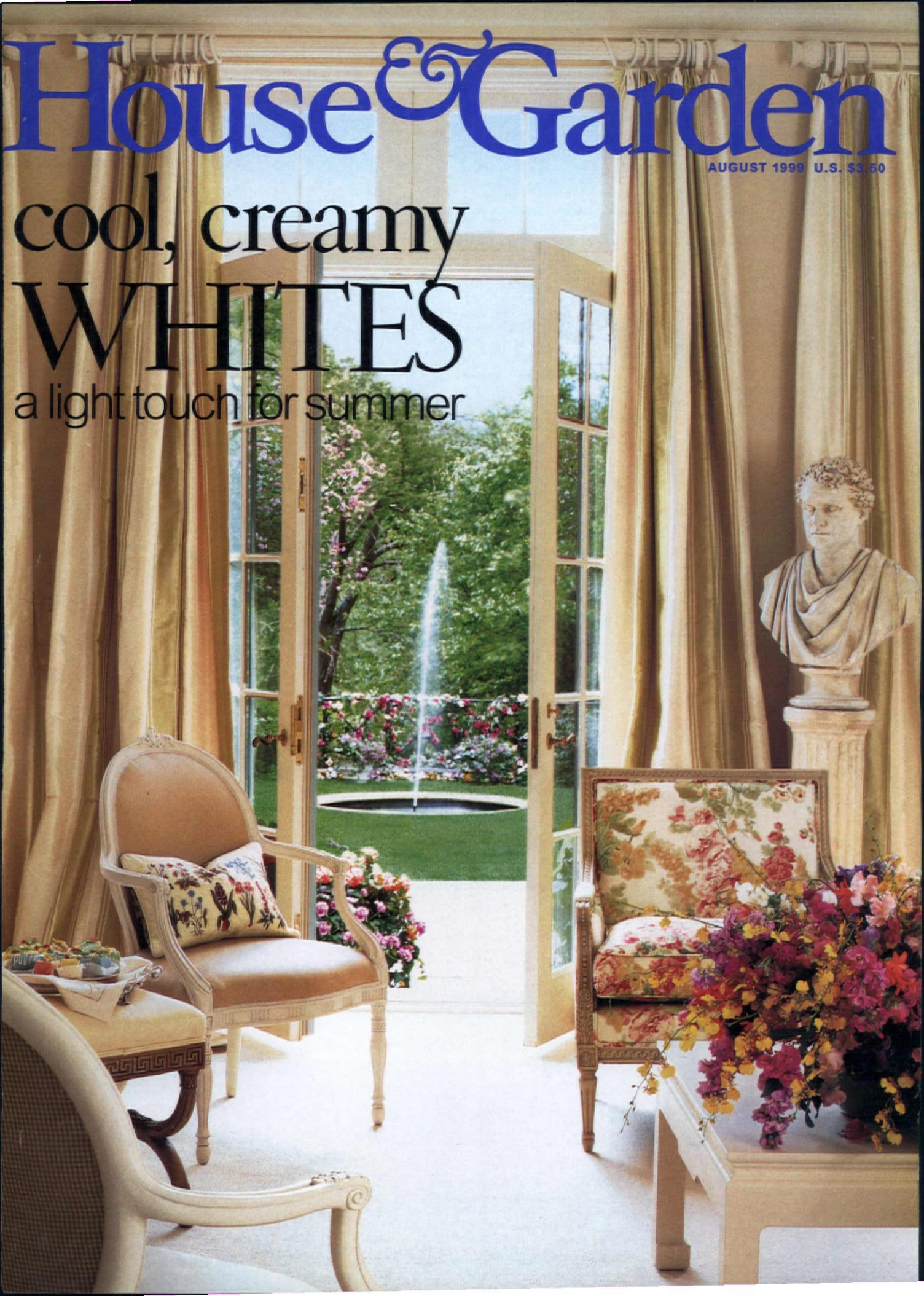


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welcome

smell the roses

mY SON HAS INFORMED ME that this September I will no longer be permitted to walk him to school. Actually, he's been gently, firmly preparing me for this for months, dropping big fat hints that he can no longer afford to indulge me in this time together. He knows our morning walks are one of my favorite things, but he's painfully aware that no one else in fifth grade goes to school with his mother, certainly no one holds hands with his mother or gets a kiss at the corner.

Though he's been equally reluctant to say good-bye, as middle school looms a walk with Mom is just out of the question.

It is almost impossibly difficult to let go of that little hand. Those early morning walks—how did they come to mean so much to us? They began, of course, out of necessity. We could have driven to school, but I refused to do that; the school is very close. Eventually I understood that we needed the slow start to the day: the foot-dragging; the whining and complaining (about cold, heat, hunger, sun, rain, nightmares, piano lessons); the review of life's small outrages (perpetrated by his brother, his friends, his enemies, girls, piano teachers).

I came to see that my job was to listen, and as there was nothing acceptable to say about his troubles, I began to insert garden instruction into his litany of woes. "I can't believe I have to go to a piano lesson this afternoon," he would begin. "My entire life is ruined and I have scheduling stress." (Apparently the school day now includes classes on how to handle stress, during which children are taught to put their fingertips together and breathe deeply while they discuss "strategies to avoid riding the conflict escalator"—none of these strategies is actually put into practice, that I can tell. . . .)

"Look, darling, there are Mr. So-and-so's new French tulips," I would respond. "What an amazing shade of orange, and what a great idea, to mix them in with the daffodils. Isn't that beautiful, the way the sun glows through them?" This would be met with a grunt. "And look at that carpet of purple, Theo. That's *Ajuga*, and it's spreading through the lawn." "Sure, Mom." "Those red flowers are camellias, dear. They don't normally grow so well this far north." "Okay, right, whatever, Mom."

And on it goes. Braced for his apathy about the garden, I plow right on, partly to counterpoint his

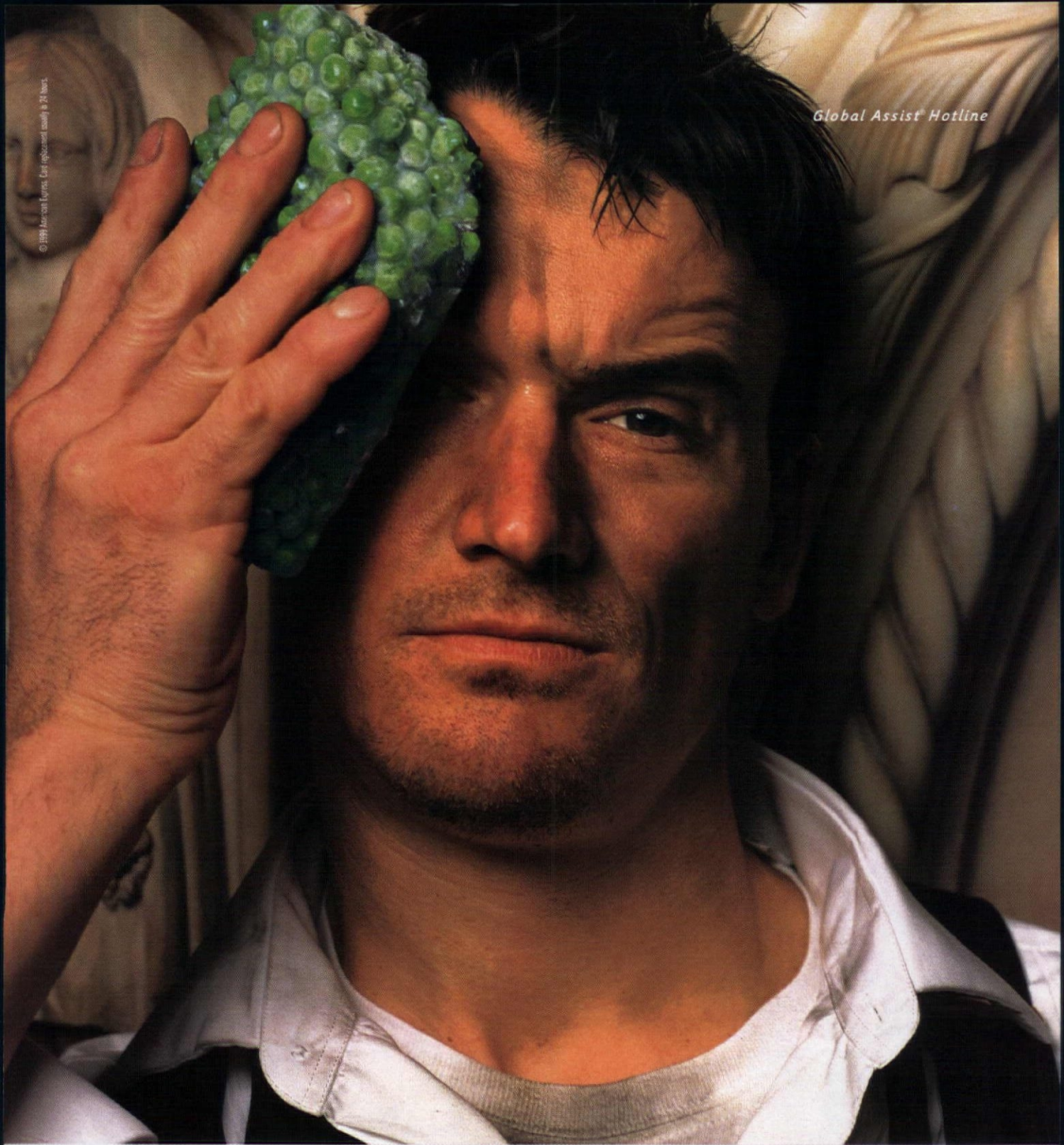
aggrieved morning airs and partly out of a belief that if I give him the names of the things in the gardens as we walk by, he will eventually care about gardens in general and grow up to be a gardener. So I persist, stubbornly, down the street, around the corner, up a few blocks, pointing out roses, mosses embedded in cracks in the sidewalks, honeysuckle, irises, lilac, wisteria, peonies, and, of course, pines, maples, oaks, sassafras, pears, beeches. We will stop, and I'll poke at a shrub or prod an ant across a mossy knoll, and he'll shiver or groan or sag under the weight of his backpack, and in this way we'll delay the inevitable arrival at school until we're more or less ready.

Every morning—for years now—my son has responded to my garden enthusiasms with a little attitude of bemusement, as if to say, "There, there, dear, you'll be fine." He knows the drill so well that if I actually skip the commentary about a particular patch of moss or someone's hedge, he'll squeeze my hand and hesitate expectantly at the spot. But he also assures me he'll never remember any of the names, that I'm wasting my breath.

Still, I know it won't be lost on him. Many years ago, in Texas, an old man said to a harried friend of mine, "Son, you're living life like a clenched fist." What are gardens for, if not a lesson in stress management—or at least in the futility of stress? Gardens slow things down, relax that death grip with which we clench the time we are given. I guess I want simply to teach my children to see the roses. One day they'll know enough to stop and smell them, too.



Dominique Browning, EDITOR



THIS IS A MESSAGE FROM

Martin Ford, Cardmember since 1997

On a recent trip abroad, I met up with some Joker in Hector Square. After asking me for a light, he clocked me. My wallet? Gone. My face? Still there. Broke and unable to speak the language, I called American Express. They got me a translator, settled my hotel bill, and sent me a new Card the next day. Muchas gracias, amigos.

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do more



August Contents

house

Courting Perfection 68

ON THE COVER:
Designer Nannette Lewis has created a bit of Paris, a bit of Japan, and a lot of light in Chestnut Hill, MA.

BY CAROLINE YOUNG
FIRST PRINCIPLE 67

Cream of the Crop 76

A converted dairy barn serves a rich mix of the rustic and the modern.

BY SUZANNE SLESIN

Hollywood Makeover 82

A modest mid-century classic gets a luxe face-lift.

BY GREGORY CERIO

Sea Worthy 90

A shingle-style house with water views from every room.

BY SUZANNE SLESIN

Seductive Curves 98

The organic forms of designer Minas Spiridis are the inspiration for his house on Mykonos.

BY SUZANNE SLESIN

Solitary Splendor 104

Muriel Brandolini takes a blah bachelor pad into the exotic.

BY CATHLEEN MEDWICK

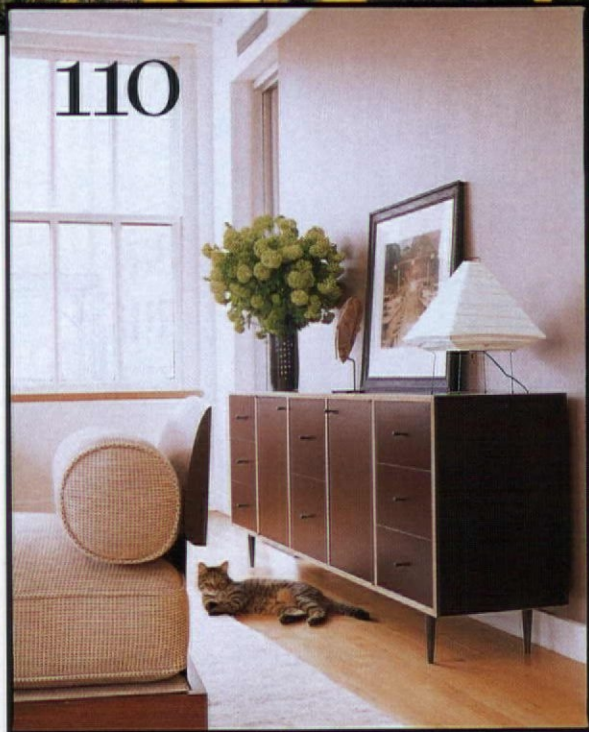
The Right Move 110

All this loft needed was architect Jim Gauer and his one brilliant solution.

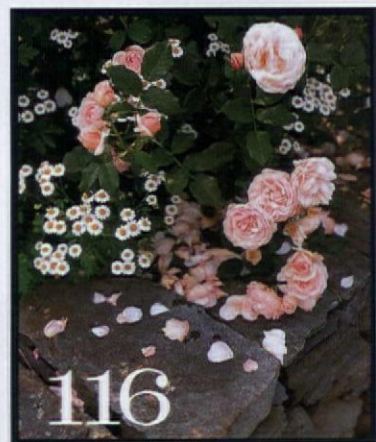
BY WENDY MOONAN



98



110



116

garden

Coastal Quilt 116

Daune Peckham pieces together a garden on the Rhode Island shore.

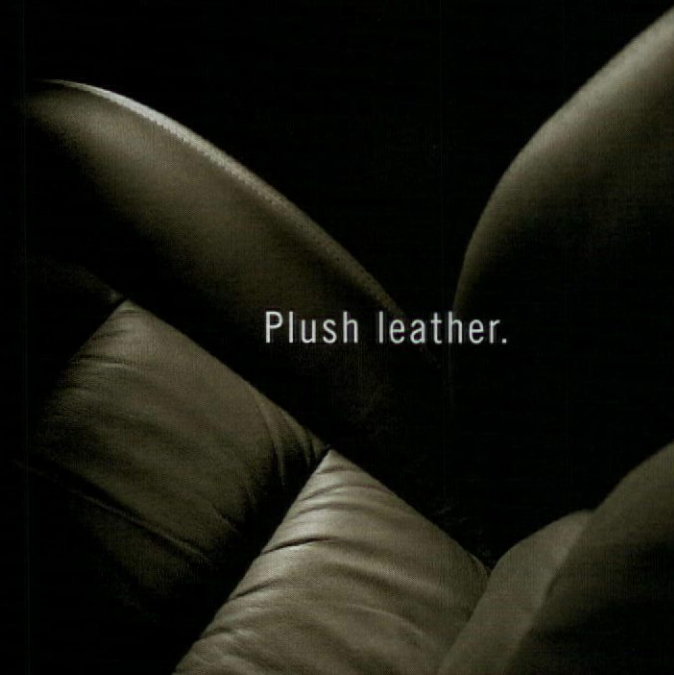
BY ALISON COOK



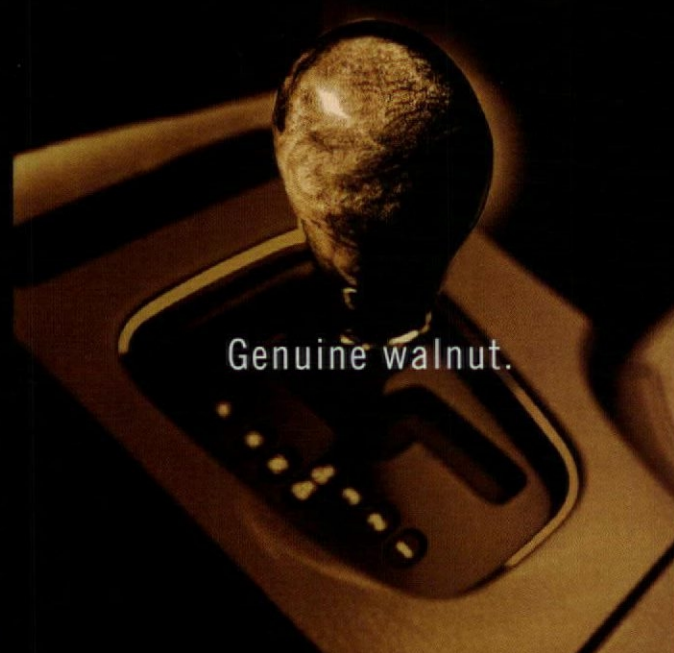
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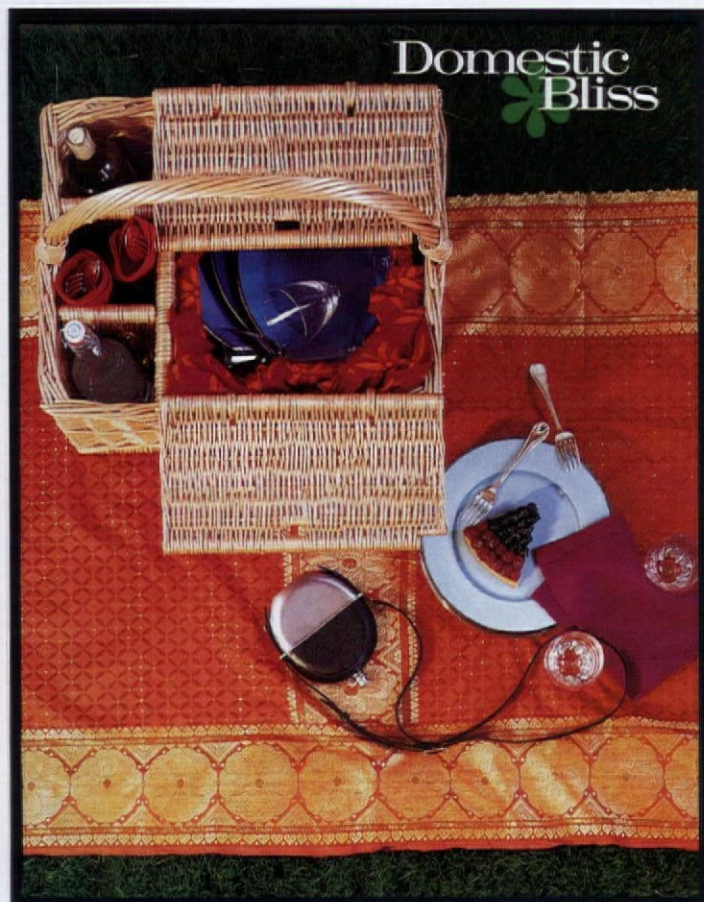
Yeah, yeah, whatever.



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WHAT A LUXURY CAR SHOULD BE

Departments



Power Picnics 17

PAPER OR PLASTIC? Take-out or homemade? The answers to these questions and more about making the perfect picnic. Also, a new column analyzes the influences of the decorating past on the present—this month, Albrizzi.

BY DAN SHAW



In the Pink 33

PORCH PILLOWS In stripes or plaids or solids, on chairs or in a hammock, pink fabrics are the accents for two other hits this summer—sleek new shapes in wicker, and glasses and pitchers that are reminiscent of laboratory beakers.

Columns

Welcome 4

BY DOMINIQUE BROWNING

Dig It 40

VERDANT STAIRWAY
A well-appointed funicular joins the four levels of a garden on the French Riviera.

BY WENDY MOONAN

Uncorked 58

EASY PICKINGS Skittish around a sommelier? Baffled by Pinot Noir? Get the vintage advantage with these ten simple rules.

BY JAY McINERNEY



Past Perfect 64

JUNE 1938 At a New York flower show, both the architecture and the gardens look to the future.

BY VÉRONIQUE VIENNE

Sources 124

Where to buy everything.

& Another Thing 126

Global Vacations

BY JEAN-PHILIPPE DELHOMME

LeeJofa

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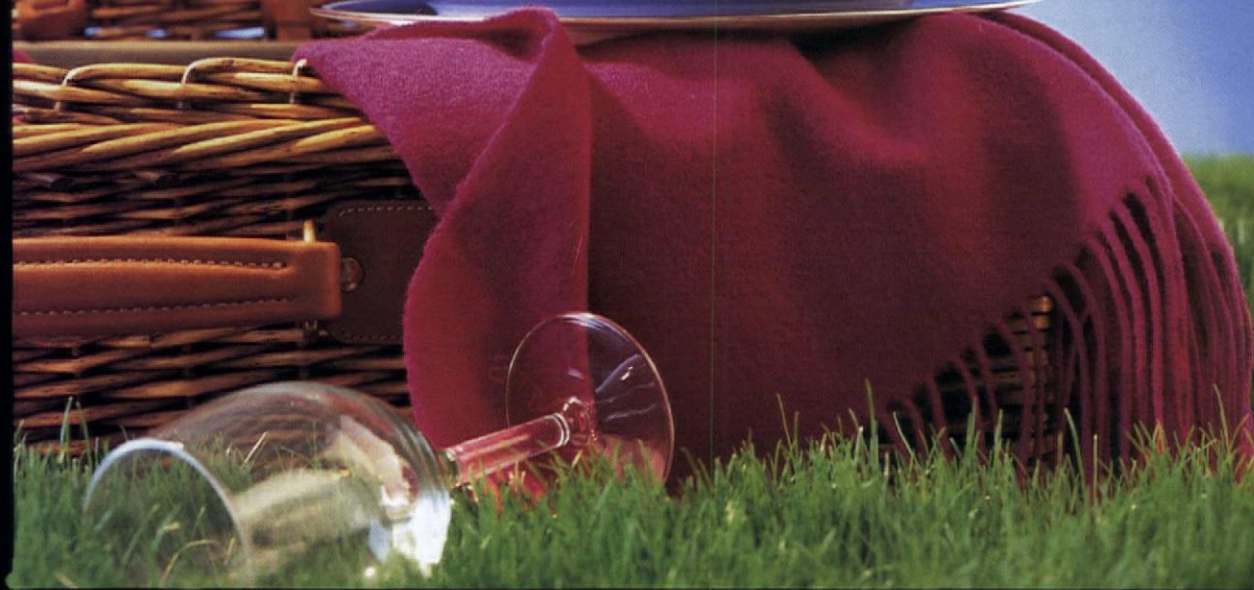
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Domestic Bliss



power picnics



Dining outdoors is a **summer ritual** that remains fertile territory for self-expression. Wine or beer? Homemade or take-out? **Paper or plastic?** Design professionals are particular about their blankets and baskets, their bread and wine. We asked eleven **alfresco** aficionados to share their tips for making **memorable meals**.

EDITED BY DAN SHAW





Domestic Bliss

POWER PICNICS

the sky's the limit

Unlike other forms of entertaining, picnics don't have to be perfect. Ants and spills are de rigueur. Glen Senk, president of the Anthropologie chain, still laughs about the pride of lions who devoured his picnic while he was on safari in Kenya. Stephen Gordon, the founder and CEO of Restoration Hardware, believes that it's not a true picnic unless "someone stubs his or her toe or the dog shakes sand and water all over some unfortunate soul."

Celia Tejada

Vice president of design, Pottery Barn

MY FAVORITE PLACES FOR A PICNIC ARE

Under a tree at the river while fishing in the valley near my house in Spain, or at Treasure Island on San Francisco Bay, looking at the city across the water

MY FAVORITE MEAL IS Bread, Spanish tortillas, Jamón de Jabugo, olives, Cabrales cheese

THE BEST SEATING IS A Polarfleece blanket **IN MY THERMOS YOU'LL FIND** Strong coffee **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** By the river in Spain, with an unexpected guest **PAPER OR PLASTIC?** Tinware for dishes, Riedel glasses for wine **HOMEMADE OR TAKE-OUT?** Homemade **WINE OR BEER?**



Red wine! Pesquera (left) from Ribera del Duero, Spain **IT'S NOT A TRUE PICNIC UNLESS** You are willing to take a siesta afterward.

