTOX® COSMETIC** treatment is used in the presence of inflammation at the proposed injection site(s) or when excessive weakness or atrophy is present in the target muscle(s).

Reduced blinking from **BOTOX® COSMETIC** injection of the orbicularis muscle can lead to corneal exposure, persistent epithelial defect and corneal ulceration, especially in patients with VII nerve disorders. In the use of BOTOX for the treatment of blepharospasm, one case of corneal perforation in an aphakic eye requiring corneal grafting has occurred because of this effect. Careful testing of corneal sensation in eyes previously operated upon, avoidance of injection into the lower lid area to avoid ectropion, and vigorous treatment of any epithelial defect should be employed. This may require protective drops, ointment, therapeutic soft contact lenses, or closure of the eye by patching or other means.

Inducing paralysis in one or more extraocular muscles may produce spatial disorientation, double vision or past pointing. Covering the affected eye may alleviate these symptoms.

Caution should be used when **BOTOX® COSMETIC** treatment is used in patients who have an inflammatory skin problem at the injection site, marked facial asymmetry, ptosis, excessive dermatohalosis, deep dermal scarring, thick sebaceous skin or the inability to substantially lessen glabellar lines by physically spreading them apart as these patients were excluded from the Phase 3 safety and efficacy trials.

Injection intervals of **BOTOX® COSMETIC** should be no more frequent than every three months and should be performed using the lowest effective dose (See Adverse Reactions, Immunogenicity).

Information for Patients:

Patients or caregivers should be advised to seek immediate medical attention if swallowing, speech or respiratory disorders arise.

Drug Interactions:

Co-administration of **BOTOX® COSMETIC** and aminoglycosides¹ or other agents interfering with neuromuscular transmission (e.g., curare-like nondepolarizing blockers, lincosamides, polymyxins, quinine, magnesium sulfate, anticholinesterases, succinylcholine chloride) should only be performed with caution as the effect of the toxin may be potentiated.

The effect of administering different botulinum neurotoxin serotypes at the same time or within several months of each other is unknown. Excessive neuromuscular weakness may be exacerbated by administration of another botulinum toxin prior to the resolution of the effects of a previously administered botulinum toxin.

Pregnancy: Pregnancy Category C

Administration of **BOTOX® COSMETIC** is not recommended during pregnancy. There are no adequate and well-controlled studies of **BOTOX® COSMETIC** in pregnant women. When pregnant mice and rats were injected intramuscularly during the period of organogenesis, the developmental NOEL (No Observed Effect Level) of **BOTOX® COSMETIC** was 4 U/kg. Higher doses (8 or 16 U/kg) were associated with reductions in fetal body weights and/or delayed ossification.

In a range finding study in rabbits, daily injection of 0.125 U/kg/day (days 6 to 18 of gestation) and 2 U/kg (days 6 and 13 of gestation) produced severe maternal toxicity, abortions and/or fetal malformations. Higher doses resulted in death of the dams. The rabbit appears to be a very sensitive species to **BOTOX® COSMETIC**.

If the patient becomes pregnant after the administration of this drug, the patient should be apprised of the potential risks, including abortion or fetal malformations that have been observed in rabbits.

Carcinogenesis, Mutagenesis, Impairment of fertility:

Long term studies in animals have not been performed to evaluate carcinogenic potential of **BOTOX® COSMETIC**.

The reproductive NOEL, following intramuscular injection of 0.4, 8, and 16 U/kg was 4 U/kg in male rats and 8 U/kg in female rats. Higher doses were associated with dose-dependent reductions in fertility in male rats (where limb weakness resulted in the inability to mate), and testicular atrophy or an altered estrous cycle in female rats. There were no adverse effects on the viability of the embryos.

Nursing mothers:

It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when **BOTOX® COSMETIC** is administered to a nursing woman.

Pediatric use:

Use of **BOTOX® COSMETIC** is not recommended in children.

Geriatric use:

Clinical studies of **BOTOX® COSMETIC** did not include sufficient numbers of subjects aged 65 and over to determine statistically whether they respond differently from younger subjects. However, in the two identical phase 3 randomized 3:1, multi-center, double blind, placebo-controlled, parallel-group efficacy studies, the responder rates for both co-primary efficacy variables were higher for subjects <50 years of age compared to those subjects ≥ 65 years of age. Analysis based on a combined data set showed that, for the investigator's assessment endpoint of subjects aged 65 and over at Day 30, 39% (9/23) of subjects were responders compared to 22% (2/9) in the placebo group. This difference is neither statistically different ($P = 0.228$) nor exceeds the pre-specified 30-percentage-point difference required by the definition of clinically significant. There were no statistically significant between-group differences for the investigator's assessment at maximum frown for this age group. There was a statistically significant difference in favor of **BOTOX® COSMETIC** for the subject's global assessment at all time points ($P = 0.036$) except Day 120 ($P = 0.214$). (See Clinical Trials Section)

There were too few patients over the age of 75 to allow any meaningful comparisons. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased cardiac function and of concomitant disease or other drug therapy.

ADVERSE REACTIONS:

General:

The most serious adverse events reported for other indications studied include rare spontaneous reports of death, sometimes associated with dysphagia, pneumonia, and/or other significant debility, after treatment with botulinum toxin. There have also been rare reports of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease (See Warnings). The exact relationship of these events to the botulinum toxin injection has not been established. Additionally, a report of acute angle closure glaucoma one day after receiving an injection of botulinum toxin for blepharospasm was received, with recovery four months later after laser iridotomy and trabeculectomy. Focal facial paralysis, syncope and exacerbation of myasthenia gravis have also been reported after treatment of blepharospasm.

Glabellar Lines:

In clinical trials of **BOTOX® COSMETIC** the most frequently reported adverse events following injection of **BOTOX® COSMETIC** were headache, respiratory infection, flu syndrome, blepharoptosis and nausea.

Less frequently occurring (<3%) adverse reactions included pain in the face, erythema at the injection site and muscle weakness. While local weakness of the injected muscle(s) is representative of the expected pharmacological action of botulinum toxin, weakness of adjacent muscles may occur as a result of the spread of toxin. These events are thought to be associated with the injection and occurred within the first week. The events were generally transient but may last several months.

The data described in Table 1 reflect exposure to **BOTOX® COSMETIC** in 405 subjects aged 18 to 75 who were evaluated in the randomized, placebo-controlled clinical studies to assess the use of **BOTOX® COSMETIC** in the improvement of the appearance of glabellar lines (See clinical studies). Adverse events of any cause were reported for 43.7% of the **BOTOX® COSMETIC** treated subjects and 41.5% of the placebo treated subjects. The incidence of blepharoptosis was higher in the **BOTOX® COSMETIC** treated arm than in placebo (3.2% vs. 0%, p -value = 0.045). In the open-label, repeat injection study, blepharoptosis was reported for 2.1% (8/373) of subjects in the first treatment cycle and 1.2% (4/343) of subjects in the second treatment cycle. Adverse events of any type were reported for 49.1% (183/373) of subjects overall.

The most frequently reported of these adverse events in the open-label study included respiratory infection, headache, flu syndrome, blepharoptosis, pain and nausea.

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not be predictive of rates observed in practice.

TABLE 1.

Randomized Double Blind Studies:

Rates of Adverse Events Reported by >2 or more Subjects in the BOTOX® Cosmetic Group, by Treatment Group.

Adverse Event (in order of decreasing frequency for BOTOX® Cosmetic)	BOTOX® Cosmetic (N=405)	Placebo (N=130)
Overall	177 (43.7%)	54 (41.5%)
Body as a Whole		
Headache	54 (13.3%)	23 (17.7%)
Pain in Face	9 (2.2%)	1 (0.8%)
Flu Syndrome	8 (2.0%)	2 (1.5%)
Pain at Injection Site	7 (1.7%)	1 (0.8%)
Edema at Injection Site	6 (1.5%)	3 (2.3%)
Pain in Back	4 (1.0%)	3 (2.3%)
Injury Accidental	3 (0.7%)	1 (0.8%)
Respiratory System		
Infection	14 (3.5%)	5 (3.8%)
Bronchitis	6 (1.5%)	1 (0.8%)
Sinusitis	6 (1.5%)	1 (0.8%)
Pharyngitis	5 (1.2%)	2 (1.5%)
Dyspnea	3 (0.7%)	0 (0.0%)
Infection Sinus	3 (0.7%)	2 (1.5%)
Laryngitis	3 (0.7%)	0 (0.0%)
Rhinitis	3 (0.7%)	2 (1.5%)
Skin and Appendages		
Erythema	7 (1.7%)	2 (1.5%)
Skin Tightness	4 (1.0%)	0 (0.0%)
Irritation Skin	3 (0.7%)	0 (0.0%)
Digestive System		
Nausea	12 (3.0%)	3 (2.3%)
Dyspepsia	4 (1.0%)	0 (0.0%)
Tooth Disorder	4 (1.0%)	0 (0.0%)
Liver Function Abnormal	3 (0.7%)	2 (1.5%)
Special Senses		
Blepharoptosis	13 (3.2%)	0 (0.0%)
Nervous System		
Dizziness	5 (1.2%)	2 (1.5%)
Paresthesia	4 (1.0%)	1 (0.8%)
Anxiety	3 (0.7%)	0 (0.0%)
Twitch	3 (0.7%)	0 (0.0%)
Musculoskeletal System		
Muscle Weakness	8 (2.0%)	0 (0.0%)
Urogenital System		
Infection Urinary Tract	4 (1.0%)	1 (0.8%)
Hemic and Lymphatic System		
Eccymosis	7 (1.7%)	3 (2.3%)
Cardiovascular		
Hypertension	4 (1.0%)	0 (0.0%)

In published literature of the use of botulinum toxin type A for facial lines, there has been a single reported incident of diplopia, which resolve completely in three weeks. Transient ptosis, the most frequently reported complication, has been reported in the literature in approximately 5% of patients.

Immunogenicity:

Treatment with **BOTOX® COSMETIC** for cosmetic purposes may result in the formation of antibodies that may reduce the effectiveness of subsequent treatments with **BOTOX® COSMETIC** for glabellar lines or **BOTOX®** for other indications. Formation of neutralizing antibodies to botulinum toxin type A may reduce the effectiveness of **BOTOX® COSMETIC** treatment of the appearance of glabellar lines and the effectiveness of **BOTOX®** in the treatment of other clinical indications such as cervical dystonia, blepharospasm and strabismus by inactivating the biological activity of the toxin. The rate of formation of neutralizing antibodies in patients receiving **BOTOX® COSMETIC** has not been well studied.

The critical factors for neutralizing antibody formation have not been well characterized. The results from some studies of the use of **BOTOX®** in the treatment of other clinical indications suggest that **BOTOX®** injections at more frequent intervals or at higher doses may lead to greater incidence of antibody formation. The potential for antibody formation may be minimized by injecting the lowest effective dose given at the longest feasible intervals between injections.

Passive Adverse Event Surveillance:

The following adverse reactions have been identified since the drug has been marketed: skin rash (including erythema multiforme, urticaria and psoriasisiform eruption), pruritus, and allergic reaction. Because these reactions are reported voluntarily from a population of uncertain size it is not always possible to reliably estimate their frequency or establish a causal relationship to botulinum toxin.

Between January 1, 1990 and August 31, 2000, there have been 7 spontaneous reports of serious adverse events documented as being related to the reported cosmetic use of **BOTOX®**, including anaphylactic reaction, myasthenia gravis, decreased hearing, ear noise and localized numbness, blurred vision and retinal vein occlusion, glaucoma, and vertigo with nystagmus.

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Be wary of numbers. With our culture's obsession that bigger is better, we tend to use thread count—the number of threads running in both directions per square inch—as the ultimate determinant of luxury and durability. In fact, fiber quality is the most important factor: better to have a lower thread count of premium cotton than a higher thread count of inferior cotton. Thread count is a valuable tool only when you're comparing sheets of the same fiber and construction.

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- **egyptian** is best for sheeting: the smoothest and most lustrous. Buy from a reputable source because the quality of Egyptian cotton can vary greatly.
- **pima** is lustrous and strong, grown mainly in the U.S., Australia, and Peru.
- **supima**, or "superior pima," is regulated and 100 percent American pima cotton.
- **combed cotton** Bulk goods are combed to remove shorter fibers, leaving desirable longer ones. Great quality at a lower price.

BASIC CONSTRUCTIONS

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- **twill weave** A balance between crisp and silky, but more durable and wrinkle-resistant than percale.
- **sateen weave** Very lustrous and silky.
- **jersey knit** Soft and slightly stretchy, just like your favorite T-shirt.

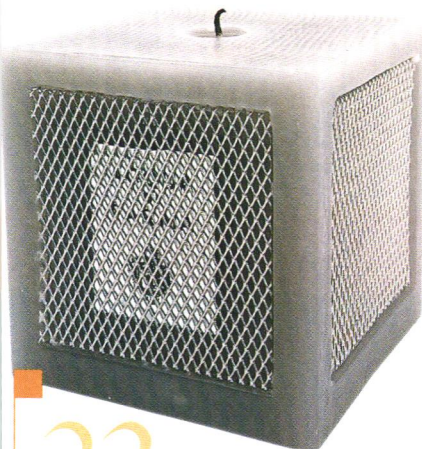


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24

Quilts: **a** Hot pink and orange, and **d** lavender and green polyester, \$265 each, Nancy Koltes at Home. In NYC, 212-219-2271. **b** Armani Casa's pleated silk, \$1,795. In L.A., 310-248-2440. **c** Shyam Ahuja's silk Georgina in Catchup, \$760. In NYC, 212-644-5910.



23

Acqua di Parma caramel-scented candle with wire mesh, \$70. Neiman Marcus. 800-825-8000.

the linen lowdown

- **the facts** Derived from fibers found in the woody stem of the flax plant, linen is luxurious, lustrous, crisp, and durable—but a notorious wrinkler. It's more absorbent than cotton, making it cool in summer. Linen is resistant to both mildew and moths.
- **handle with care** Most linen needs special care: cold wash in a gentle cycle with a mild detergent; line-dry to avoid shrinkage from heat, and iron while still damp.
- **the casual look** Learn to love wrinkles. Anki Spets, designer and owner of Area home products, uses linen that can withstand low heat drying, and believes a wrinkled texture only adds to its charm—welcome news for those without the room to line-dry or a love of ironing. □

the joys of SUMMER



The Great Outdoors

Like the chirp of crickets or the sound of a distant lawnmower, the characteristic *click, click, click* of the grill signals the arrival of summer and one of its favorite pastimes: the backyard barbecue. It also heralds the arrival of another, less nostalgic, reality: mile-high platters of charred hamburgers and ho-hum hot dogs. We spent years slathering on condiments, and feigning the look of a happy camper, but our picnic-time prayers have finally been answered: "gourmet" grills.

"Today's grills have features that let you cook just about anything you would cook indoors—while you enjoy the outdoors," explains Marybeth Cornwell, Vice President of Merchandising for Lowe's Home Improvement Warehouse. Fabulous new features include battery-operated electronic ignition systems (which light faster and more consistently than traditional grills), rust-resistant porcelain/cast-iron cooking griddles for cooking omelettes and scrambled eggs, and burners for cooking sauces, steaming foods, and more.

Even accessories have gone gourmet. Sleek, ergonomically designed tongs, spatulas, and brush covers in such fashionable colors as blue, taupe, and green are now available—the perfect accompaniment to today's chic new grills. The result? A perfect marriage of form, function—and delicious summer food!



Improving Home Improvement


Splendor in the GRASS:

The new wave of gourmet grills begs the question: why not throw a backyard banquet? Here, a few decorative tips for fabulous alfresco entertaining.

- Add some drama to your outdoor party. Outfit an old chandelier with candles or votives. Hang from a sturdy branch, safely away from leaves, hanging twigs, and other potential hazards.
- Turn your outdoors into an inviting, comfortable, and inhabitable room. Choose from Lowe's full range of outdoor furniture and accessories, including love seats, side tables, coffee tables, and benches. Accessorize with outdoor décor items such as planters, statuary, candles, torches, fountains, plants, and shrubs. Sit back and relax.
- Opt for a much "cooler" display of drinks: a new wheelbarrow—in glossy red or other vibrant hue—makes a fabulous ice-filled server for drinks, wine, and champagne.



