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# HOUSE & GARDEN

AUGUST 2002

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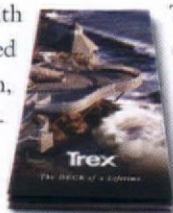




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# August

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DEPARTMENTS



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**B E R N H A R D T**

# August

## Hamptons Classic 66

A native son of Long Island's East End, realtor Peter Hallock restores and enlivens an 18th-century Southampton house with the help of decorator Kyle Wells.

BY PAUL O'DONNELL

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William Diamond and Anthony Baratta chart a nautical course for a beachfront cottage on Long Island and transform a Shingle-style house into a Victorian Modern complex.

BY JUDITH NASATIR

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Inspired by the great Roy Lichtenstein's series of colorful, ironic interiors, we fantasize about how to fill our own rooms.

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Brian Sawyer designs a heavenly seaside lounge for eyewear king Robert Marc and his partner, Bill Roach.

BY MAYER RUS

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Sleek herbal forms and rough mineral textures highlight a romantic Provence house and garden.

BY DANA THOMAS

### on the cover

In the living room and throughout the rest of a beachfront cottage on Long Island, the design firm of Diamond Baratta combines a nautical theme of blues and whites with images of things the homeowners love. Wood wing chair and compass rug custom-designed by Diamond Baratta. Chair upholstery, Jean-e brushed cotton twill in Pacific Blue, Summer Hill Ltd. Pillow made from quilt scraps bought at Tracy Jamar, NYC. Photographed by Antoine Bootz.



# 76



# 94

# 102

# 84



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# welcome

## a new book

**O**VER THE YEARS, many of our readers have suggested that I write a book, and finally I have. It is called *Around the House and in the Garden: A Memoir of Heartbreak, Healing, and Home Improvement*, and it contains some of these columns and many others never published. Its narrative arc traces the years after my divorce, and the collapse of my heart, and of my home, and then, more importantly, the consolation and joy given me by children and friends, and finally by house and garden, which took care of me as I began again to care for them. It was a pleasure to write the book, as I felt I was laying something to rest, capturing and then closing out some episode of my life whose ending had not been palpable until then. But the bigger surprise has been the pleasure of sharing the book, especially with complete strangers.

I have been reading it to audiences in bookstores around the country. It has been a long time since I read out loud to someone—though I can still feel the sleepy weight of a small head hunched against my shoulder, eyes glazing at *The Runaway Bunny*. I thought reading to an audience of adults would be an altogether different matter than reading to children. But as I began, and got comfortable with the rhythm, and could glance up from the familiar pages, I was startled by the childlike faces that had slipped into my audiences. Chins resting on beringed and manicured hands, elegantly coiffed heads leaning back, faces wearing lipstick and eye shadow, ears sparkling with stones—and yet over and over I was allowed to see the children these faces had been. What a gift. The eyes that mist over in dreams; the gazes that soften; the lips that part as the breath relaxes; the shadows of smiles or tears. I felt as if I were casting a spell of quiet, contemplative pleasure as I read about camellias and bathtubs and sofas in the kitchen. I only wish that I could have served hot milk before tucking everyone snugly into bed.

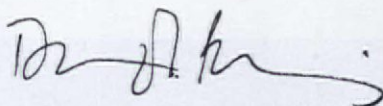
My older son goes off to college in the fall, and will have none of my reading to him, but the younger, in a final spasm of childhood, perhaps, has started asking me to read all the books I read to him as a child, and so we have begun to take them, one by one, down from the shelves. How sad, the layer of dust I blow off the top, and how glad I am I didn't give them away. Seeing how much pleasure adults get from being read to has made me understand how important it is to fill our homes

with corners of enchantment, places where we can relax and drift and dream, and not necessarily alone. Go through your house and see how many places you've created for someone to read to you. And tend to them, inhabit them, use them whenever you can. We live in a world in which libraries have become wood-paneled retreats full of televisions and sound systems; it would be nice to make more room in our houses for the old sources of magic.

And then there are the stories readers are telling me. The young woman, her luxuriantly long hair coiled in a knot on top of her head, who told me she and her daughter moved eight times in three years after she was divorced. When her ex-husband asked her what furniture she wanted from their old house, she tried to picture certain pieces and was suddenly dizzy with the effort of remembering where she lived, so completely lost did she feel. The frail woman, swathed in shades of blue, from her eyes to her beads to her dress to her shoes, her skin as white as milk, who told me that she was rattling around

in a big old house after the death of her husband; what did I think, she asked, of her plan to move her bed into the dining room, as she no longer had the heart to climb the stairs to an empty bedroom? An excellent plan, I thought, and told her of my fantasy to move my bed into my library one day. And so we rummage around our houses and gardens, looking for answers.





Dominique Browning, EDITOR

Bombay Sapphire Martini  
by Jonathan Adler

SAPPHIRE INSPIRED



# letters

## a cuter scooter

EVEN THOUGH Jamie Drake looks like he is having too much fun on his stationary Vespa ["Hot Wheels," June], I would like to offer two suggestions. First, a Vespa is much easier to handle than a motorcycle, and he should try it. Second, it is practically a sin to have that Vespa sitting in his living room when it is begging to be taken for a ride, which I would happily do for him. Although it looks very sweet in his living room, it would look even better in my garage, next to my vintage Vespa P200 scooter.

KAREN JEFFERSON  
Ellicott City, MD

## party time

I WOULD come to a party at Konstantin Kakania's ballroom bungalow any day ["Time to Dance," June]! Mayer Rus, Melanie Acevedo, and Carolina Irving created a wonderful snapshot of artistic elegance. Everyone should strive to find the same healthy combination of sprightly excitement for design and love of beauty that Kakania has mastered.

DAVID W. BEDDINGFIELD  
Decatur, AL



Konstantin Kakania  
waters his plants.

## california dreams

YOUR JUNE ISSUE enticed me with a cover that hinted at a devotion to California. This is always a welcome treat, as we have a unique set of gardening concerns, and our decorating often incorporates an extension of the outdoors. I glanced at my garden, with its billowing pink jasmine and climbing roses, on a lovely spring day in Marin County. However, I was highly disappointed to find that the entire issue was devoted to Los Angeles. Please do not exclude the beautiful Bay Area and wine country in your next California issue.

SUZANNE PORTEUS  
Larkspur, CA

I WAS PARTICULARLY excited when the June issue arrived. As a Los Angeles resident, I anticipated what I found, listings of stores—some new, some old—presented with the expected *House & Garden* insight. However, I was disappointed that *H&G* bought into the misconception that nothing exists east of La Brea. Silverlake is full of wonderful shops with hidden treasures, and Pasadena is a mecca for design. I wish you had extended your listings to include these and other overlooked areas of L.A.

LINDA FOLSOM  
Los Angeles, CA

## car talk

THE JUNE Welcome, on the virtues of large vehicles, made light of serious objections to SUVs. While we can all appreciate a wish for privacy and a space of one's own, surely we can come up with more creative and responsible ways to satisfy that wish than owning and operating vehicles that indeed use a lot of gasoline, emit a lot of pollution, and pose a lot of danger to smaller vehicles.

MICHAEL JONES  
Oakland, CA

## the real deal

I ENJOYED Judyth van Amringe's piece on bringing ottomans back to life with the help of a good upholsterer [The Find, June]. While the article



boldly assigned price tags to the cheap, \$5 to \$100 flea market finds, it would have been more useful if it had detailed how much each transformation cost. You might have been able to provide a sample price range for the different levels of work involved.

BRISTOL VOSS  
New York, NY

## good scents

I THOROUGHLY ENJOYED the May Welcome, "The Unstable Balance of Life." I never knew there was so much to know about perfume. I have just visited Frédéric Malle's Web site and enjoyed viewing a picture of the shop that Dominique Browning visited. I just happened to pick up the issue of *House & Garden* while at my local grocery store, and I did so because of its inviting cover. Because of this article, I am going to subscribe, and I look forward to reading her stories in the months ahead.

CATHY ELLIS  
Carrollton, VA

Please write us at *House & Garden* (4 Times Square, New York, NY 10036-6562). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium. □



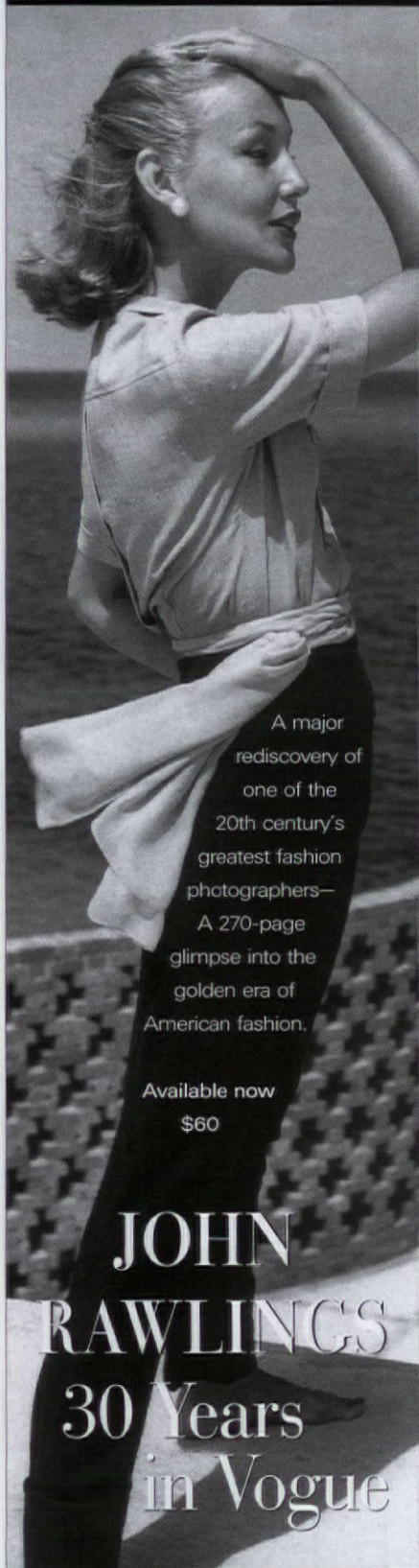
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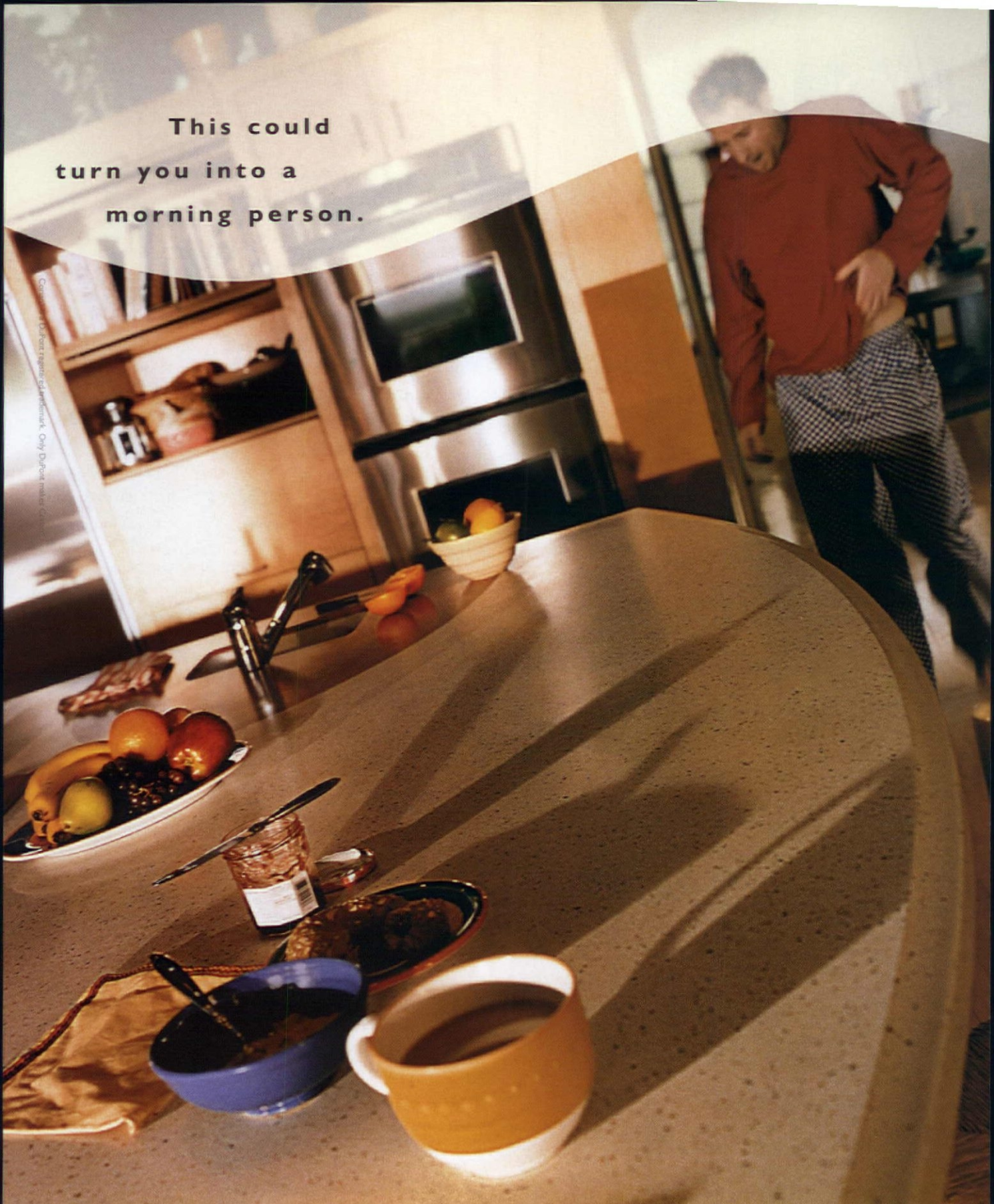
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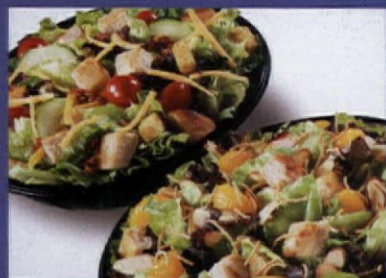
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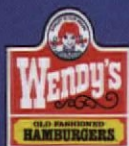
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# domestic bliss

## PROJECT: PLAY

Kids just want to have fun, while parents want something that won't clash with the decor or the landscaping. To keep the peace, *House & Garden* asked six cutting-edge designers to create playtime prototypes. And we certainly hope that they inspire manufacturers to bring better design to your playground soon **Edited by Shax Riegler**



### ▶ oritapi tepee rug

■ **what is it?** A set of two-tone felt carpets with cutouts that can be folded into tentlike shelters or hiding places.