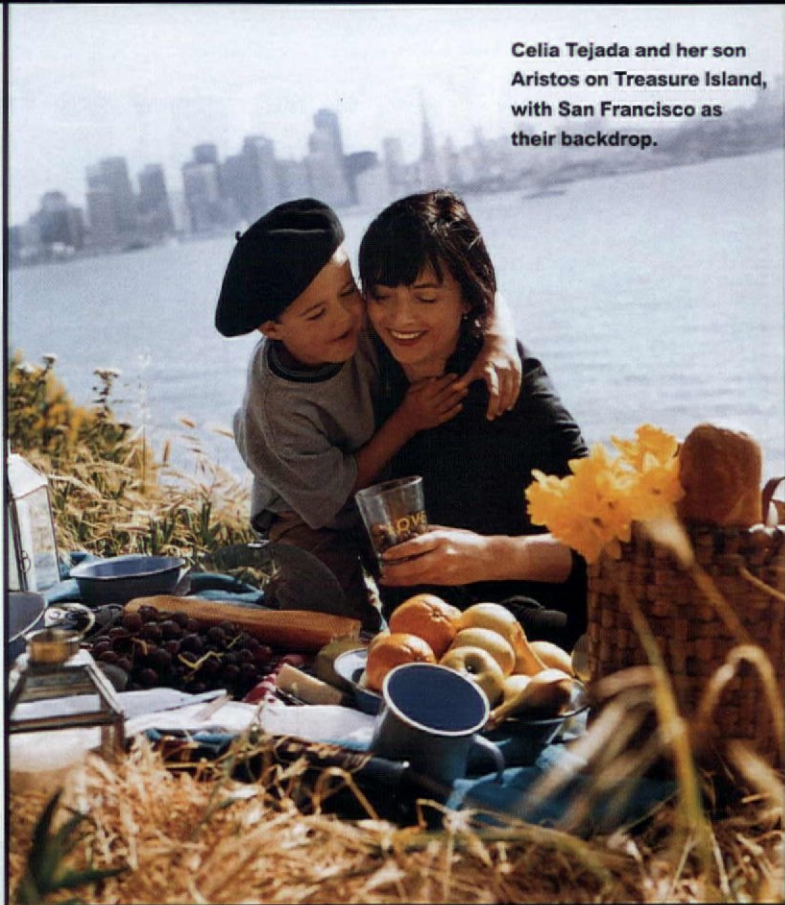


Jenny Armit

Owner, Jenny Armit Design and Decorative Art, Los Angeles

MY FAVORITE PLACES FOR A PICNIC ARE Holland Park in London in May when the rhododendrons are in bloom, or Sequoia National Park in California, or Louse Point in East Hampton, NY **MY FAVORITE MEAL IS** Barbecued chicken, prawns, sausage, Parma ham, melon, figs, great cheese **THE BEST CARRYALL IS** Helpful teenagers **THE BEST SEATING IS** Saris (below) on the ground **IN MY THERMOS YOU'LL FIND** Icy Andalusian gazpacho **MY MOST UNFORGETTABLE PICNIC DISASTER WAS**

Persuading a group of highly unathletic friends that a six-mile hike to a deserted beach was worth the effort. The skies opened and a storm broke half-way there. No one spoke to me for hours.



Celia Tejada and her son Aristos on Treasure Island, with San Francisco as their backdrop.

Stephen Gordon

Founder and CEO, Restoration Hardware

MY FAVORITE PLACE FOR A PICNIC IS One of the many beaches on Lake Tahoe that can be reached only by boat **MY FAVORITE MEAL IS** Standard (yet certainly no less yummy) American fare like cold southern fried chicken and potato salad. Add great Italian olives and red and yellow peppers in a good olive oil. And mammoth chocolate-chip cookies for the production of a deep sigh **THE BEST CARRYALL IS** I'd love to wax poetic on an antique wicker hamper, but honestly, nothing beats the bodacious plastic rectangular coolers (right) made by Gott and Thermos. These gizmos keep things cool even in the hottest weather **THE BEST SEATING IS** Beach-level folding chairs—the kind where your butt is a mere inch off the sand or turf **IN MY THERMOS YOU'LL FIND** In the afternoon, lemonade; some rich brew of coffee with cognac in the evening.



PHOTOGRAPH BY STEPHANIE RAUSSER; HAIR AND MAKEUP BY

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Established in 1934 and located in the Western Hills of Massachusetts, the Berkshire Botanical Garden is one of the oldest and most-revered horticultural centers in the United States. Renowned throughout the country, this nonprofit educational, and cultural establishment is dedicated to gardeners — from aspiring beginners to serious horticulturists.

Join us for a weekend full of activities that exemplify the Park Avenue lifestyle — a weekend that is *luxurious*, pure and simple.

Saturday, August 7th and Sunday, August 8th

10:00 am to 4:30 pm

Gardener's Marketplace — Featuring unique plants and tools, as well as decorative and useful accessories and information geared to gardeners, the garden, and outdoor living.

12:00 to 4:30 pm

30th Annual Flower Show — A showcase spectacular featuring flora from the area's most prodigious and celebrated gardens.

Also featuring a **Children's Discovery & Activity Garden**, an outdoor café, and grilling workshops as well as on-site symposiums, lectures and workshops by such noted speakers as **Tony Avent**, founder of Plant Delights Nursery, Raleigh NC who's quest is to "Put Fun and Imagination into Your Gardening" **Rich Guthrie**, naturalist and ornithologist at Canyon Ranch; 'The Outdoors Guy' on WAMC public radio, conducts an early bird walk around the picturesque Berkshire Botanical Gardens.



the grass is greener

Quite simply, L. L. Bean's Trail Chair (\$42; 800-809-7057) will improve your life—and back. This ingenious nylon seat lets you sit comfortably in any locale. To promote its "Screen on the Green" outdoor film festival, Banana Republic gave out its own limited-edition version in black.

Glen Senk

President, Anthropologie

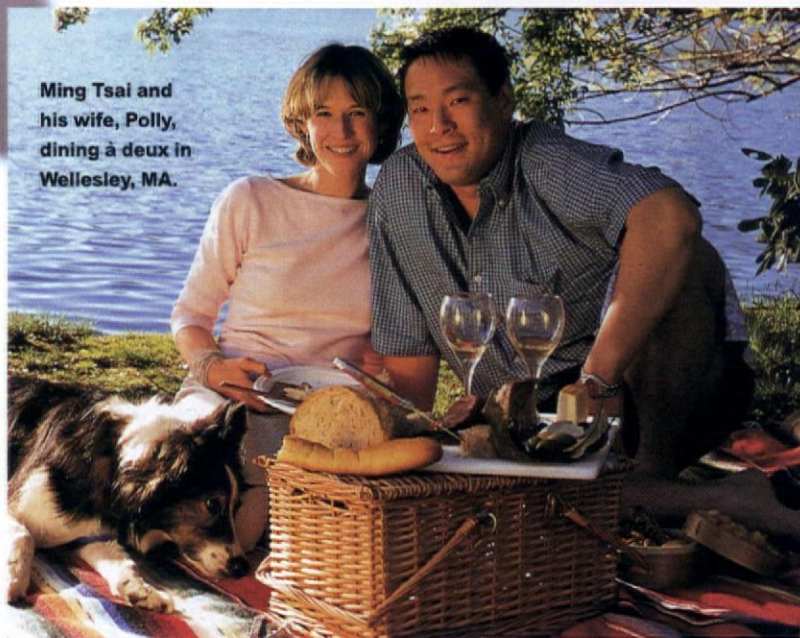
MY FAVORITE PLACES FOR A PICNIC ARE Ravinia, just north of Chicago, a park where orchestras appear during the summer; the beaches on the north shore of Long Island, which evoke memories of youthful pleasures—clambakes and Carvel on the ride home **MY FAVORITE MEAL IS** In Italy, anything simple—cheeses, ripe figs and berries, roasted vegetables, cold soups, focaccia, sausages, mortadella. At home, buttermilk fried chicken, coleslaw, potato salad, sweet potato biscuits, and coconut cake (below) **THE BEST CARRYALL IS A** 1950s English Bakelite picnic set that we found at the Newark [England] antiques fair **IN MY THERMOS YOU'LL FIND** Ginger tea **PAPER OR PLASTIC?** China, crystal, and linen whenever possible.



Ming Tsai

Chef and host of the Food Network's East Meets West

MY FAVORITE PLACE FOR A PICNIC IS The Boboli Gardens in Florence, Italy **MY FAVORITE MEAL IS** Pâté or foie gras, a variety of cheeses, some kind of pickled vegetables **IN MY THERMOS YOU'LL FIND** Coffee or red roast pork for hot sandwiches. Obviously, you need a wide-mouth thermos for the pork. My mom used to pack it that way, and it was always a big hit **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** Actually indoors on a train with my then girlfriend (now wife). I packed a cooler full of champagne and really great sushi and we took the ride from Oakland to Seattle **WINE OR BEER?** Wine. Unless there's a Frisbee, then beer.



Ming Tsai and his wife, Polly, dining à deux in Wellesley, MA.

Ruth Owades

President and founder, Calyx & Corolla, mail-order flower company

MY FAVORITE PLACES FOR A PICNIC ARE The mountains in Sonoma, CA, or the southern French countryside **MY FAVORITE MEAL IS** French cheeses and fresh fruit **THE BEST CARRYALL IS A** wicker basket (right) **IN MY THERMOS YOU'LL FIND** Vichyssoise **MY MOST UNFORGETTABLE DISASTER WAS** Forgetting the corkscrew **WINE OR BEER?** Both. Wine, because we live in Sonoma. Beer, because my husband is a brewmeister (Pete's Wicked Ale) **IT'S NOT A TRUE PICNIC UNLESS** We have a bouquet of flowers—it makes the "table" complete.

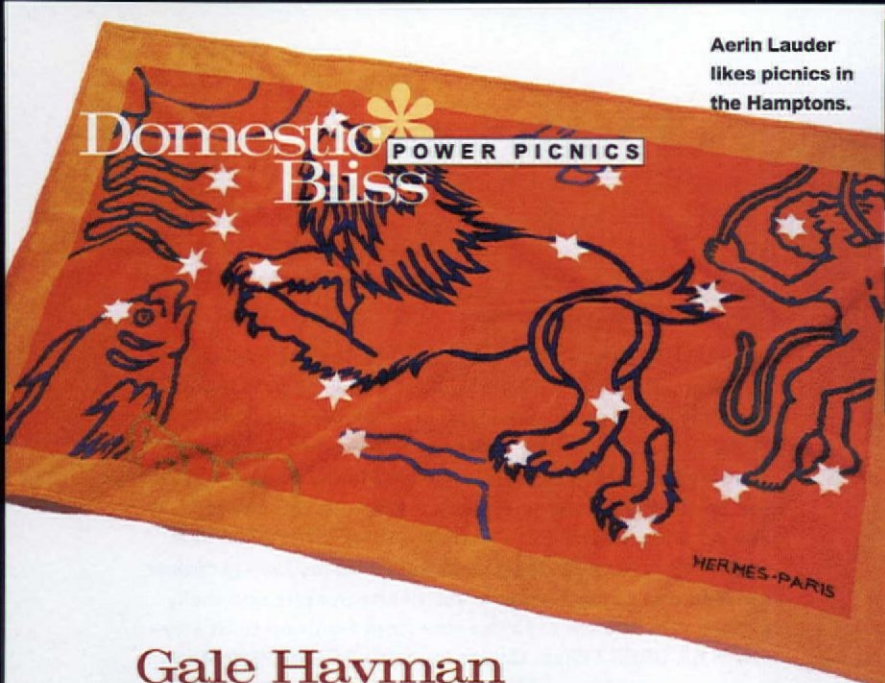


Aerin Lauder
likes picnics in
the Hamptons.



Domestic Bliss

POWER PICNICS



Gale Hayman

Cosmetics entrepreneur, author of *How Do I Look?*

MY FAVORITE PLACES FOR A PICNIC ARE Boats; parks like the Bois de Boulogne in Paris; the hillside in Bodrum, Turkey, overlooking the sea **MY FAVORITE MEAL IS** Osetra caviar on melba rounds (below) pasta salad, fava-bean salad, cornichons, assorted finger sandwiches: cucumber, tuna salad, turkey, roast beef **THE BEST SEATING IS** A large kilim rug with place mats and pillows **MY MOST UNFORGETTABLE PICNIC DISASTER WAS** The battle with mosquitos in Virginia. Be sure to surround yourself with citronella candles **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** In Rio de Janeiro on the beach on New Year's Eve. Candles all over. Latin dancing and music everywhere. Everyone wearing white—spectacular **IT'S NOT A TRUE PICNIC UNLESS** You get a little dirty, something spills, a bird visits your sandwich, or rain begins unexpectedly.

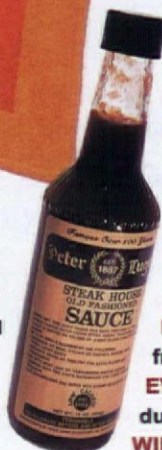


Gale Hayman
brings kilim pillows
to Manhattan's
Central Park.



Aerin Lauder

Director of creative product development,
Estée Lauder Inc.



MY FAVORITE PLACE FOR A PICNIC IS The beach—but only if I have Estée Lauder Oil-Free SunSpray SPF 15 to protect my skin **MY FAVORITE MEAL IS** A roast beef sandwich with Peter Luger steak sauce (left) from the Sagg Store on Long Island **THE BEST CARRYALL IS** An L. L. Bean beach bag **THE BEST SEATING IS** On the sand on an Hermès towel (above left) **IN MY THERMOS YOU'LL FIND** Water or fresh fruit juice **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** McDonald's with my husband during a long drive **PAPER OR PLASTIC? WINE OR BEER?** Chilled white wine **IT'S NOT A TRUE PICNIC UNLESS** You are with close friends.

Lisa Jackson

Owner, *Blanc, Ltd.*, antiques store, New York City

MY FAVORITE PLACE FOR A PICNIC IS The beach—any beach **MY FAVORITE PICNIC MEAL** Fried chicken, corn salad, and apple pie (and maybe a brownie) **THE BEST CARRYALL IS** An L. L. Bean canvas bag (below) **THE BEST SEATING IS** My favorite oversized beige-and-white-striped cotton blanket from the General Trading Company in London **IN MY THERMOS YOU'LL FIND** Espresso—the strongest I can find **MY MOST UNFORGETTABLE PICNIC DISASTER WAS** My sweet husband soaking the blanket with rosé **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** In Paris, in front of the Louvre **PAPER OR PLASTIC?** China—definitely white! **WINE OR BEER?** Always rosé **IT'S NOT A TRUE PICNIC UNLESS** It is bright and sunny.



Chocolate Almond Chunk

chocolaty chunks ^{and} ALMONDS
jumbled ⁱⁿ velvety chocolate

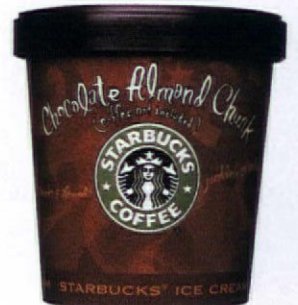
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Morison Cousins

Vice president of design, Tupperware

MY FAVORITE PLACE FOR A PICNIC IS Tanglewood, with the Boston Symphony Orchestra **MY FAVORITE MEAL IS** Cheese (preferably goat's milk), chicken, crudités **THE BEST CARRYALL IS** A brown-paper shopping bag (below): nothing to carry home and biodegradable **THE BEST SEATING IS** Low beach chairs (left) **IN MY THERMOS YOU'LL FIND** Water **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** The last one **HOMEMADE OR TAKE-OUT?** Either **WINE OR BEER?** Wine **PAPER OR PLASTIC?** Paper!



carried away

Hauling a hamper was never this easy. The green, burgundy, and blue backpacks from Picnic at Ascot (310-674-3098) are sophisticated survival kits (about \$80 to \$100, depending on the size). They come equipped with necessities like melamine plates, gingham napkins, salt and pepper shakers, acrylic wineglasses, a cutting board, stainless flatware, and the essential corkscrew. There's an insulated compartment for food, but, alas, room for only one bottle of wine in the detachable pouch.



Chuck Williams

Founder, Williams-Sonoma

MY FAVORITE PLACE FOR A PICNIC IS In the Loire Valley—on the roadside near a small town **MY FAVORITE MEAL IS** Various cold meats, cheeses, bread, perhaps some paté, fruit, or a tart (left). All items are purchased fresh at shops in the small town just before noon closing **THE BEST CARRYALL IS** Not necessary, as all the food comes in paper bags or packages with handles **THE BEST SEATING IS** A car blanket spread on a grassy knoll under a tree **MY MOST UNFORGETTABLE PICNIC DISASTER WAS** On the road in Portugal. After shopping for food and not finding a suitable spot to stop, we ended up eating in the car, overlooking a paper mill **THE MOST ROMANTIC PICNIC I'VE EVER HAD WAS** On a beautiful old wooden motor launch on a tour of Sydney Harbor in Australia. We dropped anchor off Double Bay and had a lunch of poached salmon, asparagus salad, and fruit **PAPER OR PLASTIC?** Paper that can be disposed of in the next town **IT'S NOT A TRUE PICNIC UNLESS** It is in a quiet natural setting with good conversation.



Chuck Williams quaffs an aperitif in Sydney Harbor.



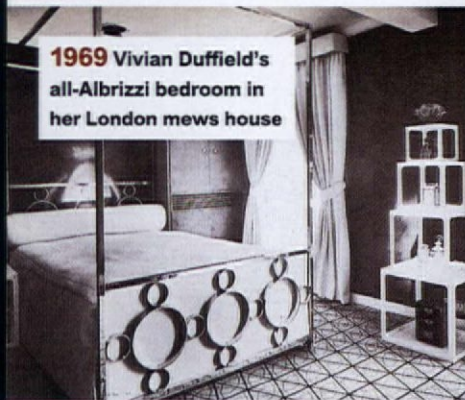
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1969 Vivian Duffield's all-Albrizzi bedroom in her London mews house



1999 Peter Vaughn in his Kips Bay room



1999 Vaughn's Block lamp sits on Albrizzi's Floating Drinks table

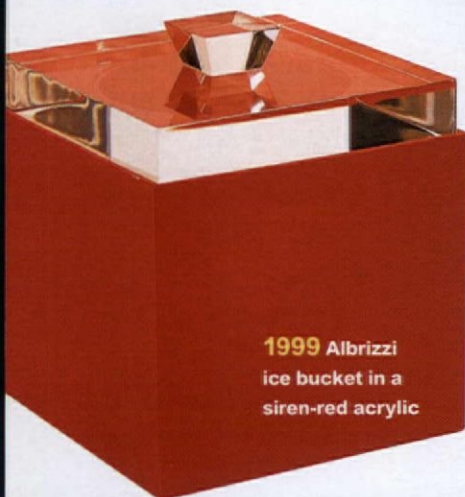


jet set decor

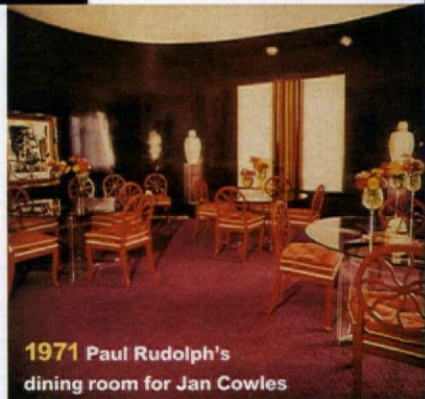
by carolina irving

I adore Jet Set decorating, and Peter Vaughn's room at this spring's Kips Bay show house had me reeling. It's a reminder of why the early '70s were such a great time for interior design—think Jensen, David Hicks, Paul Rudolph, and early Mark Hampton. I don't think I can take looking at one more of those oatmeal-colored minimal rooms, and apparently neither can Peter. That's why his revival of Alessandro Albrizzi's acrylic, glass, and aluminum furniture is so brilliant. Last year Peter (a Parish-Hadley grad) acquired the rights to the designs that the late baron sold at his chic shops in Paris, New York, and London in the late '60s and early '70s. And the furniture has never looked fresher or more modern. This is not decorating for the Everything Eames crowd. The point is to mix these clean, colorful pieces with good antiques in classical settings, as Albrizzi did in Vivien Duffield's London mews house. His cube side table and cruciform coffee table are a beautiful match for the Directoire commode and French limestone fireplace. Everything in the Albrizzi collection (available to the trade through Hinson & Company; 212-688-5538) is very easy and adaptable. The secret, Peter says, is "that the pieces were designed with the proportions of eighteenth-century French furniture in mind. In spite of the colors, there's nothing outré about them."

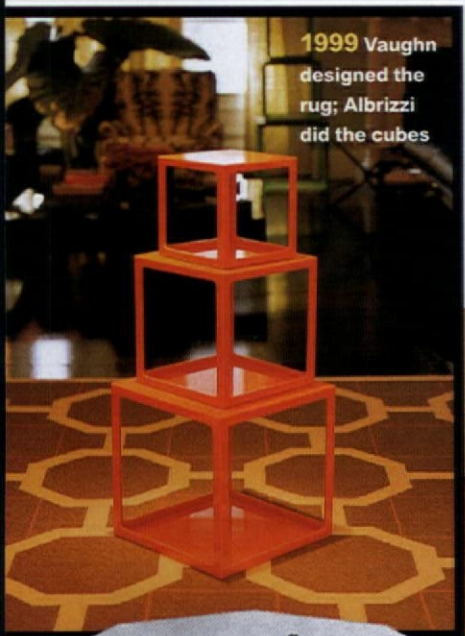
1999 Albrizzi ice bucket in a siren-red acrylic



1971 Paul Rudolph's dining room for Jan Cowles



1999 Vaughn designed the rug; Albrizzi did the cubes



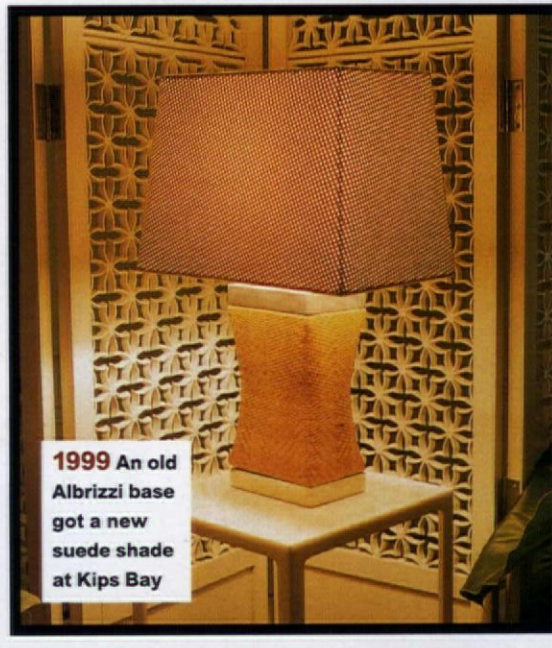
1999 Vintage Albrizzi reimaged in apple-green acrylic



1969 Antiques mixed with Albrizzi classics in Duffield's London living room



1999 An old Albrizzi base got a new suede shade at Kips Bay



1968 The iconic Curved Dining Table





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COZY CONFINES Hens and chicks, right, and dwarf conifers and a variety of alpine in a homemade trough, below and bottom right.



troughing it

The art of containment gets better all the time. Container gardening—one of the fastest-growing sections of the green market, according to the National Gardening Association—is ideal for those who have neither world enough nor time for a full-scale garden. And if you yearn not just for a few potted plants but an entire lilliputian landscape, one container offers a small world of possibilities: the trough.

Like many horticultural fancies, trough gardening has English roots. Early in the

century, many Britons turned stone troughs, once used to water horses and cows, into containers for plants.

In this country, they're expensive and scarce, but you can quite easily make one yourself, using an old ceramic sink or a plastic crate for the basic form.

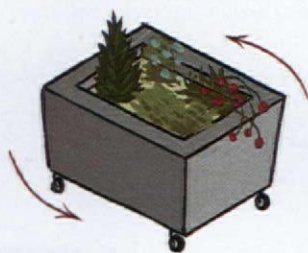
ROCK ON There is something wonderfully foursquare about a trough. Its stony (faux or real), no-nonsense look is perfect for a small rock garden, for the clean lines of conifers, for small plants like alpines, and for scramblers that don't need deep soil.

END ZONE Troughs also encourage rebellion, since you can grow things in them that would normally fail in your part of the

country. If you do plant outside your zone, and want to keep things alive year-round, put your trough on a dolly so you can move it occasionally—into the shade, say, if you're in the Southwest, or indoors if you must endure northern winters.

HANDLE WITH CARE Despite their sturdy appearance, troughs aren't low-maintenance: they require good drainage and frequent watering. One New Englander, whose daughter made the trough pictured above, notes, "In fact, they need more attention than a garden." That's a small price to pay, though, for the privilege of micromanagement. —KATRINE AMES

scaling down *Miniature landscaping has rules, and rewards, of its own*



1. ROLL 'EM

Castors let you move and turn troughs for even plant growth.



2. SMALL IS BEAUTIFUL

Use naturally dwarfed plants. Avoid rampant carpeters.



3. EQUAL TREATMENT

All plants must have similar cultural requirements.



4. DRINKS ALL AROUND

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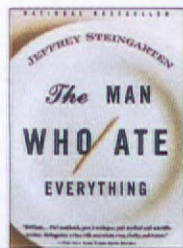
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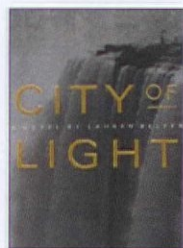
The Man Who Ate Everything,

by Jeffrey Steingarten This writer's passionate search for culinary perfection is borderline obsessive, but his boundless curiosity makes this book both entertaining and informative. Retail, \$14.95. bn.com price, \$11.96.



"All of Trollop. Because he understands people so entirely and delightfully."

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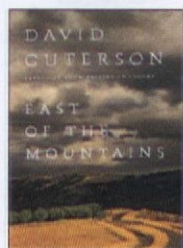


City of Light, by Lauren Belfer

This vividly detailed debut novel focuses on American life in Buffalo, New York, just after the turn-of-the-century. Its unforgettable protagonist is a never-married headmistress. Retail, \$24.95. bn.com price, \$17.46.



"The Guide to Practical Gastronomy, by Ali Baba, is the encyclopedia of great cuisine. I use it all the time for reference and inspiration."
Jean-Georges Vongerichten,
culinary sensation

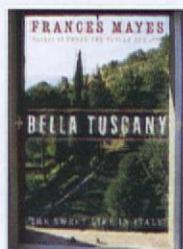


East of the Mountains, by David Guterson

The acclaimed author of *Snow Falling on Cedars* spins an eloquent tale about a doctor's quest to understand life and death when faced with his own mortality. Retail, \$25.00. bn.com price, \$17.50.