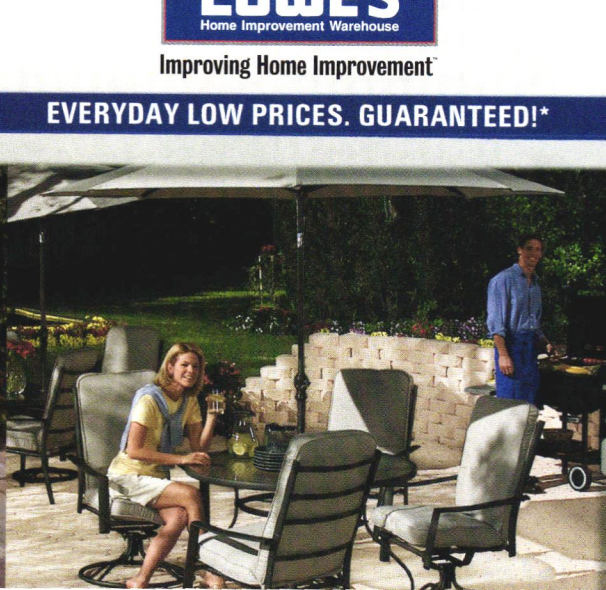
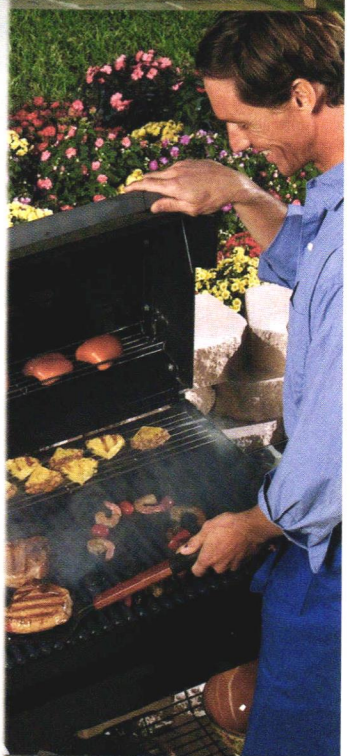
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the joys of SUMMER



TERIYAKI CHICKEN POUPON

Serves: 4

Prep time: 10 minutes

Marinating time: 30 minutes

Cooking time: 10 minutes

Ingredients

5 Tbsp. Grey Poupon Dijon Mustard

1/4 cup packed brown sugar

1/4 cup soy sauce

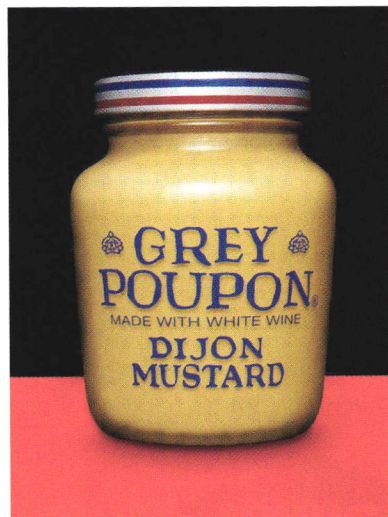
4 boneless, skinless chicken breast halves
(about 1 pound)

Preparation

1) In medium bowl, combine mustard, brown sugar, and soy sauce. Reserve 1/3 cup for basting.

2) Add chicken to remaining mustard mixture, turning to coat well. Cover; marinate in refrigerator for 30 to 60 minutes. Remove chicken; discard marinade.

3) Grill chicken until done, basting with reserved mustard mixture during last half of cooking.



Oh-So-Cool Cuisine

It's not surprising that a country renowned for its style and sophistication would elevate the humble mustard seed into a work of poetry for the palate. It was here in France—in the southern town of Dijon—that the makeover of mustard from simple spice into a condiment for kings occurred in 17th century with the marketing marriage of culinary visionary Monsieur Grey and venture capitalist Monsieur Poupon. The result of this partnership, Grey Poupon has become a brand icon renowned worldwide, and its signature product—a distinctively creamy, spicy and wine-infused mustard—the culinary cornerstone by which all white-wine mustards are judged today.

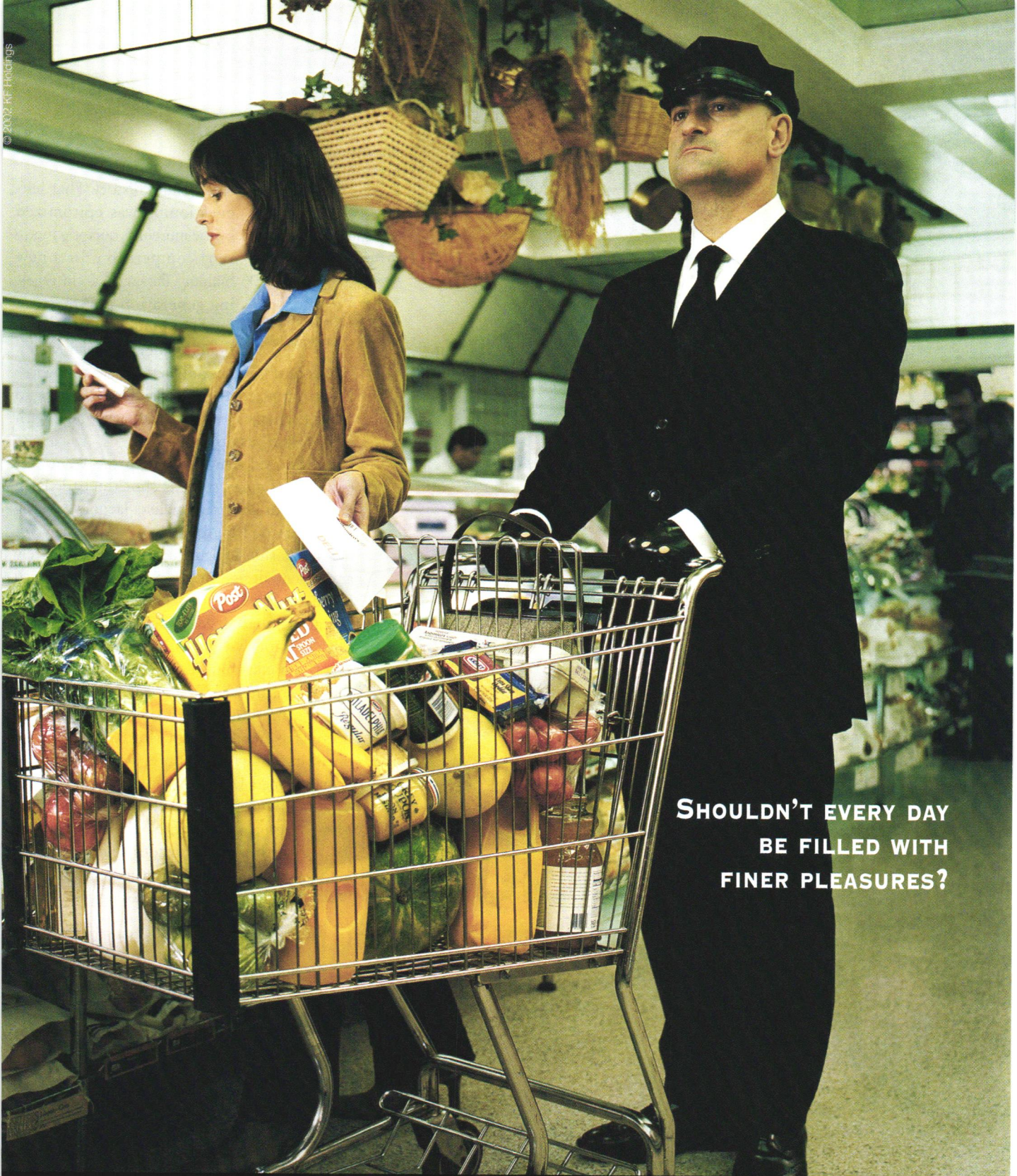
Classic summertime foods get elevated to new status with a dash of Grey Poupon. Hot dogs rise above the ordinary; potato salads come alive with a flavor unrivaled by mere mayonnaise alone. Chicken—marinated in an emulsion of Grey Poupon, balsamic vinegar, fresh garlic, and olive oil—reveals a smoky tangy zest when grilled. Pair your Grey Poupon-inspired creations with a Chenin Blanc or French Chardonnay for a delicious and elegant summertime meal.

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French DRESSING:

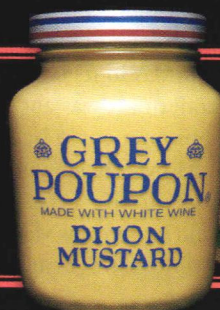
From food to home fashions, *French-inspired* is the operative phrase. Here are a few ways to enhance your décor and garden with elegant French accents.

- In the summer garden, lavender, rock gardens, and large terra-cotta oil jars evoke the rustic beauty of Provence. For a more formal feel: fountains, gravel paths, and boxwood and yew shaped into balls and pyramids create a stately effect.
- Keep pots of culinary herbs like tarragon, rosemary, and thyme in a flower box outside a kitchen window clip as needed; use and display rustic stoneware in vibrant blues, yellows, and reds.
- Lavender salts in the bath infuse the air with a relaxing mist; toile du Jouy linens look fresh and chic in the bedroom.



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BLUEPRINT

With its zippy diagonals, the Queens outpost is destined to be more than a Manhattan satellite. The stairs next to the information desk, left, lead to gallery space. ■ Architect Michael Maltzan sits on the mezzanine, below.

recedes into history. That self-questioning was epitomized by the museum's quixotic 1996–1997 competition for a new building. Passing over the reigning generation of American museum architects—including Frank Gehry, Richard Meier,

and Robert Venturi and Denise Scott Brown—MoMA invited ten less celebrated firms to submit schemes, ostensibly to reconnect with its adventurous origins.

In the end, the coveted prize went not to trendy figures such as shockmeister Rem Koolhaas or über-minimalists Jacques Herzog and Pierre de Meuron, but to the worthy yet obscure Yoshio Taniguchi, now 65, whose stately and serene design in the classic high-modern manner is currently under construction. It was a clear sign that MoMA would not abandon the self-consciously serious image of its mature years—populist fun palaces like the Beaubourg, the Bilbao, and the Getty be damned.

But something quite wonderful and unexpected has emerged from MoMA's need to reconcile its past with its future. On June 29, in the grungy Long Island City section of Queens, the opening of the museum's temporary home, MoMA QNS, heralds a return to the bold attitudes that get muted when any innovator turns into an institution. Designed by Los Angeles-based

king of queens

With his gutsy MoMA QNS, Michael Maltzan recaptures the brash spirit of the museum's revolutionary youth by martin filler

WHEN THE MUSEUM of Modern Art first opened in 1929, in rented office space at Fifth Avenue and 57th Street, no one could have predicted that it would soon help make New York the center of the international art world. With its outrageous exhibitions and startling acquisitions—fur-lined teacups and melting watches, propellers and ball bearings mounted as sculpture, photography and movies raised to the level of masterpieces—MoMA in its early days boldly defined what modern art was and radically redefined what a museum could be.

In recent years, though, MoMA has been going through a protracted midlife crisis, struggling with what it should become as the experimental art of the twentieth century



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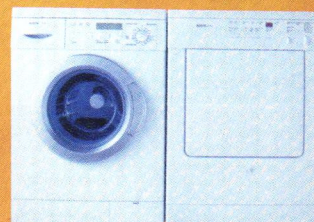
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blueprint

architect Michael Maltzan (with the New York firm Cooper, Roberston & Partners), the sprawling 160,000-square-foot structure, remodeled from a nondescript 1970s warehouse, will be the museum's exhibition space and base of operations until the Taniguchi complex is finished in 2005. After that, the outer-borough satellite will remain in use for various backstage functions and gradually be phased in as MoMA's first all-in-one storage facility.

Or so the museum says. It seems more likely, given the unusual architectural interest of MoMA QNS and its proximity to Long Island City's P.S.I., the avant-garde *Kunsthalle* that merged with MoMA two years ago, that Maltzan's Modern will attain permanent status. That's just what happened with the project that MoMA QNS most resembles, Frank Gehry's Temporary Contemporary of 1983 in Los Angeles.

After Gehry lost the commission for the Los Angeles Museum of Contemporary Art to Arata Isozaki, he was asked, as a consolation prize, to transform a pair of old garages into an



Movement is meant to define the space, as in this ramp leading to the bookstore and café.

interim display space for the new institution. Not only was Gehry's big, funky loft an immediate hit with both artists and the general public, but it so eclipsed Isozaki's prim postmodern design that it was preserved as a permanent component of MoCA. MoMA QNS, at a cost of some \$50 million (half of the Bilbao tab), is clearly no disposable scheme, either.

Not coincidentally, Maltzan worked for Gehry for more than seven years, and left to start his own office in 1995 as one of the most talented followers of the maverick master. Yet Maltzan doesn't work in a school of Gehry mode, though his loose, improvisational method recalls that of his old boss. And though the 42-year-old Maltzan grew up on Long Island, there's

DINNER IS NOT THE END OF THE DAY.



IT'S THE BEGINNING OF THE EVENING

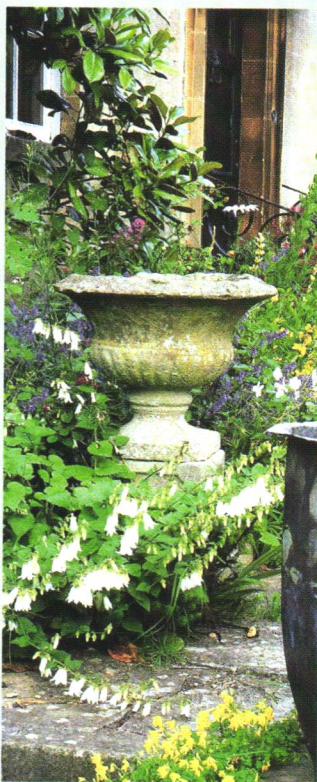
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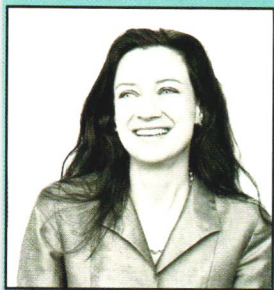
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Publishers Weekly,
March 18, 2002

AROUND THE HOUSE AND IN THE GARDEN

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blueprint

a decidedly L.A. feel to this, his most high-profile job to date.

The area around MoMA QNS typifies what Maltzan and others have dubbed "the middle landscape," that amorphous, not quite urban but definitely not suburban condition found on the sprawling edges of every American city. As Gehry did with his early buildings in similar marginal situations, Maltzan picked up design cues from the low-grade surroundings. The existing warehouse was colored bright blue, and, after the inadequately insulated structure was completely rewrapped to make it safe for works of art, Maltzan had its stucco walls repainted the same hue.

Because many buildings in Long Island City sport rooftop signs to attract the attention of travelers on the elevated subway and the Long Island Expressway, Maltzan gave his an arty equivalent. He emblazoned the cluster of boxy mechanical housings atop the building with bits of the iconic MoMA logo, which converge for a split second into a legible whole when viewed from the Manhattan

approach of the subway. The optical illusion disintegrates just as quickly, a witty play on the temporary nature of the building below.

Obviously not cowed by MoMA's formidable heritage, Maltzan took significant cues from it, too. "I thought a lot about the origins of MoMA," he says, "and about Alfred Barr, its found-

Something quite wonderful has emerged from MoMA's need to reconcile its past with its future

ing director, who always used analogies of speed, movement, and trajectory to talk about the museum as a torpedo pushing through time, culture, and space. He saw the institution as propelling and leading, and here the idea of movement defining the architecture and becoming the identity of this new space is trying to speak to that idea."

Once you step inside the old loading dock that has become the main entrance—marked by a superscale MoMA logo in frosted glass—the dumb-box exterior gives way to one of the most thrilling spaces created in New York in recent

memory. Reacting against the relentless horizontal of the structure, Maltzan devised a veritable interior topography that carries visitors through an arrival sequence of angled ramps that rise up and down and cut back and forth through the vast lobby, the chiaroscuro lighting of which emphasizes its spatial richness and variety.

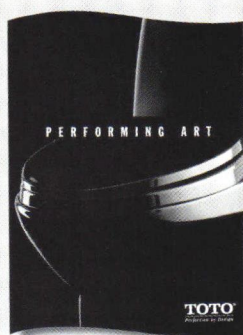
Especially exciting is a raised, extruded volume that will house the museum's out-there Projects series—a much more appropriate setting than the leftover corner allotted in the old MoMA. The far-flung galleries surrounding that core—equaling the square footage of MoMA's former changing-exhibition spaces—can accommodate everything from cars (in "AutoBodies: Speed, Sport Transport," one of three opening shows) to the colossal steel sculptures of Richard Serra.

IT HAS LONG BEEN acknowledged that contemporary art looks best in raw industrial spaces much like the recycled lofts, factories, and warehouses in which much of it is made. Architect Richard Gluckman has based his highly successful career on that premise. Here, if the original building is not up to the inherent quality of Gluckman's peerless Dia Center for the Arts in Manhattan, the bracing results Maltzan has achieved prove that MoMA has learned an important architectural lesson, paralleled by its more astute grasp of contemporary art itself in recent years.