■ **designer** Matali Crasset (011-33-1-42-40-99-89), a Paris-based designer and one of several young talents to emerge from Philippe Starck's atelier. In addition to the technical equipment—TVs, tape recorders, etc.—for Starck's Thomson Multimedia Project, her work includes devices for Lexon, furnishings for Edra and Domodinamica, and interiors for the new Hi Hotel in Nice.

■ **inspiration** Crasset is interested in transformation and flexibility. Like origami, the Japanese art of paper folding, the Oritapi

transforms from a flat surface to a sculptural volume. "Most furnishings are used for just a few hours a day," she says, noting that the Oritapi serves adults as a carpet and kids as a plaything. "Children are generally not allowed to play with adult objects. The idea here was to allow both to use the Oritapi."

■ **kids' verdict** Our testers were instantly attracted to the Oritapi's tent, and played peekaboo through its opening. "Great for small ones who are still teetering, the felt seemed like a big blanket," one mom reports. "The kids loved jumping, rolling, and running around on it barefoot."

BY SABINE ROTHMAN ■ PHOTOGRAPHED BY ERIN PATRICE O'BRIEN

domestic bliss

# PROJECT: PLAY

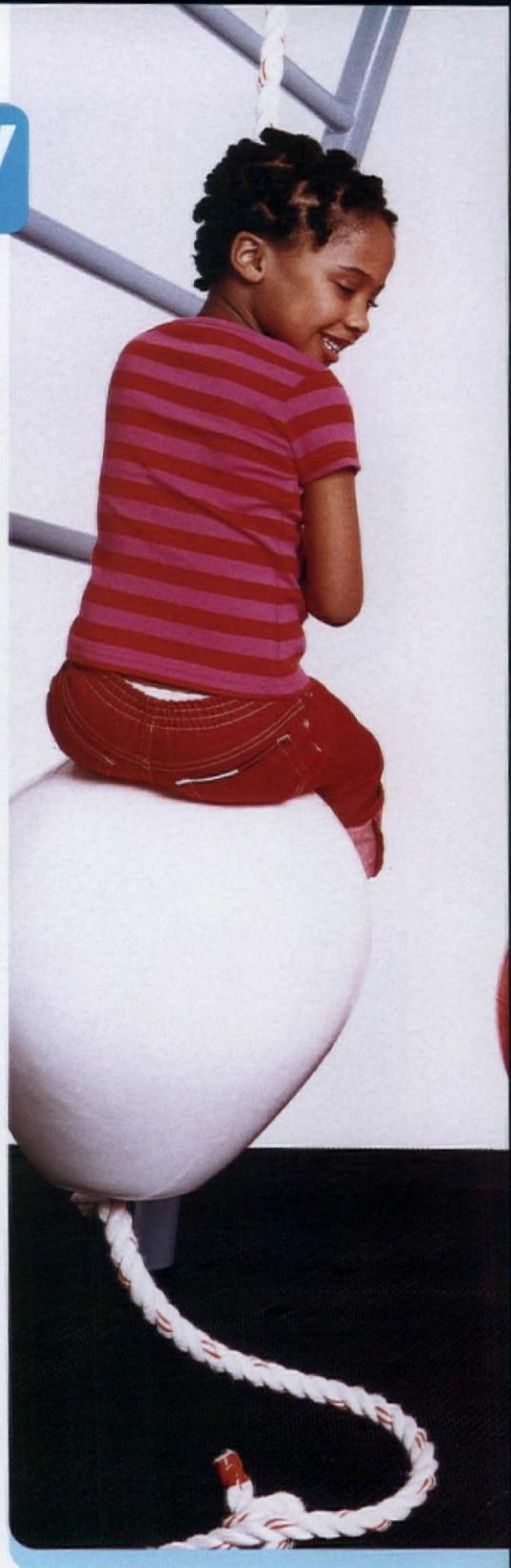
## ▶ tuteur, for budding gardeners

■ **what is it?** A set of planters, each devoted to a specific flower. A sculptural relief of a bloom emblazons the front of each stand; instructions for proper care are on the flip side. As plants grow, children use movable pegs to record the height. The prototypes were made of wood and resin, but future planters will be metal, for use outdoors.

■ **designer** Parisian furniture designer Hubert Le Gall's (011-33-1-42-64-62-53) signature pieces include an enormous velour-covered flowerpot that divides to become two club chairs, a table made of standing bronze flowers, and other botanical amusements. His whimsical designs have charmed the likes of decorator Jacques Garcia and Paris mayor Bertrand Delanoë.

■ **inspiration** The name *tuteur* is a pun: in French, a *tuteur* is a structure that is used for training plants, but also means teacher. Le Gall's project may be pedagogical, but his methods are pure fun. "Children will learn to see that nature is marvelous," he says. "And they will learn patience. In winter, you still have those funny flowers that keep you looking forward to spring."

■ **kids' verdict** We know children who are fascinated by gardening (and they thought the daisy was especially cute), but a photo shoot isn't the best place to sow the seeds of patience. To stop and smell the flowers requires a bit more time. At home, we think the kids won't mind the wait.





## swing ball

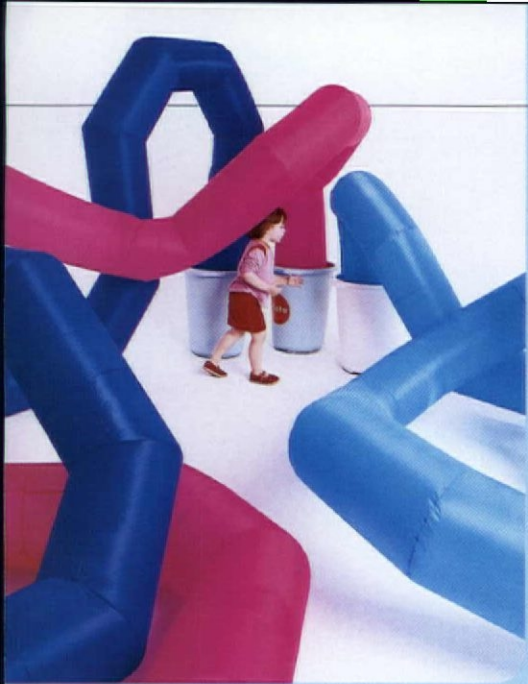
■ **what is it?** Fourteen heavy-duty molded vinyl balls attached to 11 strands of rope (from New England Rope) that hang in three rows from an 8-foot-tall frame of welded steel tubes. Kids (and adults) can swing, climb, jump from ball to ball, and—of course—try to bump one another. EZ Fall safety tiles from United Metro.

■ **designers** Freecell, a five-year-long collaboration among three architects, Lauren Crahan, John Hartmann, and Troy Ostrander, based in Brooklyn, NY. 718-643-4180.

■ **inspiration** "On today's playgrounds, the equipment always

seems to evoke a pirate ship or a spaceship," Hartmann says. "While they trigger the imagination, they're not very physical. We missed the challenge of the things we grew up with, and wanted to create something that had some peril in it, some excitement." Crahan says, "We were also trying to get back to the idea of fun as activity, rather than just imagery."

■ **kids' verdict** There was some trepidation at first. "Changing the composition of the balls and ropes a little bit would make it less intimidating for kids," Crahan says.





# PROJECT: PLAY



## ▶ buckets o' fun

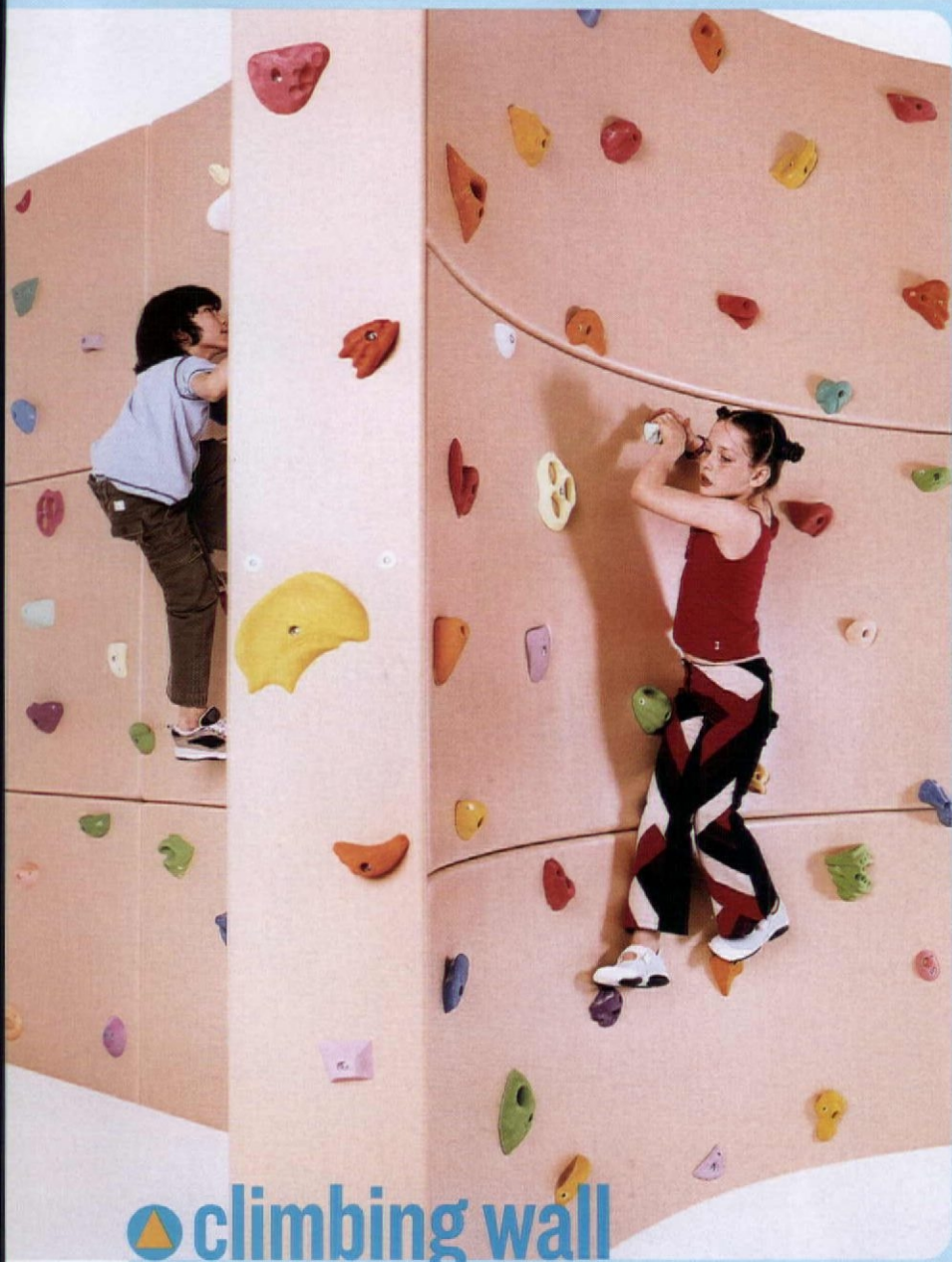
■ **what is it?** A standard, plastic, lidded laundry bucket (with ventilation holes in the bottom) fitted with an electric fan and snakelike tubes of ripstop nylon. When activated, the fan inflates the material. Several buckets can be used at once to create a soft, kinetic structure.

■ **designer** Nick Crosbie of Inflate (011-44-207-251-5453), a London-based design firm known for inflatable and molded plastic products, from eggcups to temporary "buildings."

■ **inspiration** "Not everyone has space for a big play area," Crosbie says. "This is a product that can come to life when needed, and then be packed away efficiently. The fun is in the surprise—what comes out of these tiny buckets. The nylon inflates very quickly and elegantly."

■ **kids' verdict** After a brief period of confusion about what to do, they took to rearranging four buckets and running through and jumping over the spaces they created. In the future, Crosbie sees a battery-powered version, so that the buckets will be even more portable.

# PROJECT: PLAY



## climbing wall

■ **what is it?** A 10-foot-tall structure covered with soft, closed-cell foam (normally used for orthopedic shoe inserts) and multicolored cast-resin “grabs.”

■ **designers** Blake Moore and Christiaan Bunce of Girth Design (917-733-4063), Brooklyn-based artists turned designers, known for imaginative, sculptural objects and environments that engage experimental materials and a sense of humor.

■ **inspiration** “The climbing wall is not revolutionary, but we were interested in expandability,” says Moore, noting that the wishbone-shaped structure can be added to for large or outdoor spaces. “We love the fact that each climbing grab is a miniature sculpture and the entire wall becomes a kind of display.”

■ **kids' verdict** “The kids took to it right away,” Moore says. “Its shape is simple and its materials are appealing—the skin is smooth and cushioned, and each grab is like a piece of candy.” Besides the addition of structures to expand the wall, Moore sees the integration of cutouts, rappelling ropes, and crawl spaces. Grabs from [cheapholds.com](http://cheapholds.com).

## PLAYING IT SAFE

The following checklist—based on suggestions made by the United States Consumer Product Safety Commission ([cpsc.gov](http://cpsc.gov))—will help ensure that you create an environment in which your children can play safely

### ► the checklist

■ If you already own play equipment, make sure that any openings or gaps measure less than 3 inches or more than 9 inches.