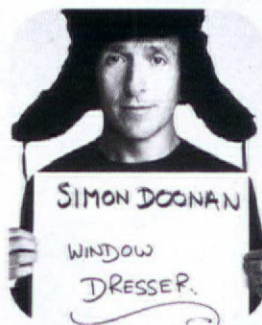
"The Arrangement, by Elia Kazan, is about someone who completely changes his life in his forties, which is very exciting and makes for a fascinating read."

Ellen von Unwerth,
fashion photographer



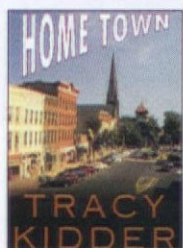
Bella Tuscany, by Frances Mayes

Ten years after she first purchased her Tuscan home, the author still rejoices in her love of the Italian countryside. A book filled with sensual discovery and luminous, descriptive passages. Retail, \$25.00. bn.com price, \$17.50.



"Vamps and Tramps, by Camille Paglia. She looks like she is about to do a kung fu move on the cover. It has incredible range—Alice in Wonderland meets Susan Sontag."

Simon Doonan,
Creative Director, Barneys New York

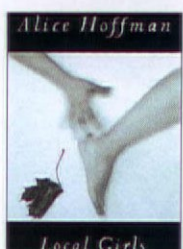
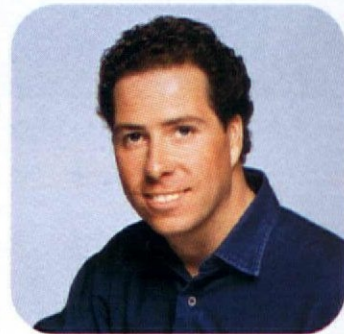


Home Town, by Tracy Kidder

Set in Northampton, Massachusetts, Pulitzer Prize-winner Kidder uncovers the many layers of a town rich in literary history. A bevy of earnest, endearing characters make this a sweetly compelling tale. Retail, \$25.95. bn.com price, \$18.17.

"My book, *Extraordinary Furniture*, was influenced by Thomas Chippendale's *Gentleman and Cabinet Maker's Director* of 1754. The book was sold to noblemen, who in turn had local cabinet makers create the designs. Chippendale was the first furniture entrepreneur."

Viscount David Linley,
royal woodworker



Local Girls, by Alice Hoffman

This collection of beautifully told stories follows Gretel Samuelson, a young girl growing up on Long Island, as she navigates love and loss. Retail, \$22.95. bn.com price, \$16.06.



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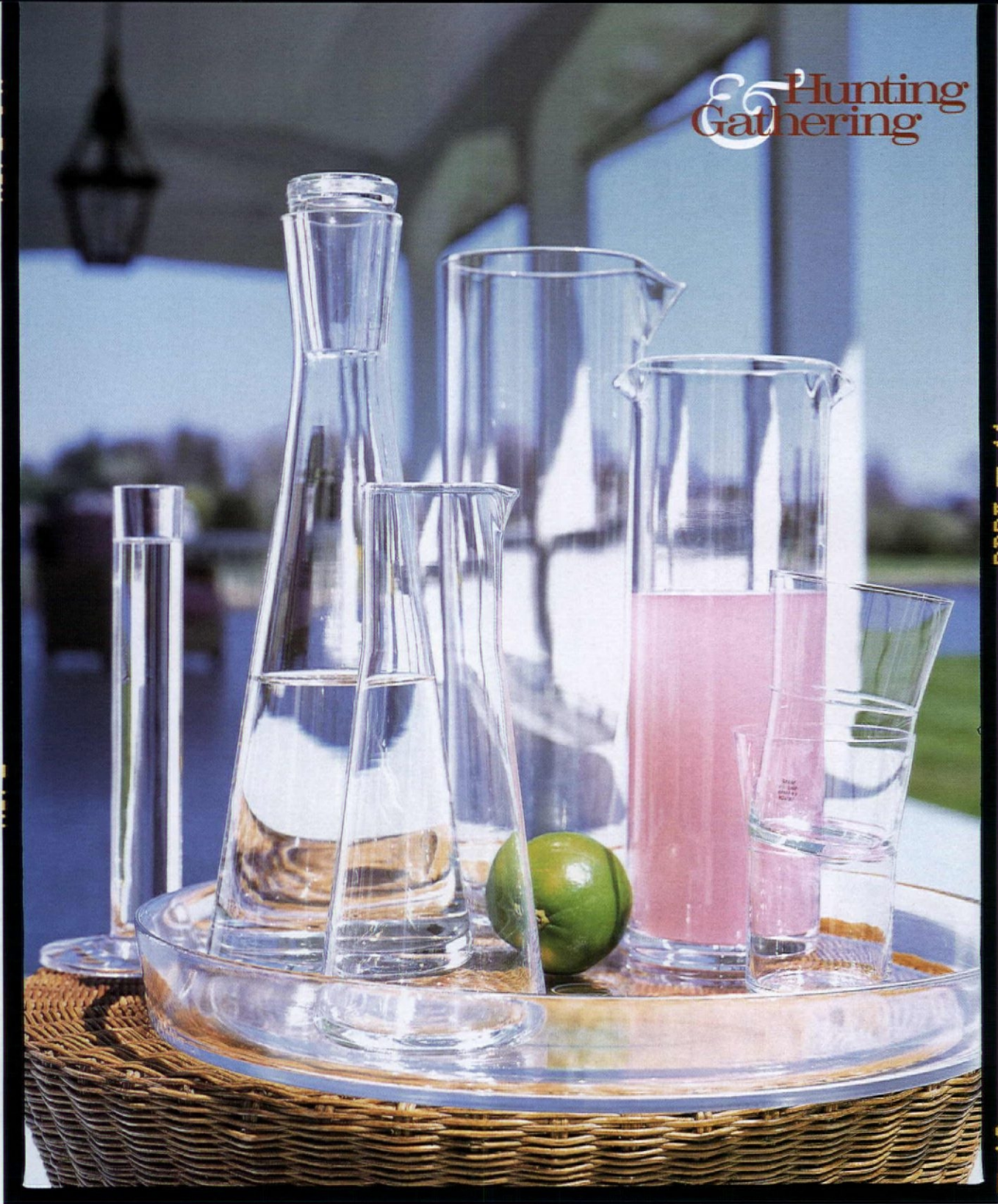


PORCH SWINGS At rear: Cushions on Antibes lounge chair, McGuire Furniture, in Fiesta with Victoire non Moire piping, Pierre Frey. Right: Malibu chair from Pierce Martin, with cushions in Osborne & Little's Nanzen. Wicker Spot table, \$411, Milling Road, High Point, NC. 336-885-1800. Floor light, \$475, Michael Sodeau for Totem, NYC. 212-925-5506.

in the pink

The **relaxed** atmosphere of a summer cottage is the perfect ambience for experimenting with new ideas. We've found three to try: fabrics in pink, fashion's latest color darling; classic **wicker** furniture in **modern shapes**; and crystal inspired by **laboratory glass**. Come Labor Day, you'll want to take it all home.

PHOTOGRAPHS BY GABY ZIMMERMANN PRODUCED BY NEWELL TURNER



IN A SUMMERHOUSE, a touch of chic goes a long way. Take a cue from the Standard, André Balazs's hot new Los Angeles hotel, and spruce up your porch with one of the sleek new shapes in wicker furniture. Another trend this season is crystal clear: glasses and pitchers

STYLE LAB The glass carafe in front, \$27.50, was designed by Katarina Andersson for Boda Nova, NYC. The hand-blown Universal glasses, \$36 each, were designed by Ingegerd Råman, one of Sweden's top glass artists, for the American Craft Museum, NYC. 212-956-3535. From left: Column candlestick, \$85, and cone decanter, \$80, from Calvin

Klein Home. 800-294-7978. The Hakatie pitcher, \$65, from the Iittala Relations Collection, is available at Moss, NYC. 212-226-2190. The Janus pitcher, \$450, is made of crystal and is available from Baccarat, NYC. 800-777-0100. Finally, a glamorous take on the petri dish: the crystal Grcic tray from Iittala Relations, \$39, from Moss.

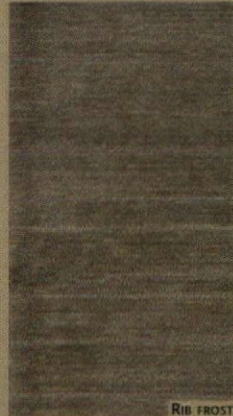


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HOTHOUSE IRIS

Checkerboard flax room design by Nancy Corzine, French Designer's Showhouse.

Brisas vineyard and Pebbles orchard room settings by Grange Furniture, Inc.

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with designs reminiscent of laboratory beakers. "It's pure and simple form" that has always been popular in Scandinavian glass design, says Holly Hotchner, director of the American Craft Museum, who is featuring work by top Swedish glass artist Ingegerd Råman at the museum. In fabric, the hottest new shade for the home is pink. "It's a fantasy color that

EVERYTHING'S ROSY A blanket or throw in pink adds a fashionable accent to country-house decor and also keeps you warm on chilly summer nights. Top: Fringed pashmina throws, \$310 each, shown here in pink and ice pink, were designed by

Armand Diradourian and are available from Sue Fisher King, San Francisco. 888-811-7276. Bottom: Cashmere-and-silk Carson throw blanket in camisole pink, \$625, from the Ralph Lauren Home Collection, NYC. 212-642-8700.



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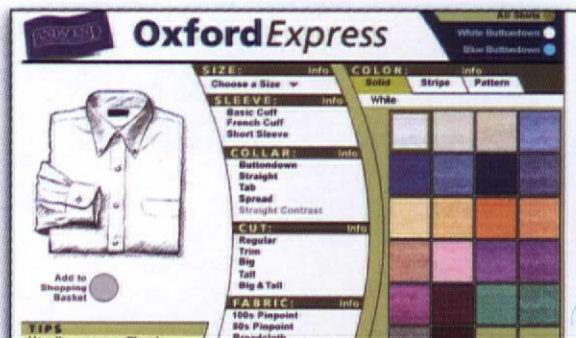
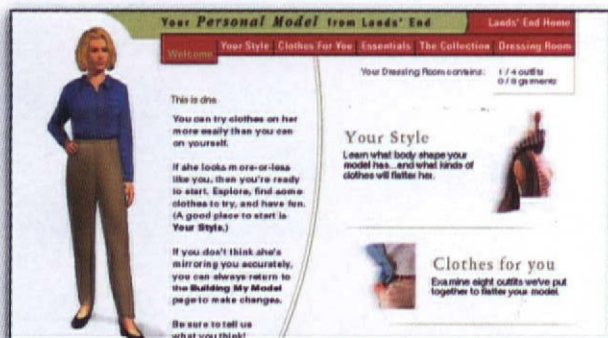


people really like, but wouldn't dare do in the city," says Kathryn Ireland, a Los Angeles fabric designer who uses it as an accent color at her clients' beach houses. The fashion set has already embraced pink as if it were the new navy blue, so why not think pink at home, too? 

THE PRINCESS AND THE PEA Pink shades are turning up in everything from silk to hemp fabrics. From top: Handwoven silk Rivoli plaid in coral, Christopher Norman, Inc., NYC. Richard Rowland's natural-finished linen in coral is available from K5, NYC. The Verona pink silk fabric is from Rose Cumming, Ltd., NYC. The pink toile in a hemp linen is from

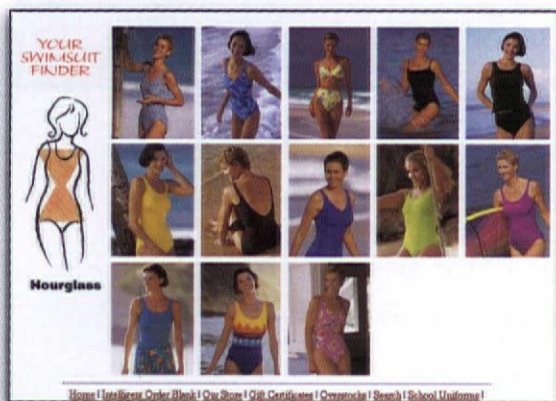
Kathryn Ireland, Santa Monica. 310-393-0670. Cambon plaid taffeta in coral, available from Christopher Norman, Inc. Rose Chanvre in hemp velvet, Classic Cloth, Plainville, KS. Dark pink Ikat Stripe in hemp linen, Kathryn Ireland. Pillows made by Rebecca Omweg, 212-929-3869, with mattress-style tufting filled with cotton batting. Sources, see back of book.

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verdant stairway

A well-appointed funicular joins the four levels of a hillside garden on the French Riviera

BY WENDY MOONAN

THE WORDS "garden room" have taken on new meaning for an American couple who summer on the French Riviera. On a verdant hillside south of Grasse, the perfume center of the world, they have built a four-terrace garden below their sixteenth-century house. It has taken them 21 years.

"When we bought the place, there was only one terrace," says the husband, an advertising executive who once named roses for Jackson & Perkins. "We had to carve the others out of the hill." Now all four gardens are joined by a steep set of stairs and by a movable garden room in the shape of a funicular the wife describes as "Cinderella's coach after

it was transformed from a pumpkin." Normally confined to a wheelchair, she uses the cozy, chintz-lined funicular to gain access to the house and the four outdoor rooms: a dining terrace; a swimming pool and terrace for barbecuing; a formal French garden with a boxwood parterre; and a shady English garden with an expanse of lawn, a fountain, and a pool stocked with Japanese carp and goldfish.

The couple formed an emotional attachment to the property the day they

FUNICULAR WITH A VIEW The four terraces of this garden were carved out of an old sheep meadow in Provence. They are accessible via steep steps or by a cozy private railcar.

saw it. "It was a romantic accident," the wife recalls. While passing through France on their way to Switzerland years ago, she and her husband, frequent patrons of New York's Lutèce restaurant, happened to bump into a former chef of the restaurant. He mentioned a sixteenth-century olive oil mill that was for sale near his house on the coast. It had been converted into a residence sometime around World War II.

"It was a *coup de foudre*," the wife says of their first visit. "We were both smitten." They decided to add a dining room and master bath, while retaining the original beams and seventeenth-century fireplace. They now spend the

This summer's **Hot Spot**

**It's
right
in
your
own
backyard**

Weber

A Burning Obsession

Nothing says summer better than the outdoor barbecue. It should be considered an official symbol of the American summer celebration. But why is it that some would-be chefs, who would never dream of cooking on an indoor state-of-the-art range, are more than happy to don an apron over a sizzling outdoor grill? It's a mystery. Or is it?

HOT STUFF

In fact, during the summer months, Americans cook out more than any other people in the world, 2.3 times per week (by comparison, the British, on average, grill only three times a year). And it's still primarily a man's job. A "GrillWatch" survey, conducted by Weber last year, found said that cooking on an outdoor grill was more satisfying than cooking in their kitchens, and the number of alfresco chefs who grill until November or December has nearly doubled. Maybe it has something to do with the revolutionary instruments outdoor cooks have at their disposal.



GETTING GRILLED

If more and more Americans are firing up in their backyards, how come few know the fine art of grilling? According to Weber, one of the biggest mistakes people make is to turn food too quickly and too often. Food should be turned only once, say experts, and it should never be stuck with a "barbecue" fork, which just pierces the meat and lets the juices escape. Backyard chefs also make a mistake in trying to control flare-ups. The best way to control them is to move the food away from the flames and cover the grill. That cuts off the oxygen supply and puts the fire out. The worst thing you can do is spray water, which could send hot steam into your face. For questions on grilling, phone the Weber experts at 800-GRILL-OUT (474-5568)—Monday through Friday—from 8 a.m. to 6 p.m. (C.S.T.) through Labor Day. You'll not only get advice, you'll also receive a complimentary barbecue booklet, *Weber's Beyond Burgers*.



PYROTECHNICS

Weber Grills Summit® Series is built on the legendary performance of the company's signature Genesis™ Gas Grills. Summit grills are built like tanks—fashioned from the finest grade of U.S. steel to withstand the whims of Mother Nature. The porcelain-enamel finish on the hoods ensures that they will never rust, fade, or peel, even at degrees of 1600 F°. Lava rocks and ceramic briquettes traditionally used in gas models have been replaced with stainless steel Flavorizer® bars to prevent the flare-ups that occur when fat collects in the lava rocks. Juices and fats fall onto angled bars, where they vaporize and create the smoke that gives your barbecued food its terrific flavor.

Weber makes it easy for the backyard chef to quickly slap on a prime rib or a couple of hamburgers: since the Summit Grill is virtually factory-assembled, all you have to do is attach eight bolts to the cart. If you prefer cooking with charcoal, there's always Weber's classic Performer Grill with a Touch-n-Go™ gas ignition. The grill uses a small propane tank to help light the charcoal, eliminating the need for messy and unpleasant-smelling lighter fluid. For more information about Weber's extensive line of charcoal and gas barbecue grills, visit a home center, patio store, or department store near you. Or call **800.99.WEBER.**



So, how often do you get burned? With singed chicken? Half-done roasts? And overdone steaks?

Well, your trial by fire is over.

Presenting the Performer® Charcoal Grill—a revolutionary combination of our gas and charcoal grills.

It's nothing less than the first charcoal grill to offer the convenience of a gas start. No matches. No lighter fluid. No mess. Our patented Touch-N-Go™ Gas Ignition System lights your coals evenly. The first time. Every time.

With our charcoal baskets, or Char-Baskets™ as we call them, you'll have control, too. For perfect steaks, hamburgers and chops, use Direct Cooking by sliding the baskets together and grilling directly over them. For juicy prime rib, whole chicken and turkey (yes, you can grill a turkey), use Indirect Cooking by sliding the Char-Baskets apart and placing the meat over a drip pan in the middle.

What's more, it's easy to add briquettes to the Char-Baskets, thanks to a hinged cooking grate.

But that's just the beginning. Our patented thermometer not only monitors the grill's internal temperature, but also doubles as a meat probe. The expansive stainless steel work surface lets you keep



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THIS SUMMER, MEN WILL SPEND OVER TWO BILLION HOURS GRILLING. AND APPROXIMATELY ONE BILLION HOURS MAKING EXCUSES FOR THE RESULTS.



everything close by. (There's even a 20-lb. storage bin for charcoal underneath.) And our One-Touch™ Cleaning System has three aluminized steel blades that scrape and sift ashes into a catcher for easy disposal.

When it comes to durability, our guarantee is strong as steel. We robot-weld heavy-walled steel tubing together for extra strength and stability. Plus, our signature kettle is made from the finest-grade steel and coated with a porcelain enamel that'll never rust, peel or fade. Which is why it's easy for us to offer a 45-day money-back guarantee and five-year limited warranty.

To learn more, call 1-800-99-WEBER (1-800-999-3237) in the U.S. or Canada for a complimentary copy of the Performer video and brochure. Or visit us at www.weberbbq.com.



Barlow Tyrie

Garden Party

In the summer, our living rooms take a backseat to another important area of our homes – our patios and decks. Maybe it's because of the visual adventure that awaits us there, something that even the prettiest of rooms just can't compete with. The garden with its riot of color. The clematis climbing and blooming around us. The scent of savory meals cooking in the open air. There's nothing like it. All the more reason you should never skimp on the furniture that adorns this very special harbor.

DAYDREAM BELIEVER

Barlow Tyrie, an English-based company, and the oldest manufacturer of all-weather, teakwood outdoor furniture, offers the kind of elegant, daydream-inducing designs that make you never want to go indoors. Barlow Tyrie's international



reputation is based on the company's superior design, the enduring quality of furniture that "lasts a lifetime," and the unique teakwood it's made from and harvested in Java, Indonesia from environmentally-secure plantations. More than simply armchairs, benches and tables, Barlow Tyrie designs furniture that is not only correct to the eye, but comfortable for the body. Barlow Tyrie not only offers the perfect respite for the weary gardener, but more importantly, is the ultimate comfort zone for backyard entertaining.

ROOM WITH A VIEW

For the ultimate in outdoor sophistication, the company's "Reims Refreshment Chest," (shown) offers an upmarket alternative to the standard outdoor cooler.

Designed to be left outdoors year-round, it's constructed from 67 lbs. of solid, plantation-grown teakwood, with marine brass handles and drain tap, dual brass lid stays and a molded poly liner. Barlow Tyrie offers its traditional pieces in three weight groups: The Braintree, Waveney and Felsted designs are lightweight; The Glenham and London are medium-weight; and the Rothesay is heavyweight. The company's also considered your free time: many Barlow Tyrie seats and chairs are pre-assembled at the factory in England. For more information on the elegant, all-weather, teakwood furniture from Barlow Tyrie, call **800-451-7467**.



MADE
IN THE SHADE

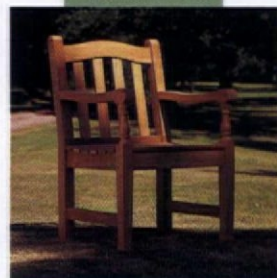
We need not turn to the shelter of our homes when the midday sun turns cruel. What better place to contemplate the routine business of life than from under a grand market umbrella? You can create your own special outdoor space with specially designed luxury parasols that make you feel as though you were vacationing on the Italian Riviera. The Milano Parasols from Barlow Tyrie can be adjusted to suit your mood or the weather conditions with a unique marine-brass pulley-lift system. Offered in circular or rectangular shapes, in size 10' to 13', Milano parasols can be purchased with Forest Green or Oyster Sunbrella® canopy.



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KitchenAid

It's All in the Mix

No one can really take credit for being the perfect summer host or hostess without perfecting the art of the summer cocktail—alcoholic or non-alcoholic. You know the one. The ultimate frothy, but not too giddy, confection boasting delicious seasonal fruit and loads of ice chips thrown in for good measure. The mango margarita. The kiwi daiquiri. The Shirley Temple peach smoothie, or even the traditional pina colada. It's what puts us in a truly celebratory mood—and it's what makes laboring over a sizzling hot grill palatable.

TOOLS OF THE TRADE

And, since a summer party would take on a very different tone without refreshing beverages to cool things off, it's a good thing discerning backyard hosts have master tools at their disposal like the KitchenAid blender. Whether you're whipping up a Caribbean-inspired cocktail, stirring up a fruit smoothie, making a dip for the tortilla chips, or even pureeing foods for the baby, you can do it in a flash. KitchenAid blenders have a special electronic mixing sensor that increases power automatically to maintain consistent speed for thorough blending. Other benefits include: a uniquely designed jar and stainless steel blade for creating smooth, even blending with any ingredients you may choose to use. Plus, a special sealing ring eliminates leaks, while its "Quick Lock" lid has two caps, one for pouring and another for adding ingredients. The Ultra Power® Series, which features a heavy-duty metal base (for keeping the blender stable while crushing ice), includes five speeds, and is available in white and eight other fashionable colors.

GETTING JUICED

For the host or hostess who needs a little more chopping, mincing, and emulsifying power, try KitchenAid's line of food processors. Their multipurpose premium-quality stainless steel blades are permanent-edged precision cutting instruments. Most models include a "Mini Bowl" with mini-blades for



smaller chopping convenience, but boasting full-size power. Optional accessories enable you to do everything from cutting French fries to go with those juicy burgers you're grilling, to juicing oranges or whipping up an airy meringue. For more information on KitchenAid appliances, visit the company's website at www.KitchenAid.com, or call toll-free **800-541-6390**.



FROSTED GLASSES

What are the hottest cocktails at this summer's backyard soirees? Anything ice cold, alcoholic, blended, and boasting a South American inspiration.

CAIPIRINHA FREEZE

- 1 lime, quartered
- 1 oz. natural spring water
- 2–3 tsp. sugar (to taste)
- 2 oz. Cachaca (Brazilian rum)

Blend lime, water, sugar, ice, and Cachaca with a KitchenAid blender. Place in chilled glass and garnish with sprig of lime and a lemon rind.

Everyone *deserves* a KitchenAid kitchen once in life.



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Questions? 1.800.422.1230 or www.KitchenAid.com

Trex® Easy Care Decking™

Lounge Lizard

The only way to really enjoy the full benefit of summer is to take the party outdoors. That way, you don't miss out on the season's special treats—like blooming flowers, chirping birds, kids splashing in the pool, or a soak in the hot tub as you sip lemonade or a margarita, socialize and work on your tan. Trex® Easy Care Decking™ makes slacking guilt-free with a dream deck perfect for the ultimate rest and relaxation, or summer partying.



EBB AND FLOW

Now your pool or home spa can become more than just a welcome site for cooling off or rejuvenating weary muscles—it can serve as the backdrop for evening entertaining. Just as you might decorate your dining table with a lush floral arrangement, you can transform your personal “watering hole” into a floating oasis of personal taste. Try using the favorite flowers from your summer garden as toppers for the water. A few floating blooms establish an elegant mood for a midsummer night's dream dinner party. If you can't gather enough of the fresh flowers, brightly colored petals scattered atop a lit pool can also do the trick.