There are still high hopes for the more mainstream Taniguchi scheme, so long as its exquisite minimalist forms are not compromised by cut-rate materials and discount detailing as costs inevitably mount. But this gritty Queens outpost gives MoMA back the street cred it enjoyed during the 1930s and 1940s, when it was the second home (after the Cedar Tavern) of the burgeoning New York School, those Abstract Expressionist artists whose audacious vision was nurtured by the first Modern museum's path-breaking collection. Now, being able to see both MoMA's greatest hits as well as its newest discoveries in such fresh and provocative surroundings could well have an equally stimulating effect on a new generation of artists and their public. □

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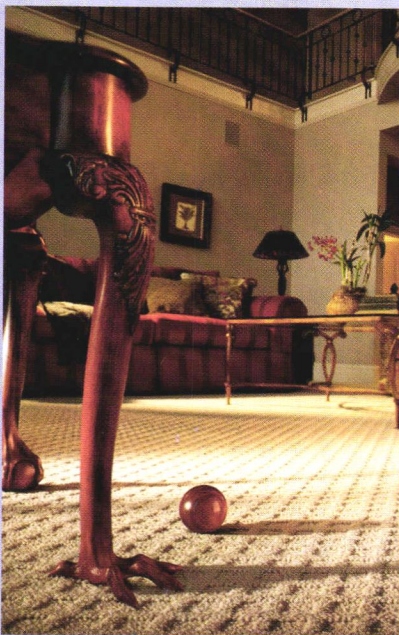
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From left to right: President and CEO, Nancy Corzine; Mayer Rus, *House & Garden* magazine; Victoria Montana, Design Director, Nancy Corzine.

From left to right: Lauren Hwang, *House & Garden* Magazine; Bill Figilis; Dennis Hunt, East Coast Operations Manager, Nancy Corzine.



Over 300 top designers and decorators gathered on March 26, 2002, at the Melrose Avenue Nancy Corzine showroom for an "East Meets West"-themed cocktail event to celebrate WESTWEEK. Co-hosted by *House & Garden* magazine, the event generated buzz among in-and out-of-town design professionals as one of WESTWEEK's most talked about parties featuring Eastern-inspired food and drink and "geisha" servers.

UNCORKED

high-strung beauties

California's wine makers are moving away from buttery, pumped-up Chardonnays to a racier new style by jay mcinerney



Recently, the emphasis on maintaining a certain acidity in Chardonnay has yielded wines that are more food friendly than the big blockbusters.

MY VERY FIRST WINE COLUMN was about California Chardonnay, a genre about which I was somewhat skeptical. In the mid-'90s, the typical premium Napa or Sonoma Chardonnay had much in common with a vanilla milk shake, or, figuratively speaking, with the then reigning queen of *Baywatch*—Pamela Anderson. Such superpremium wine makers as Marcassin, Kistler, Peter Michael, and Talbott transcended the genre—creating a new standard of richness, power, and concentration through the application of Burgundian methods to superripe California grapes—with uniquely opulent results. Too many of their neighbors, however, were making whites that were merely fat, loud, and sunburned.

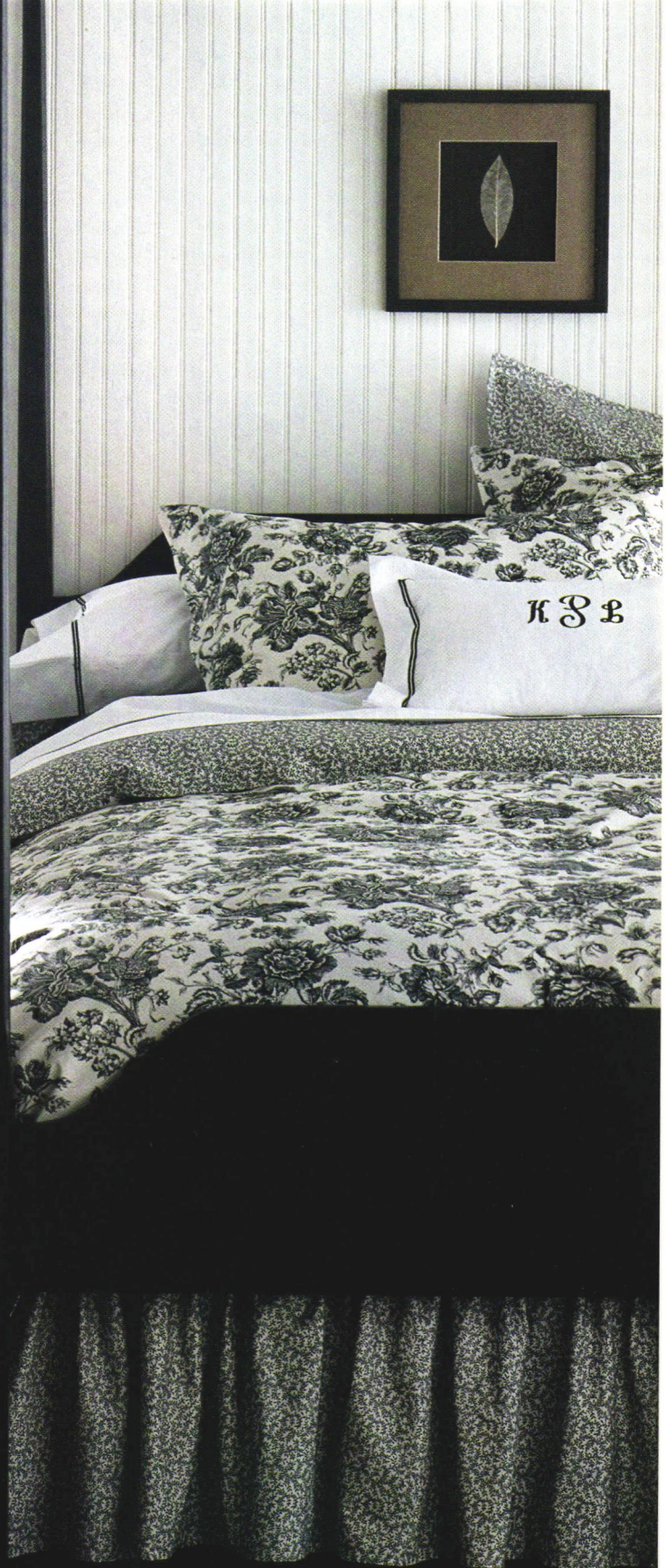
It may be a coincidence that I started noticing a new generation of Chardonnays at about the same time that Pamela Anderson announced her plans for a breast reduction. But in tastings and in talking with some of the makers of newly minted Chardonnay labels, I am finding a refreshing emphasis on finesse and subtlety. The wine world, like any other, has its trends and fashions, and in the realm of high-end Cal Chard, thin is in. Words like “elegant” and “racy” and even “lean” are now being held up as ideals. Even “nervous” is good. It means—I think—acidic, and “acidity” is no longer a bad word. (Acid is essentially the skeleton on which the sugary flesh of the grape is draped.)

California Chardonnay makers have always talked about Burgundy as a model; it is, after all, the homeland of Chardonnay, and of such great Chardonnay wines as Montrachet and Meursault. But even the cooler areas of California, like Carneros, the Russian River Valley, and the Santa Ynez Valley, are warmer than

Burgundy—and of course the soils are different. Applying the same techniques will yield different results. Seldom does California achieve the crisp sculptural definition or the mineral notes of white burgundy; nor does burgundy often achieve the tropical fruit decadence of California Chard. “You can’t make Montrachet in much of California—it’s just too warm,” says David Ramey, who started making Chardonnay under his own name in 1996. “But you can still aim for a balance between richness and finesse.”

Ramey’s recent Chardonnays exemplify the new, crisp, elegant style, although he likes to call it “retro,” since his methods are traditional and minimalist. With his wire-rim specs and salt-and-pepper hair, Ramey is pretty elegant and crisp himself, dressing with a certain

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uncorked

minimalist, expensively casual flair, which is unusual in Napa wine cellars. He developed his wine-making chops at Chalk Hill, Simi, Matanzas Creek, and Dominus. Until recently he was a consultant at Rudd, which he propelled into the spotlight, but he parted to concentrate on the Ramey label. (Watch for the upcoming, mind-boggling, Ramey-made 2000 vintage Rudd Oakville Estate.) Although Ramey's Chards have plenty of ripe pearlike fruit, they have a vibrant wire of acidity, which distinguishes them from many California Chards. Tasted against a Kistler Durrell Vineyard, Ramey's Hyde Vineyard Chardonnay seems like a Modigliani displayed beside a Botero.

ANOTHER RISING Chardonnay star is Robert Sinskey, who first made his name with pinot and merlot, and who constitutes half of the most photogenic couple in Napa (his wife, Maria, being the other half). The wine from his biodynamically farmed Three Amigos Vineyard in Carneros has a Puligny-Montrachet-like steeliness, sort of like a Ginsu blade concealed in a peach. Sinskey gets his zingy acidity in part by skipping malolactic, the secondary fermentation that softens the malic acid. "In California," he says, "our challenge is maintaining acidity. It doesn't make sense to soften the acid only to add it back artificially"—which is what many California makers do. Sinskey's style is more food friendly—almost the *raison d'être* for acid in a wine. "You don't want a milk shake with your fish," Sinskey says. "It used to be about competition, about creating blockbusters. Now it's about consumption and cuisine." Sinskey attributes the new subtlety of many California Chards in part to a new appreciation for the vineyard itself, and a de-emphasis on high-tech interventionist techniques.

Ted Lemon at Littorai is as qualified as anyone to toss the word "Burgundian" around, having been the wine maker for Domaine Guy Roulot in Meursault from 1982 to 1984. In cool Meursault he tried to pick as late as possible, but in Littorai's western Sonoma vineyards he picks earlier than many of his neighbors, in order to keep the wines from getting too flabby. Like Sinskey, Lemon tries to avoid the blockbuster style—the big, fat, oaky,

the oeno file

■ 2000 RAMEY CARNEROS DISTRICT

CHARDONNAY The first impression is one of ripe fruit; then the jolt of Meyers lemon kicks in. The wine oscillates between ripeness and vibrant acidity.

Nice balancing act. \$38

■ 2000 BYRON SANTA MARIA CHARDONNAY

Lemon zest and honey jump out of the glass, but the lemon has the upper hand, which makes this a brilliant food wine.

A Chablis taste-alike from wine maker Ken Brown and the Mondavi empire. \$25

■ 2000 MELVILLE ESTATE CHARDONNAY

Forget the cutlery—this razor-sharp Chard will slice the food for you. Wildly refreshing and zesty, svelte but extraordinarily muscular. \$20

■ 1999 AU BON CLIMAT "NUITS-BLANCHES"

A big mouthful of Chardonnay that is anything but flabby. Beautiful minerality that should thrill lovers of Puligny-Montrachet. \$40

■ **SPECIAL TIP:** 1999 DUMOL RUSSIAN RIVER CHARDONNAY A new cult superstar.

buttery fruit bomb. However impressive, these buxom Chardonnays overwhelm everything but lobster with butter. "There's a disconnect," Lemon says, "between the elegance and finesse in our cuisine and in our wine."

Down in the cool valleys north of Santa Barbara, a leaner, edgier style of Chardonnay has been more common than in Napa and Sonoma. Relative newcomers Greg Brewer and Steve Clifton, under the Brewer-Clifton label, are making some of the most radically nervous New World Chardonnays ever—so crisp and vibrant that I have mistaken them for Chablis. Hirsute, voluble Jim Clendenen, whose personal style is heavy metal/Hell's Angel, makes some of the most subtle and

age-worthy Chardonnays in the New World. Once literally a voice in the wilderness—in the Santa Maria Valley north of Santa Barbara—he has been making svelte Burgundian Chardonnays for two decades, and has influenced many of those who have followed him to this region. "The most important thing is to pick grapes in balance," says Clendenen, who scoffs at the notion that a Chardonnay with 15 percent alcohol could possibly have balance, and who has often been criticized for picking underripe grapes. Clendenen, who has been in and out of fashion several times since his start in 1982, believes that the American wine world is definitely coming back in his direction. □



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ISLAND ARTISTRY

ARCHITECT CHARLES ROSE AND THE
DESIGN TEAM OF TIMOTHY HAYNES
AND KEVIN ROBERTS CREATE A SERENE
RETREAT ON MARTHA'S VINEYARD

WRITTEN BY CAROLINE CUNNINGHAM

PHOTOGRAPHED BY PIERRE PARADIS

PRODUCED BY CYNTHIA FRANK



designer savvy

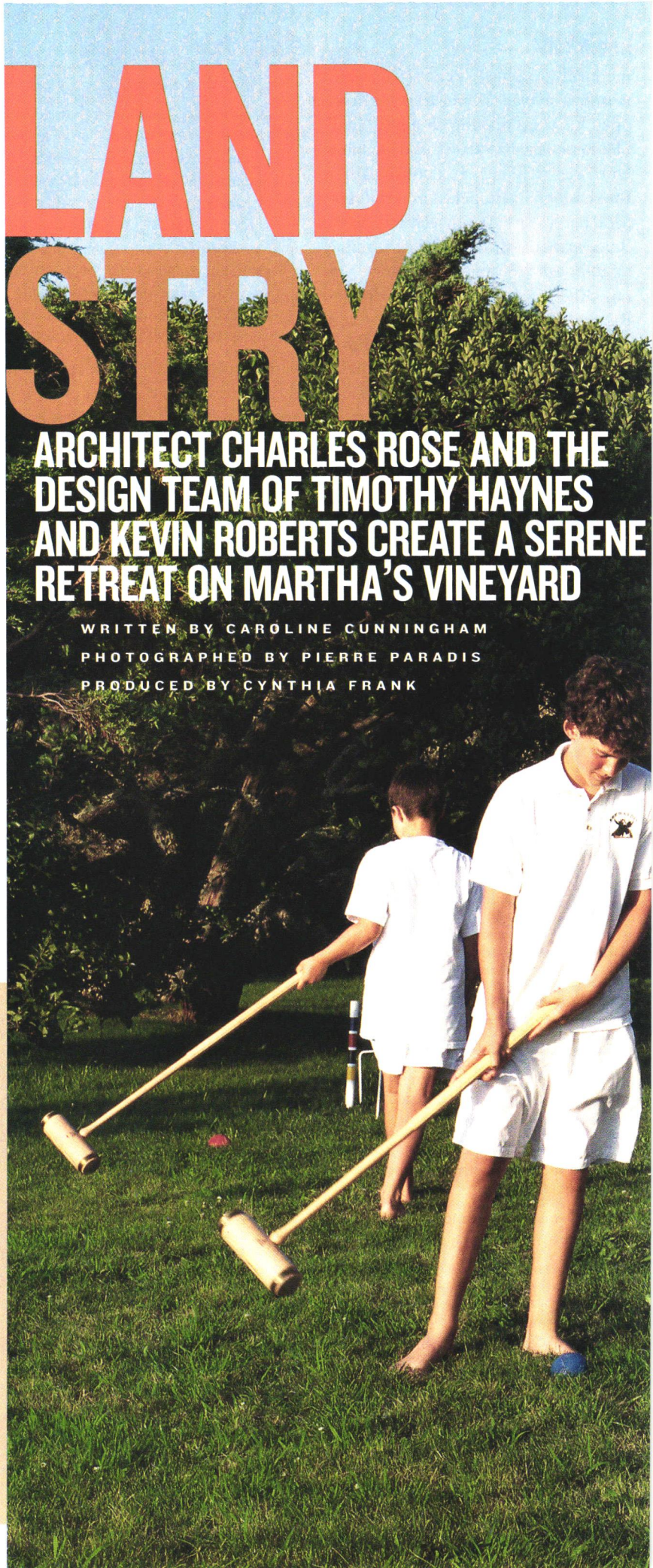
Both landscaping and architecture are designed to accommodate the spectacular ocean views.

trade secrets

ACCENTS The terra-cotta planter, far right, is from Lexington Gardens, NYC.

FURNITURE The dining table and armchairs, far right, and the adjustable recliners and footrest, and Picket Supersofa and lounge chair, above, are all teak by Summit, available at DelGreco & Co.

FABRICS The dining chair cushions are all Sky Blue Rib; the deck chairs have cushions in Sky Blue Natural Stripe, both Sunbrella, from DelGreco & Co.