Children have been known to squeeze into—and get stuck in—anything in between.

■ All play equipment and surfaces should be in good condition and free of any sharp points or edges.

■ After installing equipment, and on a periodic basis, check for protruding hardware such as open S hooks or bolt ends.

■ Platforms and ramps are perfect for all sorts of imaginative games but need guardrails to prevent falls.

■ Small children can easily trip on exposed concrete footings, tree stumps, and rocks, so be sure to have them removed.

■ Make it a rule to keep ropes, jump ropes, clotheslines, pet leashes, and the like away from play sets. Their improper use can pose a risk of choking.

► **soft landings** Shock-absorbing surfaces such as wood chips, mulch, shredded rubber, sand, pea gravel, and surfacing mats will protect your adventurous little ones while they play. In addition, protective surfaces such as safety tiles should extend at least 6 feet in all directions from play equipment. EZ Fall (800-453-7526) and SpectraLock (800-875-5788) offer a variety of colored tiles that can be installed in attractive patterns.

► **good wood** After years of parental concern regarding the potentially carcinogenic effects of arsenic—a substance found in chromated copper arsenate (CCA), which is used extensively in the pressure-treated lumber often found in playgrounds—the EPA announced that it has reached a voluntary agreement with manufacturers of treated lumber to halt the use of CCA by the end of 2003. Until then, choose smart alternatives such as Carefree Xteriors' (888-733-2546) “composite decking,” which is made from recycled natural fibers reinforced with recycled plastic, or Wolmanized Natural Select (866-789-4567) lumber, which is treated with a copper-based alternative to CCA. The natural ability of woods such as cypress, redwood, and teak to repel water and resist rot makes them an ideal—if somewhat more expensive—alternative to treated lumber. —BRENNAN KEARNEY

## ▶ flying tent

■ **what is it?** A dome in six segments—three stationary, three mobile—made from Maharam fabric stretched over steel frames. It is topped with a propeller that spins in the wind, implying the possibility of flight (although the tent stays safely on the ground). Depending on the fabric, the structure can be used inside or out.

■ **designers** Ibrahima Seck, a designer for Renault, and Olive 1:1's Ayse Birsel (in NYC, 212-965-9001), best known for designing Herman Miller's Resolve office system.

■ **inspiration** "We wanted to create a space where kids could dream and play freely," Seck says. "Because the panels are mobile and the space is unusual, we thought the structure would inspire imagination," Birsel adds.

■ **kids' verdict** Because our kids were hyped up in the hectic atmosphere of a photo shoot, they were more inclined to race back and forth through the tent than to reflect quietly. But that's the beauty of this piece: it can accommodate both quiet and riot.





## petite sophisticates

Dallas designer Mil Bodron was perusing floor samples at a local showroom sale when some pieces of tiny furniture caught his eye. "I knew immediately what they were, and I had to have them," Bodron says of the classically styled and diminutively scaled Billy Baldwin children's furniture made by Ventry (which is, as it turns out, still available). Bodron snapped up the Baby Baldwin love seat and club chair, and reupholstered them in Spatter, an upbeat, graphic print by Hinson. A doting uncle, Bodron is giving the set to his niece and nephew in Houston. —JULIA LEWIS

## DESIGN FOR THE STROLLER SET

Philippe Starck had his own living room in mind when he teamed with Target. "I hide my kid's toys when company visits," he says. The Starck Reality line includes an absurdly elegant sippy cup, below, \$3.49; a toy car, bottom, \$29.99; and other guest-worthy items. [target.com](http://target.com). —AMY CHOZICK



## out of this world

Tired of hearing the kids complain that there's *nothing* to do? Kompan's Galaxy will change all that. Twenty-one components (starting at \$1,200) can be custom-combined to form a constellation, such as the one above. Galaxy's sculptural design grew out of the Danish company's past—it was

founded in 1970, when artist Thomas Lindhardt was inspired to build play sets after noticing that kids couldn't stay off the sculptures he created for a housing complex. In the same way, Galaxy just might put your backyard at the center of the neighborhood orbit. [kompan.com](http://kompan.com).

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## double entendre

Couture powerhouse Christian Lacroix worked with Christofle to produce his tongue-in-cheek Les Petits Monstres porcelain children's tableware (dessert plate, above, \$60). Maybe it will inspire your own little monsters not to act so scary at the table. 212-308-9390.



## beyond the backyard fort

In Princeton, NJ, a father asked designer Jeff Etelamaki (in Brooklyn, NY, 718-246-0812) to construct a tree house, above left, for his two children that would be architecturally interesting. The result, based on the children's drawings, is a \$4,000 modern structure delicately balanced in two trees and constructed with materials rarely found in typical tree houses, including corrugated fiberglass and galvanized steel. Barbara Butler, a San Francisco-based playhouse designer (415-864-6840), begins each commission by meeting the family for a planning session. A playhouse, like the one above right, is constructed in her shop, shipped to the site, and reassembled. Custom houses range from \$20,000 to \$159,000. Smaller, prebuilt "favorite" structures are available starting at \$3,500. "My playhouses are spaces where children can use their imagination outdoors safely," Butler says. "They are extensions of the house that, architecturally, do not talk down to the children." —THADDEUS P. KROMELIS



## KID STUFF

Give the children's rooms a makeover with these designer accessories: (1) Over the Moon wallpaper in Mandarin and its accompanying border in Leaf by Designers Guild, available at Osborne & Little. (2) Animal Fair toile in blue by Juliet Hughes-Hallett for the Nursery Window, London. info@nurserywindow.co.uk. (3) Karim Rashid's Kapsule chair and table, available in four colors, \$50 at the Museum of Modern Art Design Store. momastore.org. (4) Write-On Table by Shelly Klein and Mary Klein, \$630, K Studio, Grand Rapids, MI. 616-459-8003.

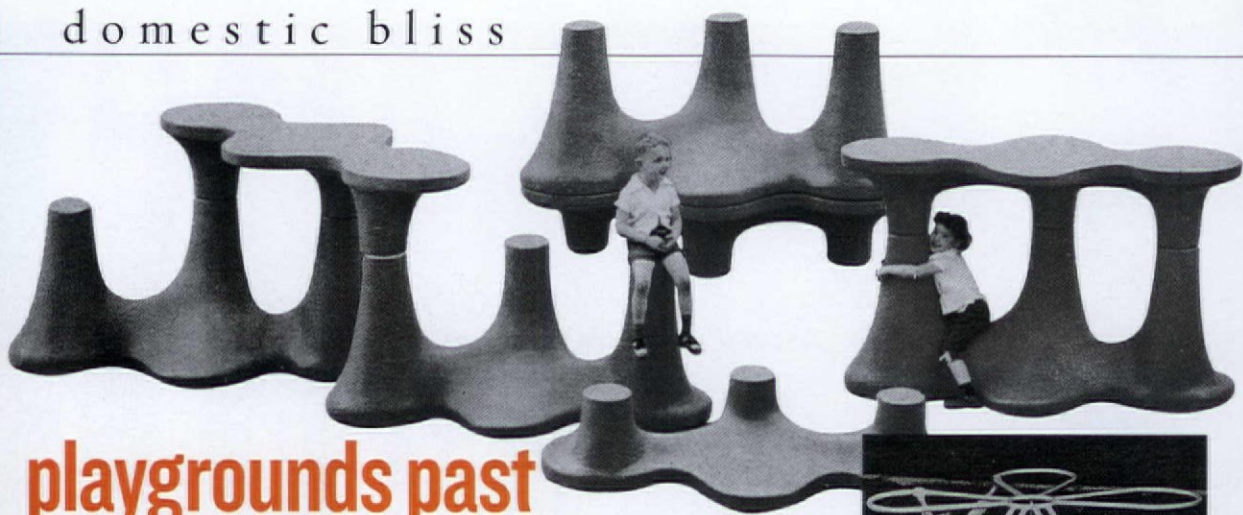


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## playgrounds past

Throughout the 1950s and '60s, Play Sculptures, a division of Creative Playthings Inc., brought fresh ideas to the world of children's outdoor amusement. With the belief that utility and aesthetics could be combined to encourage imagination, Creative Playthings developed some of the most adventurous designs of the postwar era. In 1954, the company even cosponsored a competition with the Museum of Modern Art and *Parents'* magazine to foster better playground design. The graceful Stalactites, above, from 1957, could be grouped to form tunnels, tables, pinnacles, and caves. The Palm Tree Climber, right, produced in 1964, offered "fantastic climbing and muscle-testing features," according to the company's catalog. Although Play Sculptures planned entire play landscapes that were constructed in several cities, it also sold individual pieces, such as Milton Hebard's concrete hollow turtle, which is still delighting kids on playgrounds across the country. —AMY OGATA



## too cool for school

The chalkboard, that classroom staple, is showing up in hip interiors. Designer Kenton Wiens painted a wraparound board on the white walls of his Brooklyn loft, above right, as a play space for his two young daughters. Miami hotelier Jennifer Rubell went even further, painting all the walls in her bachelorette pad in green chalkboard paint. This mutable backdrop brings out the inner child in Rubell's visitors: artist Vanessa Beecroft drew a heart, while the cable repairman left behind a picture of a television. Rubell got her paint through a contact at the local board of ed, but you can get yours without a trip to the principal. Janovic/Plaza (800-772-4381) sells an oil-based formula in green or black, \$10.29 a quart, while Benjamin Moore (800-672-4686) offers a black latex version, \$9.59 a quart. —INGRID ABRAMOVITCH



## BEARY CUTE

The koala makes its big-top debut next month in honor of Barnum's Animals Crackers' 100th anniversary. To celebrate, Nabisco invited consumers to vote for a new animal. The koala captured more than 48 percent of the 296,510 votes, beating the penguin, the walrus, and the cobra. It will be the 54th species to find a spot in the much loved circus-car carrying case. —BROOKE COLLIER

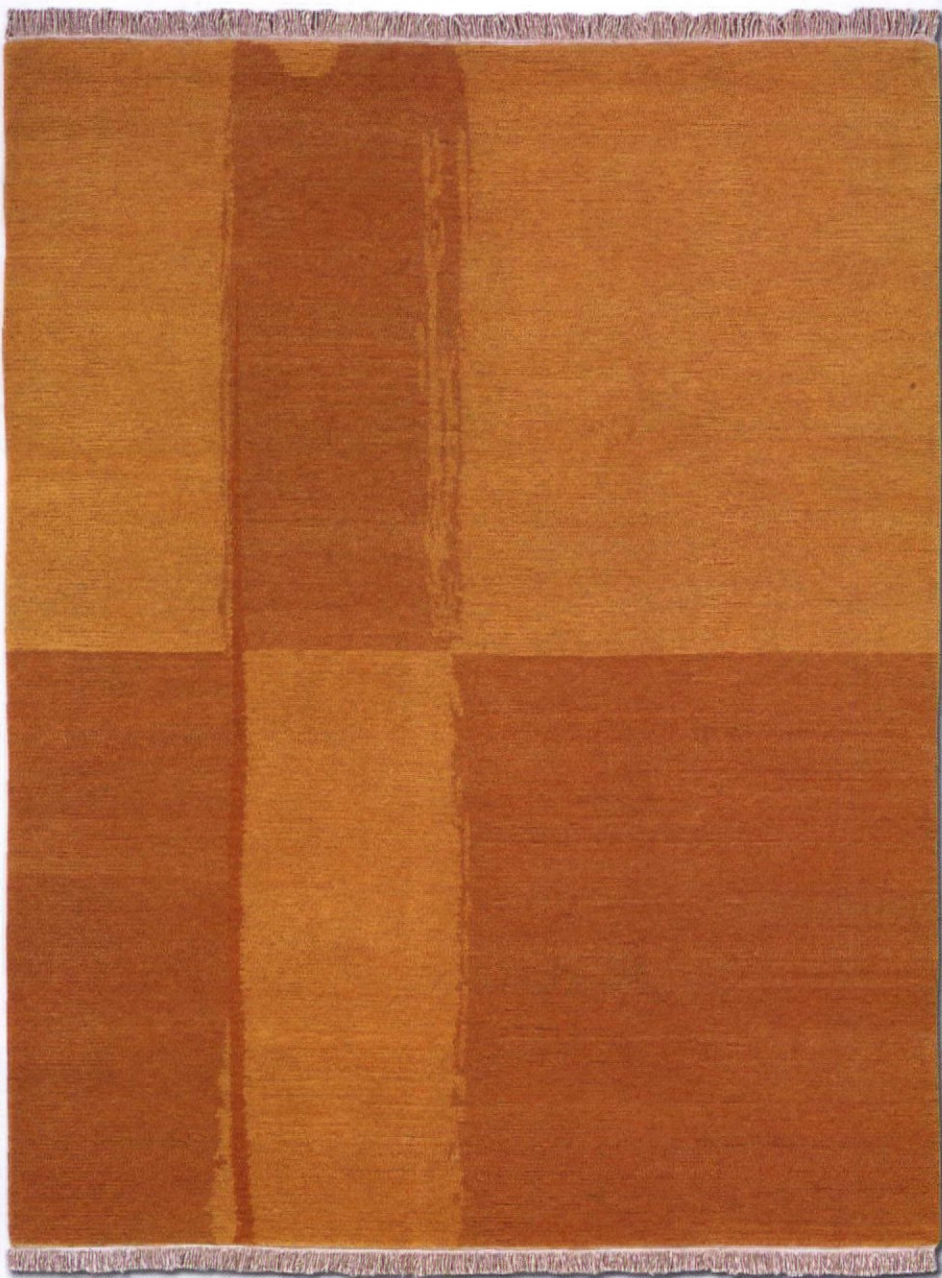


## TOOL TIME

Crafts can be a great way to spend quality time with your kids, but cleanup isn't much fun. So take advantage of the free kids' programs offered at Ace Hardware and Home Depot. Both chains supply all the equipment that kids need to build everything from bird feeders to model bobsleds. For local stores: [acehardware.com](http://acehardware.com); [homedepot.com](http://homedepot.com). —JENNY GAVACS



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# THEN & NOW

**These wondrous rooms prove that kids and style can go together** by Carolina Irving

Some might say that design is wasted on the young, but I disagree vehemently. Whether they are classrooms, playrooms, or bedrooms, kids' environments and the objects that furnish them should be magical and memorable. After all, these are the spaces that, at best, provide reassurance, foster play, and encourage creativity. That said, rooms for children pose certain design challenges. My daughters want nothing but candy colors and molded plastic furniture in their rooms. This isn't exactly what I've had in mind, but I'll let them have their way—I certainly wouldn't want to stifle their budding design sensibilities! In the meantime, I'm revisiting some of my favorite children's designs—from Joseph Urban's fairy-tale bedroom for a young Dina Merrill to Jean Prouvé's beautifully utilitarian school furniture. Oh, to be a child again!