WORRY-FREE, HASSLE-FREE

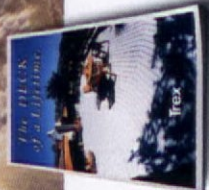
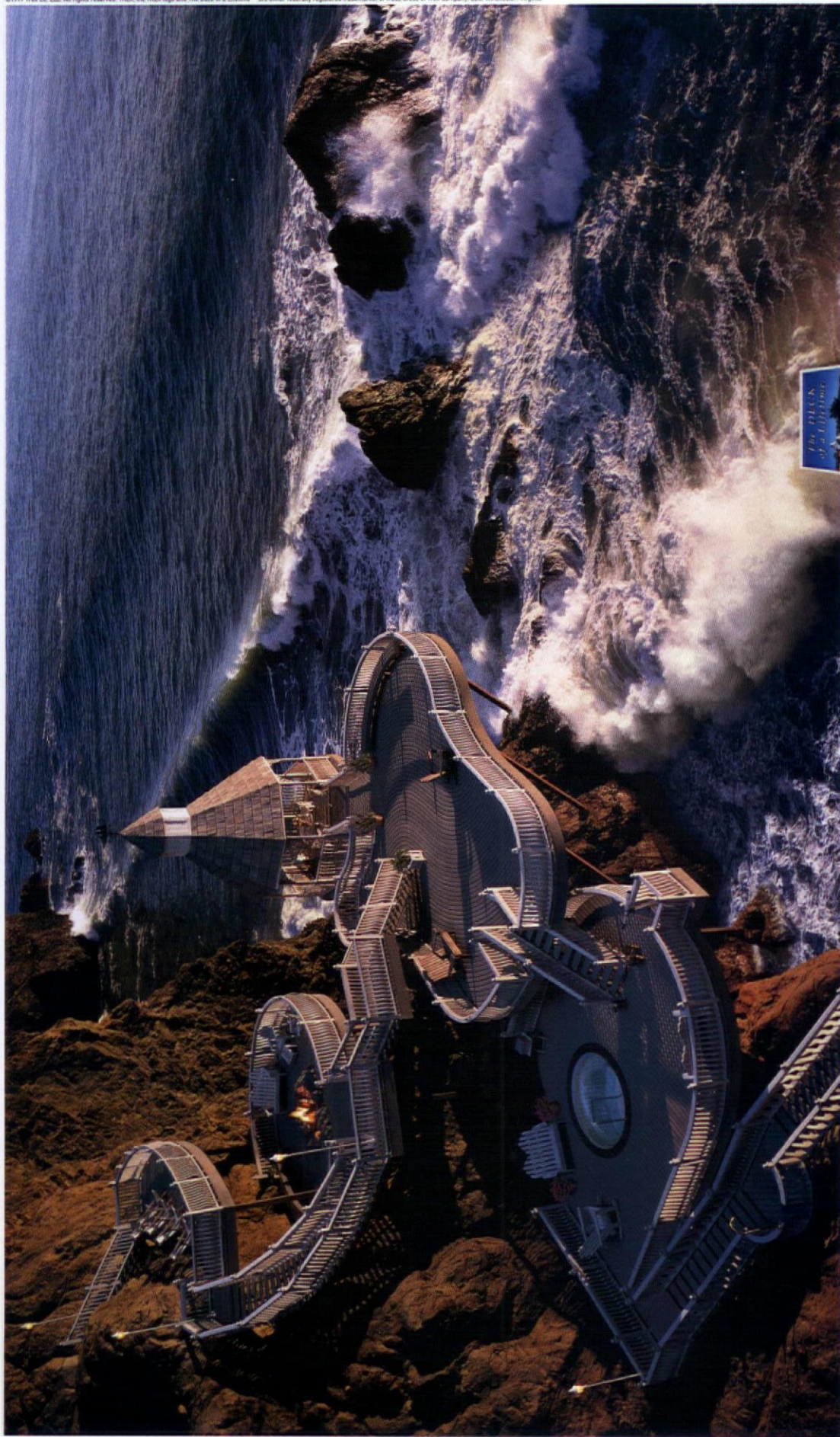
More than a place to lounge and serve burgers, a deck made with Trex® Easy Care Decking™ is a showplace for functional, resilient exterior design. And as an added bonus, your family can go barefoot without the worry of splinters! Let's face it, when the dog days of summer are nipping at your heels, the last thing you want in your—or your children's feet are splinters. Trex decking ensures that your deck never needs sealing and won't ever rot, crack, or deteriorate from moisture, insects, or the effects of sunlight. And Trex decking has great traction, a must for poolside safety.

GOOD FOR YOU AND THE ENVIRONMENT

And, for the eco-friendly in us all, Trex decking contains no toxic chemicals or preservatives. It's made primarily from recycled plastic grocery bags, reclaimed pallet wrap, and waste wood from furniture makers. Trex decking can also be shaped and curved during installation, so you can design an innovative outdoor haven to meet your personal taste and imagination. The decking material is available in Natural, which weathers to driftwood grey shades, and Winchester Grey, which deepens to dark grey shades with outdoor exposure of about eight-to-twelve weeks. If you prefer a custom color, Trex decking easily accepts paints and stains, even though they are not necessary for withstanding the elements. For more information on Trex Easy Care Decking, call (800)BUY-TREX (800-289-8739) or visit the website at www.trex.com.

Trex

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It's amazing what you can dream up when you're not busy sealing or staining. Trex® Easy Care Decking™. For a book full of inspiration, call 1-800-BUY-TREX ext. 453 or visit www.trex.com.

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Dynamic Cooking Systems

Open-Air Gourmet

Some of us would live outdoors all year long if we could. As it is, we move our living rooms outside as soon as the thermometer begins to rise, lounging on designer showpieces adorning our patios and decks—yes, even bathing under the moon in hot tubs. Now we've moved our kitchens into the backyard as well. Europeans have always made a practice of cooking under the stars. The French in particular believe that nature actually helps flavor the food—at least spiritually. More and more seasonal gourmets in the U.S. are transporting their cooking spaces to terraces or poolsides replete with state-of-the-art appliances that most of us might not even consider using inside our homes. Dynamic Cooking Systems, with its Professional Grill Series™, offers outdoor chefs everything they need to prepare finely grilled cuisine for discriminating guests.

Dynamic Cooking Systems has culinary innovation wrapped up—from professional-strength grills that can be integrated into permanent cooking islands, to cool, restaurant-inspired side cooktop burners fueled with extra fire-power for sautéing side dishes like vegetables as you sear your steak, Techy-looking woks made of high-caliber steel are designed to fit right into your grill top and let you make the most of high-cooking temperatures. If technology in the kitchen turns you on, try the all-inclusive, infrared rotisserie and smoker system.

Everything in the Professional Grill Series™ line boasts stainless steel construction, including a



U-shaped grill burner for equal heat distribution, rounded ceramic radiants to disperse heat evenly, and two-sided, two-position cast-iron grill grates. Not only will those marinated chicken pieces taste delicious, they'll actually be fun to cook and your friends will revel in your chic backyard pit. Call **800-433-8466** for more information.



BEEF SATAY

makes 6 main-dish servings
or 12-15 appetizer portions

- 2 pounds beef sirloin or fillet
- 1/2 cup soy sauce
- 2 tablespoons honey
- 2 tablespoons lime juice
- 1 tablespoon curry powder
- 1 teaspoon chili powder
- 1 medium onion, minced
- 2 cloves garlic, minced

Cut meat in 1-inch cubes and place in a bowl. In a 2-cup measure, mix soy sauce, honey, lime juice, curry and chili powders, onion, and garlic. Pour over meat, marinating at least 30 minutes at room temperature. Thread meat on bamboo skewers that have been soaked in water (prevents charring) or on metal skewers. To ensure some rare portions, push cubes close together. For more well done meat, leave a slight space between cubes. Grill 2–3 inches above flame for about 8 minutes for medium-rare meat.



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this is the last grill you will ever need to buy.
Unless you count the summer house.*



Pictured above, four feet of stainless steel grilling prowess. With a variety of side-burner and rotisserie configurations, this professional masterpiece will have you salivating long before food approaches the flame. Also available in 24", 27" and 36", it's all the grill you'll ever need. Call 1-800-433-8466 or visit www.dcs-range.com.

BY, AND FOR, SKILLED HANDS.

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Have Chaise Lounge, Will Shop

Sometimes procrastination isn't necessarily a bad thing. Most of us have been meaning to beef up the look of our backyard, deck, or patio, but can just never seem to find the time to do it before summer's actually arrived. And then, when we learn we're having weekend guests, we slip into panic mode. BuyItNow.com is a luxury shopping "WebPlaza™" you can get to with the click of a mouse for everything you might ever need for gracious living, inside and out. Need a new barbecue, some landscaping tools, or deco-inspired patio furniture fast? This Internet e-tailer offers thousands of brand name products without the fuss of stalker sales help or crowded stores, and the company will deliver your purchase to your doorstep.



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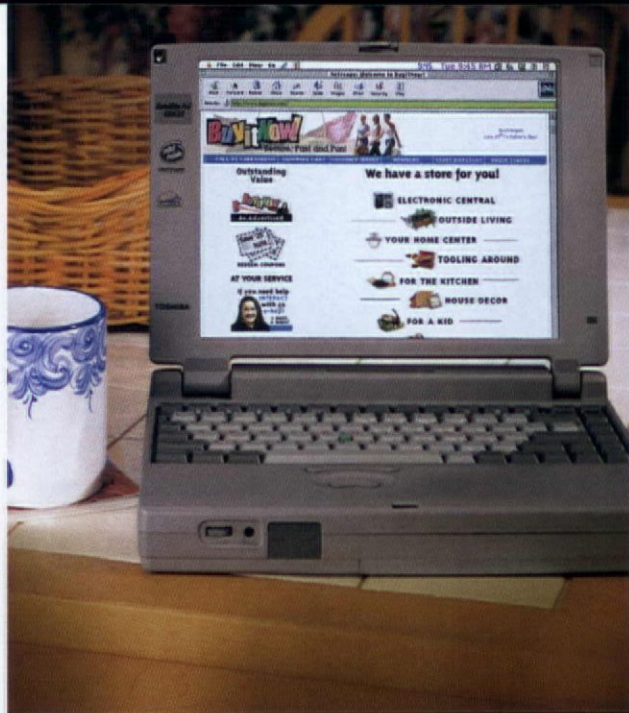
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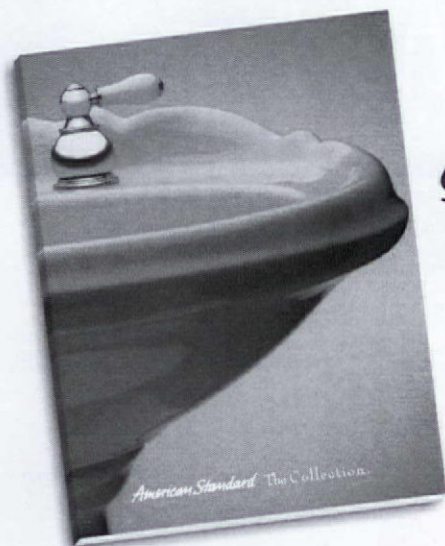
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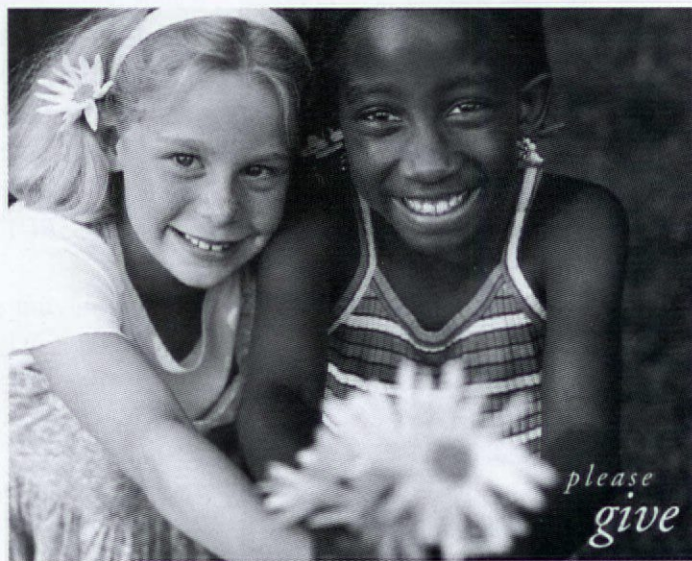
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dig it

summer there, welcoming the members of their extended family for long visits.

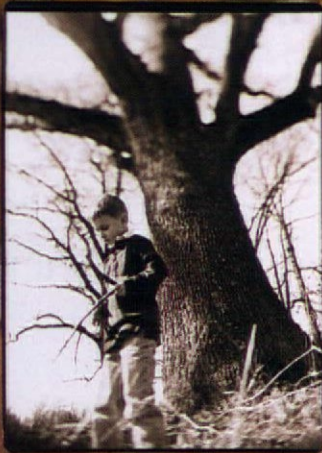
Covered with fragrant jasmine, the stone house has views of Grasse and the snow-topped Maritime Alps. "There were five mills in the region in the sixteenth century," the wife explains. "Ours was horse-powered." Gnarled olive trees embrace one of the stone terraces, where the couple dines with their family on soft Mediterranean nights. The old grinding wheels from the mill serve as tables, the ancient circular stone water trough, now split in two, as benches. The tables are shaded by a laurel dripping with pink blossoms.

THE TERRACE BELOW the dining area contains a pot garden with kumquat trees and geraniums next to the swimming pool and barbecue. A bright mosaic of Neptune decorates the bottom of the pool, its blue tiles reflecting the azure skies of Provence.

The third level is occupied by a perfectly trimmed French boxwood parterre edged with box crenellations that serve as backdrops for abundant, fragrant roses. "This is rose country," one of the owners says. "They are happy here. The locals have been gathering lavender, jasmine, and roses to make essential oils for perfume for centuries." Two linden trees and a large maple shade a glass-topped dining table and chairs in a second outdoor dining area.

The fourth level is an English-style garden, with a grassy lawn, tall trees, mimosa, and hibiscus. Here blue and white agapanthus thrive happily. Below the terraced gardens a woodland of oak trees borders an old orchard of cherry, apricot, and fig trees. "We were able to buy this land, parcel by parcel, from descendants of some of the earliest families," the husband explains. "It took years. The French hate to sell you land until they trust you."

After years of planning and planting, one of the owners says the gardens have become "a mise-en-scène for wonderful thoughts. Each level has its own personality. Each is so peaceful, we never hear a sound. You get lost in your own environment here."



A season
in the life
of a family
is something
that never slips away
when you mark it
moment by moment
by love
that etches its way
indelibly
in time.

How do you mark time?

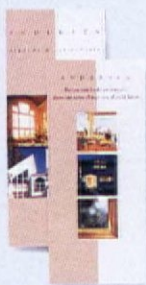


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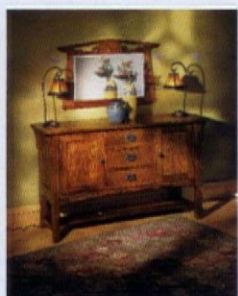
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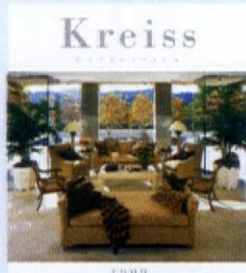


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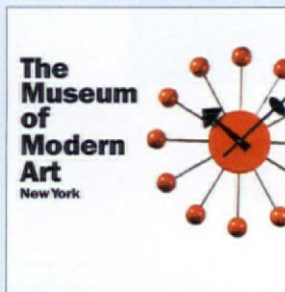
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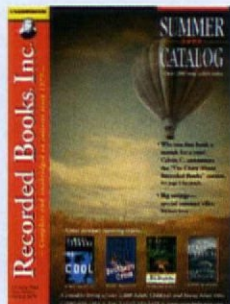
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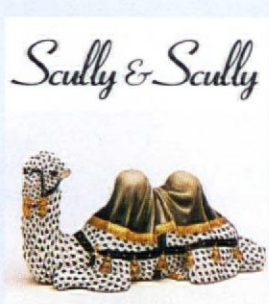
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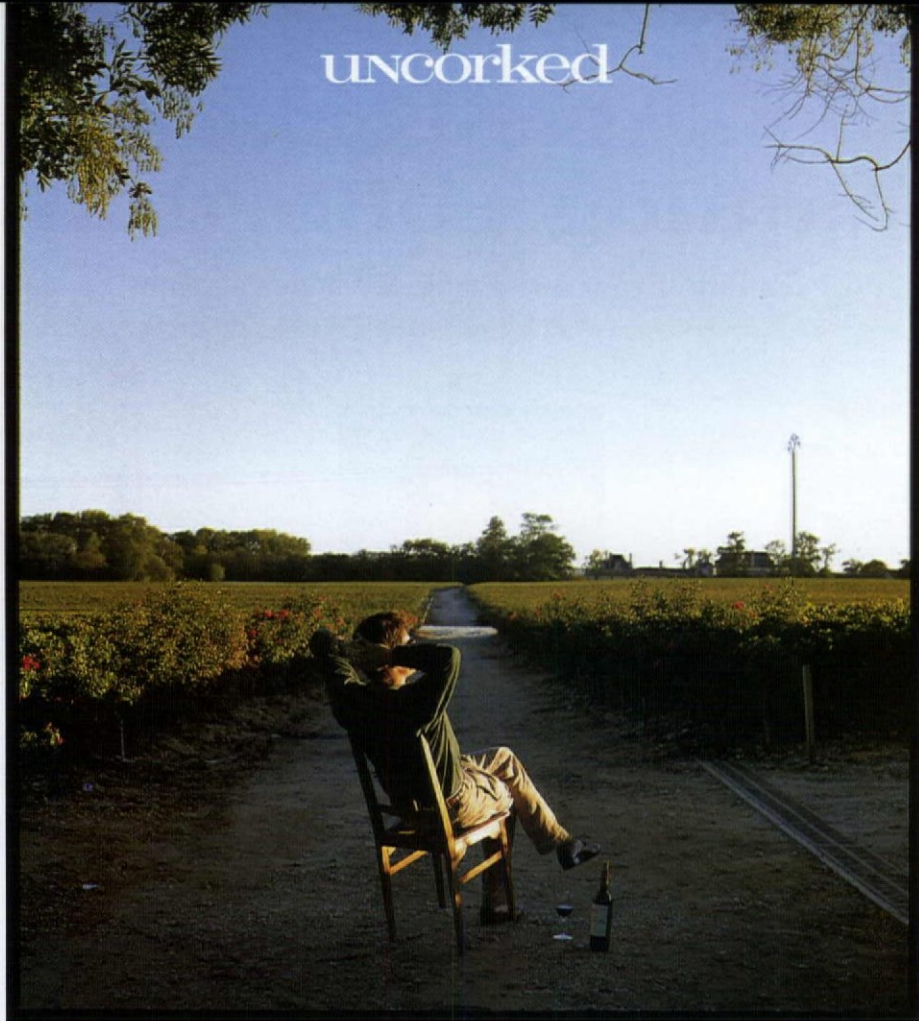
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easy pickings

Get the vintage advantage with these ten simple rules

BY JAY McINERNEY

wish I knew half as much about antiques, art, or flowering shrubs as the people who write in other parts of this magazine. But life is short. The next best thing to knowledge is the appearance of knowledge. I know from personal experience that it takes years of reading, tasting, tedious multilingual dinners, freezing one's ass off in cold cellars, and nursing headaches to become a certified wine bore. What many of us want is the ability to impress our friends, and especially our enemies, and to be able to spend our money in such a way as to certify our connoisseurship. In that spirit, I offer the following Cliff Notes on wine appreciation. These ten rules have taken me half a lifetime to collect, but I offer them as a public service. Master them and you will be able to operate a wine list with dexterity or plan the liquid part of an impressive meal.

1. Avoid artichokes and asparagus whenever you consume wine. The former has an acid called cynarin, which makes wine taste sweet; the latter contains phosphorous and mercaptan, which turn most wines ugly. If you are planning a dinner party with wines, leave out these foods. Ditto soup and salad—they are almost impossible to match with wine. If you are at Daniel or Ducasse and you are ordering the tasting menu, tell the chef to skip these foods when he asks if there is anything you don't eat. Turn to your fellow diners and mutter, "Wine killers."

2. Every five years there's a great worldwide vintage, most recently 1985, 1990, and 1995. Almost every wine region in the world experienced good to outstanding vintages in these years,


the '95s being most relevant at the moment, since they are most readily available. However . . .

3. Beware of famous Euro vintages in their youth. For most expensive French (and some Italian) wines, one of the criteria for supposed greatness is the ability to improve with age, which means the wines have an abundance of bitter tannin and acid, and hence may well taste offensive when young (and even when they are old, for that matter). I recently had two vintages of the J. L. Chave Hermitage on successive nights. The first night I had the '88, a "great" vintage. Unfortunately, it wasn't nearly ready to drink, requiring another five years or so to shed its nasty, mouth-puckering tannins. The next night I had the '92—supposedly a lousy vintage. But



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the wine was wonderful—fruity and perfectly integrated, despite its far cheaper price and a mediocre score from Robert M. Parker, Jr. Right now the lowly '93 bordeaux is probably more fun to drink than the far more highly rated, but tannic, '95. A corollary to this rule is that great makers almost always make good wine, no matter what the vintage.

4. Almost any zinfandel that starts with "R" is good. For instance, Ridge, Rafanelli, Ravenswood, Rabbit Ridge, Rosenblum, Renwood. Ditto any zin that ends in "elli." Like Martinelli. We speak of red zinfandel, of course. About white zinfandel, the proper attitude is a lip-curling condescension. The word "puh-leaz" should be uttered.

5. Any Italian wine that ends in the letters "aia" is very good indeed. This seems to be the result of the fame of Sassicaia, the so-called Super Tuscan cabernet. Today you can count on Ornellaia, Solaia, Lupicaia, Brancaia, Tassinaia, and Piastraia. I don't know why, but they are all wonderful.

6. There's no such thing as bad champagne. Unless of course, it's been badly shipped or stored. By champagne, I mean the stuff that comes from the region of that name in north-central France and is imported to the States. The bad ones don't seem to get sent here. There are perfectly decent sparkling wines from other parts of the world, but why bother when you can get the real thing—a nonvintage brut—for twenty to thirty bucks? Just for fun, order one that nobody, including you, has ever heard of. Like J. Lassalle or Henri Germain.

7. Burgundy should follow bordeaux. And Pinot Noir should follow cabernet sauvignon. This advice flies in the face of the conventional wisdom to follow lighter wines with heavier wines. But I've found that the sweet fruit of Pinot Noir tends to make the more rugged cabernet taste bitter. (Merlot-based bordeaux from Pomerol and St. Émilien are the exception to this rule.)

8. Almost everybody likes Chardonnay, and California Chardonnay—in almost any price range—is the most idiot-proof wine in the world. Not necessarily subtle. But like Harrison Ford,

it gets the job done. Wine snobs love to bash it. But you can have it both ways by saying to your guests, "It's become fashionable to dump on Chardonnay, but we think this Casa New Oak is hard to beat." Viognier is way cooler, but you have to know what you're doing.

9. White wine with fish, red with flesh is a pretty reliable rule. But any idiot can follow rules—it's far cooler to break them. Pinot Noir can be great with salmon, particularly grilled salmon. (The oily flesh highlights the bright Pinot fruit.) And a sweetish German Riesling is always good with pork and/or veal. If someone else is buying Château Pétrus or Château d'Yquem, by all means drink as much of it as you can, no matter what the hell you're eating. Give the food to the dog.

10. Finally, the rule I call Don't try this at home: I love red and white burgundy only slightly less than I love my children. But unless you are prepared to misspend a year or two of your life in study, and thousands of dollars, stay the hell away from the Côte d'Or, the source of more heartbreak and tears than country-music radio. Leave it to the experts, baby.

SPECIAL BONUS RULE

If you are called upon by a waiter or sommelier to pronounce judgment on a wine, trust your palate. If it tastes nasty, send it back. If it tastes okay, but you feel inclined to make some judgment, say, "Needs a little time in the glass."

THE OENO FILE

Here are some of my favorite summer wines:

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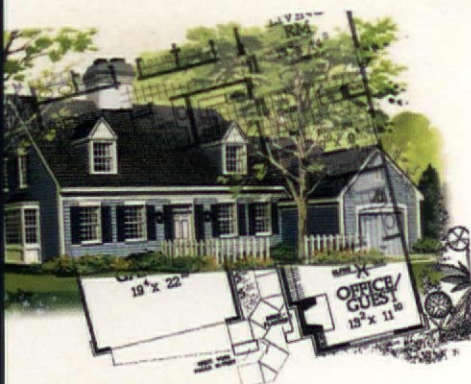
'97 FRITZ DUTTON RANCH CHARDONNAY A honeyed nectar that tastes twice the price. \$20

'97 BABCOCK ELEVEN OAKS SAUVIGNON BLANC If you're inclined toward hay fever, don't stick your nose in a glass of this. The herbal side of sauvignon, with a grassy floral aroma, rich and honeyed in the mouth. Brilliant stuff. \$21

'97 CERETTO ARNEIS A whisper of spritziness, a touch of sweetness, and the spiciness of this unusual Piedmontese grape make this wine the perfect summer aperitif. \$19

NV DEUTZ BRUT Krug Jr.? Substitute this big grapey bubbly for red wine next time you grill meat. \$26

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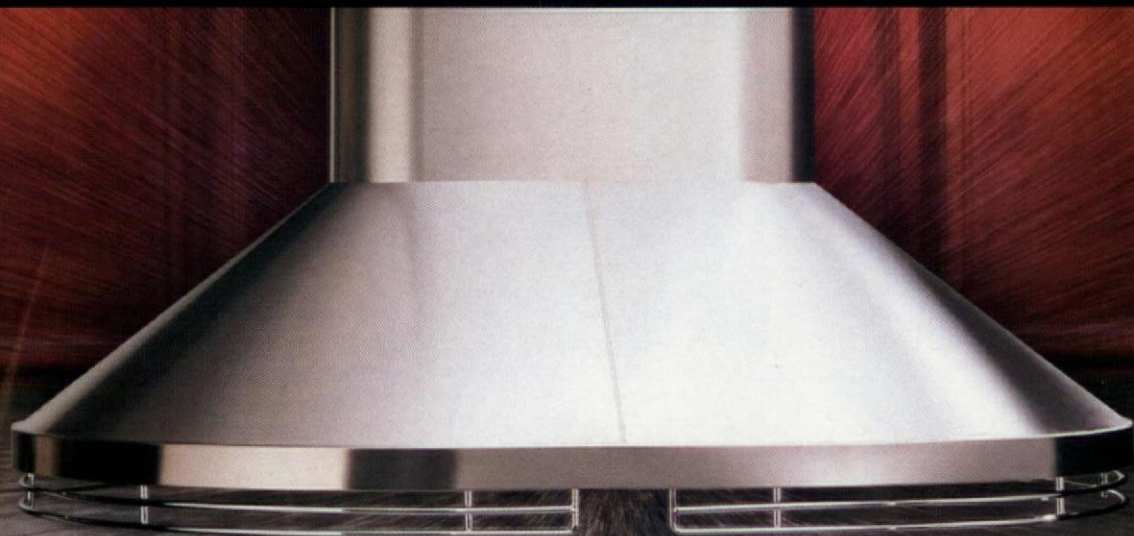
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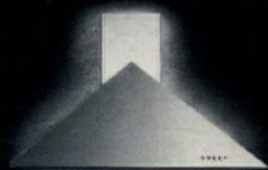
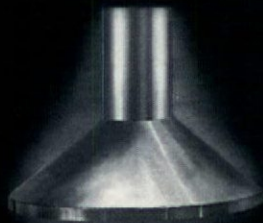


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june 1938

At a New York flower show, both the architecture and the gardens look to the future


BY VÉRONIQUE VIENNE

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Dauernheim Florists exhibit at the 25th International Flower Show.