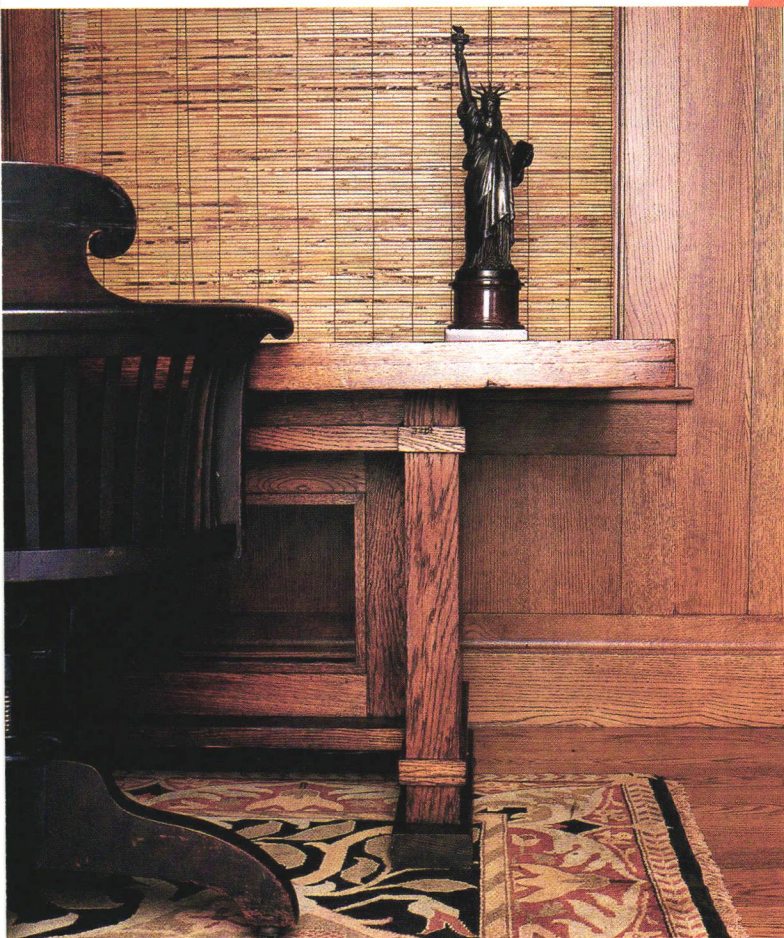
A

T THE TURN of the past century, architect Charles F. A. Voysey advised that “a home should have all the qualities of peace and rest and protection and family pride.” The Arts and Crafts movement, in which he

was a guiding force, advocated a harmonious and restrained style in pursuit of serenity, and an approach to building that celebrated the pride of fine craftsmanship. Voysey and his colleagues would have approved of the Martha’s Vineyard home created for a corporate executive and his wife, a former professor of environmental law. Theirs is a house that honors the past in a thoughtful and original way, and is proof positive that they do, in fact, build them like they used to.

The owners knew they wanted a house that reflected their long-standing interest in the Arts and Crafts period. Charles Rose, a Boston-based architect, along with his associate, David Whitney, helped them refine their vision through long hours of conversation over historical photographs. Timothy Haynes, a Harvard-trained architect, and Kevin Roberts, a designer with advanced degrees in cultural anthropology, joined the discussion in the early stages, along with landscape architect Michael Van Valkenburgh. The collaboration of these talented, and exacting, individuals resulted in this extraordinary project.

The house overlooks the Atlantic Ocean, and the landscaping both embraces and pays deference to the spectacular views. The winding, irregular stone path at the front of the house picks up on the natural language of the architecture, and allows a slightly indirect approach from the street. A massive door opens on to the double-height front hall, which is flooded with light. The dark wood walls, windows, and doors provide splendid frames for the view of the bay beyond. The stairway forms elaborate shadows on the thick stone floor; small insets of amber-colored glass in the balustrade seem illuminated from within. ▷



designer savvy

Although the furnishings are not confined to the Arts and Crafts period, the movement’s spirit has been observed in the premium placed on handmade objects.

trade secrets

RUGS The rug in the study, above, is custom-made and based on a Charles Voysey design. The rug in the dining room, opposite page, is a 19th-century Herez from Darius, NYC.

FURNITURE An oak desk chair, above, from Historical Materialism, Hudson, NY, sits at a Frank Lloyd Wright desk in the study. George Nakashima chairs surround the Gustav Stickley director’s table from Peter-Roberts Antiques, NYC.

WALLS The study is done in stained oak paneling, and the dining room is covered in waxed stencils over plaster by Lillian Heard Studio.





H

AYNES AND ROBERTS created an integrated design that responds to the architecture without being studied or formal. Their high standards can be seen in every aspect of the house—from the ceiling and

molding details that are unique to each room down to the carefully selected hardware on the kitchen cabinets. The design team managed to re-create the technique, used by Gustav Stickley, of waxing natural plaster surfaces, giving many of the walls a deep, rich glow, and forming an ideal counterpoint to the substantial woodwork throughout the house. Haynes and Roberts also insisted that the interior wood stain finishes be as fine as those on great Arts and Crafts furniture. They hired artisans from Vermont to develop an aniline dye technique, which was then utilized by local craftsmen.

The owners already had an outstanding collection of furniture and art, including Nakashima dining room chairs, Audubon prints, and a Frank Lloyd

Wright desk. The new house provided an ideal opportunity to broaden the scope of the collection to include a number of period objects. The magnificent stained-glass window, by John La Farge, was one such acquisition. Placed so that it can be seen from other rooms, the window provides a dramatic focal point; the layered, opalescent glass filters tranquil light into the living room.

The elegantly proportioned rooms flow easily into one another, while simultaneously providing distinct spaces for private moments on busy summer weekends. Haynes and Roberts selected a range of soft blue and

designer savvy

The owners' collection of furniture and art was broadened to include period objects, and the oak-paneled staircase, opposite page, was given a finish as fine as that on any piece of great Arts and Crafts furniture.

FURNITURE In the living room, above, a Bollington sofa by Bennison sits in front of a Scottish Arts and Crafts table. Peter-Roberts Antiques supplied the L. & J. G. Stickley drop-arm sofa.

FABRICS Carleton V's Cornelius in Grey Flannel is on the sofa; Clarence House's Parvoon in Bleu covers the large ottoman.



TRADE SECRETS

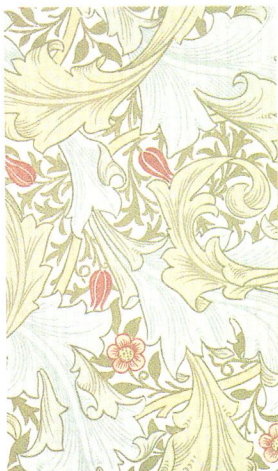
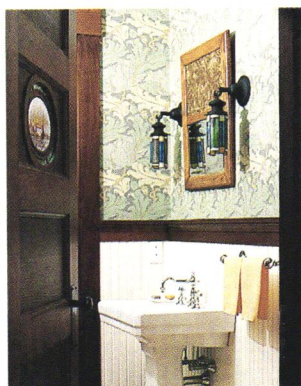
HAYNES AND ROBERTS GIVE ARTS AND CRAFTS TECHNIQUES THEIR OWN INTERPRETATION FOR A MARTHA'S VINEYARD HOME

by Thaddeus P. Kromelis



found beauty

The Arts and Crafts movement championed joining beauty to usefulness. Haynes and Roberts followed suit when they raised the wainscot unusually high, leaving a conspicuously narrow strip of plaster above the reach of errant pool cues. "I saw an ideal opportunity for a mural above the wainscot—wallpaper or waxing didn't seem right," Roberts notes. Working in collaboration with Lillian Heard of Lillian Heard Studio, the team designed a site-specific mural. Heard used drawings of the clients' beach plum trees as reference points to create 19 hand-cut stencils. Casein paint was then applied directly to the plaster using Japanese stencil brushes. The result is a mural worthy of William Morris.



JOHN LA FARGE (1835–1910) American art's Renaissance man

the man "There was something Leonardesque about him, something of a universal genius," said art critic Royal Cortissoz of American-born artist John La Farge. Survey his vastly varied oeuvre and the comparison seems justified; few artistic mediums escaped La Farge's attention, and few went unmastered. Though often praised, La Farge rarely receives the recognition or scrutiny afforded such contemporaries of his as Winslow Homer and James Whistler.

the stained glass La Farge was instrumental in reviving stained glass as art form. By combining opalescent glass with pot metal glass, a process he patented, he was able to achieve unprecedented hue and tone control. Using a Japanese painting technique and his eye for color, La Farge produced numerous stained-glass pieces, ranging from the arabesque to the ecclesiastical.


the legacy La Farge rose to prominence in American art in 1878, with the completion of the interior for Boston's Trinity Church, which included his first mural. In 1882, La Farge was named head of the American Water Color Society. Like Ruskin and Morris, he gave his full attention to craftsmanship in all the fields he pursued.



Left: *Peonies Blown in the Wind*, ca. 1880, leaded glass, Metropolitan Museum of Art.
Above: John La Farge, photographed in the early 1900s.

LEAF PRINT

Kevin Roberts admits that "the wallpaper in the powder room is not an Arts and Crafts paper; it is more Art Nouveau, but it evokes the right sensibility." The paper is Clarence House's Crane Poppy, chosen for its large leaf repeat. "The leaves look like waves to me, evoking the house's oceanfront setting, and it is hand-blocked with a William Morris quality to it," Roberts adds. While the Clarence House paper that Haynes and Roberts used is discontinued, hand-blocked Morris & Co. designs like this Acanthus paper, left, is still available through Sanderson. Morris patterns are also available in machine-printed rolls.



The stained-glass window ca. 1889 in the living room is by John La Farge. The Gustav Stickley chair has its original leather cushions. The English side table is from Ann-Morris Antiques.

TRADE SECRETS



designer savvy

The intimate spaces have been designed with luxurious but comfortable fabrics so that one is invited to curl up and read with a view of the water.

trade secrets

CARPET (1) was custom-woven in Guatemala.

FURNITURE Peter-Roberts Antiques made this bed for Haynes and Roberts, and supplied the Gustav Stickley panel armchair, L. & J. G. Stickley footstool, and cane-back Thonet chaise. A bench is by George Nakashima.

ACCENTS Tiffany lamp from Sotheby's.

FABRICS The Roman shade fabric (2) is from Chelsea Editions. Parklands in pink (3) is on the chaise and dust ruffle; Neogothique (4) covers the headboard; and Chiang Mai in pink (5) is on both chairs, all from Clarence House. Sources, see back of book.

green fabrics to respond to the trees and water just outside. The fabrics are luxurious and comfortable—the chairs and sofas are upholstered invitations to curl up with a good book.

The kitchen is an open and airy gathering place. Its large windows look out on the lawn and ocean beyond, and provide a superb view of a treasured beach plum, one of the oldest of its kind in New England. The outdoors extends directly from the interior space, which, the owners explain, is entirely consistent with how they live. "It's in our nature to want people to feel safe and comfortable around us," one of the owners explains. "What we created here is a reflection of that desire." □



MICHAEL KRAUS (FABRICS)





designer savvy

Old, dark-stained wood floors and bright white walls set off the palette of primary colors that John Barman used to state the desired Chinese theme in the entry hall.

trade secrets

CARPET The circular wool area rug, left, and stair runner, opposite page, with sinuous Chinese dragons were custom-made to Barman's specifications by Stark Carpet Corp.

CHAIRS Barman found the 19th-century button-tufted red leather wing chairs on one of the shopping trips to London that he took with his client.

ACCENTS Chinese ancestral portraits and glass lantern chandelier, Charles Edwards, London. Lantern sconces, Guinevere Antiques, London. Custom figurines, opposite page, stand atop custom bases.

CHINA

John Barman and Jack Levy give an East Hampton beach house a Chinese theme, and set it off with dazzling colors and light

SEA



WRITTEN BY JUDITH NASATIR
PHOTOGRAPHED BY PIETER ESTERSOHN
STYLED BY BARBARA KURGAN

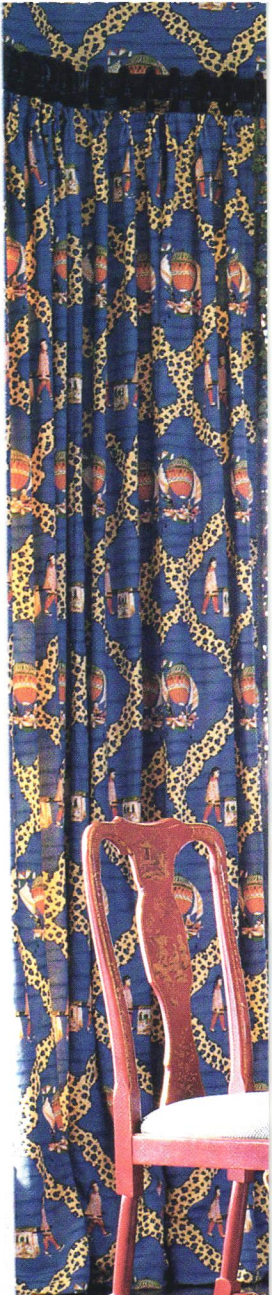
LIKE ALL JUDGES, decorators rely on precedent. When it comes to a house by the beach, for example, what has worked successfully most often is a dressed-down decor, one with sandy colors and ticking stripes, or perhaps white canvas and pine.

If these suggestions don't suit, collected wisdom tends to press for materials that are, at least, relatively impervious to saltwater, sand, and sun. So consider the case of John Barman, who did this 12,000-square-foot East Hampton cottage with his former associate Jack Levy. When the New York-based decorator was asked by his then new client to design it, he had no idea of the particularities of her taste. He knew only that she had, as he put it, a certain concept, one that had little to do with the obvious choices suggested



by the circumstances. "She likes bright colors, as I do," Barman recalls. "And she specifically requested a palette of blues and yellows. In the bedroom, she wanted gray, white, and yellow. She asked for a Chinese orientation. She said, 'It's a serious house. I want to make it fun, but with quality furniture.'"

China by the sea, fun with "good" furniture, and brilliant color may not have been the simplest ideas for Barman to sample, nor the most expected for a large, Shingle-style house at the shore. But the designer did have a hell of a precedent, with lots of rooms for interpretation: the Royal Pavilion at Brighton. Built in the late eighteenth century by the man who became King George IV, this truly, madly, fabulously exuberant Sino-Indian folly by the sea has long made the design-conscious—and anyone remotely susceptible to delight—dance with glee. Although the pavilion's gilded details and overall palette don't translate directly to this Hamptons house, its





designer savvy

Barman used one fabric for both the curtains and upholstering the wall, to unify the room and make it more intimate.

trade secrets

FABRIC Curtains and wall upholstery are Fete Chinois in Lapis Lazuli linen and cotton mix by Bob Collins & Sons. Yellow chintz curtain lining, from Cowtan & Tout.

FURNITURE Red lacquered Queen Anne-style chairs with gilt detailing are reproductions. Nineteenth-century dining table, from the Furniture Caves, London.



designer savvy

Yellow and white upholstery fabrics and area rug match in color but vary in pattern, adding subtlety to the light-filled living room.

trade secrets

CARPET Portuguese needlepoint, custom from Casa dos Tapetes de Arraiolos.

FURNITURE Regency-style lounge chairs, from Waldo's Design, L.A. Sofas are custom.

Dennis & Leen's Shaped Chinoiserie tray table and Cap d'Antibes table, through Holly Hunt.

CURTAINS Watercress sheers from Sonia's Place. Custom curtain rod by Daniel Scuderi Antiques, Inc.



In the yellow sea of the living room, fabrics, ceramics, and a cust



Portuguese needlepoint rug **practically vibrate** with the color



designer savvy

Barman's repeated use of the bamboo motif in everything from lighting fixtures, opposite page, to mirror frames, above, creates decorative consistency.

trade secrets

FURNITURE Painted powder room cabinet, above, ABC Carpet & Home, NYC. Custom faux bamboo table, right, Daniel Scuderi Antiques, Inc.

FABRICS Wall covering in guest room, opposite page, is Chinoiserie Staircase from Lee Jofa. In another guest room, right, curtains are Rockfield by Robert Allen, and headboard upholstery is yellow Galion from Boussac.

ACCENTS Faux bamboo lacquered metal chandelier, opposite page, 30 Bond, NYC. Sources, see back of book.



irrepressible spirit and the prevalence of chinoiserie and Chinese-inspired detail do.

The house is awash in light and color, from the double-height entry hall to the dining room, library, and bedrooms. It is also filled with things Chinese and Anglo-Chinese, from two buying trips to England. A stream of yellow winds in a disciplined way through the house. One guest room's headboard, pillow, and bed skirt are sunflower hued. A Chinese cabinet in one of the powder rooms is painted mustard. In the entry hall, golden dragons snake around and across the custom rug and stair runner. That bold flow empties into the yellow sea of the living room, where fabrics, ceramics, and a custom Portuguese needlepoint rug practically vibrate with the color.

BARMAN'S LOVE FOR RED is celebrated. Red meanders like the Chinese river through the landscape of many of his interiors. So when Barman turned up with the early-nineteenth-century, vermilion leather, button-tufted English wing chairs (now in the entry hall) and the Chinese-red-lacquered Queen Anne-style dining chairs that surround an early-nineteenth-century English table, it wasn't a great surprise. What was unexpected was his client's reaction. It was she who insisted on using the pieces—and she who pronounced, à la Diana Vreeland, "Red is my neutral. It comes from hanging around you."

Chinese patterns and influences abound, from the ancestral portraits painted on silk, hanging in the entry, to the custom-made mandarins standing guard at the dining room. The references to bamboo spread through the house as thoroughly as if the plant were alive. The theme starts with curtain rods custom-designed to look like the jointed grass (Barman used them throughout the house), moves to the living room's bamboo-patterned sheers and faux bamboo antique fireplace screen, then shoots to the painted bamboo trellis and gilt Chinese bamboo-style mirror in a powder room, and to a guest room's faux bamboo bedside table.