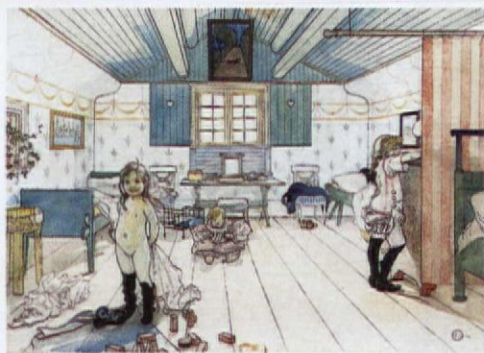


This English teenager, Philip Cooper, above, chose neoclassical furnishings—instead of, say, Marilyn Manson posters—for his backyard hideout. ■ Midcentury French designer Jean Prouvé created children's furniture, left, for schools and homes. ■ A mural in the Stockholm City Library's children's room, below, makes for a magical experience.



Dina Merrill's childhood room at Mar-a-Lago, above, is fit for a queen or a little princess.

■ The children of 19th-century Swedish artist Carl Larsson shared this charming room, right.



**Q** We want to build a loft bed for our 8-year-old. How can we make sure it's safe?

**A** Whether it's a bunk bed or a loft, an elevated sleeping platform will give your child the thrill of sleeping up high. But before you get any lofty ideas, check out the bunk bed guidelines set by the American Society for Testing and Materials ([astm.org](http://astm.org)) or the stringent standards of the U.S. Consumer Product Safety Commission ([cpsc.gov](http://cpsc.gov)). Even if the bed is set against a wall, guardrails should be firmly screwed or bolted to both sides and should extend at least five inches above the mattress. Make sure that any gaps between the rails are no wider than three and a half inches. Choose a mattress that fits the frame snugly, and install sturdy supports beneath. Set the ladder at a comfortable slope, and secure it firmly to the bed frame. Still worried? Buy a pre-assembled bed that meets CPSC standards, or order detailed building plans from an established woodworking company.



**Q** Our youngest daughter is gung ho to build a tree house. We're game, but will our beautiful old elm survive the nails?

**A** As long as your elm is strong and healthy, a few nails and screws won't bring it down. They will, however, leave lasting scars in the wood. To minimize the damage, check with an arborist at your local landscaping service, and follow tips from tree house pros. David and Jeanie Stiles, coauthors of *Tree Houses You Can Actually Build* (Houghton Mifflin), suggest using sturdy nylon rope to attach beams to the tree. Be sure to give the rope a bit of slack to allow room for growth, or use eyebolts and sliding brackets to create flexible joints to let the tree bend and sway. Wrap rubber pads around the branches to protect them from chafing. A well-designed tree house will nestle safely in the branches and also give your lovely elm the freedom to move and grow. For how-to help and building plans, log on to a tree house consultation service such as [stilesdesigns.com](http://stilesdesigns.com) or [treehouseworkshop.com](http://treehouseworkshop.com).



**Q** Our cat thinks we should install a pet door, but we worry about squirrels' getting into the house. Any suggestions?

**A** In truth, your headstrong cat will be safer if it stays inside. But if kitty must have its way, give it a pet door that only it can open. Electronic and electromagnetic doors respond to a specially coded transmitter on the pet's collar. Squirrels, strays, and other undesirable critters can't enter because they don't have the electronic key. Even the most precocious raccoon will be thwarted if you choose a chew-proof motorized door with an aluminum frame. Your local pet supply store will have doors in many sizes and styles; be sure to measure Mr. Wonderful's height and girth before placing your order.

**Q** Grandma has a swimming pool. How can I make sure our toddler is safe when we visit?

**A** We won't ask Grandma to drain her pool, but surely she won't mind adding a few safety features. Begin with an inexpensive alarm system. A contact alarm on the door to the pool will beep when it is opened, and a motion detector alarm in the pool area will let adults know that the tot has strayed. Also use water-sensing devices. A wristband alarm will sound whenever your child gets wet. A battery-operated floating alarm will detect splashing on the surface of the pool, and an underwater sensor will detect movement beneath the surface—and produce fewer false alarms. No detection system is perfect, so also look for ways to keep children away from the pool area. Consider installing removable safety fencing with a self-closing, self-locking gate. If you choose a lightweight polyester mesh, above, Grandma will be able to roll up the fence and store it after your child goes home. Another option is to install a power-driven pool cover that will glide open and closed at the flick of a switch. Finally, enroll your toddler in an elementary water survival class. For more tips, contact the U.S. Consumer Product Safety Commission, 800-638-2772.



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## one gardener's almanac

**GOING BUGGY** Insects should be the friends, not the enemies, of our gardens by Tom Christopher

**I** MIGHT AS WELL be an entomologist. That, at least, seems to be the consensus of those who know me best. An entomologist is not, as I'm sure you are aware, a person who studies the history of words; he or she is a student of bugs. Of course, I do not have the scientific knowledge of a true entomologist. (Such a person would know, for example, that "bug" and "insect" are not synonyms, that bugs are a subset of insects and are only a small part of what an entomologist studies.) But, apparently, I do have the right attitude. That is to say, I am peculiar. I advocate the planting of weeds. Why? Because they host insects. And I enjoy my garden's insects as much as I do its plants.

To the average gardener, insects (at least those of the plant-eating sort) are an axis of evil. Which is unfair. A hungry deer will do more damage in a single night than a flock of aphids could do in a month of sap sucking. Yet if I were to spray a deer with nerve toxins until it expired, the garden club would goose-step me off to jail. Aphids strike me as by far the more interesting and attractive creatures.

Besides, if I tire of aphids, I can simply bump them off my plants with a blast of water from the hose. That's something I rarely choose to do, however. I have learned that an overpopulation of one species is proof that my garden contains not too many insects but too few. Given a large enough, and sufficiently diverse, population, insects police themselves. Enrich the insect habitat and your

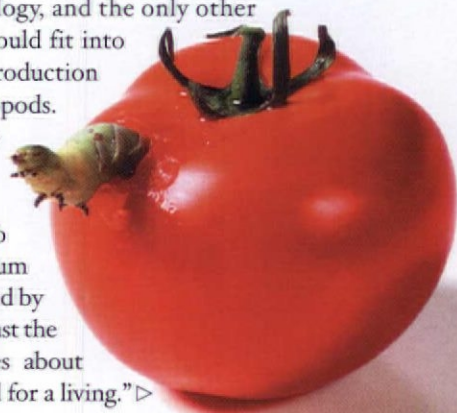
landscape will attract not only plant eaters but also the aptly named soldier bugs, assassin bugs, pirate bugs, big-eyed bugs, and robber flies— insects that eat other insects. These so-called predaceous insects will, if left to themselves, keep the plant eaters in check, reducing their populations to tolerable levels—just as wolves and cougars once controlled deer.

The problem is that most of us do not leave insects to themselves. Otherwise sensitive people feel no compunction about committing insect mass murder.

What 20 years of experience has taught me, however, is that, in the garden, insecticidal sprays generally cause more problems than they solve. A spray, if well chosen, will kill many, but never all, of its intended victims. Even if the survivors don't simply repopulate (as an insecticide-resistant strain), your spraying will have vacated an ecological niche. Some other species is going to move in to fill it, and often the new arrival will prove more troublesome than its predecessor. Before long, you'll find yourself running out for more chemicals to cope with the new plague, mired in the entomological equivalent of nation building.

It's easier, more effective, and more satisfying, I have learned, to invest in a hand lens and a field guide and participate only as an observer. That, however, is a role few gardeners will accept. They prefer to battle on, even if hopelessly. They cannot accept insects as anything other than enemies.

Why do gardeners hate insects so? Dr. May Berenbaum, head of the entomology department at the University of Illinois at Urbana-Champaign, told me that she has no trouble understanding why. From childhood, she has been fascinated by the natural world, yet she was, she says, afraid—"I mean really afraid"—of almost any kind of insect. As a college freshman, though, she placed out of introductory biology, and the only other biology course she could fit into her schedule was Introduction to Terrestrial Arthropods. Arthropods are the animal group that includes crustaceans, spiders, and insects. To her surprise, Berenbaum found herself intrigued by the course content: "just the most amazing stories about what [the insects] did for a living."▷



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## in the garden

She still lives on this cusp between fascination and repulsion. Insects, she notes, "are as different from us as a creature can be and still be of this planet." Visually, at least, there is very little to relate to in them. We might compliment a beauty by describing her as "doe-eyed," Berenbaum offers, which perhaps explains our forbearance toward those garden-ravaging deer. "Bug-eyed," however, is unmistakably an insult. Yet the kinship of man and insect is surprisingly fundamental.

**G**ENOMIC RESEARCH has revealed that fully half the genetic material of a fruit fly and of *Homo sapiens* is comparable. Our constant conflict with insects, Berenbaum points out, springs from shared tastes: we like to eat the same things and live in the same places. And, she might have added, we both enjoy gardens, though in different ways.

Some other societies have come to a more constructive accommodation. Did you know that Papua New Guinea maintains a governmental agency charged with developing insects as a renewable resource? Or that "roasted termites are delicious, with a flavor like salty bacon"? I have found little enthusiasm among my neighbors, though, for my readings from *The Food Insects Newsletter*. Berenbaum (who, incidentally, is a vegetarian) describes our revulsion at such fare as a cultural prejudice, and as part of her *Insects and People* class she requires students to re-create dishes that are staples in other parts of the world. Still, she admits that humor is a better tool for reaching the greater part of the population. That's why she and her department sponsor an annual "fear of insects" film festival, with marathon screenings of Hollywood B movies (*The Fly*; *Invasion of the Bee Girls*) in which monstrous, mutant six-legged villains invariably seek world domination.

I, on the other hand, am doing my part by encouraging the planting of insectaries—assemblages of plants that promote insect diversity. Personally, I don't need this sort of remediation; I have the good fortune to live across the street from a derelict farm, a former state school for wayward girls, and its meadows and hedgerows host an abundant insect population and provide the pollens and

nectars that predaceous insects feed on in the noncarnivorous stages of their development. Less fortunate gardeners, however, can boost predaceous insect populations by planting early blooming shrubs such as pussy willows, together with nectar-rich wildflowers and weeds such as wild carrot, fennel, dill, coriander, yarrow, sweet clover, and rue. Surround these with the creeping thymes, mints, and rosemaries that furnish insects with cover. Then tuck in the bed with an organic mulch such as shredded leaves, which will provide the moist, dark habitat that beetles prefer.

Cultivate insects and you'll reap rewards that go far beyond a freedom from sprays. Down on my hands and knees, I've found in my insect-friendly garden a brand new world, one both beautiful and pitiless. Aphids come to feed and breed on my rosebushes, and ants follow, feeding on the sweet sap concentrate that the aphids secrete—until the day when the fat aphids are themselves devoured, by the long-legged assassin bug. I used to crush the fat, four-inch hornworms that feed on my tomato plants. Now I wait for them to

**Experience has taught me that, in the garden, insecticidal sprays cause more problems than they solve**

metamorphose into the hummingbird-like sphinx moths that flit through the garden at dusk.