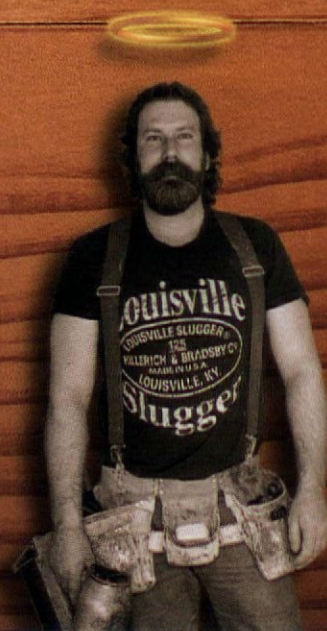
Held at New York's Grand Central Palace in March 1938, the Silver Jubilee celebrated a quarter century of horticultural progress. It was a preview of a future in which the beauty of nature was enhanced by science. More than 5,000 exhibitors, among them commercial florists like the Long Island-based Dauernheim, as well as garden clubs and private growers—including Mr. and Mrs.

Marshall Field, Mrs. Payne Whitney, and J. P. Morgan—presented their most advanced floral creations.

To emphasize its modern approach, Dauernheim contrasted the delicate pink blossoms of hardy Kurume azaleas with the absolute geometry inspired by what was then called machine art. Today, instead of evoking the technological triumphs of the world of tomorrow, this glorious pastiche evokes the bygone elegance of a glamorous age. 

GOD

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(It helps to have a saint doing the work.)



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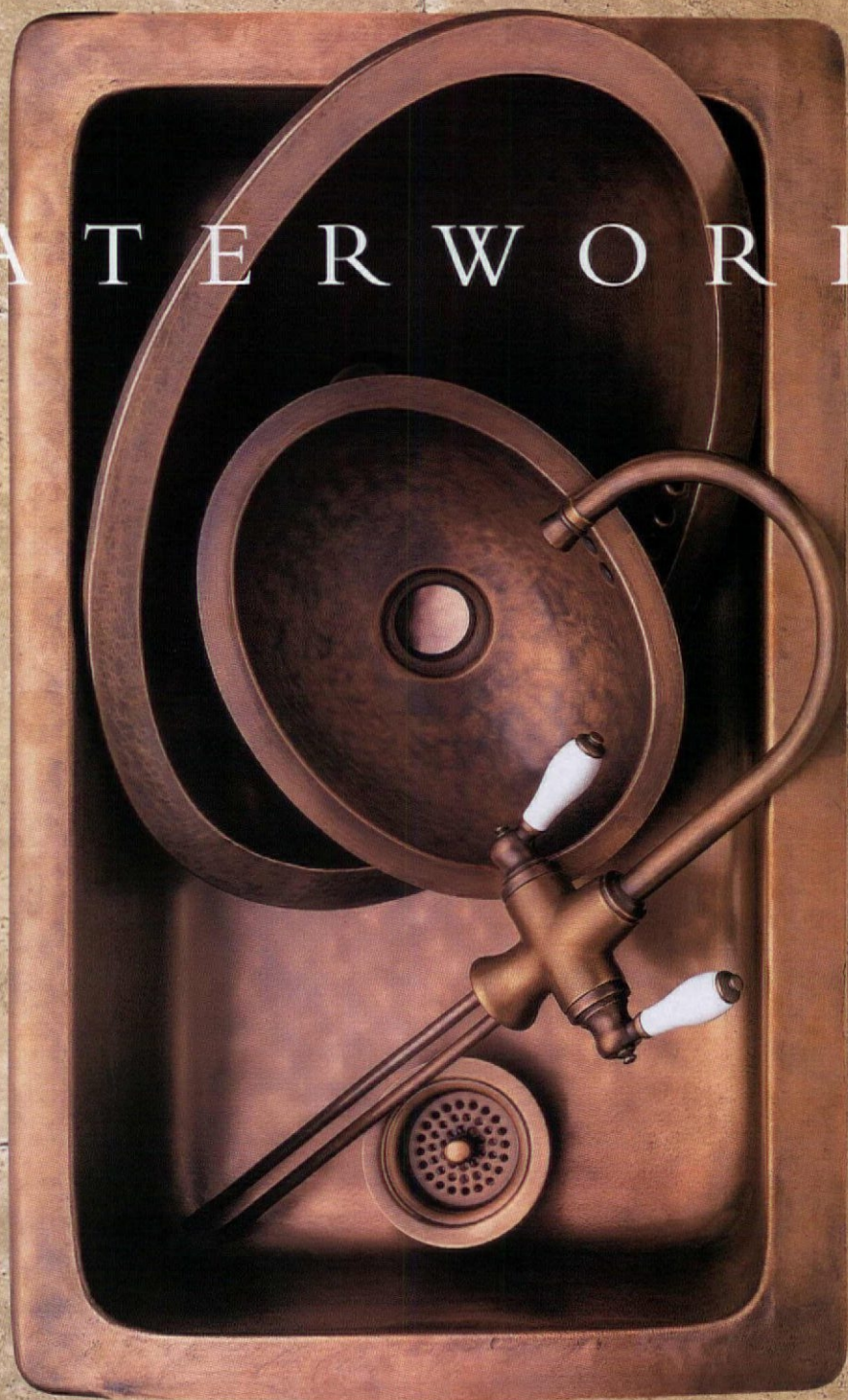
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a light touch

first principle Keeping things light and fresh is just one of the many objectives of home design. But in the wilting heat of midsummer, it seems like the only one that matters. For August, we present houses and gardens that, in their different ways, soothe and invigorate. Some do it with color, from brisk creamy whites to splashy hues that are a tonic to the eye; others have been revived by an exhilarating makeover. All show how a house can have its own special climate through design touches as simple as a bouquet of roses.



courting perfection

designer nannette lewis has created the best of worlds in her chestnut hill house — a bit of paris, a bit of japan, and a lot of light

BY CAROLINE YOUNG PHOTOGRAPHED BY MICHEL ARNAUD
PRODUCED BY JUDYTH VAN AMRINGE



A PALE PALETTE in the living room emphasizes the abundant natural light. The squared-back armchair from Yale Burge Antiques, Inc., NYC, is covered in Large Floral, a Clarence House cotton. The oval-backed armchair in Hermès leather is from Paris. The sofa and love seat are covered in silk. The Apollo Belvedere bust is from Gallagher-Christopher Antiques, Boston. The wool rug is from Stark.

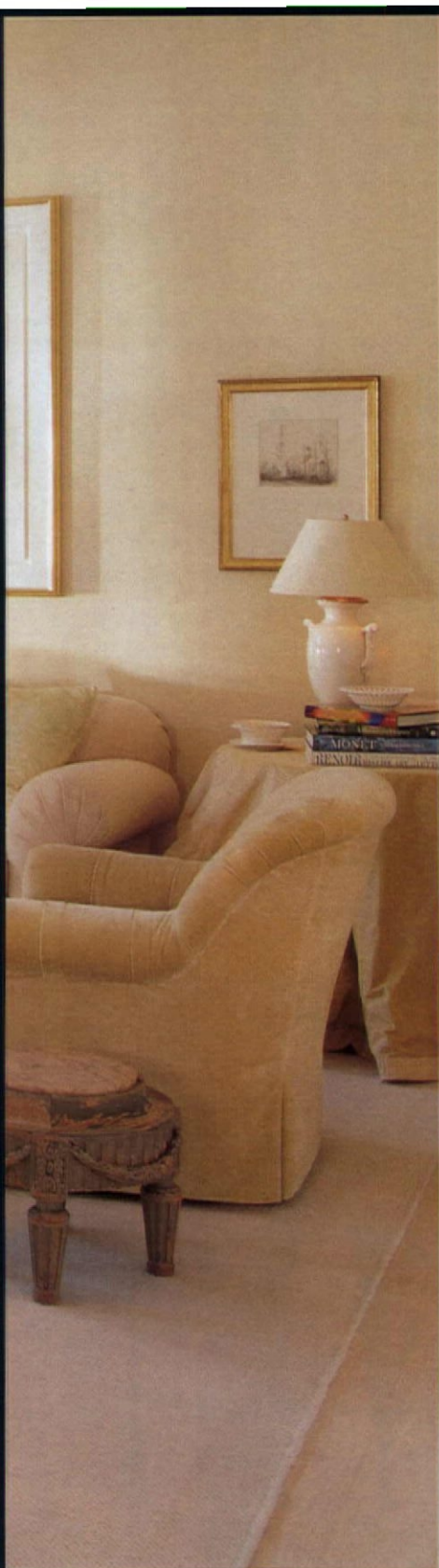


NANNETTE and Bud Lewis may be forgiven for the Panglossian view that they live in the best of all possible worlds. When they decided that they were ready for a new house, their primary requirement was that they remain in Chestnut Hill, a discreetly affluent neighborhood of expansive spaces minutes from Boston

where land is almost impossible to find. At first they considered doing more renovations on the English-country-style home they had lived in for many years. As an experienced interior designer and the owner of her own firm, Nannette Lewis Interiors, Nannette knew, however, that the only way to create exactly what she wanted was to start from scratch. When

THE LIVING ROOM STRIKES A BALANCE between the personal and the formal.

The Hockney print above the sofa reminds Bud Lewis of Nannette, and the 18th-century prints are part of the couple's extensive collection. The club chair is covered in Rogers & Goffigon's Cervo Pernod velvet. The coffee table is from Axis Woodworking, Inc., Boston.



SOFT HUES AND INTIMATE arrangements in the dining room, right, keep the capacious entertaining space from feeling overwhelming. The sideboard is from G. B. Woodworking, and the urns on it were found on Charles Street in Boston. The painting above the sideboard is by Norman Laliberté. The wall sconces are from Delisle, Paris.





she learned that a parcel she had once seen was on the market, she called her husband immediately. They met at the property and bought it the same day.

Then the task of transforming Nannette's vision into reality began. To that end, the Lewises enlisted Peter Cummin, a landscape architect based in Connecticut, and Dell Mitchell, a local architect with a particular interest in grand traditional homes. Shin Abe, of Zen Associates, was asked to plan the Japanese garden that Bud, an international industrialist with a long-standing connection to Asia, had always wanted.

a GENTLY CURVING driveway sweeps up to a cobblestone courtyard and provides a moment of surprise much like that of a Parisian home whose entryway conceals the house from the street. In fact, the house borrows many attributes from classical French architecture, including floor-to-ceiling windows that resemble doors; restrained but detailed moldings on the ceilings and on cabinet fronts; and most importantly, the idea that the house and the garden should be completely integrated.

Tall glass doors lead the visitor into an elegant marble hall, and then, almost immediately, through the living room and into the garden. This axial relationship is only one of many throughout the house—wherever one stands, there is a direct view of the outdoors. Cummin designed the garden in tiers that respond to the organization of the interior rooms. The master bedroom looks out on a formal rose garden; the view from the living room is of the lawn; and the dining room opens onto an outdoor sitting area and allée set off by graceful railings and columns. The Zen garden, built seamlessly into

THE VIEW INTO THE GARDEN from the dining room takes in an outdoor sitting area and allée. The dining table is from Manheim Galleries in New Orleans. The chairs, covered in Superkidskin leather from J. Robert Scott, are from Claude Bernard Hubert, Paris. The curtains are Rigato Seta fabric, from Old World Weavers. The silk-and-wool rug is from Stark.



the hillside, seems to flow directly up from the breakfast room.

The house is suffused with natural light. The southern axis and the large windows contribute to this, but it is Nannette's interior design that emphasizes the quality of the light. She chose a palette of soft yellows, greens, and the palest shades of red. She also insisted that the proportions of the rooms be generous without being overwhelming. Even the dining room, a space that can easily absorb large gatherings, feels intimate.

The rooms are luxurious, but they feel lived-in because they are filled with objects of personal interest to the Lewises. In the living room, a black-and-white Hockney print of *Celia*, purchased by Bud because it reminded him of Nannette, gazes down on a collection of eighteenth-century French prints, an assortment of inkwells, a Greek statue, and a colorful painting by Norman La-liberté. The range of art and furnishings reflects the couple's frequent travels.

The house is often overflowing with children, grandchildren, and friends, and the family's Welsh springer spaniel, Murphy, has a proprietary nature when it comes to the living room chairs and the couple's bed. But everyone feels comfortable here, and that is a large part of the house's charm. As Nannette explains, "It's rare that you get the chance to build something and get exactly what you want. One of my favorite things is to wake up in the morning and have the sunlight filtering in through the windows . . . it makes me happy for the entire day. This was my goal for the house."

Mission definitely accomplished. ☺

THE ROUND WINDOW in the stairwell, top, gives a focused view of the garden. **NANNETTE LEWIS** describes the style of the garden, with its Japanese-inspired gate, left, as "East meets West." **IN THE BEDROOM**, opposite page, the armchair is upholstered in Rosa Rose cotton floral by Clarence House. The Rosa Rose curtains are lined in Bristol Check from Brunswick & Fils. The bedside lamps are from Blanche P. Field, Boston. The headboard and bed coverlet are a silk and linen blend from F. Schumacher & Co. The oval standing mirror is from Alexander Westerhoff, Essex, MA. Sources, see back of book.



cream of the crop

Converted from a dairy barn, a Hamptons home serves



IT'S RARE THAT A BARN causes such excitement. But when Zina Glazebrook, an East Hampton, New York-based designer who considers herself a jackie-of-all-trades, first saw her client's new weekend house—a converted dairy building—enthusiasm got the best of her. “I said I would give up everything to work on it,” exclaims Glazebrook. “I grew up in the country, playing in a

barn, and this would be the fulfillment of a childhood fantasy—to be back in a barn, but *my* sort of barn.”

Originally part of a 120-acre Long Island farm, the barn was built to store potatoes and was changed into a cow barn after World War II. Human beings began living in it in the '70s. Glazebrook's client was the barn's third owner since it had been turned into a residence. “She fell in love with its quiriness, and responded



a rich mix of the rustic and the modern. **Call it farm tech**

A CLASSIC RED BARN PAINT was used on the exterior of a Long Island dairy barn that has been converted into a weekend house. The entrance to the house is through one of the dramatic silos, which once stored grain. The long border that stretches the length of the structure can be seen, at eye-level, from the indoor swimming pool.

to the peacefulness of the place," says the designer. "There's a calmness to it, maybe because cows lived there for so many years."

The client also loved the beautiful old trees on the property, the sound of the nearby ocean, and the indoor pool that the first owner had installed adjacent to the kitchen. Nevertheless there was renovation to be done. Initially, Glazebrook was consulted about redoing a bathroom and the

kitchen. She ended up changing five bathrooms, expanding the kitchen, replacing most of the windows, and designing a cathedral ceiling for the second-floor living room. Despite all the changes, Glazebrook doesn't see the project as a gut job. By working with the existing structure and introducing new elements, she explains, "I redefine and correct."

Rather than follow a strict motif, Glazebrook likes to create



MATERIALS IN THE KITCHEN/DINING ROOM—adjacent to the glassed-in swimming pool, above and far right—were chosen for easy maintenance. The room features concrete floors, limestone countertops, and stainless-steel stools from a medical laboratory, left. **THE STOVE** is Montague's Grizzly restaurant model. **DONGHIA CHAIRS** surround the dining table; the sideboard came from 40 West Main Street, Southampton, NY, and the garden benches are from Ann Madonia Antiques, also in Southampton.

The **designer** used things that would have existed **in a dairy**, as well as plenty that didn't, but **suited the place**

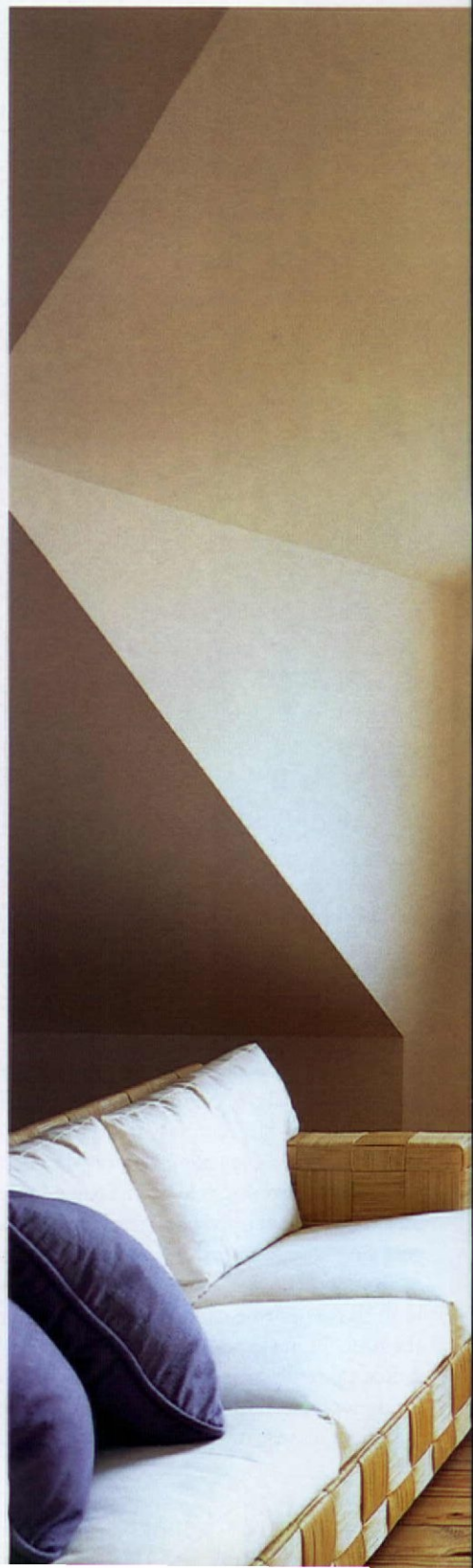
a varied, personalized decor. In this case, her client was drawn to both minimalism and modernism. "I also knew," Glazebrook says, "that I had to stay away from anything that would look or feel pretentious." No fussy gadgetry—no central air-conditioning, tick-control system, or electronic gates—were considered. "The idea was that when you go to the beach," Glazebrook says, "you get some sand in your shoes and jump in the sea."

To blend the sleek and the casual, the designer devised a look that might be called farm tech. On the modernist side, she brought in elements such as Donghia sofas, a Frank Gehry coffee table, and medical-lab stools, which she placed at the kitchen counter. One strategy to maintain a feeling of purity yet inject a sense of style was to limit the palette of materials






THE MASTER BEDROOM, left, has a sliding grain-store door and a bureau that was once a dentist's cabinet. **AT ARCHITRIQUES**, in Oneonta, NY, Glazebrook found an old round, double-thick courthouse window, and split it like an Oreo cookie. She installed one half in the living room, below, and the other became a top for the kitchen table. The sofas are from Donghia; the Frank Gehry coffee table is from Knoll. **A YOUNG GUEST**, below left, enjoys the shower between the silos. Sources, see back of book.



and finishes, but use them all repeatedly. "White canvas, matte nickel, and glass are everywhere," Glazebrook says.

Salted across this backdrop are rustic pieces with simple lines—modernism's country cousins. A water trough became a planter; old interior moldings were made into mirror frames; a Palladian window, rescued from a razed courthouse, became the focus of the high-ceilinged living room. A buying trip to London yielded old kitchen sinks, a claw-footed iron bathtub, planters, and wicker furniture. "I wanted to assemble the house as a collage," says Glazebrook, who worked

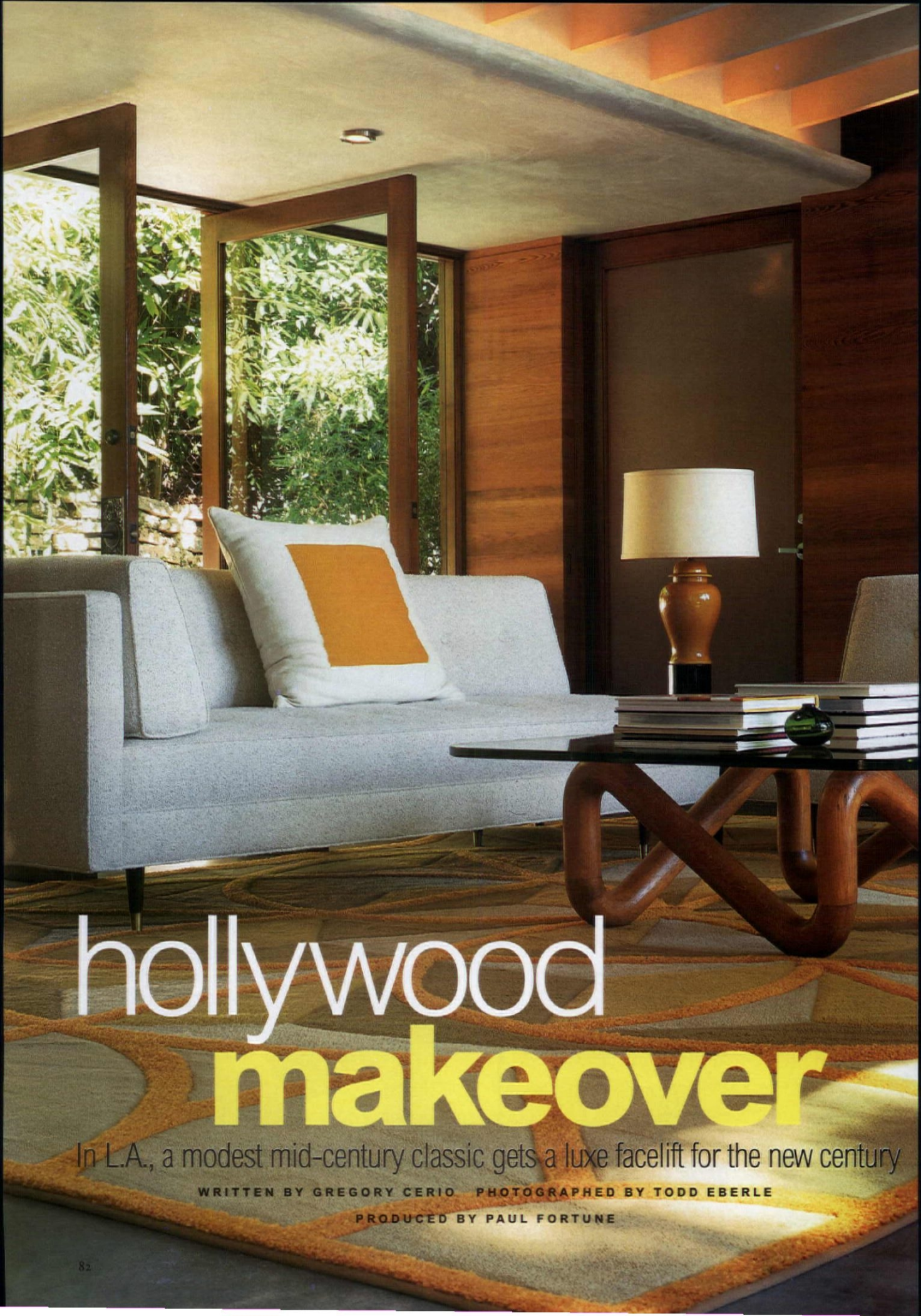
with Paul Clapp, a Water Mill, New York, contractor, and her brother Otis, a Southampton architectural draftsman. "We used things that would have existed in a dairy, as well as plenty that didn't but suited the place."

She installed, for example, an outdoor shower in a sheltered spot between three silos outside the master bedroom. "It's about all the natural elements of the place," says Glazebrook. That one touch sums up the clean, fresh-air style and sybaritic summer feeling of a house where one could happily rest until—let's say—the cows come home. 

"There's a **calmness** to this place.

Maybe it's because **cows lived here**
for so many years"—Zina Glazebrook






hollywood makeover

In L.A., a modest mid-century classic gets a luxe facelift for the new century

WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY PAUL FORTUNE



BUILT IN THE '40s, reinvented in the '90s, this West Hollywood house encompasses six decades of modernism. The living room features vintage '50s sofas covered in Luxor Terry by J. Robert Scott, L.A.; ottomans by Edward Wormley for Dunbar; and a rare Edward Fields rug. All are from Russell Simpson Co., L.A. The '60s Harvey Propper coffee table is from A.K. Eleven-14, Venice, CA. The throw pillows are by Jonathan Adler, NYC.