The two-story library, with a sea motif, provides the one significant departure from the interior's Chinese menu. The lighthouse-shaped octagonal room is fitted with waxed mahogany panels. An octagonal table sits at the room's center, under a rope-covered chandelier, purchased in Paris, that adds to the nautical theme. This house is by the sea, after all, where more than just one precedent will do.

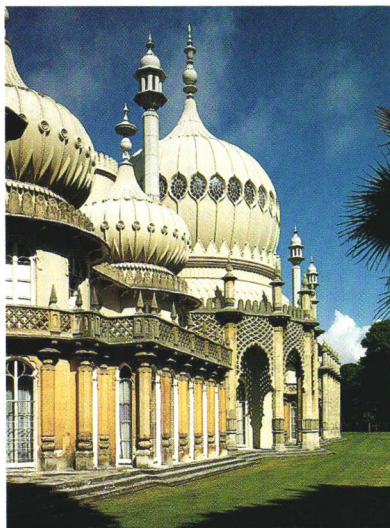
Judith Nasatir is a New York-based writer.



trade secrets



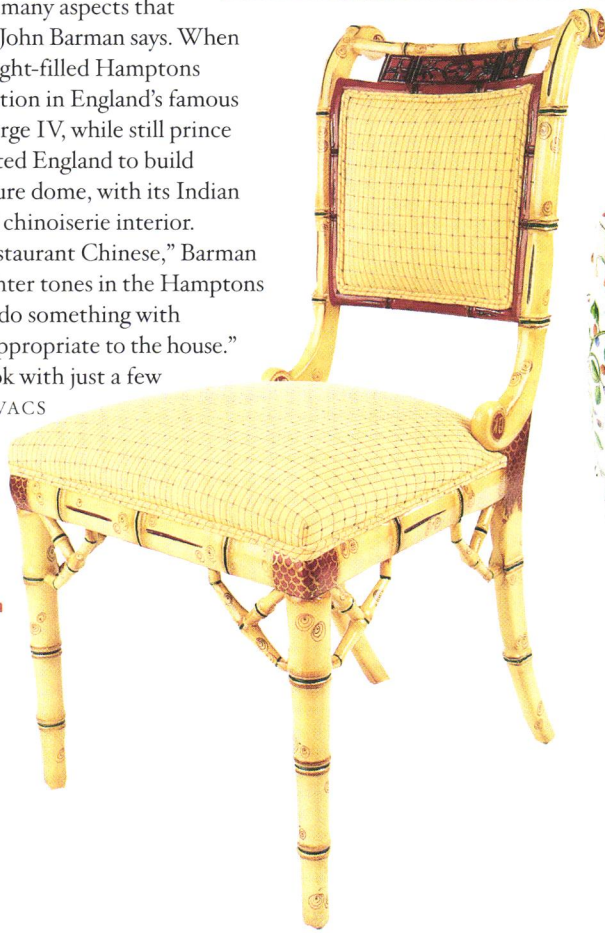
John Barman took a walk on the whimsical side by playing up chinoiserie's bright colors and fluid patterns



CHINOISERIE is the interpretation of Chinese designs by Westerners," says Peter Lang, senior vice president and director of English furniture at Sotheby's, in New York. Themes run from stately lacquer to whimsical patterns. "There are so many aspects that you can pick," designer John Barman says. When he took on this large, light-filled Hamptons house, he found inspiration in England's famous Brighton Pavilion. George IV, while still prince regent, nearly bankrupted England to build the grand seaside pleasure dome, with its Indian exterior and fantastical chinoiserie interior. "It's almost Chinese-restaurant Chinese," Barman says. But he used its lighter tones in the Hamptons house. "We decided to do something with a sense of humor, but appropriate to the house." You can capture this look with just a few accents. —JENNY GAVACS

Brighton Pavilion, above right, is as astonishing outside as it is inside. The corridor, above left, is a vibrant amalgam of patterns and colors.

■ **The faux bamboo side chair, right, is from Smith & Watson's collection of authorized reproduction Brighton Pavilion furniture.**



miraculous mandarin

Figurines are an easy way to introduce chinoiserie. On mantels or side tables, they can add touches of levity; try the collection from William-Wayne & Co. For a big splash, choose this Tobacco Leaf epergne from Mottahedeh & Co.



porcelain perches

The Ming and Ch'ing dynasty porcelains that many collectors covet were created in Ching-te-Chen, China. Companies there still produce porcelain like these winter-hardy garden stools from Lotus Arts & Windemere Lamps.



covering the world

"Chinese motifs are so strong," Barman says. "I don't think a child can tell French from English, but he'll be able to tell if it's Chinese." Motifs to look for: pagodas, geometric fretwork, people, birds, and bamboo. "The English took Chinese designs from porcelain and used them in all the decorative arts," says Lang. Saturated, glossy colors will bring the East even closer.

Hascolac glossy paints (here in Van Gogh Yellow, Tulip Red, and Summer Sky, from Janovic/Plaza) look exotic on furniture and walls.

Fabrics, clockwise from top left:

Scalamandré's Mei Ling lamps in Brick on Cream; Imperial Garden cotton in red, and Camille Union linen/cotton print in Berry/silver/pistachio, both available at Cowtan & Tout; and Stroheim & Romann's Cathay Pavilion silk in Blue Willow.



animal instinct It would be difficult to imagine Chinese culture without the dragon, so don't neglect this sinuous symbol in your decor. We found a great example in Kohler's Artist Editions Imperial Blue Caxton sink. The soft, curving lines of chinoiserie fish, birds, and flowers were also used to complement the contemporaneous Rococo and Régence styles. A few curves in unobtrusive pots can lift a weighty period interior. We picked out smooth dolphin and #876 stylized dolphin gold-plated sink and door levers from P. E. Guerin, NYC.

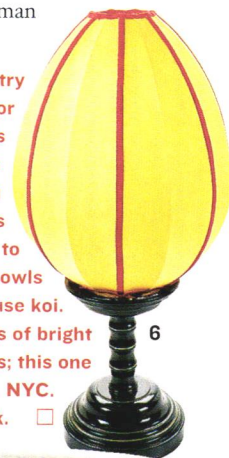


imperial yellow

John Barman's client had only one demand: a yellow living room. "She always said, 'The brighter, the better,'" Barman recalls. "Whatever I showed her, she'd say, 'No, brighter!'" He used a white background to kick the yellow up to the desired intensity. Barman also incorporated another aspect of chinoiserie: pattern layering. In a formal chinoiserie room, there are geometric themes and natural scenes; Barman used paisleys and plaids.

The fabrics that Barman used are discontinued, but you might try these. **1** Rose Tarlow's Turandot Plaid silk in yellow and white, or **2** Begley cotton in Egg, both from Scalamandré. **3** Fonthill Ltd.'s Chester cotton/polyester in Yellow, or **4** Kings Trade cotton velvet in #434 by Christopher Hyland. **5** Yellow is not a common color in chinoiserie porcelain, but you can find it. We ran across this porcelain bowl at Lotus Arts. It's large enough to hold a small tree, but at one time these bowls were used as fire extinguishers or to house koi.

6 Chinois lamps come in all kinds of bright hues and delightful shapes; this one is from Shanghai Tang, NYC. Sources, see back of book. □





designer savvy

The all white room, below, maximizes the effect of radiant sunlight. Black shutters, opposite page, provide a welcome contrast note.

trade secrets

ACCENTS Nineteenth-century turtle shells act as wall sculptures.

FURNITURE Hampton club chairs by Koch-Smith, at Studium, NYC; marble-top 1970s coffee table attributed to Marco Zanuso, Lobel Modern, NYC; lacquered bamboo folding table, Nancy Brous, NYC.

FLOORS throughout are bleached Douglas fir.

WHITE SPACE

THE PRISTINE ROOMS OF ANGELA WESTWATER AND DAVID MEITUS'S HOME ON LONG ISLAND CULMINATE IN A DELIGHTFULLY COLORFUL SURPRISE





MARIE ANTOINETTE had her *bameau* at Versailles. King George IV went mad for Orientalia at the Royal Pavilion at Brighton. Frederick II put a pagoda in Potsdam. Now, Angela Westwater and David Meitus have created a felicitous India Room in an erstwhile barn on their property in Bellport, on Long Island. Exotic follies, it seems, continue to cast an alluring spell, even for those who otherwise favor decorative schemes of extraordinary restraint and subtlety.

Westwater, a prominent Manhattan art gallery owner, and her husband, Meitus, the proprietor of a home furnishings showroom, purchased their country home more than ten years ago. Built in 1840, the house is an archetype of gracious country domesticity, modestly scaled and elegantly proportioned. While the bones of the structure were in good condition, Westwater and Meitus have undertaken phased renovations during the past decade that were calculated to put their stamp on the property.

"We chose Bellport specifically because it's a quiet, low-key community close to the city," Meitus explains. "The town hasn't overexpanded with enormous houses and endless shops. Frankly, I'm easily corrupted by Dean & DeLuca and the Barefoot Contessa," he says, referring to the kind of pricey luxury retailers that proliferate in the nearby Hamptons.

The first round of renovations involved remedying some of the house's more peculiar conditions. "There were ten doors and two main entrances on the first floor of the house," Westwater recalls. "We think that at some point the property had been turned into a boarding house." The other main thrust of early work involved creating a master plan for the verdant grounds. "There were no real gardens to speak of," Meitus says. "The only thing that existed was a sad little rose garden the size of an area rug."

To establish an overall vision for the landscape, Meitus and Westwater called upon landscape designer Edwina von Gal. In the most recent round of landscaping and construction, von Gal helped the couple convert underutilized space behind the house into two welcoming pergolas joined by four herb gardens surrounded by boxwoods and evergreens.

Inside the house, casual groupings of furniture breathe easily in pristine white rooms. The highly personal decorative statement mixes pieces of diverse

designer savvy

In the more formal of the two dining rooms, opposite page, a grid of 19th-century Pratt-Fenton plates, also this page, top, with neoclassical motifs makes for a bold graphic against a pristine white wall.

trade secrets

ACCENTS An Indian lotus marble bowl, opposite page, is on the dining table; the chandelier is Italian wrought iron. The dinner plate, this page, bottom, is from Provence; the embroidered linen napkin was Meitus's mother's.

FURNITURE Jantar Mantar Thar dining chairs, sold at Studium, surround a table by Jed Johnson Associates, NYC. The oak low dresser, this page, second from top, is 18th-century English. The detail, below it, is of an Arts and Crafts mirror, ca. 1900.

FABRICS The dining chair cushions are covered in Crossroads raw silk, available at Studium.





provenance—no one style or period predominates. And what, one might ask, of the art (or, more precisely, the lack of art)? “In the city, we’re both steeped in art, personally and professionally,” Westwater explains. “In the country, we made a conscious decision to focus on decorative arts.”

Last year, Meitus and Westwater enlarged a cramped side porch into a generously scaled dining and entertaining room that opens out to the garden through sliding glass doors. They also set their sites on the barn that sits next to the pool. The impetus for creating the India Room was rather straightforward: “Angela never goes out in the sun,” according to Meitus. “I wanted to build a comfortable lounge where she could enjoy the garden and pool without being marooned under an umbrella.”

Inspired by an eye-opening trip to India, Westwater and Meitus decided to design the lounge as an exotic, polychromatic fantasia—a clear foil to the cool whiteness of the main house. The leading player in their Indian drama is a complex mosaic floor that brings together Mogul and Hindu decorative motifs. Supporting rolls are played by multicultural furnishings that include pieces purchased in Udaipur, tables modeled after Moroccan capitals, and Venetian grotto chairs.

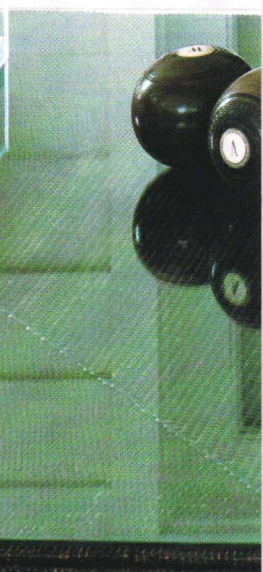
“We imagined this space as a playful, densely layered folly, not a period room or a pure stylistic statement of any kind,” Westwater emphasizes. “The extreme juxtaposition of this room and the house itself was deliberate. They are simply two very different, but not necessarily incompatible, ideas about enjoying life in the country.” ▸

designer savvy

By expanding a cramped and little-used side porch, Meitus and Westwater were able to create an open dining and entertaining area that takes full advantage of garden views through sliding glass doors fitted with screens.

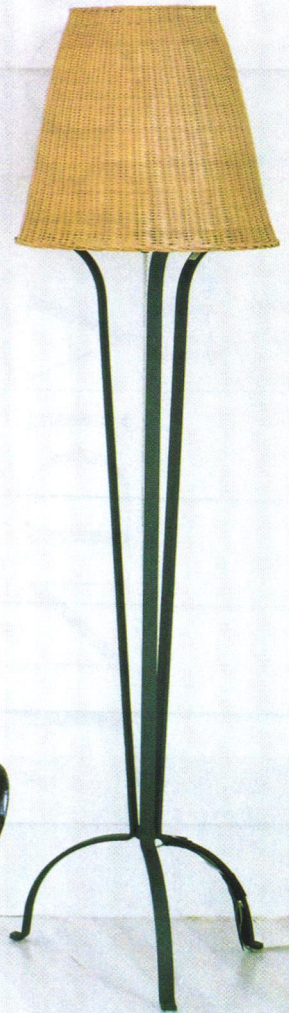
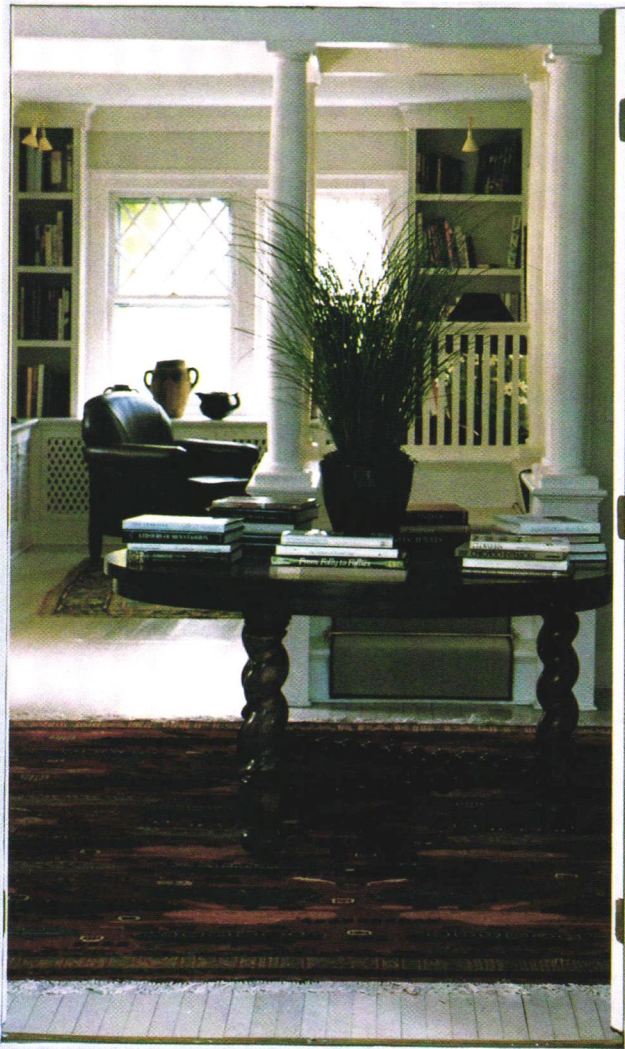
trade secrets

FABRICS Clarence House’s Sudbury Stripe cotton covers the chair cushions. **FURNITURE** Thonet chairs are grouped around a barn table, above. A French armchair inlaid with bone and ebony, right, sits next to a wicker table. Masai floor lamps are from Studium. **ACCENTS** English bowling balls and a Claire Zeisler sculpture adorn the table.



CONSCIOUS DECISION TO FOCUS ON DECORATIVE ARTS

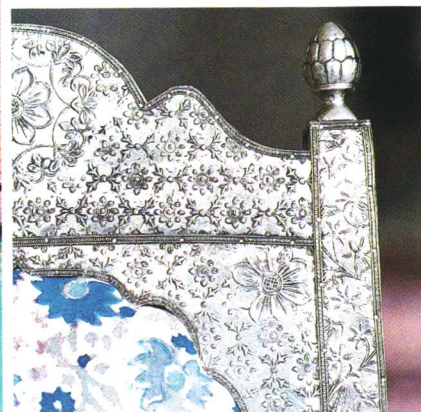
—ANGELA WESTWATER



trade secrets INDIA ROOM



A guest suite is located above the India Room in what was once the barn, left. ■ In the India Room, a Venetian grotto chair, below left, sits next to an Indian bone-inlaid teak cabinet, from Jacques Carcanagues Inc., NYC. The custom marble floor, based on Indian designs, was executed with tiles from Studium.