I used to pride myself on owning a plant most of my neighbors did not. Berenbaum has told me that quite likely a thorough search of my patch would turn up an insect species entirely new to science. People watch birds, yet there are only about 9,000 species of them worldwide. Berenbaum knows of a single family of parasitic wasps with more species than that. We have got, she adds, the whole world in our own backyards, right at hand and always changing. In that context, the hole you find in your plant leaf isn't pest damage; it's a sign, the spoor. Just look, she urges, really look. □

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# dig it in the garden

**Caudiciforms are fashionable and easy to grow**  
by Stephen Orr

**T**he imprecise term “caudiciform” isn’t so much a botanical reference as it is an aesthetic one. But that doesn’t matter to the swelling number of aficionados who know a fat plant when they see one. Broadly speaking, these plants (mainly succulents) are defined by their large, swollen bases. The world’s ringleader of this club of horticultural chubby chasers is Jerry Wright, who sells many

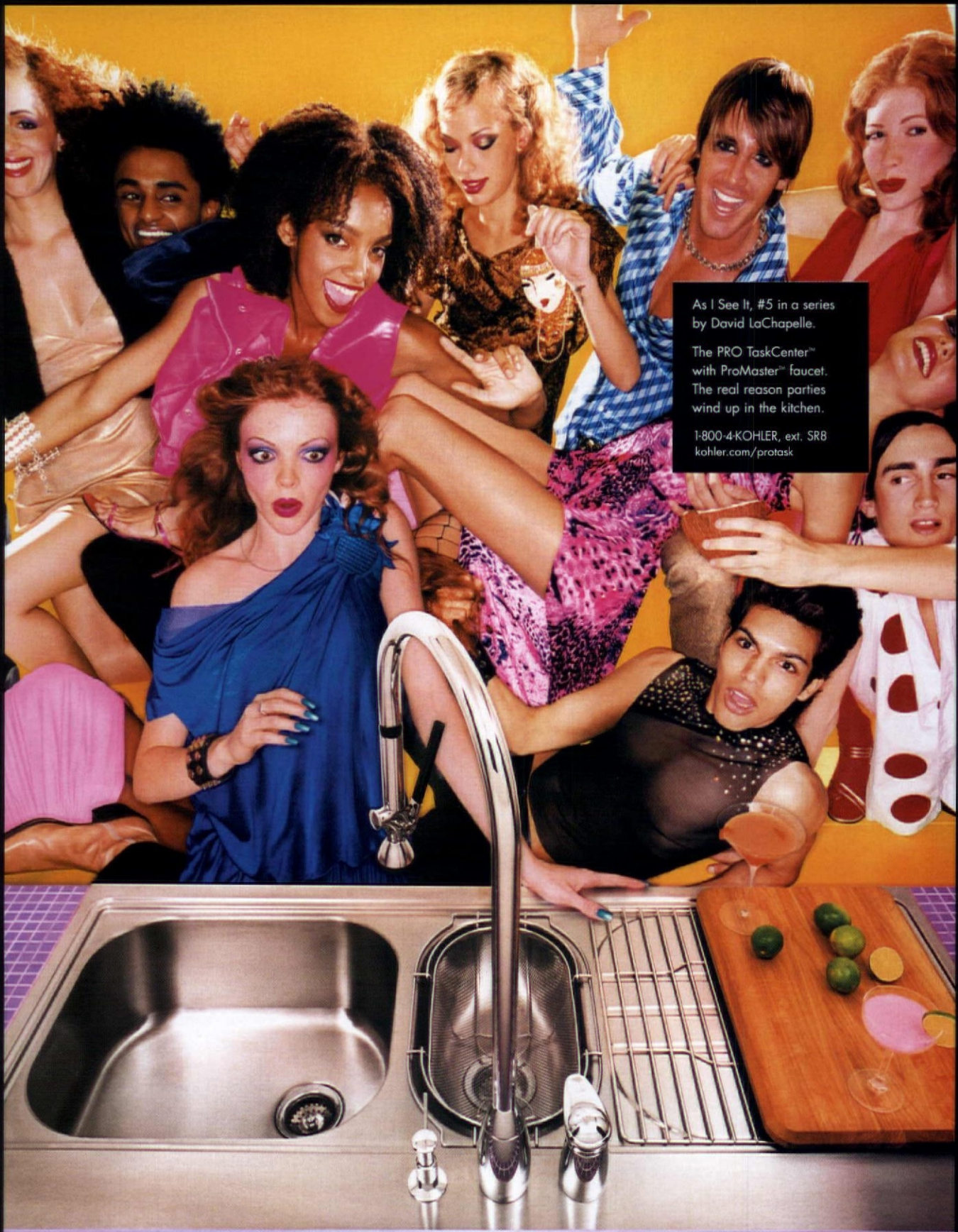
different genera of the mostly South African plants through his California nursery and Web site. “People are drawn to their odd shapes,” Wright says, “and I like their rarity.” Through the thriving community at his Fat Plants site on the Internet, with its discussion group of nearly 700 members, Wright is spreading the word far and wide. The Great Petaluma Desert, Petaluma, CA. [gpdesert.com](http://gpdesert.com).



**Growing tips** Since the caudiciform group includes many different types of plants, making generalized suggestions for their care can be tricky. That said, here are a few tips for tending to those fat plants that are easy to grow, samples of which are shown above. **SOIL** Mix with sand to allow good drainage. **LIGHT** Plants should be grown in frost-free conditions with, optimally, 2 to 3 hours of direct morning sun. **WATER** Drench them, but only infrequently, since they store water in their stems. Wright notes that terra-cotta containers will tell you when to water—if the outside of the pot is dry and chalky to the touch in the early morning or the evening, then the time is right. **FEEDING** Rarely (more sun requires more frequent feeding), with a 20-20-20 fertilizer diluted with water to about 2-2-2. **PESTS** Mealybugs, scales, whiteflies, and aphids. Wright recommends a pyrethrum-based insecticide to handle these intruders.

**1** *Adenia racemosa* (unplanted bareroot). **2** *Pachypodium saundersii* 'Compacta.' **3** *Tylecodon calalioides*. **4** *Pachypodium succulentum*. **5** *Uncarina roeoesliana*. **6** *Raphionacme hirsuta*. **7** *Cyphostemma cirrhosa*. **8** *Tylecodon fergusoniae*.





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## Objets d'Heart

Like an antique chair, or tea brewed in a china teapot, enduring classics that reflect who we are and where we're from are enjoying renewed enthusiasm. They embody a spirit of personal meaning and tradition that lies at the heart of Bulova, America's premier watch company.

Founded in 1875 in New York City, Bulova has not only cultivated a reputation for quality, reliability, and classic American style, but has also—as one of the most popular watch brands given as a commemorative gift or family heirloom—inspired a certain sentimental reverence and loyalty.

"These are the only watches I would ever consider wearing for a special occasion, and I definitely intend to pass them down to another generation in my family," writes a 29-year-old woman who received two Bulova watches, both dating from 1940—one passed down to her from her great-grandmother, and a second handed down from her great aunt. Every year, Bulova receives hundreds of letters like this from people who have found themselves in possession of one of the brand's timeless styles, either given as a gift or passed down through the generations.

This nostalgic attachment reinforces the idea that the whole is indeed greater than the sum of its parts. For many, a Bulova is not just a watch—it is a keepsake of history, a memento for posterity...a living, ticking legacy.



### STORAGE/DISPLAY SOLUTIONS

New and vintage jewelry collections are valuable works of art in their own right. They can be incorporated into your décor in a creative display, although some pieces are best kept safely tucked away. Here, tips for keeping your cherished valuables in fabulous form.

### Put It Out There

Watches and other heirloom pieces make excellent decorative accents in a bedroom. Combine with other vintage pieces, such as an antique map, to create a stately vignette; display smaller or more valuable pieces in shadow boxes or decorative vitrines atop a bureau. Guard against scratching by lining all displays with felt or velvet.

### Grime Primer

Watches in storage can easily get dirt build-up, due to stagnant lubricating oils. Protect against dirt corrosion by winding watches every 2-3 weeks, and dust with a soft cloth.

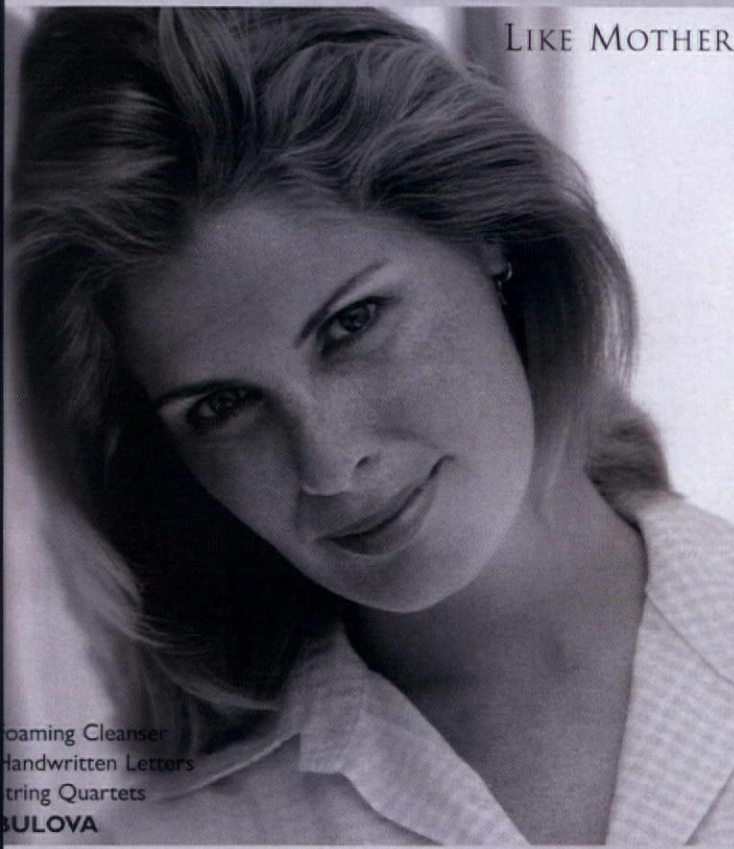
# BULOVA

KEEPING AMERICA'S TIME FOR GENERATIONS

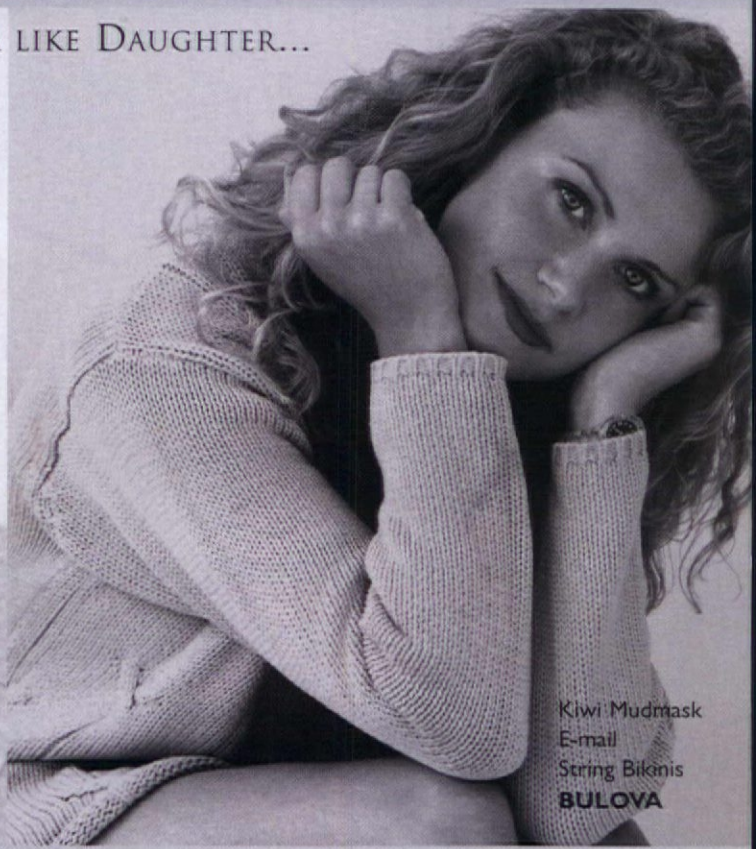


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## water color

Update the chore of watering your plants with IKEA's hip take on the plastic watering can. The PS Vällö can comes in six colors and adds an element of modern design to the traditional model. The lightweight plastic and extra-long nozzle make the PS Vällö a perfect fit for hard-to-reach plants, indoors or out. \$1.95 each. [ikea.com](http://ikea.com).

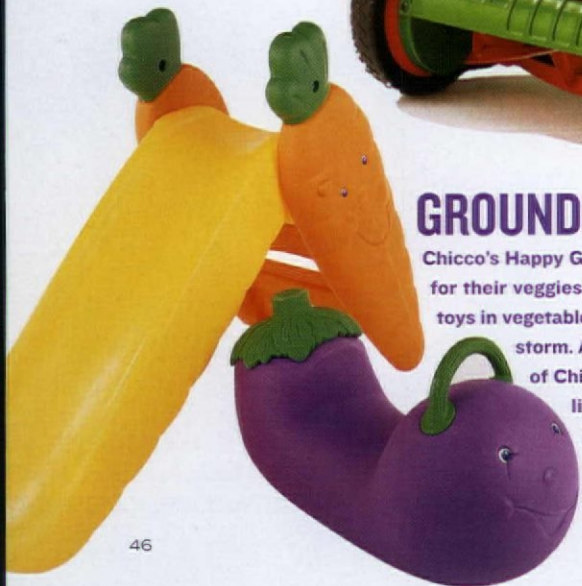
## MOW TOWN

Terry Jarvis wanted to talk with his wife while mowing the lawn. The Accu mower, a 29-pound rechargeable power reel no louder than a hand mower, right, does the trick. Jarvis's company, Sunlawn, will introduce the German mower here this summer. He describes finding the perfect mower as "a hobby, turned obsession, turned business." \$299. [sunlawn.com](http://sunlawn.com).



## GROUND PLAY

Chicco's Happy Garden line has children begging for their veggies. The weather-resistant plastic toys in vegetable shapes have taken toddlers by storm. Alex Fazio, senior vice president of Chicco, says he brought the Italian line to the United States when he saw how much "European tykes loved the toys." \$40 to \$300. 877-424-4226.



## screened in

A New York City shop owner finds an elegant answer to a common urban-garden problem

When Mary Vinson moved into her Manhattan shop two years ago, she had a problem common to many city gardeners: how to deal with the visual mess surrounding her back garden. "Everywhere I looked, I needed to cover up something horrific," she says of the jumble of wires, pipes, and varied wall surfaces that robbed the outdoor pocket of charm. Vinson, who collaborates with artisans around the world for her line of luxury furnishings, found a solution: she clad the walls with wattle panels woven by Jamaican craftsmen. Wattle fencing, about \$300 for a 6-by-6-foot panel. Royal Hut, NYC. 212-207-3027. [royalhut.com](http://royalhut.com).



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a lover should  
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*Publishers Weekly*,  
March 18, 2002

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# family time

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## Quality Time

To the Howard Miller family, the concept of "quality time" takes on a very special — and very literal — meaning. For the past 76 years, the Howard Miller name has been synonymous with the finest floor, wall, and mantel clocks and collectors cabinets. This spirit of quality craftsmanship is evident in each and every piece the company produces, making it one of the most respected, in-demand brands of its kind.

While treasured for their heirloom quality, Howard Miller clocks are particularly loved for their ability to transform the look of a room. To wit: the line's Caribbean and British-Colonial-influenced Grand Cayman floor clock. With its aged Roman-numeral-face dial, pillowed-herringbone cane detailing, and lustrous Tradewinds Cherry finish, the Grand Cayman provides the perfect mix of elegance and exotica for those looking to transform a beach house, great room, or sunroom into something truly spectacular.