IT CAN BE SAID (with deep apologies to Wordsworth) that the child is father to the mansion: In one way or another, the decorating and architectural styles we grow up with exercise a marked influence on our adult tastes. Take, for example, one media-company executive, who found himself dividing his time between the coasts and decided to buy a house in Los

Angeles. "I was a mid-century kid and I grew up loving that design style," he says. "So I went looking for a mid-century diamond in the rough—a place that I could transform into something it never could have been in that era."

What he found, in essence, were two hidden treasures. The first was the house itself, a fine example of the open, airy post-and-beam-style modernist

house of the late '40s and early '50s, located on a lot shaded by eucalyptus trees in the hills of West Hollywood. "The house was a bit of a mess," the executive recalls, "but you could see the beautiful lines."

The second treasure was the man responsible for those lines: architect Carl Maston, who had built the place for himself shortly after World War II.



A STARK BRICK FIREPLACE, opposite page, separates the living and dining rooms, which share a smooth concrete floor. Vintage Charles Eames DCW chairs, made by Herman Miller, surround a dining table designed by William Alexander, custom-built in the '40s, from Russell Simpson Co. **THE BUILT-IN SIDEBOARD**, above, was designed by architect Stephen Slan. The French hanging light fixture was purchased at Gueridon, NYC.

photographer. "But Carl and his work represented an important transition between the rigid International Style and a more refined modernism."

Shulman notes that Maston also missed out on laurels because "he never had clients of great means." If so, in a sense he had one posthumously. While eager to update the place, the new owner and his architect, Stephen Slan, worked out a sort of homage-cum-fantasy. "We tried to think in terms of what Maston would have created had we been his clients and he our architect," the owner explains. "We used the luxury version of materials that would have been chosen in his time."

Purists would argue that while necessary restoration work on a significant structure is acceptable, wholesale renovations are not. But architecture is a chimera: half art, half commodity. The debate on which changes should be made is endless. What is certain is that, on its own terms, Slan's renovation has integrity and beauty.

His modifications were at once extensive and subtle. Maston's vertical painted siding, for example, was replaced with horizontal redwood siding. With their mitred corners, put together as tightly as a humidor, the redwood boards are sleek and simple enough to please the most ardent

Though his domestic and commercial designs were well regarded by contemporaries like Richard Neutra and Pierre Koenig, Maston, who died in 1992, didn't achieve their level of fame. "Carl was never, shall we say, 'discovered.' He never really received the full measure of credit he deserved from the general-interest shelter press," says his friend Julius Shulman, the great architectural





“As much Japanese as modernist,
it’s a house where the **outdoor spaces** are as
important as the **indoor**” — Stephen Slan

THE WALLS FACING the pool are designed to pivot up and out, opening the living room to the garden. The patio, at rear, features a vintage '40s tubular bronze table and chair set by Walter Lamb. The bronze sculpture is by Mario Negri.



modernist. At the same time the fragrant new siding, with its soft color and open grain, somehow relaxes the house. Likewise, the original fixed glass walls were replaced with wall-sized windows that pivot up and out to open the living room completely to the garden and a newly installed lap pool. "It's as much Japanese as modernist to have a house where the outdoor spaces are as important as the indoor," says Slan. "It's as if the place is breathing."

Slan's personality emerges in intriguing details throughout the house. An angled inch-high steel channel, for one, separates the wood-paneled walls from the concrete floors so that the dark walls appear to float. He installed unusual air-conditioning vent covers, made of

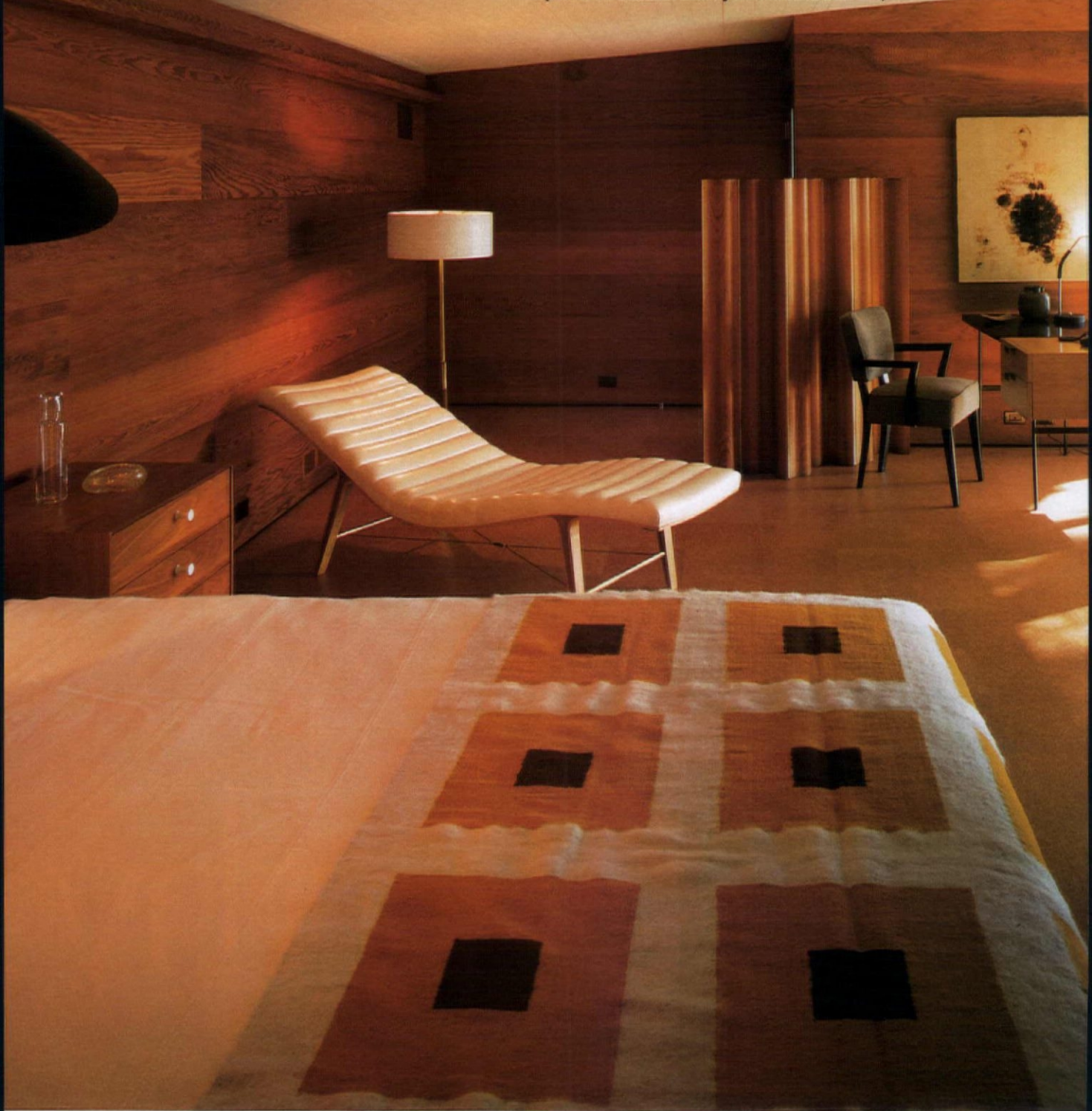
precisely tooled wooden slats. Minimizing the amount of furniture needed in the bedrooms, Slan designed simple, Christian Liaigre-like built-in cupboards covered in a Douglas fir veneer. And there are offbeat touches. One bathroom, for example, features a medicine chest made from a fire hose cabinet.

Planning for the decor began while renovation was underway. The interior design team of Bret Witke and Diane Rosenstein, of the L.A. showroom Russell Simpson Co., sought furnishings that were at once classic and individual. For every icon of modern design they chose—plywood Eames DCW chairs; a Serge Mouille sconce; a Jean Prouvé/Charlotte Perriand bookcase—there is another piece from the '50s



or '60s that surprises. These include rare Edward Fields rugs; a quirky Harvey Propper coffee table from the '60s, with a roller-coaster-like wooden base; cork-tile flooring in the bedrooms; and an Edward Wormley chaise restored

REDWOOD PANELING and cork-tile floors, this page, bring warmth to the master bedroom, furnished with an Eames folding screen, George Nelson bedside table, Lightolier floor lamp, and a Serge Mouille sconce. The Listen to Me chaise by Edward Wormley was reupholstered in J. Robert Scott's Superkidskin. **THE MASTER BATH**, opposite page, is outfitted with tiles from Ann Sacks Tile & Stone, L.A., and a pair of Tara faucet sets by Dornbracht. Sources, see back of book.



using natural foam rubber (as in the original) and re-covered in a lush kidskin. "It's a museum-worthy modern collection," says Rosenstein. "There's an 'Oh wow!' quality to this place."

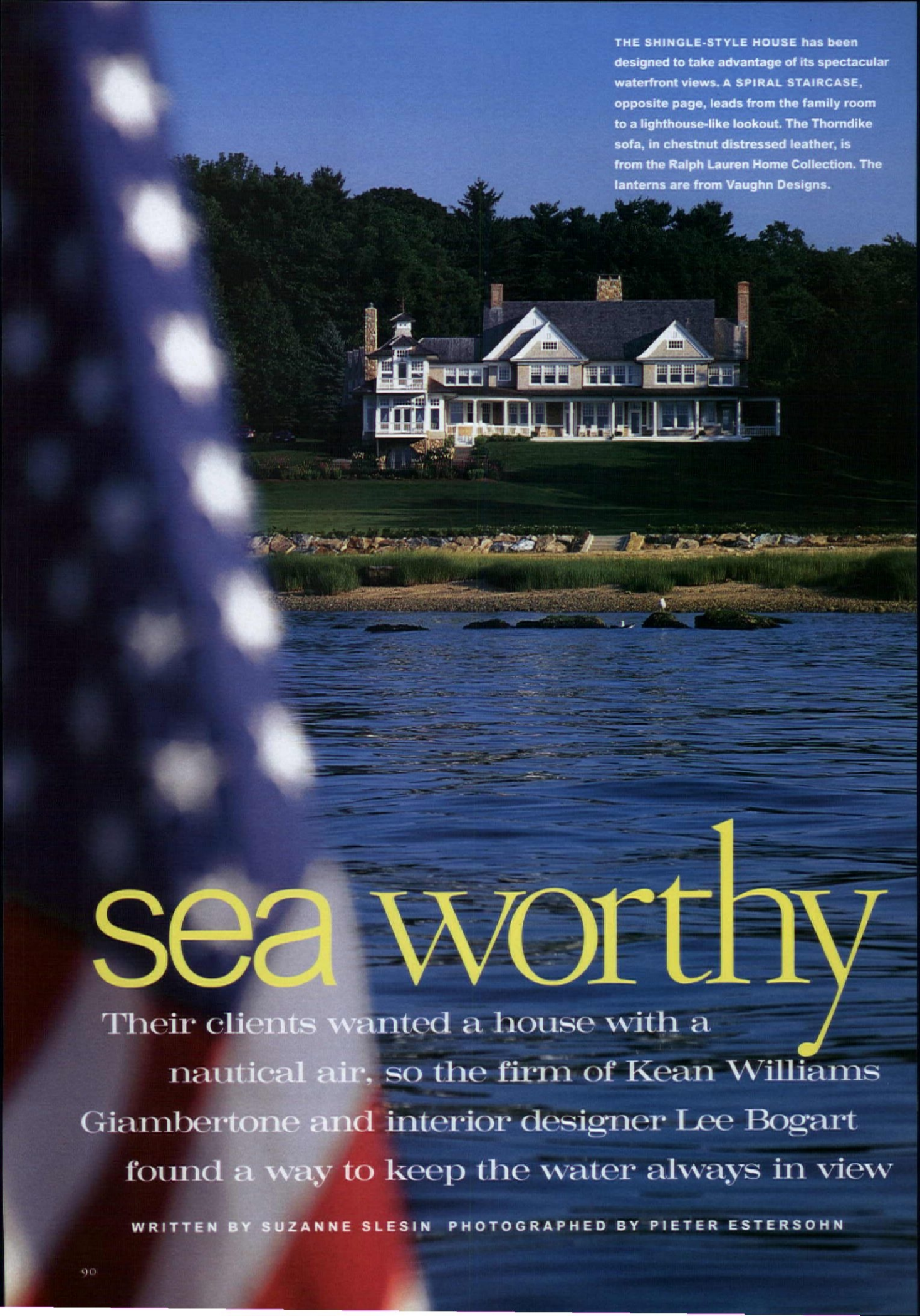
Pristine as it is, Witke adds, "This is a

living design collection." And that may be the essential point. Furniture and houses alike live many lives; their uses evolve with the needs of their owners. Of the renovated Maston house, Slan says: "The spirit and soul of the fifties

are still here, but now this is a house for today. Just as it did then, it represents California living at its best: open to the sun, the sky, the garden, the trees."

Perhaps the finest things in life never really change at all.





THE SHINGLE-STYLE HOUSE has been designed to take advantage of its spectacular waterfront views. A SPIRAL STAIRCASE, opposite page, leads from the family room to a lighthouse-like lookout. The Thorndike sofa, in chestnut distressed leather, is from the Ralph Lauren Home Collection. The lanterns are from Vaughn Designs.

sea worthy

Their clients wanted a house with a nautical air, so the firm of Kean Williams Giambertone and interior designer Lee Bogart found a way to keep the water always in view

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY PIETER ESTERSOHN



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FOR AS LONG AS THE COUPLE CAN remember, they have wanted to live in a house on the water. She wanted “something that would be right at home overlooking the harbor in Nantucket.” But he had to be within 45 minutes of Manhattan, where he is a top executive at a large media company. So when an unusual four-acre piece of waterfront property that was once a part of Theodore Roosevelt’s historic Long Island estate became available, the couple knew they’d found the right mooring.

She went through dozens of magazines (she could!) and looked at a lot of shingle-style houses. “You can’t just go to an architect and say, ‘Build me a house,’” she explains. “One must have a rapport.” The architectural firm of Kean Williams Giambertone, based in Cold Spring Harbor, New York, which both designs and builds houses (“We’re a one-stop operation,” says John Kean, one of the partners), was on their wavelength. The couple already had a good idea of what their dream house should look like: a turn-of-the-century shingled cottage with a dramatic foyer, graceful wraparound porches, and—because of the spectacular site overlooking Long Island Sound and the

YELLOW, GREEN, AND CRANBERRY dominate the living room and dining room, right. Love seats from Baker Furniture, in a white wool from Cowtan & Tout, frame an ottoman from Edward Ferrell, Ltd., with Brunschwig & Fils trim. The bergères, in a Cowtan & Tout taffeta plaid, are by Emanuel Decorators. The carpet, Bois Rose, is from Stark. A TWO-STORY FOYER, below, features tables and chairs from ABC Carpet and Home and Foliage carpet from Country Carpet & Rug, Syosset, NY.





A formal dining room featuring a three-pedestal mahogany dining table with a dark, polished finish. The table is surrounded by Irish Chippendale dining chairs with dark wood frames and red upholstered seats with a decorative border. On the table, there is a large, ornate crystal vase filled with a bouquet of pink and yellow roses. The table is set with white plates, silverware, and wine glasses. A white candle holder with a single candle is also visible. In the background, a white built-in shelving unit holds various decorative items, and a red lamp is visible on the right. A chandelier hangs from the ceiling, and a rug is on the floor.

ALTHOUGH FORMAL IN STYLE, the dining room is open to the living room. The three-pedestal mahogany dining table is from Wood & Hogan, NYC. The Irish Chippendale dining chairs, from the Classic Chair Company, are covered in a chevron stripe in tomato from Cowtan & Tout. The Desirée crystal vase and the wine-glasses are from Baccarat; the silverware is from Christofle; and the Pink Tower plates are from Spode. The Arboreal rug is from Country Carpet & Rug.



IN THE KITCHEN, above, dark-green granite countertops from Mazzocca Associates, in Ronkonkoma, NY, contrast with the white cabinetry. In the family room, the ceiling is reminiscent of the hull of a boat, and river stones surround the fireplace. A **GLASS CASE** in the library, left, holds a museum-quality model of the U.S.S. *Constitution*, built using wood from the original *Constitution*. The sofas are from Baker. The table is an antique ammunition box. The **Small Stars** rug is by Stark.

Connecticut shoreline—views from every window. Using the shingle style as a stepping-off point, the architects emphasized a nautical theme. So the high-ceilinged family room has arched pine beams that recall the hull of a vessel under construction and a spiral staircase that leads to a lookout tower reminiscent of a lighthouse's. "I didn't want to be too literal," says Thorndike Williams, a partner in the firm. "I like to call these marine elements allegorical references." Marine prints as well as ship models, from a museum-quality U.S.S. *Constitution* to sailboats made by the clients' children in grammar school, also provide nautical cues.

Responding to the mesmerizing water views was surprisingly challenging. "Often when you design a house, it can be focused on a front or side exposure," says Kean. "But when you have a



water view, the program is different." With the exception of a guest room, all the rooms in the house have direct water views.

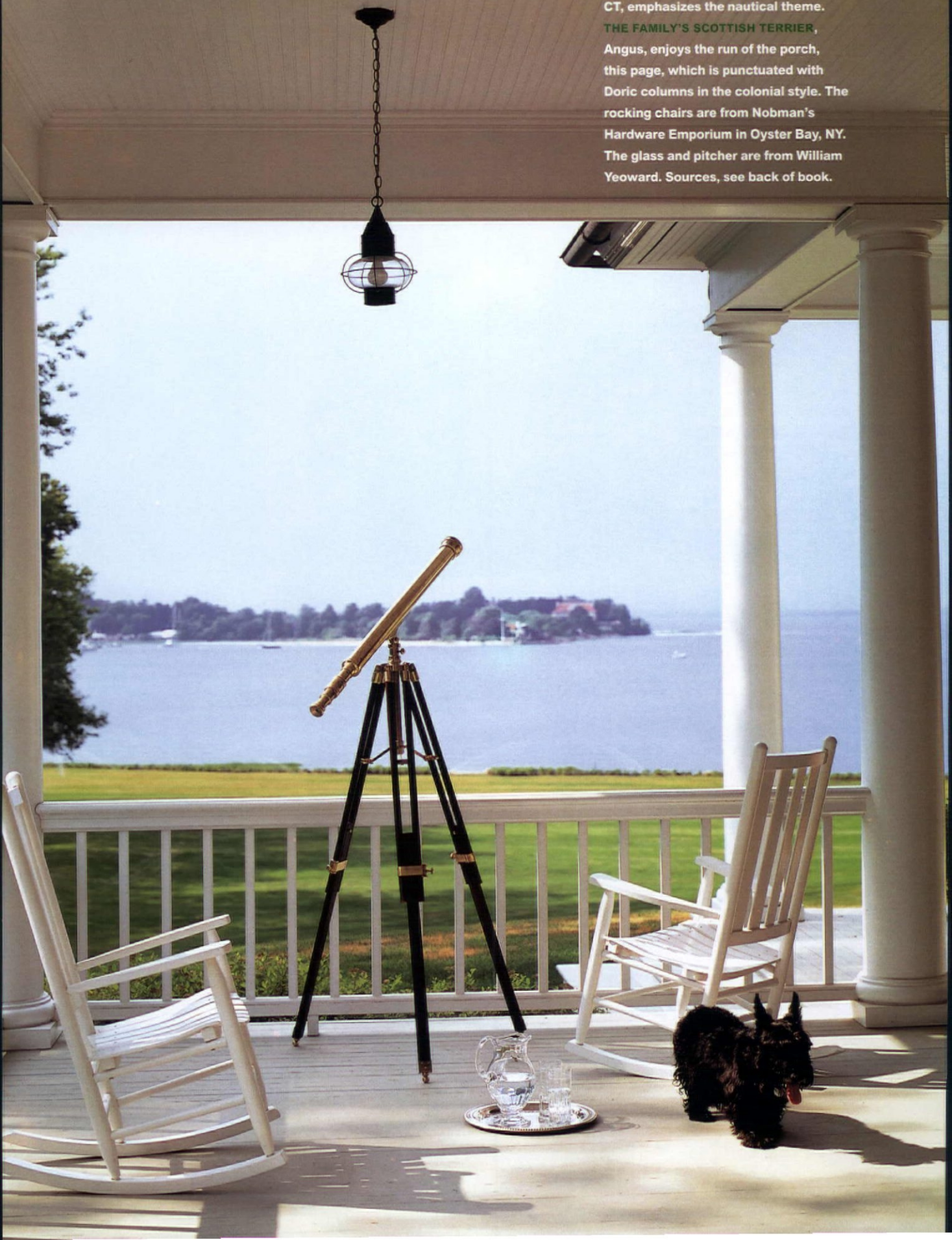
Lee Bogart, a Locust Valley, New York-based interior designer, responded to her clients' desire to have "a very traditional home" by taking a light-handed approach to a style that can often veer to the cluttered. "I didn't want the house to get fussy," she says. Overscale pieces, whether in distressed leather or soft wool, provide comfortable seating in the family room. The clients' favorite yellow, cranberry, and green palette unfolds

in the pretty living room, where a lively floral carpet, crisp plaid taffeta upholstery, and restrained draperies flatter the windows without hiding the view. The dining room, with its striking dark-red walls, classic Chippendale chairs, and polished mahogany table, is dramatically raised above the living room. "We originally planned to close off the dining room from the living room," Bogart explains. "But finally we decided to put in sliding doors to keep it less formal and more open."

All the better for keeping a sure gaze on the blue horizon. ☪

IN A CORNER of the living room, opposite page, a glass-enclosed model of the 1930 America's Cup *Yankee* yacht, from Mystic Maritime Gallery, Mystic, CT, emphasizes the nautical theme.

THE FAMILY'S SCOTTISH TERRIER, Angus, enjoys the run of the porch, this page, which is punctuated with Doric columns in the colonial style. The rocking chairs are from Nobman's Hardware Emporium in Oyster Bay, NY. The glass and pitcher are from William Yeoward. Sources, see back of book.



seductive

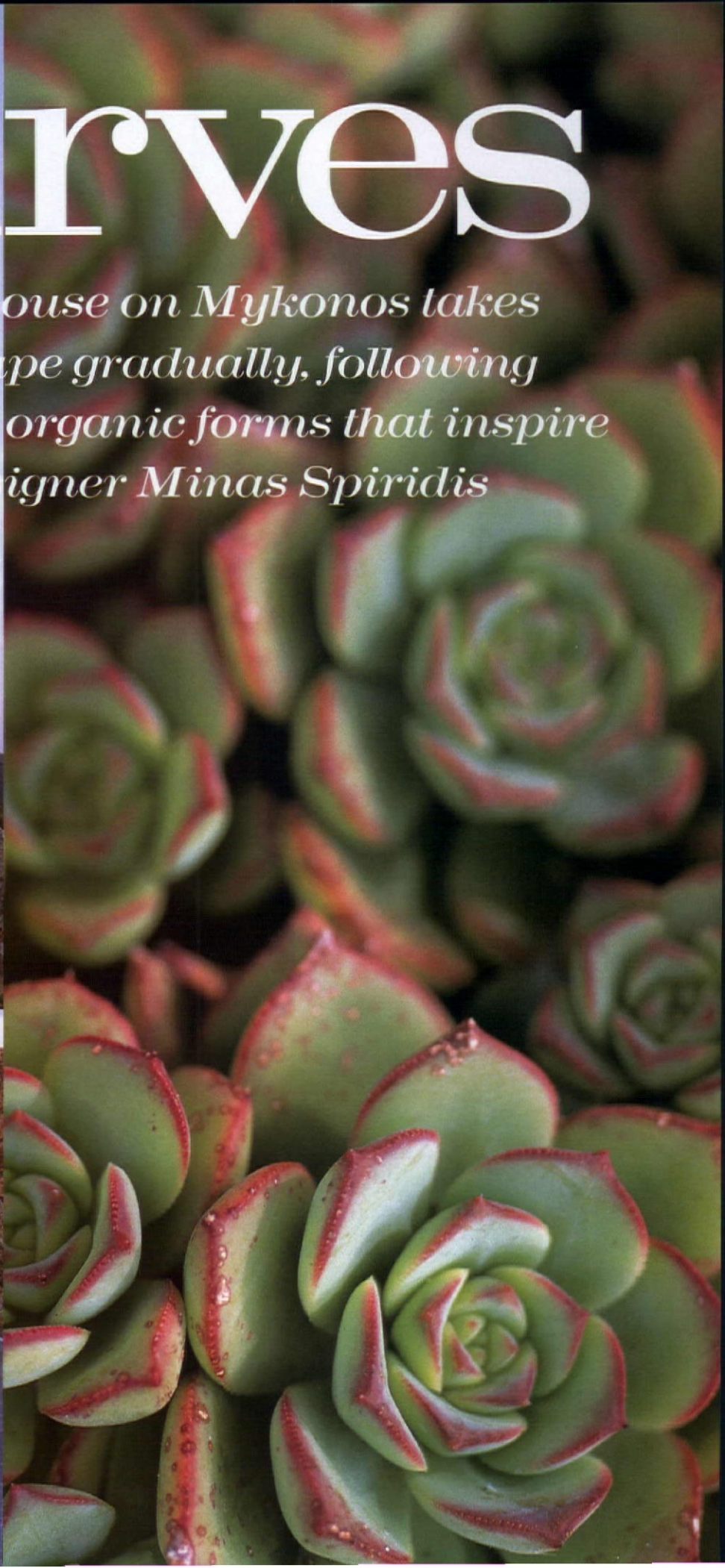


THE MODULE CONTAINING the master bedroom in Minas's family compound rises moonlike at the top of a flight of gently curved steps. ECHEVERIA, a succulent that hugs the ground, opposite page, flourishes in the Mediterranean climate.