A FORMER STORAGE SPACE GETS A MIRACULOUS MAKEOVER AS AN EXOTIC POOLSIDE LOUNGE

When pattern is the order of the day, sometimes too much is never enough. After they determined to design their poolside lounge in the form of an Indian folly, Angela Westwater and David Meitus began a process of layering to make the composition as dense and rich as possible. "Every time we thought we had gone too far," Westwater says, "we decided to add another

layer." The eclectic decorative scheme happily crosses cultural boundaries, mixing genuine Indian furniture and accessories with sympathetic pieces from Morocco and Italy. The walls were stenciled by Mario Penati, an artist who had collaborated with the legendary Renzo Mongiardino. "[Penati] told us specifically that he had worked on Rudolf Nureyev's fireplace," Meitus recalls. "That's all I needed to hear." Westwater also emphasizes the high/low aspect of the purposefully unprecious decor. Furnishings found by the couple in India thus coexist with postcards and other less pedigreed bibelots that nevertheless buoy the eccentric spirit of their poolside world. □



Details, from top: a corner of a hammered silver chair with intricate floral motifs from India; a close-up of the highly patterned Brunschwig & Fils Indian cotton fabric that is generously applied on the banquette that lines two walls of the pool lounge; a portion of the custom marble mosaic work, featuring a pattern inspired by the floor of a tomb at the Taj Mahal.





designer savvy

A deft imbrication of colors, textures, and both geometric and organic patterns produces an eccentric, over-the-top effect. The room captures the mood of the painting, which was purchased in Udaipur.

trade secrets

FABRICS The sofa is covered in Sultan of Gujarat printed cotton by Brunschwig & Fils.

FURNITURE The painted wood Moroccan star table, from Jacques Carcanagues Inc., has a tiled top.

PAINT Walls were stenciled by Mario Penati. His work includes trompe l'oeil picture windows (not seen) of Indian landscapes. Sources, see back of book.



THE GARDENS AT TWIN PONDS
REFLECT THE WIDE-RANGING
INTERESTS OF THEIR MAKER,
ROBIN ROBERTS, PRESIDENT
OF CLARENCE HOUSE

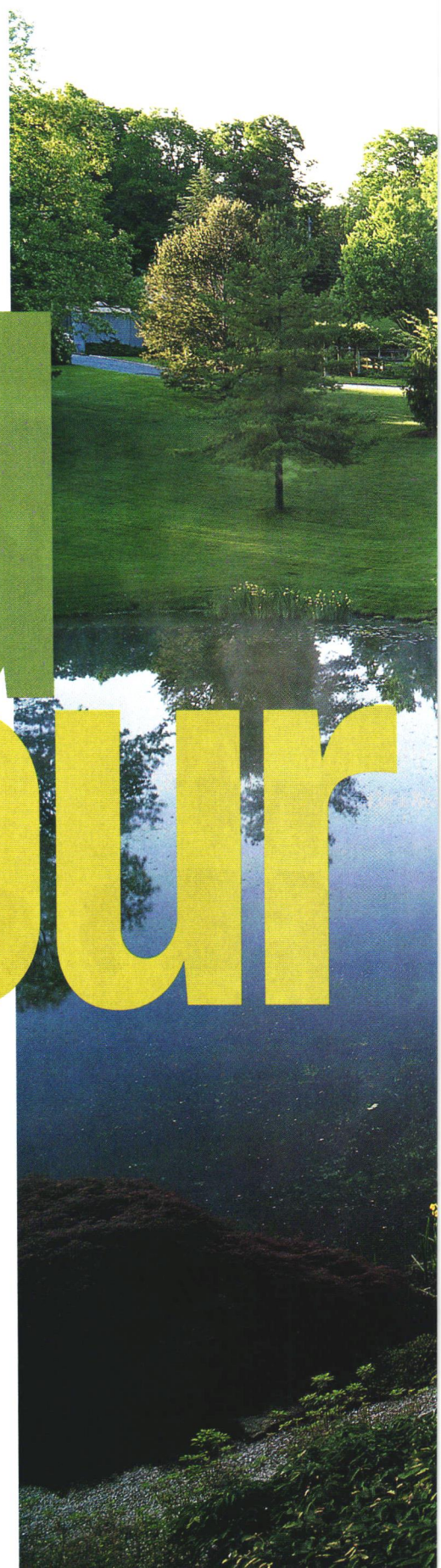
world tour

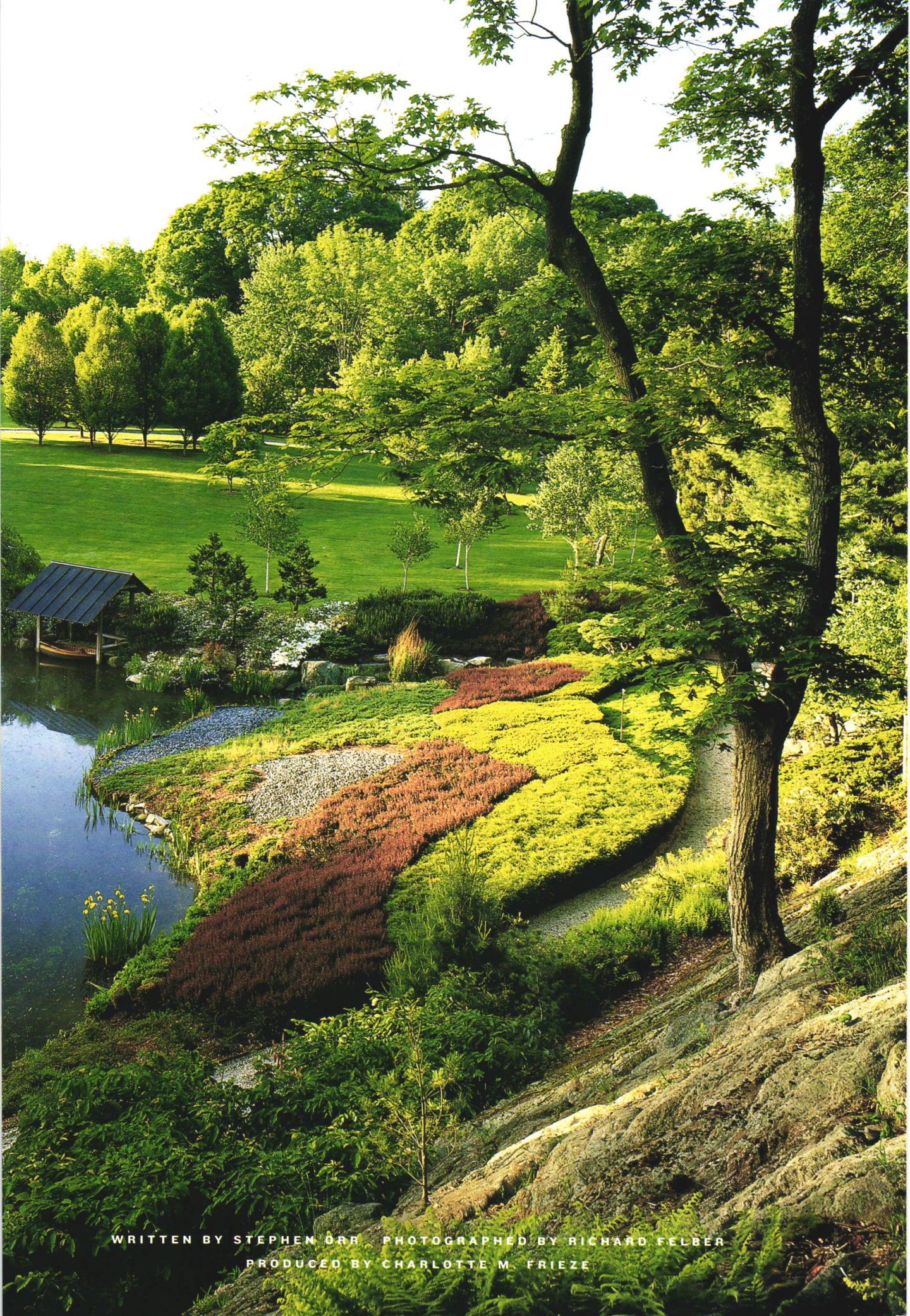
CREATING SOMETHING out of nothing seems to be a specialty of Robin Roberts's. He founded the fabric company Clarence House in 1961 and took it from a one-room operation to an international position of authority for interior designers.

Twin Ponds, his country home in Bedford Hills, New York, began humbly as well. "It was a snake-infested swamp," says the serpent-wary Roberts. The year was 1979, and even then the traffic-heavy commute to his previous getaway in Easthampton was becoming a burden. "I realized I needed something one hour from New York City—maximum," Roberts says. "My only other demand was that it have a body of water." But the property he found required a visionary. The two six-acre parcels had two skimpy ponds barely deep enough for watering livestock, and the buildings and much of the vegetation had been burned to the ground by a pyromaniac volunteer fireman. Even so, Roberts saw possibilities, and faced with this virtually blank slate, he immediately went to work.

After building a gatehouse to live in while the main house was under construction, Roberts began the project he was most

A path high in the hillside garden looks out over the lower pond and a closely clipped brocade garden of crimson berberis, 'Gold Thread' chamaecyparis, 'Blue Rug' juniper, and Korean boxwood.





WRITTEN BY STEPHEN ORR PHOTOGRAPHED BY RICHARD FELBER
PRODUCED BY CHARLOTTE M. FRIEZE



“If you are a good window dresser, you are a good landscape architect” —Robin Roberts



enthusiastic about: making a garden. With the help of local landscape architect Armand Benedek, whose work he had admired at Kykuit, the Rockefeller estate in nearby Pocantico Hills, Roberts began shaping the front of the property, with particular emphasis on the pond. While local officials kept a careful watch, he greatly enlarged the ponds, using the tons of soil he removed to create a series of hills and berms in the landscape. The snakes were banished, and an orchard was planted. Even the modernist house, which straddles another man-made pond, was, after six years, finally finished.

But Roberts didn't rest there. When it came to the design of the gardens, he decided to take matters into his own hands, turning some of the horticultural issues over to Bill Ilse, an estate manager. As neighboring parcels of land were annexed, themed areas of garden were added, each designed with the theatricality of a stage set. The spaces nearest the modernist house remained classically stark, with only a few selected plant features, such as a stilt hedge of linden. But soon there was a Japanese garden, a double allée of 60 matching 'Kwanzan' cherry trees modeled on the layout of the Palais Royal gardens in Paris, and an outdoor theater encircled by rhododendrons. Last, and most important to Roberts, he bought five acres next door to keep as woodland.

As a counterpoint to the manicured garden rooms, the woodland was left as wild as possible. Roberts's idea was to create a place that would invite long walks in all seasons. First, he

An Adirondack-style hut, above, one of several follies in the woodland garden, shields walkers from inclement weather.

■ **A brief but memorable display of thousands of daffodils, opposite page, including 'King Alfred,' 'Ice Follies,' and 'Snowbird,' blankets a hillside behind the house.**



mapped out paths with plastic tape to create the right sort of meandering journey. He then added follies as surprises here and there along the route. Two Adirondack-style huts that serve as storm shelters were designed by the Clarence House art department and made from tree limbs found in the woods. There are also viewing platforms and the ultimate *pièce de théâtre*, a gypsy caravan, which Roberts describes as “the perfect place on a snowy day to settle down in front of the fire with a good book.” The interior is decorated with Clarence House fabrics, an antique potbellied stove, and even a photograph of actress Maria Ouspenskaya as the gypsy fortune-teller in *The Wolf Man*.

An interest in both fine and decorative arts is evident throughout the garden. An area of low-clipped Korean boxwood, golden chamaecyparis, and juniper on the sloping banks of the pond is designed to resemble brocade, “as a reminder of my background in textiles,” Roberts explains. A bronze statue, by Lynn Chadwick, of a seated girl has a place of honor in the middle of a semicircular outdoor room lined with a collection of conifers. Other ornaments, such as antique European and Japanese statues, were collected from Roberts’s travels and garden visits around the world.

For the visitor, moving around the 27-acre property becomes something like a cross-cultural journey as well. In the spirit of a

Never one to shrink from a challenge, Roberts planted the double allée, right, with 60 mature—and matching—‘Kwanzan’ cherry trees.

The inspiration was the typically French gardens of the Palais Royal in Paris.

■ The modernist house, above, designed by Milton Klein, seems to float above the upper pond. Water flows through the stone arch in the wall, downstream to the lower pond.



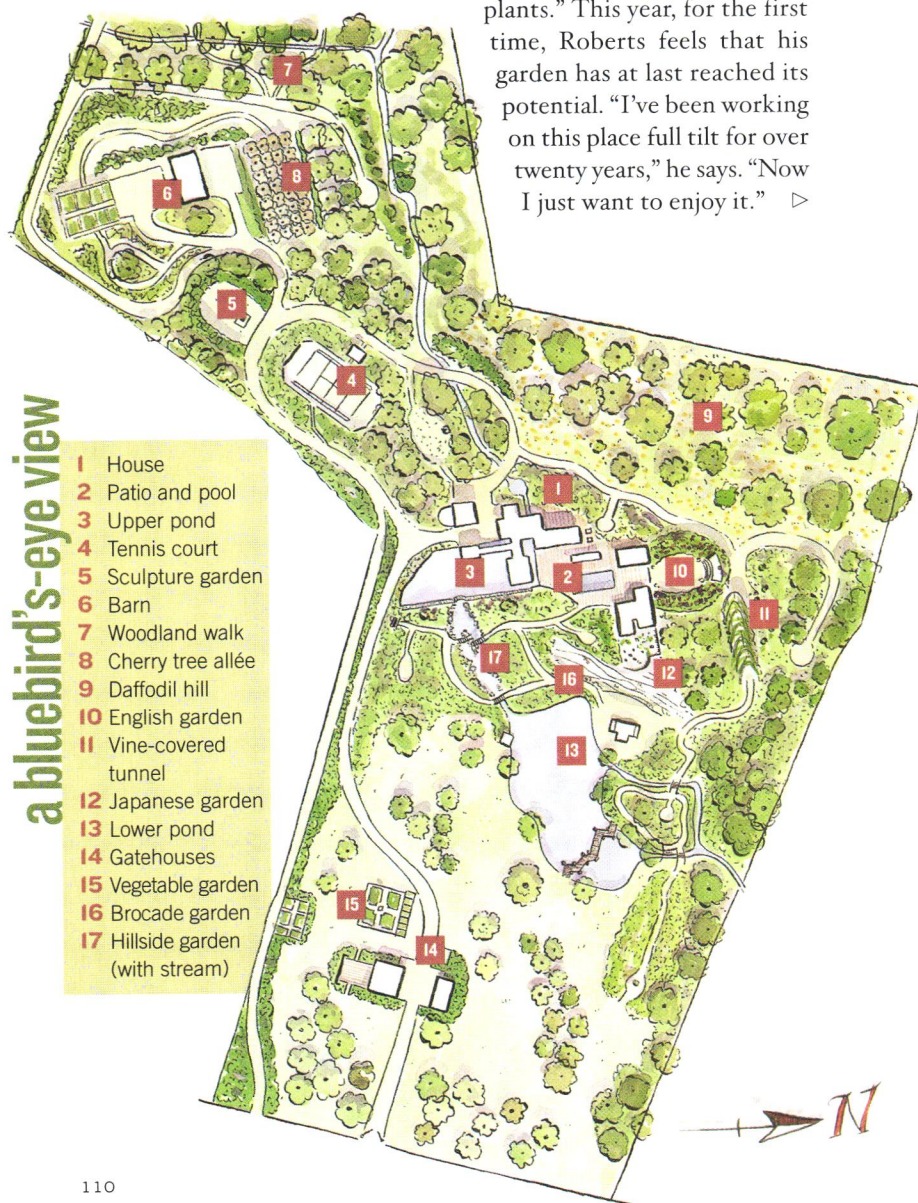


The stream between the two ponds is bordered by mounds of 'Delaware Valley White' and pink Korean azaleas. Next to the stream is a 19th-century bronze of the Japanese god Ebisu, who holds a fish tucked under his arm, and seems to be searching for more.