The Howard Miller Urban floor clock is another hugely popular piece. In addition to capturing the sleek yet elegant spirit of the new contemporary look, the Urban floor clock also features a cable-driven, Westminster-chime Kieninger movement. Simple yet commanding, the Urban floor

clock features clean lines, a crisp white dial, and a simple nickel-finished pendulum visible through a beveled-glass, front-locking door.

From classic antique-inspired timepieces to the latest options in fashion and function, each piece is meticulously crafted in the old-world European tradition. Solid, quality pieces to be passed down and enjoyed for generations to come — that is the signature of a Howard Miller creation.



### CARING FOR YOUR HEIRLOOMS

Any cherished possession is a potential heirloom — provided it is treated with care. Here, several easy-maintenance tips to ensure that your family treasure withstands the challenges of time.

#### Avoid the Extremes.

Inconsistent or extreme environmental conditions are among the most common causes of damage. Keep clocks, photographs, documents, and heirloom furniture away from excessive sunlight or extreme temperatures, including air-conditioning vents and heating units.

#### Inspect the Goods.

Even if you store your valuables out of sight, be sure they're not out of mind. Inspect regularly and lightly dust with a soft brush or cloth to keep dust or other deterioration at bay.

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# bright light on beacon hill

A magical children's library introduces young readers to the literary riches of the newly renovated Boston Athenaeum by martin filler



The Athenaeum's stately fifth-floor reading room is prepared for renovation, which will maintain its spirit but introduce climate control for the preservation of the library's valuable documents, books, furniture, and art.

IF A BOOK is like a sailing ship, then the historic Boston Athenaeum is the equivalent of the U.S.S. *Constitution*, the "Old Ironsides" frigate—still docked in that city—which is a decade older than the private membership library founded in 1807. Housed since 1849 in a stately sandstone palazzo on Beacon Hill, this Brahmin culture club was a familiar haunt of Emerson's and Longfellow's, and survives as

a proud reminder of the golden age when Boston reigned as America's intellectual capital.

But in recent decades the Athenaeum had dozed off into a protracted snooze, oblivious to its isolation from the changing community. Five years ago, when Richard Wendorf became the Athenaeum's director and librarian, he roused it by launching a \$30 million revitalization program that culminates with the building's triumphant reopening on September 9. The project began as urgent preservation: because of the library's woefully inadequate climate control, its 600,000 books and trove of historical documents, photographs, and artworks (Gilbert Stuart portraits, Houdon busts, antique furniture, Oriental carpets) had been literally baking away.

The Boston architectural office Schwartz/Silver Architects was called in for a state-of-the-art restoration, renovation, and expansion. The firm's Robert Miklos and Randolph Meiklejohn carried out a textbook scheme that retains the spirit of the landmark building while turning it, almost invisibly, into a functional twenty-first-century facility. Looking even further ahead, Wendorf was

concerned that the Athenaeum's youngest family members feel at home within the imposing setting, and pressed for a new children's library that would engage them as early readers and as future adult supporters.

Encouraging kids to love reading is a growing challenge in an age of electronic overload. People will do almost anything to get the little darlings to pick up a book rather than turn

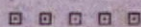




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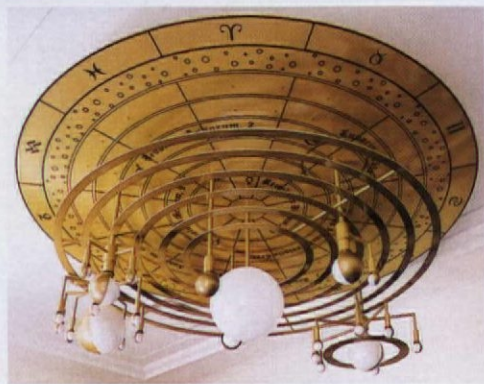
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He divided the children's library into two parts: the traditional young readers room and the preschool room, which is the biggest surprise of the whole effort. Inspired by Andrea Palladio's Teatro Olimpico in Vicenza, a Mannerist masterpiece in turn based on the semicircular amphitheaters of the ancients, the architect devised a grand but cozy retreat wrapped in bowed mahogany bookcases and carpeted risers perfect for story hour.



Although it will change somewhat, the Athenaeum's entryway, above, will retain its capacious style. ■ The trustees room, above right, will remain virtually the same. There will, however, be a new emphasis on attracting younger readers with a children's library that includes a scaled-down version of the Long Rooms. ■ The light fixture in the children's library, left, based on an 18th-century instrument for tracking the planets, indicates the spirit of the place—beautiful and fascinating in a way that is meant to inspire children without pandering to them.

on a screen. But the Athenaeum is showing us that we can take the high road, reject the consumer flummery of the children's entertainment world, and use fine design to entice a new generation into the joys of literacy. The director's design brief was simple: "I wanted to make it feel like the Athenaeum, but to make it fun for children." Thus Miklos took his cues from the building's lofty, bookcase-lined Long Rooms, creating a scaled-down version of them in a new space acquired from an old building next door and seamlessly joining the two structures.

INSTEAD OF THE garish Barney kitsch too typical of kids' libraries today, antique busts, paintings, and rare children's books will be displayed, high above grabbing level. A terrarium and a fish tank will be set on either side of huge windows overlooking the historic Old Granary Burial Ground (where, fittingly, the real Mother Goose is interred). Above the room hangs a dazzling metal-and-glass light fixture based on an eighteenth-century orrery, the astronomical instrument used to demonstrate the orbits of the planets. Fabricated by craftsman Philip Manker, this brilliant celestial gesture is light-years removed from the cutesy mobiles of contemporary childhood, a sign that the Athenaeum seeks to raise standards while acknowledging the importance of fantasy and wonder.

Children's librarian Suzanne S. Terry intends to live up to her uplifting new domain by avoiding books with commercial movie tie-ins, videos, and trashy cover art (though audio books and computers will be allowed). But Wendorf, who has a young son and daughter of his own, is realistic about the priorities of his junior clientele. "There will be a computer in the Teatro," he allows, "but I think the aquarium will probably get more attention." □



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Please see additional important information on the following page.

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# BOTOX® COSMETIC (Botulinum Toxin Type A) Purified Neurotoxin Complex

Manufactured by: Allergan Pharmaceuticals (Ireland) Ltd.  
A subsidiary of: Allergan, Inc. 2525 Dupont Dr. Irvine, California 92612

## Cosmetic Indications and Usage:

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

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

## Warnings:

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

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

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

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

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

## PRECAUTIONS:

### General:

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

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

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

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

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

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

### Information for Patients:

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

### Drug Interactions:

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

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

### Pregnancy: Pregnancy Category C

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

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

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

### Carcinogenesis, Mutagenesis, Impairment of fertility:

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

The reproductive NOEL, following intramuscular injection of 0, 4, 8, and 16 U/kg in male rats and 8 U/kg in female rats. Higher doses were associated with dose-dependent reductions in fertility in male rats (where limb weakness resulted in the inability to mate), and testicular atrophy or an altered estrous cycle in female rats. There were no adverse effects on the viability of the embryos.

### Nursing mothers:

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

### Pediatric use:

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

### Geriatric use:

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

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

## ADVERSE REACTIONS:

### General:

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

### Glabellar Lines:

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

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

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

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

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

TABLE 1.

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

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

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

### Immunogenicity:

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

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

### Passive Adverse Event Surveillance:

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

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

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# simple blessings



Along the coast of Maine, a string of tiny, unassuming yet beautiful handmade chapels, open only in summer, provides a sense of community and history

by beth dunlop

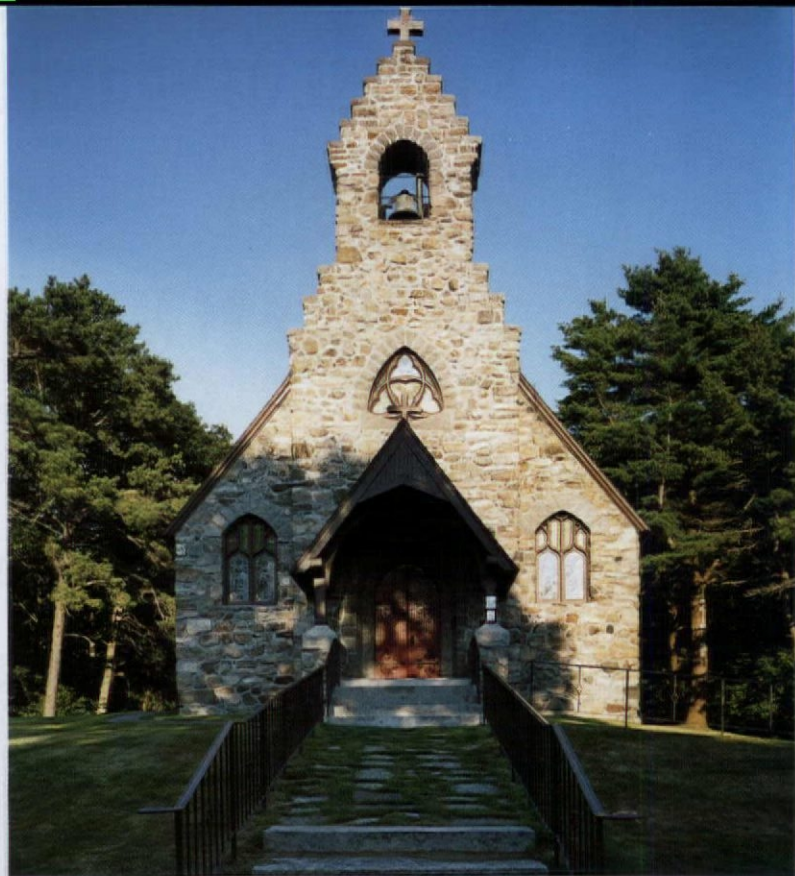
**T**HE SUMMER VISITORS to Orr's Island had been holding church services in the dining room of Bellevue Cottage for two years or so when Right Reverend Henry A. Neely, bishop of Maine, wrote them. He "heartily and gratefully" approved the movement to build a simple church there, he said, adding that "such a provision would be for the spiritual advantage not only of summer visitors but also of permanent residents."

And so the tiny All Saints' Chapel was born. It took eight years to build the shingled church, long enough so that when the worshipers outgrew the cottage dining room, they had to move Sunday services to the slightly bigger Moulton's ice cream parlor. A century later, All Saints' still calls to the Episcopal faithful of tiny Orr's Island. Every Sunday from June to September, the bright red wooden door opens, the cast-iron church bell tolls, and then the organ music—Bach, Handel, Vivaldi—begins.

All Saints' is one of 18 such Episcopal summer chapels, historic and beautiful relics of an era when even slow-to-change Maine was a much different place. They are built of native stone, local hardwoods, or shingles, each unprepossessing structure somehow more astounding, more exquisite than the last. ▷



The bright red door—a traditional sign of welcome—of All Saints', Orr's Island's small shingled chapel, top, opens to visitors every summer Sunday. ■ In the plain but handsome interior, above, worshipers sit, as the generations before them did, on straight-backed chairs.

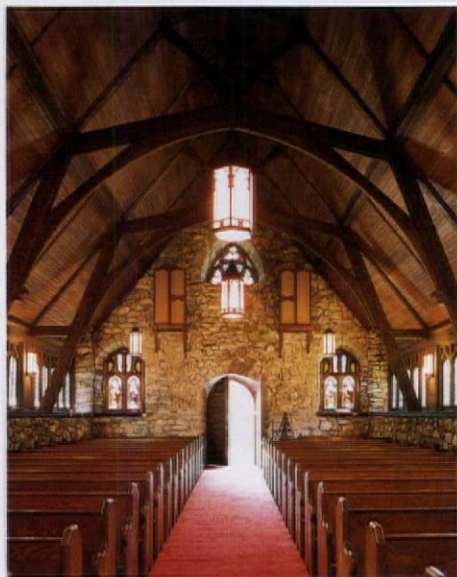
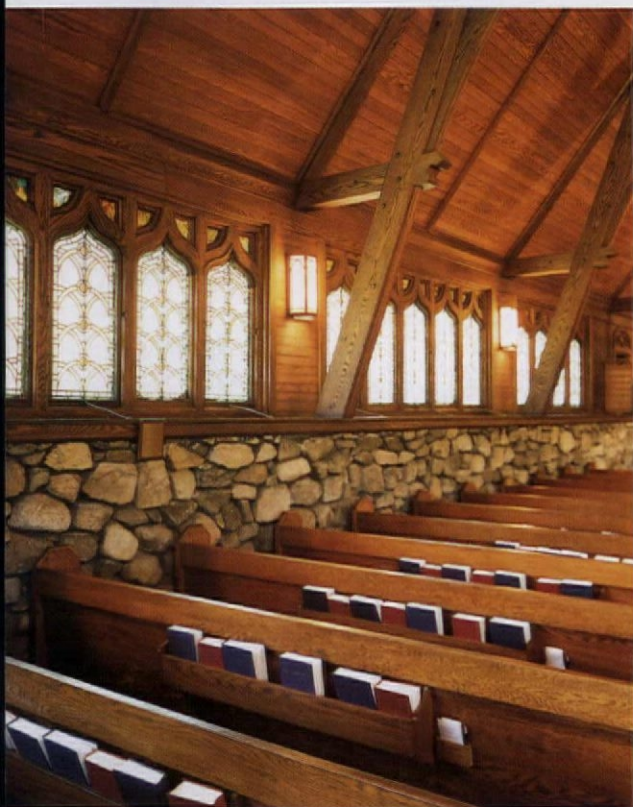


**A**NOTHER ALL SAINTS, this one called All Saints by-the-Sea, was built in 1905 on Southport, a quiet island just south of the more popular Boothbay Harbor. All Saints by-the-Sea rises almost organically out of the huge granite boulders at the water's edge. The parking lot holds only ten cars, and the chapel is not even visible from the narrow road that winds through woods and pastures. The chapel is reached by a footpath, but some worshippers arrive, as they have forever, by boat. In coastal Maine, the sea is the constant.