WRITTEN BY SUZANNE SLESIN PRODUCED BY MAEERA MOUGIN
PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY ADAM GLASSMAN

CURVES

A house on Mykonos takes shape gradually, following the organic forms that inspire designer Minas Spiridis



MINAS'S OWN DESIGNS for the house include the smallest of its details: the door and its hardware, the light switches, the rectangular key box with its silver hooks and keys, even the shovel by the fireplace in the combination bedroom/kitchen/study.

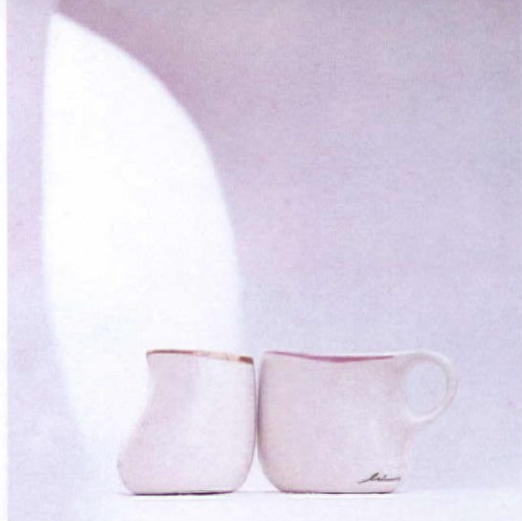
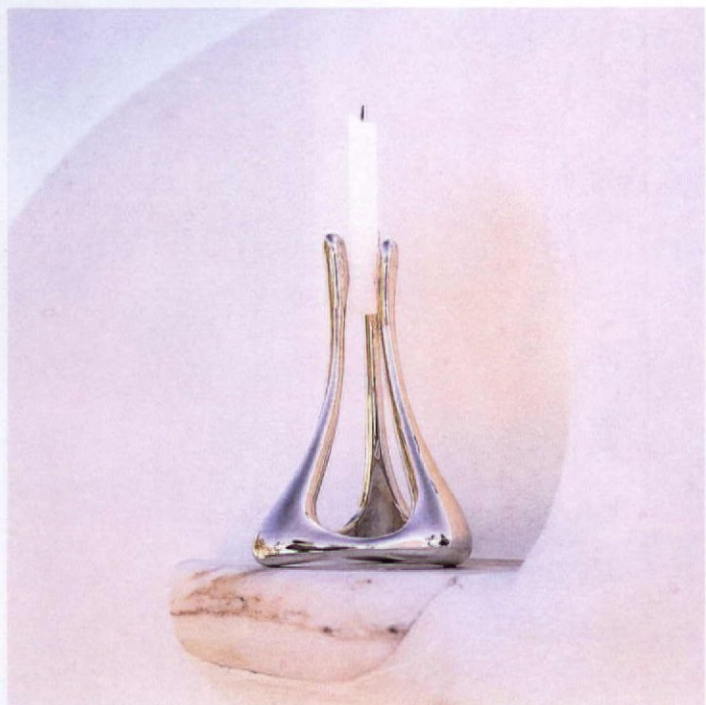


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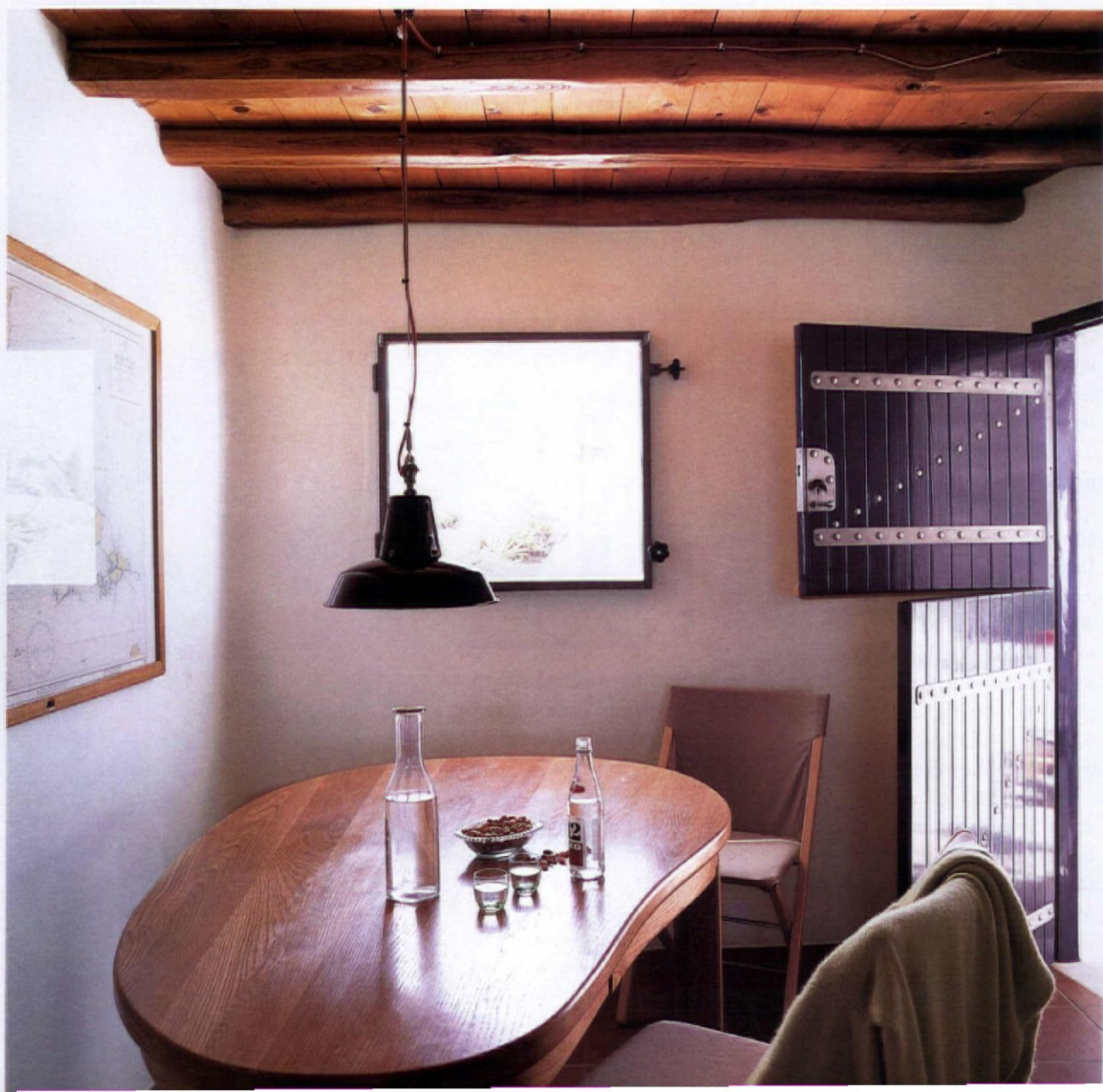
WELVE YEARS AGO Minas Spiridis, a Greek jewelry designer known simply as Minas, drove up a winding hill on the island of Mykonos and found what he describes as a "nice place" to live, even though all that remained on the site at the time was an abandoned shepherd's hut. "I had a dream," Minas says, "that, with the exception of buying glass and other construction materials, I would make everything for the house all by myself." Today Minas is still fine-tuning,

still designing, still sculpting, still working on the amazing series of structures in which he and his wife, Gina, and two young sons, Arion and Prometheus, live for part of the year.

The house is composed of a series of modules that look at once timeless and timely. Minas's approach to the construction is that of a sculptor following a free-flowing curve. There are no sharp edges, only smooth surfaces and sinuous lines that define walls, steps, niches, tables, mirrors, shelves, even hardware.



TABLETOP OBJECTS designed by the artist and available from Georg Jensen mirror the smooth organic and sculptural shapes of the architecture. They include a graceful three-pronged sterling-silver candleholder, left, and the china Bebe cup and creamer, above. **THE DOUBLE DOOR**, below, was also designed by Minas and has been painted in shiny blue enamel. The one-of-a-kind pear-shaped American oak table in one of the small studios is a Minas design. The linen-covered teak folding chairs are from Thailand.






Minas established his reputation as a jewelry designer more than 25 years ago, when he lived in the United States. His organic forms are often spoken of in the same breath as the work of Elsa Peretti. "There is a similarity in the roundness," he says, "but we're not the only ones who do that." In 1981, after he returned to Greece, he concentrated on speeding up production at his jewelry workshop in Athens. This fall the Scandinavian firm Georg Jensen is focusing on making his jewelry, silver accessories, and porcelain widely available.

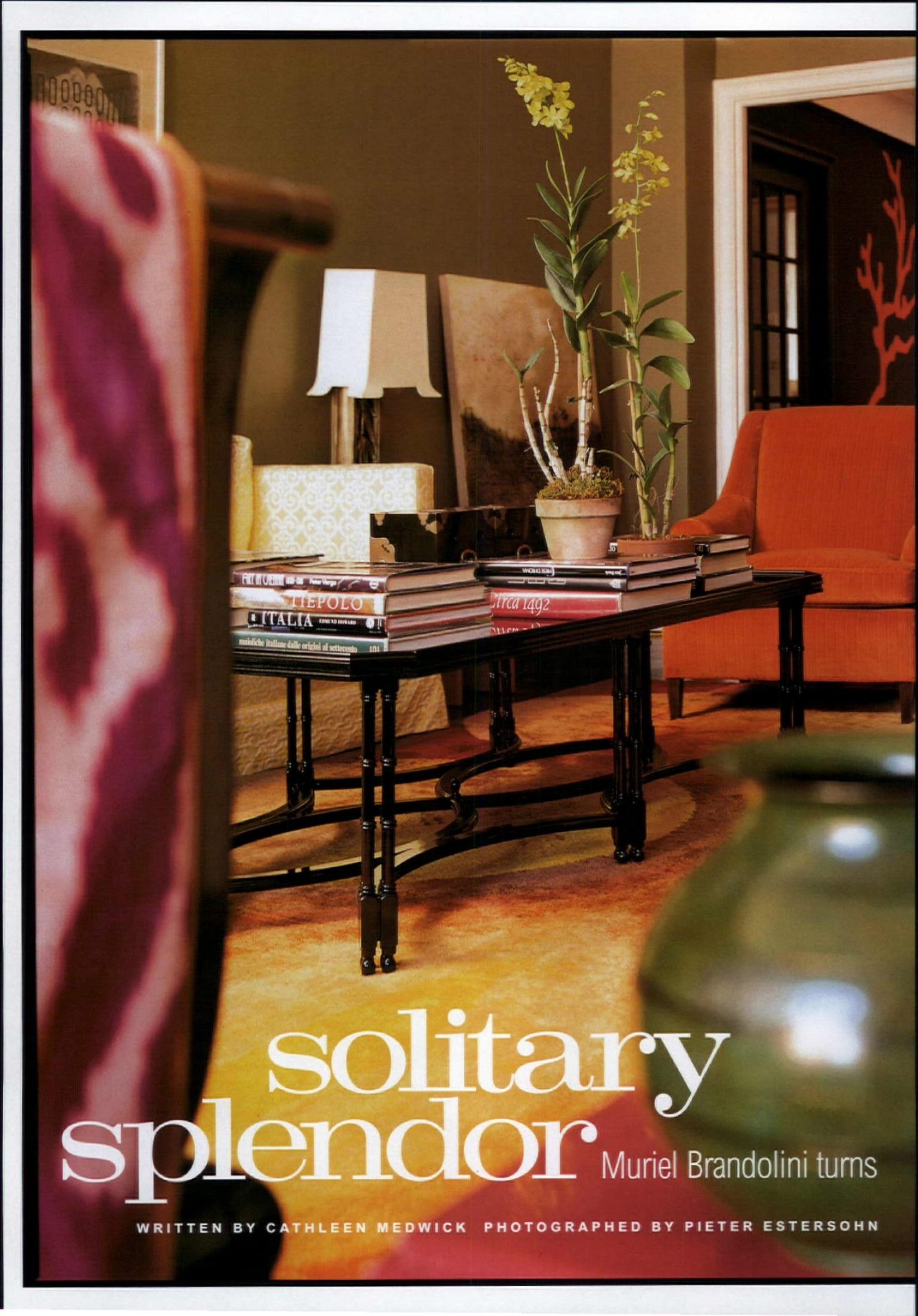
Minas says there were two things he was good at as a child—music and drawing. Instead of insisting on more academic subjects, his parents encouraged these artistic abilities. "My love for sculpture is associated with my youth, going to museums and seeing classical sculpture. Today I continue to find my inspiration in the purity of ancient Greece." Minas is most drawn to classical Greek sculpture—not to its severity but to what he calls its inner economy. "I want to do the most with the least possible weight," he says.

In trying to connect the different parts of the house, he paid special attention to the rhythm of the wide, winding stairways that seem to flow around the whitewashed structures. The rounded corners of the exterior also appear in the interior. "It was a challenge," says Minas, "to make my own doors, my own handles, my own locks without iron nails or screws. Everything is made in stainless steel. It's the only material that resists the salt of the Mediterranean sea." ❧



A photograph of a bedroom. In the foreground, a bed is covered with white mosquito netting. On the bed, there are several white pillows with black Greek letters and symbols. One pillow has the word 'ΚΑΙΚΙΑΣ' and 'ΣΟΦ' visible. Another has 'ΣΟΦ' and 'ΚΑΙΚΙΑΣ'. A third has a cross-like symbol and 'ΣΟΦ'. In the background, a wooden desk and chair are visible through the netting. A vase of red and orange flowers sits on a wooden table in the bottom right corner.

MINAS SITS AT THE DESK in the master bedroom, this page, where a garage-style door allows the room to be completely open to the outside. Mosquito netting, draped around the bed, adds to the summery feel. The striped blanket came from Thailand. **IN THE BATHROOM**, opposite page, below, the mirror rimmed in black rubber, the rounded shelves, and the marble sink top are Minas designs. **THE SHAVING SET**, opposite page, top, also by Minas, is available at Georg Jensen. Sources, see back of book.



solitary splendor

Muriel Brandolini turns

WRITTEN BY CATHLEEN MEDWICK PHOTOGRAPHED BY PIETER ESTERSOHN



a blah bachelor pad into an exotic space

PRODUCED BY CAROLINA IRVING



IT WAS A PERFECT MATCH: a fiercely intuitive decorator with a zest for color and pattern and an easygoing Manhattan bachelor whose apartment was a clean slate. The interior was comprised of two drab bedrooms, a vestigial dining room, and a living room equipped with nothing more than an old couch, an exercise machine, and a TV. "It was a disaster," claims Muriel Brandolini, the Vietnamese-born fabric designer and decorator known for her Asian-inspired textiles and eclectic interiors. Brandolini scolded the apartment's owner, who is a family friend: "You are forty years old and you can't live like that." So one day he said, "Muriel, you have to do my apartment."

He didn't have to ask twice. And she didn't have to pamper him, as decorators often have to do with finicky clients. "It was wonderful to deal with a bachelor," Brandolini remembers fondly. "He gave me carte blanche. I would show him things, 'Yes, okay, no, yes, very good,' and he would sign the check and be done." Not one to wax philosophical about design, she proceeds by instinct—this color here, that pattern there—knocking away any obstacle in her path.

She didn't waste a minute (she never does) before walling off a useless hallway so that it couldn't be seen from the living room. She tackled the foyer, dead space that she brought to life with walls upholstered in charcoal gray and coral linen and velvet in a design (her own) suggesting tree branches. Brandolini has a visceral dislike of wallpaper and is happiest when

THE LIVING ROOM trumpets Brandolini's allegiance to color as a design principle. Armchairs swathed in orange silk velvet, from *Forty One*, in NYC, pick up the hot hues of the rug from Robert Gingold. A black lacquered coffee table from Madeleine Castaing, Paris, and an ebonized side table define the space. The ceramic vase, also from *Forty One*, echoes the green of the walls.





THE FOYER, opposite page, has an arresting linen-and-velvet wallcovering by Cameron Prather for Muriel Brandolini Designs. The vibrant tribal rug comes from Brooke Pickering Moroccan Rugs, High Falls, NY; the Chinese red lacquered table is from Far Eastern Antiques, NYC. **THE LIBRARY/DINING ROOM**, above, is stocked with delectable tomes picked by bookseller Jane Stubbs. Other classics: the T. H. Robsjohn-Gibbings walnut table from Forty One and the 1950s rug, by Edward Fields, from Alan Moss. **THE MASTER BEDROOM**, right, is patterned with Moroccan rugs from Brooke Pickering and an African textile bedspread. To rest the eyes: an Edward Wormley desk from Forty One and a leather screen from Amy Perlin Antiques.



she can swathe every wall of a room in fabric. "It's cheaper than paint," she explains, "and it lasts longer." The kinetic energy of the foyer's walls and geometric Moroccan rug is restrained by the sleek horizontals of a Chinese red lacquered table.

BRANDOLINI, HERSELF an amalgam of cultural influences (she's half Vietnamese and equal parts French and Venezuelan), mixes styles with panache, if not abandon. In the living room, two capacious 1940s American armchairs upholstered in orange silk velvet flank a delicate French pedestal table, ebonized and inlaid with ivory. A huge Michael Zwack painting from the Paul Kasmin Gallery is propped against the wall beside a trio of Chinese red lacquered nesting tables. The mood of the room is casual, "masculine but sexy"—hence the military green walls and the Empire-style daybed with its leather mattress and Oriental silk cushions. The dining room, too, is a place in which to take one's ease, thanks to the strikingly simple T. H. Robsjohn-Gibbings dining table, linen-upholstered chairs, and built-in shelving stocked by bookseller Jane Stubbs.


Casual but luxe is the guiding principle in the bedrooms, where the walls are entirely sheathed in Muriel Brandolini fabrics. The guest bedroom is a sunny retreat in which the bed, designed by R. Louis Bofferding and made by T&T Woodworking, boasts a whimsical trellis headboard with matte orange trim. Marie Antoinette might have enjoyed a nap here, beneath the charming Parisian lantern. In the master bedroom an elegant brass-handled walnut desk by Edward Wormley for Dunbar rests on one of three patterned rugs from Brooke Pickering, and a tooled leather screen from Amy Perlin is the backdrop for a trim settee. The king-sized bed, with its spread fashioned from an African textile, seems the perfect venue for a gentleman's earthy, exotic dreams. ❧

THE FANCIFUL GUEST ROOM has a hand-painted bed designed by R. Louis Bofferding and built by T&T Woodworking, Inc. It is draped with Uzbekistan fabric from Sarajo, NYC. The marble-topped table comes from Amy Perlin Antiques, NYC; the floral wallcovering is by Muriel Brandolini Designs. The rug is by Edward Fields. Sources, see back of book.





the right move



FOR THE LIVING ROOM, Gauer chose pale textiles to set off the dark furniture. The Chris Lehrecke daybed is covered with Linen Basket in sage by Great Plains, available from Holly Hunt. The Christian Liaigre Mousson sofa facing it is covered in Loam, a taupe cotton from Great Plains. The Barcelona coffee table is by Mies van der Rohe for Knoll. The Totem floor lamp is from Arkitektura in New York. The Tibetan rug is from Odegard, NYC.

BY WENDY MOONAN PHOTOGRAPHED BY MICHEL ARNAUD
STYLED BY CHRISTOPHER MAYA

All this Manhattan loft needed was an architect
like Jim Gauer, with one brilliant solution
and the courage to see it through





ONE GOOD IDEA is all you need," says New York architect Jim Gauer, explaining the concept behind a Manhattan loft he recently designed for an influential author and investigative reporter.

Like many lofts, this one has the long, narrow shape of a bowling alley. But unlike most lofts, it has more than one source of natural light. The 2,200-square-foot space, on the seventh floor of what was an old industrial building, is blessed with windows on three sides, with Hopperesque views of the wholesale flower district, as well as uninterrupted vistas north and south.

Gauer's problem was to preserve the perimeters of the loft and the light, yet stash the kitchen, bathrooms, laundry, service elevator, and air-conditioning ducts. His solution was ingenious. He designed a long wall, off axis, with eight-foot-tall blond maple doors, behind which he hid the utilities and bathrooms. He tucked the air-conditioning ducts above. "The long axial progression of the skewed wall solved the problem," he says, and the



owner agrees, noting that the plan "also gives you a dramatic sense of entry." The canted wall is the grand gesture that organizes the space. The 46-year-old Gauer thinks that when many architects first open their practices they have too many

ideas, and they "try to get all of them into each project. In time I learned it only takes a few good moves."

Gauer has known his client for 15 years, and the decoration of the loft turned out to be a stimulating collaboration between

GAUER WANTED TO PRESERVE the light-infused atmosphere of the loft, so he hid the utilities and bathrooms behind maple doors in the skewed wall. **THE OPEN KITCHEN,** this page, features fixtures from Chicago Faucets and a maple-covered Miele dishwasher. The Pietra Cardosa countertop is from Stone Source, NYC. **THE DINING ROOM TABLE,** opposite page, is by Chris Lehrecke; the chairs, from Christian Liaigre's Archipel line, are available at Holly Hunt. The table is set with candlesticks and china from Calvin Klein Home.







friends. Once the dramatic wall was in place, the owner decided to put his grand piano opposite the entrance. It serves as a sculpture silhouetted against the wall of windows and a demarcation between the living room and dining area. Gauer, ever the nondogmatic modernist, calls the decor "bare-bones modern." It is rigorous but accommodating. There is very little art on the walls, and there are no window treatments. Fine contemporary furniture, interspersed with a few

THE MASTER BATH, opposite page, is tucked into the interior of the loft. Gauer installed a translucent glass door to bring in natural light. He enlarged the space by adding mirrors and installing a small Waterworks sink in the narrow limestone counter. **IN THE BEDROOM**, above, he designed the bed and maple-veneer headboard. The Eero Saarinen reproduction end tables are from Arkitektura. Sources, see back of book.


modern classics like Noguchi lamps, Eero Saarinen bedside tables, and a Barcelona coffee table, is used sparingly and is strategically placed to emphasize its sculptural qualities.

Most of the contemporary pieces are by Chris Lehrecke, a young New York craftsman whom the owner discovered years ago when he journeyed out to Bedford-Stuyvesant in Brooklyn to see Lehrecke's work. All the furniture is upholstered in pale fabrics, so its dark wood stands out against pale maple veneer paneling. "I chose the maple for the walls because it's the least expensive wood," the owner confesses. "There's nothing cheaper than plywood with maple veneer," Gauer adds. "All it needs is a coat of lacquer. It was all prefabricated in a shop in Vermont."

The kitchen is built into the inner utilities wall but is open to the dining area. "My mother always thought it was horrible for guests to see dirty dishes from the

dining room," the writer recalls. "But people inevitably gravitate to the kitchen area, so we decided that instead of closing it off, we would just turn the lights down." Gauer organized the cable lights in sections, so you can plunge the kitchen into darkness when you sit down to dinner.

The small library doubles as a guest room and is furnished simply. It is a calm space, suitable for a writer who likes to work at home, and, like the rest of the decor, is perfectly in sync with his architect's straightforward view of design: "When I was at architecture school at Columbia University, there was a lot of needlessly complex architectural theory in the air," Gauer recalls. "Something in me rebelled against it. Architecture is about architecture. It doesn't have to be about other things, like criticism or art."

The apartment is testimony to a classicist's love of axial order and symmetry, tempered by a preference for contemporary materials and details. 



A RECYCLED greenhouse and a tennis umpire's chair painted char- treuse, above, attest to organic gardener Daune Peckham's salvaging urge. RAISED BEDS, opposite, top, clasp masses of catmint and evening primrose high and close. THE SUN- FLOWER HEDGE, this page, bottom, is a local institution. RHODE ISLAND ROCK WALLS, opposite page, bottom, frame the seaside-meadow views.



coastal quilt

Daune Peckham pieces together a garden on the Rhode Island shore

WRITTEN BY ALISON COOK PHOTOGRAPHED BY MAURA McEVOY

PRODUCED BY JUDYTH VAN AMRINGE





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HERE ARE TWO dozen of them, give or take a few: deep pine garden boxes, five feet by twelve, unfurled across the coastal Rhode Island meadow like some prodigious quilt of many colors. Set in a slightly eccentric grid, these raised beds—fattened with a lush, undulant cargo of perennials, annuals, herbs, and the odd vegetable—form the backbone of garden designer Daune Peckham's garden. Far beyond a vaulting sunflower hedge at the foot of the property, the sea is more felt than seen.

Part plantswoman's experimental ground, part Jeffersonian gallery of curiosities and delights, this is a personal, high-maintenance world of the sort Peckham would never visit upon clients. Here, she confesses, she can use colors they don't like: the reds, oranges, and yellows that seldom elbow their way into the English-inflected plantings around the area's costly vacation homes.

So it is that flags of fleshy red canna punctuate her Impressionist tapestry of blues, lavenders, and mauves. Yellow fountains of rudbeckia and helianthus tower like statues. Window boxes drip with scarlet-orange tubes of perennial *Fuchsia magellanica* among foliage of silver, chartreuse, and claret. Hidden beside the greenhouse lies a nest of arcane coleus ('Black Blister,' 'Zap Gnarly,' 'New Hurricane #10') so alive with variegated reds that it seems to seethe.

VOLUPTUOUS ORDER is the structural rule in the quilt-like grid of beds, left, in which plantswoman and dedicated propagator Peckham is free to experiment—especially with colors her clients don't like. **IN SUMMER, THE UMPIRE'S CHAIR**, right, is covered with a lush mantle of morning glories grown from collected seedlings.