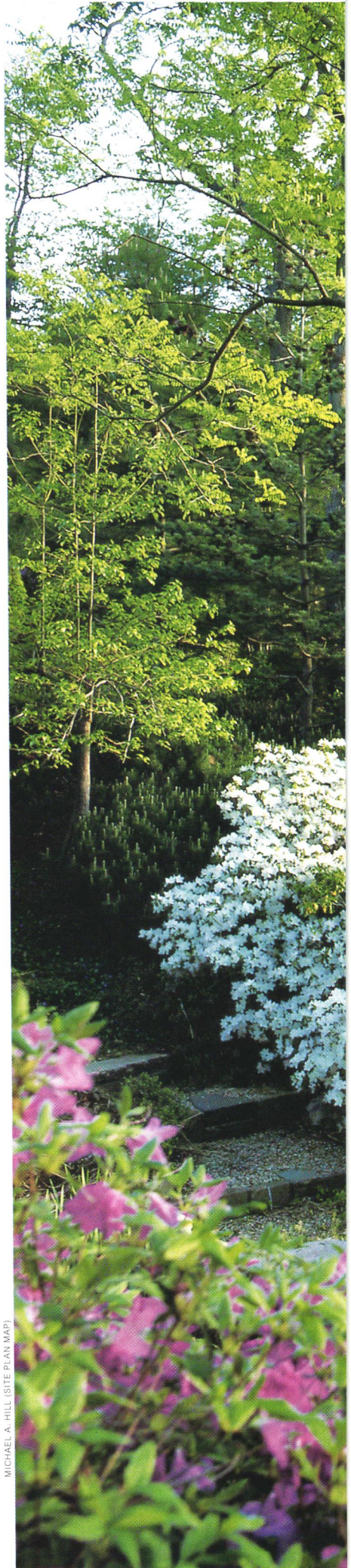
Victorian garden like England's Biddulph Grange in Staffordshire, with its high-spirited references to China, Japan, and Egypt, Twin Ponds is eclectic, to say the least. Roberts is aware of the dangers of evoking so many disparate moods and references in one property, but he feels he has solved the potential problem by carefully controlling and even obstructing the transitions between the garden rooms. (See *Ground Rules*, next page.)

Perhaps his stylistic mix is the natural result of a career spent among bolts of English chintz, French damasks, and chinoiserie toiles. But, ultimately, Roberts says, his work with textiles doesn't much affect his garden designs. "Do we have a new peony fabric one year and then I'm inspired to install a peony garden the next? Well, no," he says. "I have to keep the two things separate." He likens the process of garden making to the artifice involved in window display, a version of theater for which Clarence House has been famous over the years. "My philosophy is if you are a good window dresser, you are a good landscape architect," he explains. "But you need to find someone to help who knows about

plants." This year, for the first time, Roberts feels that his garden has at last reached its potential. "I've been working on this place full tilt for over twenty years," he says. "Now I just want to enjoy it." ▸



MICHAEL A. HILL (SITE PLAN MAP)





groundrules

To avoid confusion, Robin Roberts separates Twin Ponds' collection of garden rooms and controls access to them



HIDDEN SPACES

■ Meditative areas of the property, like this Zen garden, should be quiet and free from a lot of foot traffic. Roberts has limited the access into the garden to just one doorway leading out from the guesthouse, so that the casual visitor might never be aware of the existence of this secret garden.

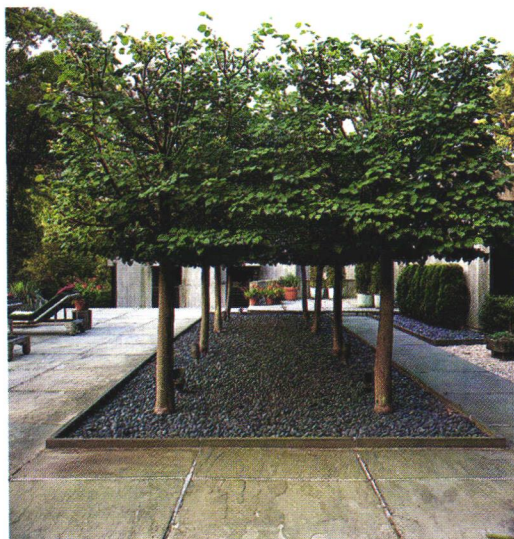
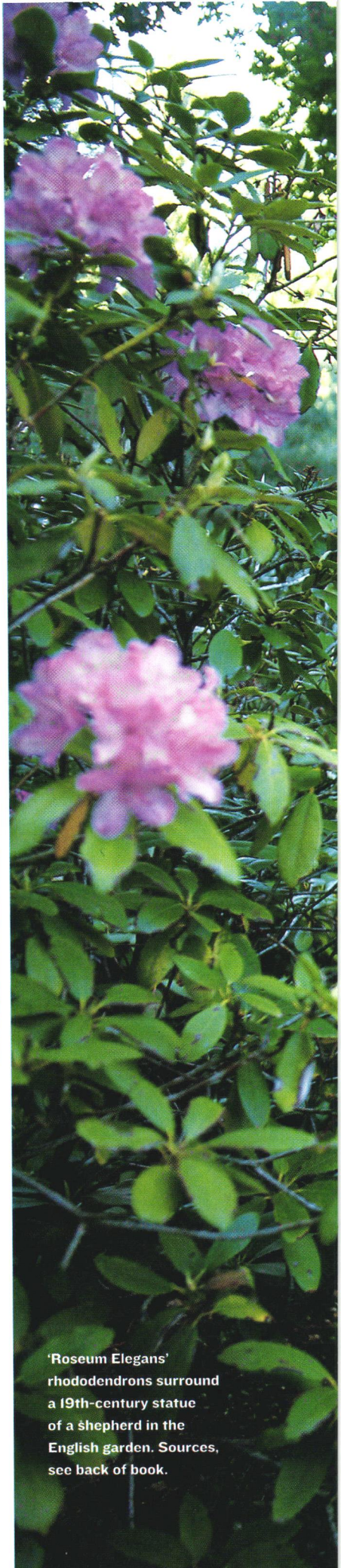
■ High walls exclude other parts of the property and create a sense of privacy. The viewer's attention can then be focused on the carefully placed shrines and restrained plantings of hosta and Japanese maple.

BLENDING TRANSITIONS

■ To emphasize the formality of the elliptical design in the English garden, only one method of entry and exit is allowed.

■ The overall effect is of an outdoor theater with a proscenium of rhododendrons, statuary actors, and a raised stage.

■ To avoid inconvenience when making a garden of this size with no exit at its far end, a hidden path between the shrubs can come in handy.



REPETITION

■ To make a room within a room, a square of linden trees is clipped into a box-shaped stilt hedge on the swimming pool terrace.

■ This feature echoes the double allée of cherry trees in another part of the property and links the two disparate spaces.

■ The hedged room is meant not to be entered but to be viewed as an object. At night, the up-lit trees are a dramatic sight from inside the house. □

'Roseum Elegans' rhododendrons surround a 19th-century statue of a shepherd in the English garden. Sources, see back of book.



ensemble piece

INTERIOR
DESIGNER
RAIN PHILLIPS
HELPS A NEW
YORK ARTIST
AND HER
HUSBAND
BRING A MADCAP
DOWNTOWN
ELEGANCE TO
THEIR PARK
AVENUE
APARTMENT



designer savvy

The lush colors and textures of nature inspired the decor, indoors and out.

trade secrets

FURNITURE Neoclassical armchair, left, from David Duncan Antiques, NYC. Sofa and coffee table designed by Rain Phillips. Iron furniture, opposite page, was a furniture market find; wisteria twig chair is by artist Jesse Rainwater.

FABRICS The sofa, left, is covered in Napoleon Trois linen/cotton print by Brunswick & Fils.

ACCENTS The 19th-century Turkish Kazak, left, and the Moroccan lamp and brass tray, opposite page, are from Nur, NYC. The bust is from Plaza Flowers, NYC.

WRITTEN BY LYDIA DENWORTH
PHOTOGRAPHED BY ERIC BOMAN
PRODUCED BY CYNTHIA FRANK



designer savvy

In the living room, patterns, colors, and furniture styles are blended with fearless brio.

trade secrets

FABRICS Sofas, below, designed by Rain Phillips, are covered in Willow Boughs by Morris & Co., from Sanderson. An English wing chair is covered in Ambassador from Bergamo Fabrics. A Napoleon III chair, opposite page, from David Duncan, is covered in Lampas Genet in Noir by Clarence House.

CARPET Bessarabian kilim, ca. 1920, from Nur.

FURNISHINGS Coffee table from Nur; Beaux Arts mirror bought at auction; Baguès galleon chandelier from David Duncan Antiques.

PART ATELIER, PART GREENHOUSE, this Park Avenue penthouse is wholly a reflection of the artist who lives in it. She paints in every room and on the terraces, propping her canvases wherever the light is best. Color and pattern inspire her, and the apartment is filled with both. "The apartment has an eclectic essence," interior designer Rain Phillips says. "It lives and breathes and has a spirit. [The owner] is very much like that. She's the embodiment of not separating art and life."

The artist and her husband moved to Manhattan from a New Jersey suburb four years ago when their children left home. "It's an offbeat space, very Old New York," says Phillips. "It's not particularly grand, but it's a nice nest for two." The owner loved the warren of rooms and the many outdoor spaces. She even loved the apartment's dilapidated condition. "It was a treasure," she says.

Phillips and the owner had worked together before, and agree that the designer helps channel the owner's creativity. "What Rain has done is create a color palette for me that holds it all together," says the owner. That guiding palette is dominated by green—in plants, paints, and fabrics—with splashes of pink and purple. In summer, the French doors are often open to the greenery outside; in winter, trees from the terraces fill the rooms. A William Morris willow pattern covers the living room sofa and Chippendale chaise. Wallpapers in other rooms add to the greenhouse effect: vines climb the vestibule walls, and trellised roses cling to the kitchen ceiling. In a small sitting room, orchid patterns cover the walls and a small love seat.

The artist's love of the lush and the ornate carries over to the furniture. Many of her







“This apartment has
an eclectic essence. It lives and
breathes, and has a spirit”
—Rain Phillips



favorite pieces have a distinctly Eastern flavor—a Moroccan inlaid-pearl chair, brightly colored side tables, lanterns by the New York craftsman Zachy Sherif. Turkish rugs, chosen for their “personality,” cover the living room floor, and there is fabric on the dining room table that was bought in Bhutan. “I love the color and sense of design, the pattern on pattern,” she says.

Phillips designed unifying elements such as an entwined iron and copper curtain rod that is used in every room and repeated in the stairway railing. The couple spend much of their time in the dining room, where friends pull mix-and-match chairs around the table or settle into a dusky pink love seat. The upholstered furniture and straw rug are true to the relaxed nature of the room. “We designed it to be used,” says Phillips. As you’d expect in an artist’s home, most of the art is her own; works in progress are propped everywhere. “I’ll walk in and there will be all new paintings on the wall,” says Phillips. “She’s spontaneous and wonderful, and, I have to say, most of the time she’s right.”▷

designer savvy

Traditional dining room furniture—Queen Anne chairs from David Duncan, and a Regency mirror and console—takes on a new richness when matched with lushly patterned fabrics.

trade secrets

CARPET Yoga woven straw rug from Innovations in Wallcoverings.

WALL TREATMENTS

Pear Purée by Martin Senour Paints, in the dining room; the guest bedroom, above, is covered in **Double Pewter Stripe** from Elizabeth Dow, Ltd.

FABRICS Silk brocade tablecloth from Ronley at Limeport Ltd., New Hope, PA. Sources, see back of book.

trade secrets

WHEN EXUBERANT PATTERNS CLIMB THE WALLS, EVEN THE MOST DIFFICULT ROOMS TAKE ON MAGICAL NEW DIMENSIONS



1 To give visitors a sophisticated, herbaceous welcome, Rain Phillips upholstered the vestibule's walls and an 18th-century Italian screen in Brunswick & Fils's Abigail Figured Woven cotton in green/brown. Fabric tape from M&J Décor subtly frames the pattern along the molding. The screen and the bronze lantern are from David Duncan Antiques, NYC.

2 Because the narrow smoking room felt cramped, Phillips chose an airy Keisho wallpaper, with pink and yellow orchids, and a coordinating cotton fabric, from Boussac Fadini. "It looks like flowers are spilling from the walls onto the sofa," the designer says. The loose, bright pattern creates an atmosphere that is tranquil, not constricting.

3 In the kitchen, the designer wanted to maintain a sense of warmth while accentuating the high ceiling. She papered the ceiling and the walls above the tile line with Rose Cumming Ltd.'s Lattice Rose in red and white. Pattern on both planes seems to make the space dissolve. Linoleum floor tiles, original to the apartment, and an AGA cooker add character.

4 The mood in the upper studio is pure bohemian rhapsody. With vivid color and an astounding sense of movement, Madeleine hand-screened wallpaper from Clarence House gives the small room vitality. A Regency daybed draped with vintage fabrics, floral pillows from David Duncan Antiques, a faux leopard pillow, and a Moroccan table from Nur, NYC, complete the fantasy.

5 In the master bedroom, Anya Larkin's 22k-gold-leaf Halo stripe wallpaper, from Pranich, blends glamour with restraint. Phillips says the paper requires no extra maintenance. The club chair is from George Smith, NYC. Sources, see back of book. □



DREAMSCAPES

INDULGE IN SUMMER FANTASIES



PHOTOGRAPHED BY CARLTON DAVIS PRODUCED BY MICHAEL REYNOLDS AND BROOKE STODDARD



WASHED AND CUSHIONED IN GLORIOUS LINENS

**"IT'S NICE
TO GET UP IN
THE MORNING,
BUT IT'S NICER
TO LIE IN BED"**

—HARRY LAUDER

Sinking your bed into the sand is impractical, but you can capture some of the feel of the beach—the breeze, the light—at home. The duvet even feels like a parachute. Mahogany bed by Tommi Parzinger, \$10,500, Palumbo, NYC. Queen-sized silk drawstring duvet, \$500, and drawstring Euro shams, \$110 each, all from the Platinum collection by Donna Karan New York, at Bloomingdale's. Solid shams are Muse in Veil by Pollack. Backrests are covered in faux fur from Kravet Fabrics, Inc. Flags on bed and sand castle are Swish sheers by Robert Allen.

"THE COOL KINDLINESS OF SHEETS, THAT SOON SMOOTH AWAY TROUBLE; AND THE ROUGH MALE KISS OF BLANKETS"—RUPERT BROOKE

City slickers used to escape the heat by sleeping on fire escapes. Set your sights higher—on the roof or terrace—and cool off with metallic colors. Steel bed, \$2,400 for queen size, and Ern aluminum side table, \$425, by Frank Carfaro for Desiron. Coffee Bean bedspread and Eclipse 1 bedcover in Old Gold (folded, on top of bed) from Larsen. Flat and fitted cotton sheets, \$165 each; decorative pillows, small, \$160, and large, \$220; and a pair of standard cotton shams, \$110 each, all Calvin Klein's Graphite Squares collection. Night and Day Grey wool bedcover (used as dust ruffle), \$600, by Philippe Starck for Descamps, Paris. The Euro sham is Schumacher's Fawn Suede in Slate. Flax rug in Fog by Kasthall, \$6,797, B&B Italia. Clear quartz crystal points, from \$500, Astro Gallery of Gems, NYC. Nickel and bronze sconce, \$2,400, Lost City Arts, NYC.