Winslow Homer, whose work gave greater glory to that Maine seacoast than any other artist's, painted watercolors of St. James's Church in the enclave of Prouts Neck. "A church is being built with much hammering as it must be finished by July 1," Homer wrote to his sister-in-law Mattie in 1885. "It is very pretty—it is quite near my house." St. James's is

a modest shingled chapel that has an unexpected and extraordinary interior of wooden shakes shaped to look like fish scales. Though the list of past parishioners includes such families as Rockefeller and Merrick, the church is dedicated to "all them that go down to the sea in ships." It is—with the exception of the gilded pipes of the 105-year-old organ—a study in unassuming simplicity.

Only one of the chapels is well known: the oft-photographed St. Ann's, which sits on a craggy point in Kennebunkport. Made of



**St. Peter's-by-the-Sea, top, in Cape Neddick was designed by Philadelphia architect Charles M. Burns more than a century ago. Hand hewn and built of local stone, it is etched against the sky. ■ In the surprisingly airy board-and-batten interior, above and left, rafters soar dramatically toward the sharply pitched roof.**

The chapels have been so much a part of the summer landscape for so long that, despite their extraordinary architecture, they are easy to overlook. Unsung architectural jewels, small and discreet, they dot the coastline from York Harbor to Sorrento. Built by hand and nurtured by generations, they are also extraordinary social documents, protectors of faith and of tradition.

local stone, its architecture Norman-inspired, the chapel seems almost one with the landscape, as if that particular spot had been fore-ordained. St. Ann's has remarkable Tiffany windows with nautical themes; shells are incorporated into the luminous pastel leaded glass. The chapel's renown, however, comes from more than aesthetics: St. Ann's is the summer worship place of former president George Bush, and its organ is dedicated to Dorothy Walker Bush.

Trinity Church in York Harbor also boasts a Tiffany window high above the chancel. With seating for at least 350, Trinity is more capacious than most of the chapels, but when it was built,

# HOUSE OF WORSHIP

in 1908, York Harbor had a burgeoning summer population, with rather vast inns to accommodate tourists. Trinity was designed by architect Henry J. Hardenbergh, whose other works include the Plaza Hotel and the Dakota in New York.

Most of the chapels, though, are the work of no less talented architects whose names have faded into obscurity, such as the designer of All Saints by-the-Sea, Albert Hall. Others had no architect at all. Boat carpenters worked on the chapels, and the sanctuaries tend to resemble upside-down ships, "like Noah's ark," says Right Reverend Edward Jones, the retired bishop of Indianapolis who officiates at St. Peter's-by-the-Sea in Cape Neddick every August. "The Latin root for 'ship' is *navis*, but it also gives us the word 'nave,' or sanctuary."

St. Peter's was built in 1898 of local stone. It has an extraordinary silhouette: rugged and hand hewn, yet almost baroque, it is positioned



Winslow Homer painted watercolors of St. James's Church, which was built opposite his Prouts Neck house in 1885 and is dedicated to seafarers.

- The modest exterior of the church, below left, gives no hint of the glories within.
- Wooden shakes on the walls were made to resemble fish scales, and kneelers hang on the backs of caned chairs, below.
- The altar has an exquisite embroidered hanging (detail, left).



high on a cliff and etched against the sky. Inside, it is equally dramatic, board-and-batten with spectacular rafters crossing the vaulted sanctuary. The interior is taut and exuberant, consoling and embracing. Its architect, Charles M. Burns of Philadelphia, was important enough in his time and now largely forgotten, yet this chapel stands in testimony to his talent.

**C**APE NEDDICK was once a stop on the electric trolley that ran from the shipbuilding town of Kittery to the textile manufacturing town of Biddeford. The little train stopped right at "Christian Hill," where outdoor services had long been held. At the end of the nineteenth century, Philadelphian Nannie Dunlop Connaroo endowed the church that rose there. On summer Sundays, St. Peter's does not necessarily fill, though nearby Ogunquit overflows with tourists. Bishop Jones muses that the changing vacation patterns of Americans, not to (Cont. on page 116)





## living in leisurama

What a dream! The 1960s vacation house came fully furnished, including toothbrushes, for only \$590 down and \$73 a month by *alastair gordon*

Although these mass-produced Leisurama vacation houses have been modified by their owners over the years, all four versions retain the straightforward appeal of the original.

**T**HE SUFFIX “-A-RAMA” was popular in the postwar years, adopted by advertising agencies to give common words an updated, space-age spin and to evoke the image of round-the-clock, nonstop fun, as in bowl-a-rama or dance-a-rama. This was the spirit behind Leisurama, one of the first mass-produced vacation houses in America. It was designed and marketed in the early 1960s as a house you didn’t have to sweat over, either in mortgage payments or upkeep—a house that was as comfy and user-friendly as a pair of bowling shoes.

Construction of vacation houses had increased dramatically since the 1940s, when a second home was still considered the province of a wealthy elite. By the time Leisurama was created, marketing surveys put the second-home

inventory at over 3 million. Many of the same people who had received their first mortgages through the G.I. housing bill could now afford a second home. “Families have more real income,” one building journal explained, “consequently, more discretionary income. There’s more leisure time and better highways to desirable locations.” Developers recognized a lucrative new market in middle-class families who might have saved a bit, but not enough, to afford a custom-designed vacation home.

Leisurama was the brainchild of Herbert Sadkin, president of All-State Properties, a development company based on Long Island, New York. Together with Macy’s department store and Raymond Loewy, America’s most famous industrial designer, Sadkin dreamed of making millions by building a Levittown

PHOTOGRAPHED BY JOHN M. HALL





The sloppy flopper



The furry spotter



The snacking stainer

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BY MAIL

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## home base

for leisure, a Levittown with sand. Macy's would handle the furnishings and marketing, and the prototype would be designed by Andrew Geller, vice president and director of design for Loewy's housing and home components division.

"Sadkin was a real operator," Geller recalled in a recent interview. "He wanted to emulate the Levitt houses." While there were a few different styles, the most popular was the simple Convertible model, a neat little design in the carefree spirit of America's midcentury drive-in culture and perfectly suited for weekends at the beach. It consisted of a simple one-story box, built on a concrete slab, with a low-pitched roof and wide overhangs—something like a Japanese teahouse. There were two bedrooms (a three-bedroom version was also available), a kitchen, and a living room. Every living room came with a picture window, *de rigueur* in midcentury suburbia. Geller designed several variations for the front facades, but the interior layout remained essentially the same. The most distinctive design feature was probably

the open-air carport that extended from one side of the house. Its outer wall contained a storage unit with shelves and louvered folding doors.

IT WAS BILLED as a house of the future, but it wasn't really that innovative," Geller said of his design. A lot of thought had gone into the design of the kitchens, because, according to Geller, research showed that women often made the final decision when it came to buying a house. All of the appliances were manufactured by General Electric. A finished house cost approximately \$10,000, and included the furnishings and a "spacious" 7,500-square-foot lot. Payment arrangements couldn't have been easier. A down payment of \$590 was required for the basic model, followed by monthly payments of \$73. For an additional \$7.45 per month, you could add another bedroom.

While the architecture of Leisurama wasn't groundbreaking, the marketing constituted an aggressive and imaginative appeal to America's love of instant gratification. Macy's decided that the houses could be sold over the counter,

like laundry detergent or TV sets. In the fall of 1963, a full-page ad appeared in New York newspapers with the rendering of a Leisurama in a beachfront setting. The caption read: "If you've ever yearned for your own place-away-from-home, but thought it might cost too much or be a chore to find, furnish, and buy, you must come to Macy's. Come soon, and bring the family with you. They'll be as excited as you are."

Anyone who visited the ninth floor of Macy's flagship store at Herald Square in New York that month was in for a surprise. There, plopped among the patio furniture and barbecue equipment, was a full-scale Leisurama house. Shoppers were encouraged to walk through the rooms and inspect all the furnishings. It seemed too good to be true—especially for those city dwellers who spent their summers inside stifling apartments.

The main novelty of the Leisurama philosophy, however, was in the totality of the packaging. Everything inside and out was included in the price tag. "You buy them as you see them," read the

WHITEN

WHILE

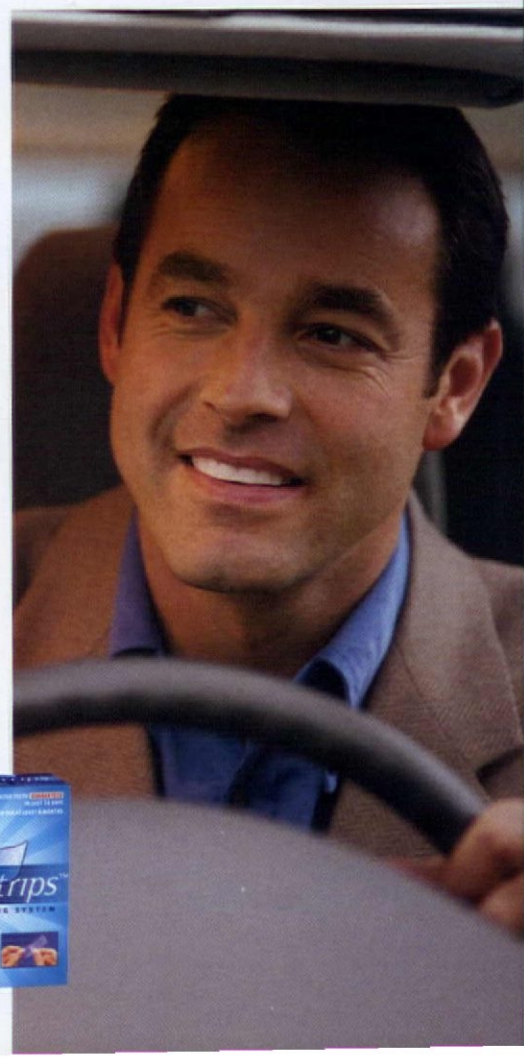
YOU...



WHITEN

WHILE

YOU...



Macy's not only advertised the Leisurama house, below right, but also put one on display.

■ One interior today, below and left, with Murphy bed and paneling, is close to the original.



sales brochure. Merchandisers at Macy's understood that their target clientele might not venture to purchase a vacation home if they also had to buy new furnishings, so the houses came, according to the brochure, "ready for your leisure pleasure," complete with beds, tables, chairs, sofas, rugs, a 45-piece Melmac dinner service for eight, napkins, bath mats, curtains, towels, pillows, sheets, and blankets—all provided by

Macy's. There were even brightly colored toothbrushes for each member of the family. All you had to do was pick a building site, order the house, and move in a few months later.

During the summer of 1959, a prototype of a Leisurama was displayed in the Soviet Union, where it became the focus of the famous Nixon-Khrushchev kitchen debate. The American National Exhibition was the first cultural

exchange between the USA and the USSR since before the Bolshevik Revolution, and the idea was to present the best of American culture and display the rewards of free-market capitalism. All-State Properties was invited to design and construct what was billed as "the typical American house," one that a middle-income citizen could afford. As the American vice president and the Soviet premier stood side by side (Cont. on page 116)

WHITEN  
WHILE  
You...



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# the contenders

After surprising the wine world with their exceptional pinot noir, Oregon wine makers are turning heads with crisp and classy pinot gris

by jay mcinerney



**In its dry, crisp incarnation, pinot gris is a better match for seafood than Chardonnay, which is no doubt why it is now the dominant white wine from Oregon's Willamette Valley.**

grigio are from one and the same grape—although the northern and southern styles vary considerably. Some brilliant PGs have begun to emerge from Friuli in northern Italy. And, in recent years, the grape has also found a new home in Oregon's Willamette Valley, alongside pinot noir.

Pinot gris, a.k.a. pinot grigio, is, in fact, a mutation of pinot noir that probably first appeared in the vineyards of Burgundy. It is so named because the grapes, when ripe, can often appear gray-blue (as well as brownish pink). In rare instances, a producer may leave the juice on the skins long enough for it to pick up some color; but, generally speaking, pinot gris makes a food-friendly white wine. Pinot gris reaches its apogee in Alsace, where it yields rich, full-bodied, profound wines—some in a sweeter, dessert style—that can age for decades. The average pinot grigio is made in a crisper, lighter style. Oregon, where the French name is used, seems to be staking out some middle ground.

Pinot gris was introduced in Oregon by the same man who first planted pinot noir back in 1965: former philosophy major, dental student, and U.C.–Davis oenology graduate David Lett of Eyrie Vineyards. (Lett's pinot gris, like his pinot noir, seems to be built for aging, and can be ungenerous in its youth.) Today there are more than a thousand acres planted in the Willamette Valley, and pinot gris has surpassed Chardonnay as the signature white grape of the region. The Alsatians don't seem to be trembling in their boots just yet, and the hype is well ahead of the overall quality, but Oregon pinot gris has become popular enough to inspire vintners in California and Washington State to plant the varietal. ▶

**B**ACK IN THE '80s, I remember seeing a graffito in Milan that read "No More Gray." The slogan was a young fashionista's battle cry against the muted palette of Armani and his followers, but it might also have applied to the pinot grigio (gray pinot) that was coming out of Italy at the time, which was at least as dull as a gray suit. When I first tasted a great pinot gris from Alsace, I didn't even make the connection between this ambrosia and the stuff we used to swill by the bucket at Elaine's. Pinot gris, Tokay (as it is sometimes called in Alsace), and pinot

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## uncorked

At its best, Oregon pinot gris tastes a little like ripe pears with spicy, smoky highlights, and it complements a wide variety of foods, especially when the wine makers lay off the new oak barrels. The food match of choice in the Pacific Northwest is grilled salmon, but pinot gris also suits—far better than the average Chardonnay—Dungeness crab, oysters, and even grilled pork and sausages. “It has a unique spicy quality that goes well with Asian and fusion cuisine,” says Mark Vlossak of St. Innocent Winery in Salem, Oregon. “It works really well with fish and game birds and even vegetarian cuisines. Pinot gris also transmits the signature of the land better than Chardonnay.” Generally, it is made in a dry style, in keeping with American tastes, although one or two late-harvest sweet-style wines from the 1999 vintage were available, notably at St. Innocent, where Vlossak, a genial and intense native of Wisconsin, is producing Oregon’s finest pinot gris.