The exotic streak lurking beneath Peckham's fair New England exterior makes for interesting garden tensions. Even the muted English-style perennials that populate her boxes sprawl and consort with one another. Six-foot stalks of *Vernonia* spill across a salt-marsh hay alley, stopping Peckham short. "It's a wild-looking plant," she says. "I like that." She lingers near a mound of *Amsonia*. "Look at the pods—like little haricots," she says, stroking and fluffing its willowy leaves.

"Foliage pays the rent," Peckham likes to say. "The flowers are the bonus." Like many gardeners, she arrived at this view over time. Colorful borders were once her bread and butter; but as her professional scope broadened, she realized she could be happy "with just shades of green, silver, and chartreuse." She alights on a beat-up Adirondack chair and drinks it all in. Gravel scrunches underfoot. The air smells of salt. A hummingbird darts in to sample a stand of salvia. Down by the privet hedge, a rabbit scuttles.





AN ANNUAL SUNFLOWER GALLERY,
fronted by a drift of *Rudbeckia*
'Goldsturm,' screens the gardens
from summer traffic. Peckham
starts seeds of all varieties in flats.

Every summer for ten years and
counting, everyone in town waits for the
sunflower hedge to go up





"It's like a little theater," says Peckham.

A theater in constant motion. The ocean winds that make this unshaded sward such a challenging garden site also animate it. Peckham's roster of salvias—"I try new ones every year"—flails in the breeze: 'Waverly,' in lightest lavender; the deeper 'Indigo Spires'; a stand of clear-blue bog sage. Spikes of *Agastache* 'Tutti Frutti' in orangey red, and lilac heads of *Verbena bonariensis* are the stuff of a choreographer's dreams. So are the herbs—thyme, yarrow, and alliums—with which her career began. From a community garden plot in Burlington, Vermont, she graduated to selling herbs and dried-flower wreaths at the local farmers' market.

Ultimately she fled south in search of a longer growing season. Here she thought she'd have a vegetable plot near the stone wall out front. She cleared bittersweet, poison ivy, wild grape. Underneath were old Brownell roses, a hardy red climber developed by a local rosarian. There was no turning back. Now Brownell's namesakes are joined by husky cultivars of joe-pye weed and a tamed goldenrod, *Solidago* 'Fireworks.' Against this stone wall—and all across the garden—order and disorder have struck a bargain.



That bargain is subject to renegotiation. "The garden has got to change with me," says Peckham. The pine boxes that were her solution to ground that heaved and rotted roots after a hard winter now seem restrictive. She is contemplating a reconfiguration, creating more shade and cutting back on all that thirsty bed space. A few shrubs might be nice. Those boxes of rosemary, strawberry plants, and tomatoes almost seem like relics from her past.

Some things, however, will never change. One is Peckham's driving impulse to dig in the dirt. Another is the radiant sunflower hedge that has marked the westerly edge of her property every summer for ten years and counting. Everyone in town waits for it to go up.

The planting is a ritual for Peckham and her husband, George Purmont. She

BOTANICAL CURIOSITIES, like the whorled stalks of *Phlomis*, above left, fire Peckham's imagination and senses. **THE BEST SEATS IN THE HOUSE**, above, occupy a low-walled room overlooking the garden's small dramas and sea-breeze-driven dance. In the left foreground is Peckham's beloved *Fuchsia* 'Gartenmeister.' **A WILD PONDSCAPE**, opposite page, offers a natural release from the high-maintenance rigors of the cultivated garden.

starts seeds of all varieties in flats. They pick a Sunday. Then she and the man who gave her her all-time-favorite Christmas present—a load of sheep manure—spend an entire day planting. They water for a few weeks, let nature take over, and settle back to savor every gardener's secret aspiration: their own local landmark. 🌿





DOMESTIC BLISS
Pages 17-30

SOURCES

WHERE TO BUY IT



DOMESTIC BLISS
Page 30

COVER

Small bench, Gallagher-Christopher Antiques, 84 Chestnut Street, Boston, MA 02108. 617-523-1992. **Petit fours**, Custom made Cookies by Jennifer D. Shapiro, 252 Woodland Road, Chestnut Hill, MA 02467. 617-739-2920.

TABLE OF CONTENTS Page 10

Picnic basket, product #220696, Gracious Home, NYC. 212-517-6300. **Sari**, G and R Fabric, NYC. 212-997-2284. **Oval flask**, Holland & Holland, NYC. 212-752-7755. **Glasses and Jean Louis Couquet brunch plate**, Lalique, NYC. 212-684-6760. **Albi flatware**, Christofle. 800-799-6886. **Napkins**, Campagna Home, NYC. 212-420-1600.

DOMESTIC BLISS Pages 17-30

Page 17, Picnic basket, Ghurka, 41 East 57th Street, NYC. 212-826-8300. **Cashmere throw**, Hermès. 800-441-4488. **Glances**, Ghurka. **Jean Louis Couquet brunch plate**, Lalique, NYC. 212-684-6760. **Page 18**, Thermos, Gracious Home, NYC. 212-517-6300. **Page 23**, Picnic hamper, Campagna Home, NYC. 212-420-1600. **Page 24**, Cane picnic seat, Exposures Homes. 877-805-5890. **Page 26**, Beach towel with zodiac, Hermès. **Boat and tote bags**, L.L. Bean. 800-221-4221.

HUNTING & GATHERING

Pages 33-38

Location provided by Harald Grant for Sotheby's International Realty. **Page 33**, McGuire Furniture Company, San Francisco, CA. 800-662-4847. Available through architects and designers. **Pierre Frey**, NYC. 212-213-3099. Available through architects and designers. **Pierce Martin**, Atlanta, GA. 800-334-8701. Available through architects and designers. **Osborne & Little Fabrics & Wallpapers**, NYC. 212-751-3333. Available through architects and designers. **Page 34**, Boda Nova. 800-351-9842. **Page 38**, Christopher Norman Inc., NYC. 212-644-4100. Available through architects and designers. **K5**, NYC. 212-953-5245. Available through architects and designers. **Rose Cumming Ltd.**, NYC. 212-758-0844. Available through architects and designers. **Classic Cloth**, Plainville, KS. 785-434-7200. Available through architects and designers.



HUNTING & GATHERING
Pages 33-38

UNCORKED Pages 58-60

North Berkeley Wines, Berkeley, CA. 510-848-8910. **The Fritz Winery Tasting Room**, 800-418-9463. **Zachy's Wine and Liquor Inc.**, 16 East Parkway, Scarsdale, NY. 914-723-0241. **Sherry Lehman**, NYC. 212-838-7500.

COURTING PERFECTION Pages 68-75

Interior Decorator, Nannette Lewis, Nannette Lewis Interiors Inc., 501 Heath Street, Suite 4, Chestnut Hill, MA 02467. 617-739-3004. **Pages 68-69**, Yale Burge Antiques Inc., NYC. 212-838-4005. Available through architects and designers. **Clarence House**, NYC. 212-752-2890. Available through architects and designers. **Hermès Leather**, 45 West 34th Street, NYC. 888-947-1153. **Sofa and love seat**, Drape It Inc., Boston, MA. 617-926-8864. Available through architects and designers.

Gallagher-Christopher Antiques, 84 Chestnut Street, Boston, MA 02108. 617-523-1992. **Stark Carpet**, NYC. 212-752-9000. Available through architects and designers. **Small bench with nailhead edging**, M-Geough Company Inc. 617-451-1412. Available through architects and designers. **Plates on coffee table with Anna Weatherley design**, Shreve, Crump & Low, Boston, MA. 800-225-7088. **Hardware on French doors**, Atlantic Fixtures, Boston, MA. 508-393-3203. **Pages 70-71**, **Club chair**, Decore Upholstering Company Inc., Boston, MA. Available through architects and designers. **Rogers & Goffigon Ltd.**, Greenwich, CT. 203-532-8068. Available through architects and designers. **Axis Woodworking Inc.**, Boston, MA. 617-623-7284. Available through architects and designers. **Demilune in foreground and wooden table next to sofa**, Niermann Weeks. 410-923-0123. **Wall sconces**, Blanche P. Field LLC, One Design Center Place, Suite 336, Boston, MA 02210. 617-423-0714. **Small bench with giltwood legs**, Beacon Hill Showroom, 800-921-5050. Available through architects and designers. **G.B. Woodworking**, Hyde Park, MA. 617-364-8933. Available through architects and designers. **Delisle**, Paris. 33-1-42-72-21-34. **Pages 72-73**, Manheim Galleries, 409 Royal Street, New Orleans, LA 70130. 504-568-1901. **J. Robert Scott**. 877-207-5130. Available through architects and designers. **Claude Bernard Hubert**, Paris. 33-1-48-74-25-08. **Old World Weavers**, NYC. 212-355-7186. Available through architects and designers. **Brown Jordan patio furniture**, available through Beacon Hill. 800-921-5050. **Pages 74-75**, Brunschwig & Fils, NYC. 212-838-7878. **F. Schumacher & Co.**, NYC. 800-332-3384. Available through architects and designers. **Alexander Westerhoff**, Essex, MA

01929. 978-768-3830. Available through architects and designers. **Bedside table**, Regency Antiques, Boston, MA. 617-742-3111. Available through architects and designers. **Giltwood armchair**, W. Switzer, Boston, MA. 617-451-7787. Available through architects and designers. **Bedside lamp**, Blanche P. Field LLC. **Chain scallop linens**, Fine Linens, 1193 Lexington Avenue, NYC. 212-737-0520.

CREAM OF THE CROP Pages 76-81

Interior Designer, Zina Glazebrook, Z.G. Designs, 10 Wireless Road, East Hampton, NY 11937. 516-329-7486. **Contractor**, Paul Clapp, Mill Creek Construction, Water Mill, NY. 516-726-4546. **Pages 78-79**, Montague, Hayward, CA. 510-785-8822. **Donghia Furniture/Textiles**, 485 Broadway, NYC. 800-DONGHIA. 40 West Main Street, Southampton, NY 11968. 516-287-3392. **Ann Madonia Antiques**, 36 Jobs Lane, Southampton, NY 11968. 516-283-1878. **Refrigerator**, Sub-Zero Freezer Company. 800-222-7820. **Cabinets custom-made by Warren Padula**, Sag Harbor, NY. **Dishwasher**, Bosch. 800-866-2022. www.boschappliances.com. **Faucet**, Architectural Details, 105 Newton Lane, East Hampton, NY 11937. 516-329-0000. **Clock and stainless-steel stools**, available through Z.G. Designs. **Dining table**, Architiques, 136 The Circle, Oneonta, NY 13820. 607-432-9890. **Pages 80-81**, **Dental cabinet bureau**, Water Mill Antiques, 516-726-4647. Available through architects and designers. **Knoll**

800-445-5045. **Bed**, Crezana Design, available through Randolph & Hein, NYC. 212-826-9898. **Bedding**, Donghia. **Fabric on sofas**, Crezana Design. **Throw pillows**, Design Guild Fabric. **Shower fixtures**, Architectural Details. **Shower bin**, Inside/Out. 516-329-3600.

HOLLYWOOD MAKEOVER Pages 82-89

Architect, Stephen Slan, Variations In Architecture, Los Angeles, CA. 323-467-4455. **Interior Designers**, Diane Rosenstein and Bret Witke, Russell Simpson Company, 8121 Melrose Avenue, Los Angeles, CA 90046. 323-651-3992. **Pages 82-83**, J. Robert Scott. 877-207-5130. Available through architects and designers. **A.K. Eleven-14**, 1114 Abbot Kinney Blvd., Venice, CA 90291. 310-399-1453. **Jonathan Adler Pottery**, 465 Broome Street, NYC 10013. 212-941-8950. **Bill Haines 1940s lamp**, green vase on table, and ceramics in rear, Russell Simpson Company. **Fish motif sculpture and ceramic Volcanic planter**, Modernica, 7366 Beverly Blvd., Los Angeles, CA 90036. 323-933-0383. **Painting by Charles Fine**. Fine is represented by Ace Gallery, 5514 Wilshire Blvd., Los Angeles, CA 90036. 323-935-4411. **Pages 84-85**, Gueridon, 359 Lafayette Street, NYC 10012. 212-677-7740. **Artwork above sideboard**, *My Childhood*, by Michio Takagawa. **Pages 86-87**, **Walter Lamb table and chair set**, Russell Simpson Company. **Pages 88-89**, **Portuguese cork tiles**, Linoleum City Inc., 5657 Santa Monica Blvd., Hollywood, CA 90038. 800-559-2489. **Eames folding screen**, Bill Reed, 148 North Hayworth, Los Angeles, CA 90048. 323-931-6989. **Bedside table and floor lamp**, Russell Simpson Company. **Ann Sacks Tile & Stone**. 800-278-TILE. **Dornbracht USA Inc.** 800-774-1181. **Bed throw and pillows**, Jonathan Adler Pottery Vintage Pierre Paulin desk, Gueridon. **1950s desk chair**, Blackman-Cruz, 800 North La Cienega Blvd., Los Angeles, CA. 310-657-9228. **Painting, Untitled**, by Charles Fine. **Vintage Scandinavian frosted glass hanging lights in bathroom**, Russell Simpson Company. **Bathroom sinks**, Just Sinks. 847-678-5150. www.justsinks.com.

SEA WORTHY Pages 90-97

Interior Designer, Lee Bogart, Locust Valley, NY. 516-676-3881. **Architectural Firm**, Kean Williams Giambertone Building Company, Kean Development Company, 5 Main Street, Cold Spring Harbor, NY 11724. 516-367-9696. **Pages 90-91**, **Ralph Lauren Home Collection**, available from Polo/Ralph Lauren, NYC. 212-606-2100. **Vaughn Designs**, 212-319-7070. Available through architects and designers. **Winslow chairs**, Ralph Lauren Home. **Wooden armchair**, ABC Carpet & Home, Broadway at East 19th Street, NYC. 212-473-3000. **Falling Leaves rug**, Country Carpet & Rug, 207 Robbins Lane, Syosset, NY. 516-822-5855. **George chairs in widow's walk**, Ralph Lauren Home. **Pages 92-93**, **Baker Furniture**. 800-59-BAKER. **Cowtan & Tout**, NYC. 212-753-4488. Available through architects and designers. **Edward Ferrell Ltd.** 212-758-5000. Available through architects and designers. **Brunschwig & Fils**, NYC. 212-838-7878. Available through architects and designers. **Emanuel Decorators**, Wantagh, NY. 516-221-0468. Available through architects and designers. **Stark Carpet**, NYC. 212-752-9000. Available through architects and designers. **Lamp on console table and Regency hall lantern in foyer**, lamp on side table in living room, Vaughn Designs. **Federal sconces above fireplace and Serpentine Fender fireplace screen in foyer**,

Virginia Metalcrafters, 1010 East Main Street, Waynesboro, VA. 212-532-7440. **Living room curtains**, Carleton V. Fabrics, NYC. 212-355-4525. Available through architects and designers. **Glassware on tray in living room**, William Yeoward Crystal. 800-818-8484. **Pages 94-95**, Wood & Hogan, NYC. 212-532-7440. Available through architects and designers. Classic Chair Co., London, 44-171-622-4274. Available through architects and designers. Baccarat, 625 Madison Avenue, NYC. 800-777-0100. Christofle. 800-799-6886. Spode. 800-257-7189. **Candlestick holders**, Tiffany & Co. 800-526-0649. **Chandelier**, Ramson House, 36 Franklin Street, Newport, RI. 401-847-0555. Mazzocca Associates, 70 Remington Blvd., Ronkonkoma, NY 11779. 516-737-0619. **Model of the U.S.S. Constitution**, Mystic Maritime Gallery, 47 Greenmanville Avenue, Mystic Seaport, CT 06355. 860-572-5388. **Pages 96-97**, Noman's Hardware Emporium, 95 South Street, Oyster Bay, NY 11771. 516-922-6233. **Porch light**, Finishing Touches Inc., 16 West Carver Street, Huntington, NY 11743. 516-351-5959.



DOMESTIC BLISS
Pages 17-30

SEDUCTIVE CURVES Pages 98-103

Georg Jensen, 800-546-5653.

SOLITARY SPLENDOR Pages 104-109

Interior Designer, Muriel Brandolini, 167 East 80th, NYC 10021. 212-249-4920. **Pages 104-105**, Forty One, 41 Wooster Street, NYC 10013. 212-343-0935. Robert Gingold, 95 East 10th Street, NYC 10003. 212-475-4008. Madeleine Castaing, Paris. 43-54-91-71. **Italian ceramic horse lamp and sofa**, Forty One. **Painting, Wealth**, by Michael Zwack, from the Paul Kasmin Gallery. **Pages 106-107**, **Wall upholsterer**, Cameron Prather, NYC. 212-477-6266. Brooke Pickering Moroccan Rugs, High Falls, NY. 914-687-8737. Far Eastern Antiques & Arts Inc., NYC. Available through architects and designers. Jane Stubbs, NYC. 212-228-0826. Alan Moss, 436 Lafayette Street, NYC 10003. 212-473-1310. Amy Perlin Antiques, 306 East 61st Street, NYC 10021. 212-593-5756. **Dining room chairs**, T&T Woodworking Inc., NYC. 212-255-6005. Available through architects and designers. **Laguna B glasses on dining room table**, by Marie Brandolini, available at Bergdorf Goodman, NYC. 212-753-7300. **Dining room ceiling light and bedroom side table**, Alan Moss. **Brass lamp in bedroom**, Amy Perlin Antiques. **Pages 108-109**, **Bed** designed by R. Louis Bofferding, NYC. 212-744-6725. Sarajo, 130 Greene Street, NYC 10012. 212-966-6156.

THE RIGHT MOVE Pages 110-115

Architect, Jim Gauer, 118 Chamber Street, 4th Floor, NYC. 212-587-3266. **Pages 110-111**, Holly Hunt, NYC. 800-229-8559. Available

through architects and designers. Knoll. 800-445-5045. Arkitektura, 96 Greene Street, NYC. 212-334-5570. Odegard Inc., NYC. 800-670-8836. Available through architects and designers. **Folding screen and Kafka chair** by Christian Liaigre. **Chris Lehrecke custom-made side cabinet**, Holly Hunt. **Light sculpture** by Isamu Noguchi, Akari Associates, 32-37 Vernon Blvd., Long Island City, NY 11106. 718-721-2308. **African mask on side cabinet, green bowl and putty vase on coffee table**, Gordon Foster, 1322 3rd Avenue, NYC 10021. 212-744-4922. **Throw pillows on sofa and vase on coffee table**, Calvin Klein Home. 800-294-7978. **Throw blanket and vase on side cabinet**, Portico Home, 72 Spring Street, NYC. 212-941-7800. **Black-and-white framed photographs**, Winter Works on Paper, NYC. 212-352-9013. **Fine Metalix Solid wall covering**, Blumenthal. 800-367-8885. **Pages 112-113**, Chicago Faucets. 800-323-5060. Miele. 800-843-7231. Stone Source, NYC. 212-979-6400. Available through architects and designers. **All cabinetry**, C-Squared Contracting Inc., Sleepy Hollow, NY. 914-332-6651. **Piano**, Steinway & Sons, Long Island City, NY. 718-721-2600. **Kable Lyte track lighting**, Tech Lighting, IL. 800-522-5315. **Light sculpture** by Isamu Noguchi, Akari Associates. **Pages 114-115**, Waterworks. 800-323-5060. **Bedside lamps, Pottery Barn**. 800-922-5507. **Bed, headboard, and bathroom door**, C-Squared Contracting Inc. **Bathroom faucet** from the Quintessentials line, Chicago Faucets. **Limestone bathroom counter-top**, Stone Source. **Bathroom light fixture**, Bega. 805-684-0533. **Mirror and soap dish, water decanter on bedside table**, Calvin Klein Home. **Wastepaper basket and orchid pot, vase and bowl on bedside tables**, Gordon Foster. **Hand towels and all bed linens**, Portico Bed & Bath, 139 Spring Street, NYC. 212-941-7722.

PHOTO CREDITS

Pages 17-30, **Ant photographs** by Raymond A. Mendez/**Animals Animals** and Charles Krebs/Tony Stone. **Page 64**, *House & Garden*, June 1938, courtesy of CNP Archives.

CORRECTION

On the cover of the July 1999 issue the Mimi vase is from William Yeoward Crystal. 800-818-8484.

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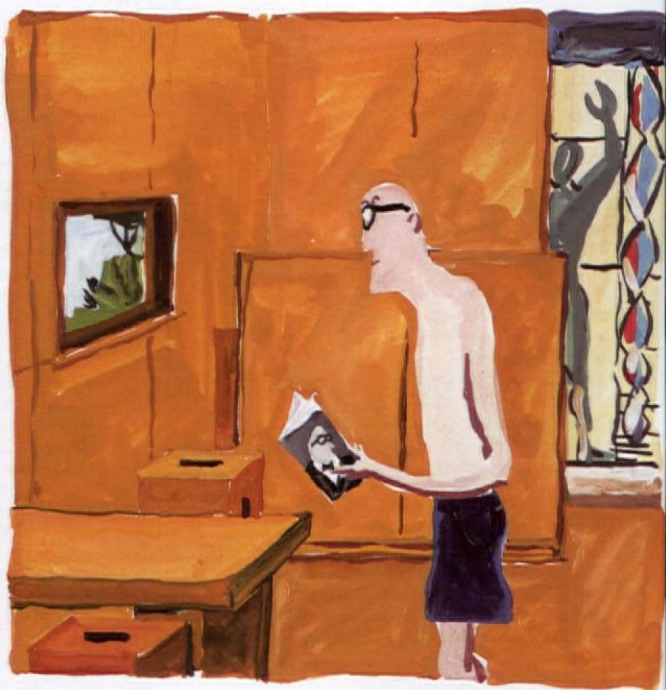
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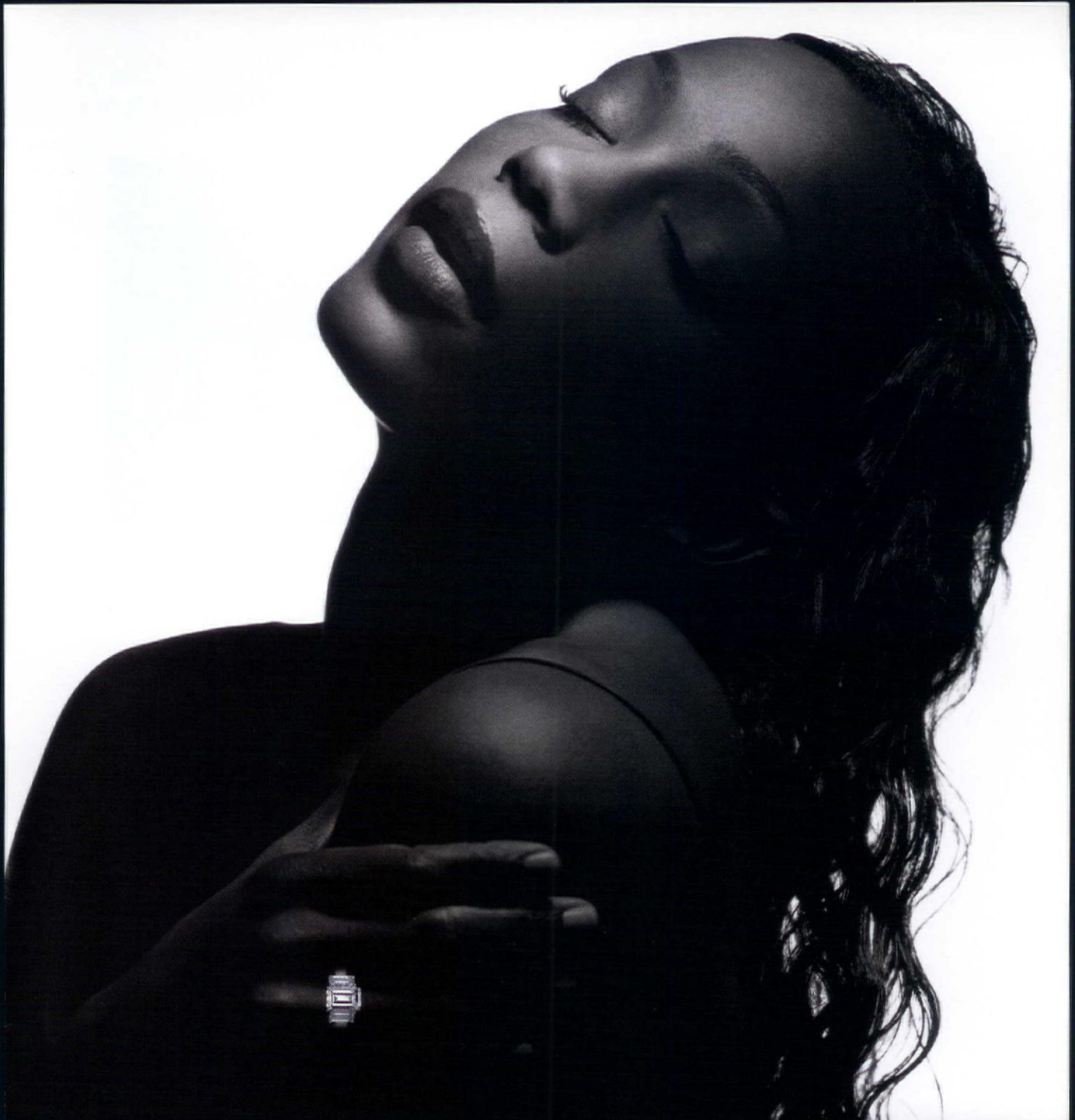
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