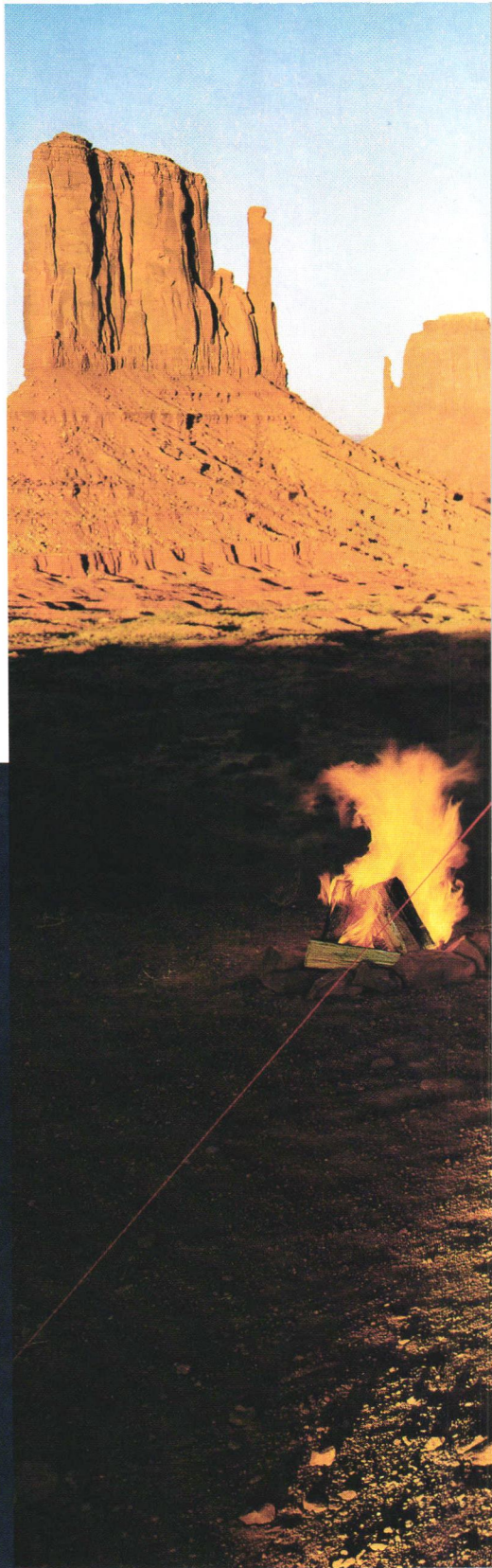


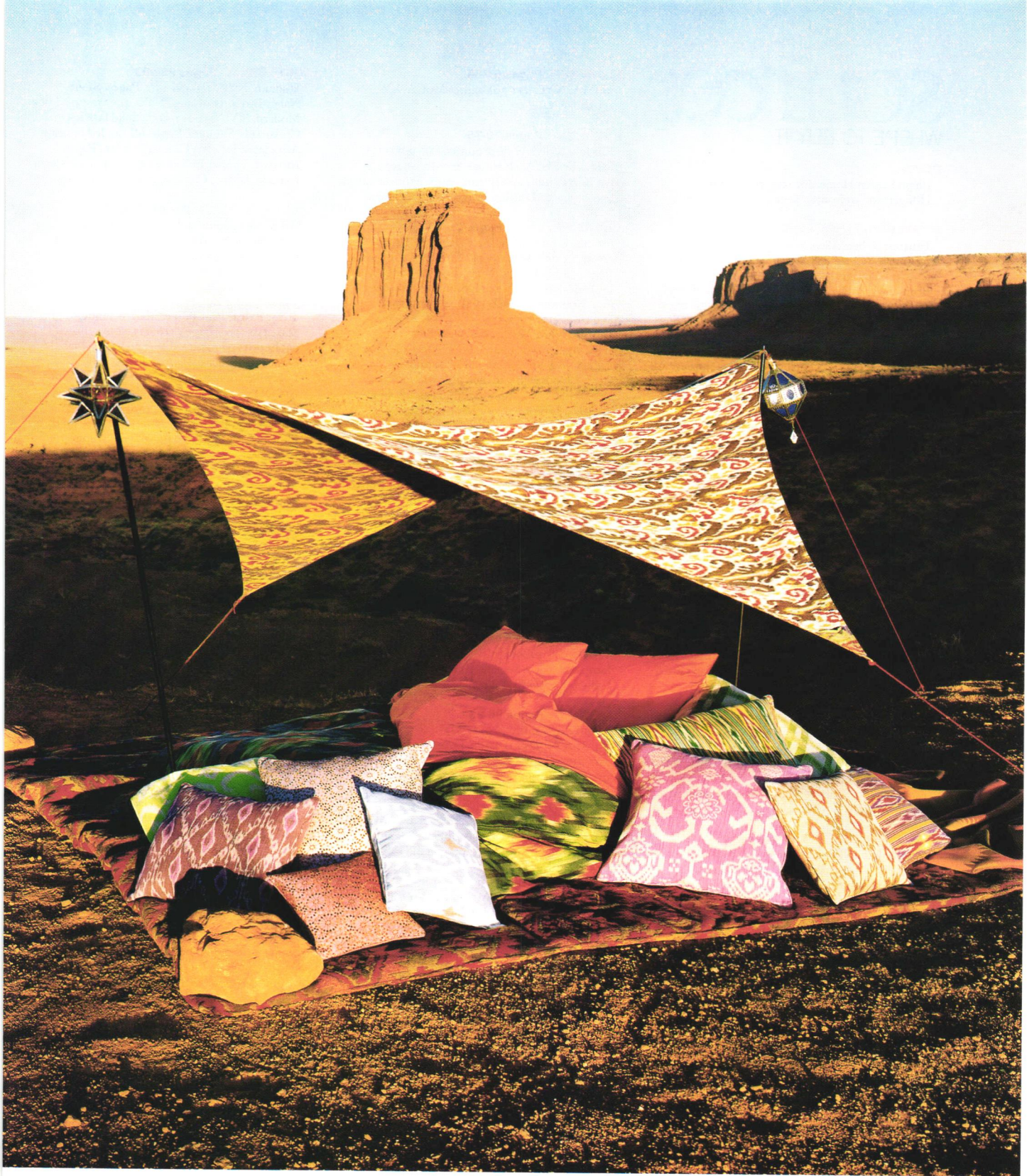
If you can't actually bed down in the forest, do a good imitation of it with a headboard that looks as if it's fresh from a tree and with linens in woodsy colors. Myrtle burl headboard in black walnut, \$7,500, by Mira Nakashima for George Nakashima Woodworker S.A., New Hope, PA. Quilted Liberty Swirl satin bedspread, \$610, and cotton flat and fitted sheets, \$760 (with a pair of standard shams); and Essentials Doppio A'Jour standard shams, \$100 each; all Milk Chocolate, from Frette. Mario linen-blend coverlet in pea green with yellow, \$1,660, and square pillows with cord edging, \$365 each, Anichini.



"AND SO TO BED"—SAMUEL PEPYS

Feel like you're floating in a Cole Porter fantasy. Anything goes! Life preserver covered in acrylic-coated Patio Stripe in red by Ralph Lauren. Umbrella cover, Côte d'Azur in green, Raspberry, Sky, pink, and orange, by Scalamandré. Pillows, clockwise from top: Hamaca in Rojo, Donghia Furniture/Textiles Ltd. Boater's Point cotton stripe in Sky/yellow, \$61 per yard, Ralph Lauren. Two Vineyard Haven Crest reversible red-floral/blue-stripe cotton sateen shams, \$100, and corded sham, \$115, Tommy Hilfiger. Northport Blue pillow, \$54 (and comforter, \$160), Nautica. Sandcastle Stripe in blue, \$61 per yard; and Catamaran Awning Stripe in Tangerine, \$47 per yard; and Sailfish Awning Stripe in red (also cushion at bottom of boat), \$58 per yard; all cotton, by Ralph Lauren.





Oh, to be a nomad, lolling about on sumptuous cushions in all the tones of the desert. Peel me a grape.

Tent top is Pardah print in Sable/Flame; underside is Plum/Berry; duvet is Ferghana in Saxe Blue, all from Lee Jofa. Ground cloth, Casas Grande Wool Jacquard in multi, Stroheim & Romann. Saguaro wool/cotton robe, \$155, Pendleton Woolen Mills. Pillows, from left: Sumak in Violet, and Sabat in Leaf, by Designers Guild, Osborne & Little, Inc. Mark Snider Home's embroidered silk taffeta small square in Melon, \$185, and large square in Iris, \$395, ABC Carpet & Home, NYC. Nilobi in Ocean by Designers Guild, Osborne & Little, Inc. Fiesta Percale standard shams in orange, \$25 per pair, and sheets, \$40 each, Garnet Hill. Designers Guild's Sabat in Cerise, Osborne & Little, Inc. Uzbek Stripe in Turquoise, Lee Jofa. Raleigh Ikat Plaid in Fern by Greeff. Sumak in Putty by Designers Guild, Osborne & Little, Inc. Uzbek Stripe in purple, Lee Jofa. Sources, see back of book.

sources

WHERE TO BUY IT

COVER

Ralph Lauren Home. 800-578-7656. Tommy Hilfiger. 800-237-0658. Nautica. 877-NAUTICA.

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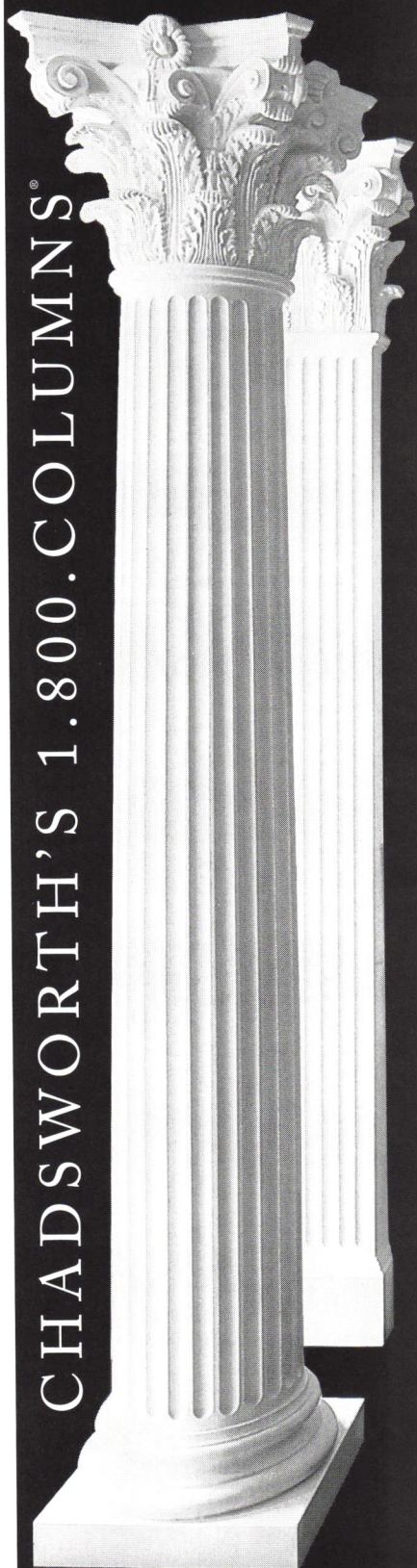
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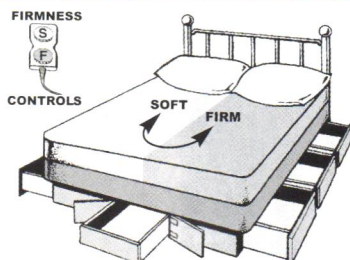
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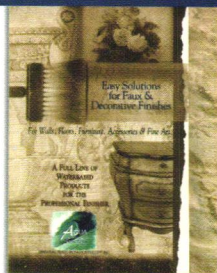
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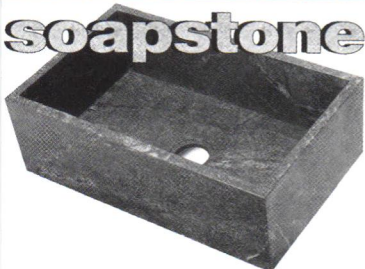
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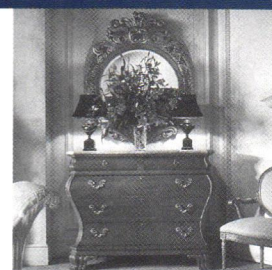
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PAST PERFECT

april 1983



Playwright Arthur Miller wondered why he kept planting a vegetable garden. This is an excerpt

The author (photographed by his wife, Inge Morath) digs into his plot, despite his lack of enthusiasm for greens.

I HAVE NEVER understood why we keep a garden and why, 35 years ago, when I bought my first house in the country, I started digging up a patch for vegetables before doing anything else. When you think how easy and how cheap, relatively, it is to buy a bunch of carrots or beets, why raise them? There is an atavism at work here, a kind of back-breaking make-believe that has no reality. And besides, I don't particularly like eating vegetables. I'd much rather eat something juicy and fat. Like hot dogs.

Now hot dogs and mustard with warm sauerkraut—if you could raise *them* outside your window—you'd really have something you could justify without a second's hesitation. Or a hot pastrami vine.

The attractions of gardening, I think, at least for a certain number of gardeners, are neurotic and moral. Whenever life seems pointless and difficult to grasp, you can always get out in the garden and get something done. Also, your paternal or maternal instincts come into play, because helpless living things are

depending on you, require training and discipline and encouragement and protection from enemies and bad influences. In some cases, as with squash and some cucumbers, your offspring—as it were—begin to turn upon you in massive numbers, proliferating more each morning and threatening to follow you into the house to strangle you in their vines.

Gardening is a moral occupation, as well, because you always start in spring resolved to keep it looking neat this year, just like the pictures in the catalogs and magazines, but by July you once again face the chaos of unthinned carrots, lettuce, and beets. This is when my wife becomes—openly now—mistress of the garden. A consumer of vast quantities of vegetables, she does the thinning and hand-cultivating of the tiny plants. Squatting, she patiently moves down each row, selecting which plants shall live and which she will cast aside.

The psychology of gardening, obviously, is quite complicated. In my experience, far more educated city people who move to the country bother with gardens than do people born in the country. The latter take immense pleasure in being well enough off not to have to work that hard to eat lettuce. City people feel they have to work off their sins, perhaps, or are convinced they are being poisoned by sprays on their vegetables.

I garden, I suppose, because I must. If it makes little economic sense to plant it, and a very debatable taste advantage, there are certain compensations, and these must be what annually tilt my mind toward all that work. There are few sights quite as gratifyingly beautiful as a vegetable garden glistening in the sun. Far lovelier, in fact, than rows of hot dogs.

I do not understand people who claim to “love” gardening. A garden is an extension of oneself—or selves, and so it has to be an arena where striving does not cease. As an example: You simply have to face the moment when you must admit that the lettuce was planted too deep or was not watered enough, and cease hoping it will show itself tomorrow, and dig up the row again. But you will feel better for not standing on your dignity. And that's what gardening is all about—character building. Which is why Adam was a gardener. (And we all know where it got him, too.)

Is it conceivable that the father of us all should have been anything but a gardener? Of course not. Only the gardener is capable of endlessly reviving so much hope that this year, regardless of drought, flood, typhoon, or his own stupidity, this year he is going to do it right! Leave it to God to have picked the proper occupation for His only creature capable of such perpetual and unregenerate self-delusion. □

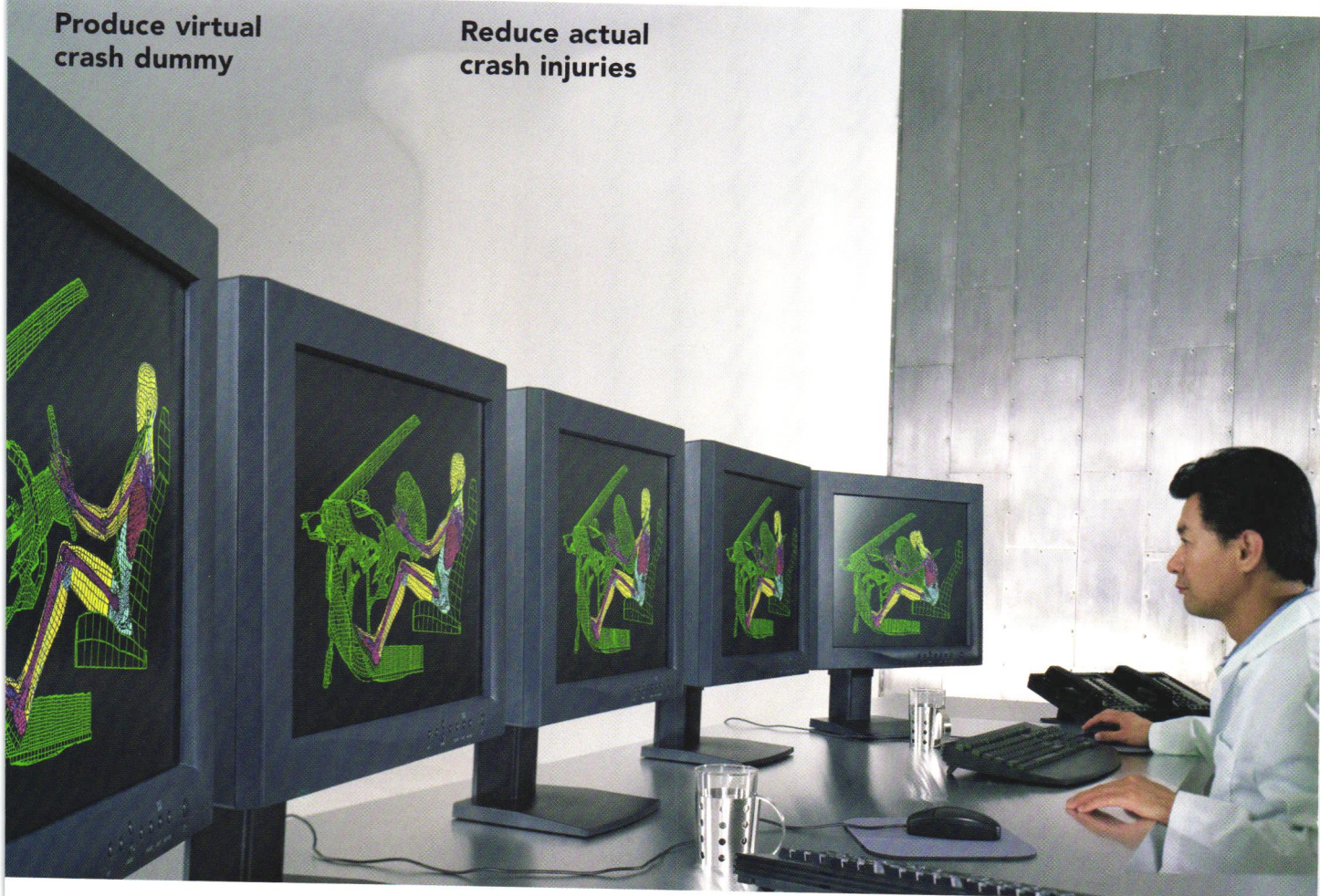
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