Vlossak’s love of the grape was inspired back in 1991 by an encounter with a bottle of Livio Felluga’s benchmark pinot grigio from Friuli. “We had it with gravlax, and it blew everything else on the table away,” he says. “I spent two years searching for the right vineyard. In ’93, I made the first pinot gris. I started making it from this vineyard in a northern Italian style. My distributor in Seattle said to me, ‘You should go to Alsace. You don’t know shit about pinot gris in Oregon.’”

Vlossak’s trip to Alsace, and his meeting with the charismatic André Ostertag—who has since become a friend—expanded Vlossak’s perception of the potential for pinot gris. “I decided it’s possible to make the dry, grand cru style of pinot gris here.” The problem is that Oregon pinot gris is perceived by both wine makers and the public to be an inexpensive Chardonnay alternative. In order to make great pinot gris, good sites need to be chosen and yields have to be slashed, which represents a sacrifice. The catch-22 is that growers and wine makers need an economic incentive to raise quality, but until quality improves, it’s tough to sell a bottle of pinot gris for more than 15 bucks, while Oregon

## THE OENO FILE

- **2000 ST. INNOCENT SHEA VINEYARD PINOT GRIS, Willamette Valley.** Smells like a baked apple; tastes like ripe white peaches with a touch of spice. Very rich, ripe, with a long finish. \$20
- **2000 BERGSTROM VINEYARD PINOT GRIS, Willamette Valley.** A nice, honeyed nose, which turns to pear in the mouth. Very ripe and luscious. \$16
- **2000 BELLE PENTE RESERVE PINOT GRIS, Willamette Valley.** The ripeness here imparts a touch of sweetness—à la Alsace—which makes it a great companion for Cantonese or Thai food. \$18
- **2000 LEMELSON VINEYARD TIKKA’S RUN PINOT GRIS** Big-bodied, with a hint of vanilla and oak. Good concentration. A natural with grilled salmon. \$18
- **2000 EVESHAM WOOD PINOT GRIS, Willamette Valley.** George Costanza, who liked a cheek that was pinkish in hue, would have liked the color of this. Not terribly aromatic, but very tasty, hinting at pears and apples. \$12

For help in finding Oregon pinot gris, contact the Tasting Room, Carlton, OR. 503-852-6733.

pinot noir can sell for \$50 or \$60 a bottle. St. Innocent’s 2000 vintage Shea Vineyard bottling—from a site also famous for pinot noir—could help to change perceptions of the future of this grape in Oregon.

Fortunately, a handful of Oregon wineries—including Belle Pente, Evesham Wood, and Lemelson—are also making very good pinot gris. Oregon wine makers haven’t yet agreed to standardize the bottle shape for this

varietal. Some use the slope-shouldered burgundy bottle, while others favor the long, tall, Alsatian bottle. My unscientific conclusion, after tasting 20 bottles of the 2000 vintage, is that the best makers favor the Alsatian bottle, bravely flying in the face of its negative association—at least in the minds of many American wine drinkers—with cheap German wine. Remember Blue Nun? Forget it. Try a pinot gris the next time you grill a fish. □



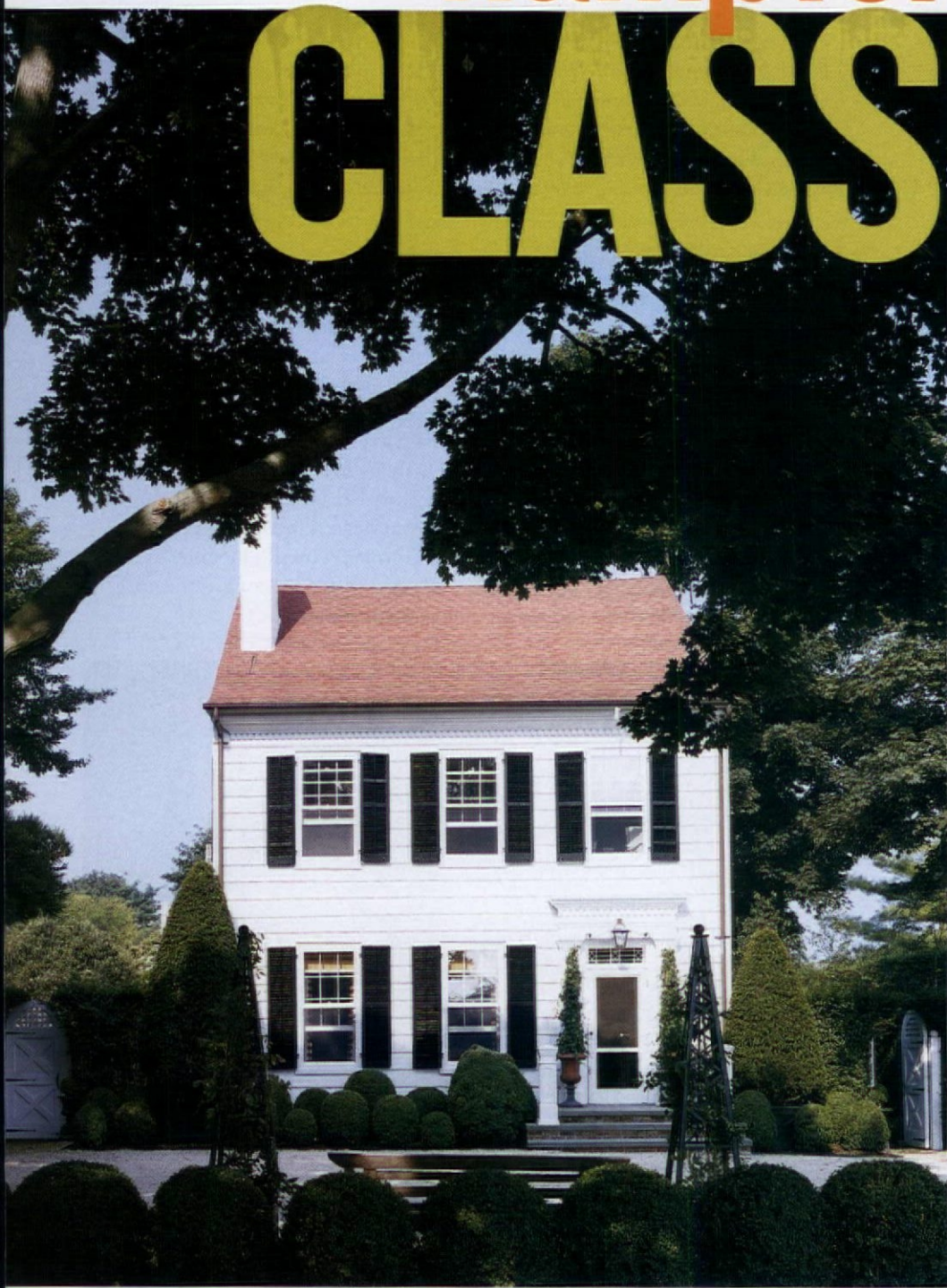
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# hamptons CLASSIC



## designer savvy

A formal facade, left, contrasts with the airy energy of the sunroom, opposite page, at the rear.

## trade secrets

**FURNITURE** Wicker chairs and sofa, opposite page, are from Palecek; the tabouret table was purchased in Marrakech.

**FABRICS** Furniture cushions are covered in a brushed canvas by Beckenstein Fabric & Interiors, NYC; large pillows are Chinois in gold and red by Schumacher; the throw is Canton cotton in Celadon from Beckenstein Fabric & Interiors.

**ACCENTS** Bell jar ceiling lamp from Croft Antiques, Southampton, NY.

**A NATIVE SON** OF LONG ISLAND'S EAST END, REALTOR PETER HALLOCK RESTORES AND ENLIVENS AN 18TH-CENTURY SOUTHAMPTON HOUSE WITH THE HELP OF DECORATOR KYLE WELLS



WRITTEN BY PAUL O'DONNELL PHOTOGRAPHED BY PIETER ESTERSON  
PRODUCED BY CYNTHIA FRANK



**P**ETER HALLOCK remembers the Hamptons before they were the Hamptons. Thirty or more years back, neither summer folk nor locals like Hallock thought of the villages strung along Montauk Highway as a single entity. In those days, Hallock

says, Southampton felt like a small New England town. (Indeed, the only TV signal available came across Long Island Sound from Connecticut.) Before there were year-round health clubs and a Montessori outpost, Hallock grew up attending the only school available—the local public one. For summer recreation, most full-time residents abandoned their invaded towns for a family “camp”—a bare-bones cabin at a place like Noyack, or North Sea on Peconic Bay.

“Ours had a hand pump for water,” says Hallock, with a laugh, standing on the terrace of his Southampton house. Today he is president of Allan M. Schneider Associates, the area’s blue-chip real estate firm whose business has done much to promote pan-Hamptons glamour. But as much as he has benefited from local changes, a brief conversation makes it clear that Hallock’s heart belongs to the old days. His house was once owned by the doctor who delivered

### designer savvy

Traditional and exotic meet with restrained wit in the study.

### trade secrets

**FURNITURE** Sheraton-style couch, English slipper chair, and William IV library chair, all from Croft Antiques.

Louis XVI fauteuils are believed to have come from the Henry du Pont estate.

**FABRICS** The fauteuil seats are covered in gold Velours Gatinais from Clarence House, the couch in Bijou Texture cotton/rayon mix in Topaz from Schumacher. The sofa pillows are made of Colombier in Cream from Clarence House. The curtains are Nina Campbell's Chequers cotton.





“ THE HOUSE UNFOLDS, ONE JEWEL  
BOX OF A ROOM AFTER THE OTHER ” —KYLE WELLS

him. Across the street is the church where he was baptized. A business renegade whose ancestors fought in Suffolk County's Revolutionary militias, as well as a boom-time realtor interested in preservation, Hallock binds the old and the new in this, the most traditional of Hamptons towns. That spirit has led him to create, with his partner, filmmaker Craig Mowry, a home that is at once respectfully restored and decorated with energy and wit.

**F**ROM THE STREET, the white-shingled front captures perfectly Southampton's air of formality. Built in the 1790s, the original structure got "Federalized up," says Hallock, after being relocated from Southampton's Little Plains area. Expanded in Victorian times and again in the 1920s, the house had been stripped of much of its detail by the time Hallock took possession, seven years ago. Working with architectural designer Christopher Parker, Hallock restored crown moldings and chair rails and installed French doors that open to the garden, fitting them with old glass to preserve the house's antique feeling. Outside, landscape designer Edwina von Gal hedged in the awkward dogleg property, dividing it into symmetrical, intimate garden rooms. ▶

### designer savvy

Color and pattern make the dining room at once bright and intimate.

### trade secrets

**FABRICS** The tablecloth is trimmed with Bullion Floral from Cowtan & Tout; the armchair cushions are made of Teeth Stripe by Bennison; the sidechairs are covered in taupe Antique strié velvet from Schumacher.

**CARPET** Paseo sisal from the Carpetman, Southampton, NY.

**WALLPAPER** Three-Over Stripe in Umber from Clarence House.

**ACCENTS** Chinese Export vase table lamp; Anglo-Indian ceiling lamp from Croft Antiques.





“IF YOU BUY WELL,  
AND BUY THINGS YOU  
REALLY LIKE, IT  
ALWAYS SEEMS TO FIT”  
—KYLE WELLS





## designer savvy

A welcoming elegance is the keynote in the guest bedroom, opposite page, and on the terrace, above.

## trade secrets

**FURNITURE** Metal garden tables with custom limestone tops are from Croft Antiques; Sumatra teak chairs are from the John Rogers Collection. **FABRICS** Silk paisley spread from Marrakech, opposite page, paired with a dust ruffle in Kushka from Osborne & Little. The chair is covered in Clarence House's Swami in Moutarde and capped with the firm's Rayure Animaux in Gold. **WALLPAPER** Brunschwig & Fils Château Diamond. Sources, see back of book.

The most significant restructuring took place in the part of the house that now contains the kitchen and sunroom. The latter was once a maid's room crammed behind a butler's pantry. Today the rooms are fluid and bright, featuring back-to-back fireplaces and a triangular window above the open beams. The floors are brick, taken from the resurfaced terrace and sliced to half thickness to reduce their weight on floor joists. Upstairs, one of the four original bedrooms was sacrificed to afford the master bedroom an ample bath. The narrow hall, which runs the length of the house, was broken up with a bookshelf and an inviting seat below a large, mullioned window.

**O**FF THE HALL, a dowdy brown-tiled powder room was also reclaimed. If most powder rooms seem an afterthought, this one epitomizes the decorative style that followed the structural work. A Victorian side table became a basin stand, and is paired with a nineteenth-century Dutch walnut mirror and a Regency hall chair. That kind of variety is on view in every room, retaining the house's stateliness without taking the cue too literally—or seriously. “We sort of blurred all the lines,” says Hallock’s interior designer—both will say “collaborator”—Kyle Wells. In the library, an English slipper (*Cont. on page 116*)

# TRADE SECRETS

HOW TO BRING THE FLAVOR OF ANGLO-INDIAN COLONIAL DESIGN TO YOUR DECOR

by thaddeus kromelis



## DESIGNING A GLOBAL MIX

Peter Hallock's familiar yet worldly interior hinges on a delicate balance of traditional and exotic forms, textures, and patterns. Classic Western furniture takes on a suave, colonial air when paired with smaller pieces in bamboo and cane, paisley fabrics, and Eastern accents. Here, similar elements can help you create your own exotic decor.



## POINT, NEEDLEPOINT

Stripes and geometrics add graphic counterpoints to a traditional decor: **1** Inci cotton from Osborne & Little's Pashmina collection. **2** Clarence House recently discontinued the kilim-style fabric Hallock used, but George Smith, NYC, offers similar kilim pillows. **3** Kushka cotton from the Osborne & Little Pashmina line. Any room can gain exotic texture and punch from pieces such as a needlepoint top box, near left, from Vaughan, or a cane *bout de canapé*, far left, from Grange, NYC.

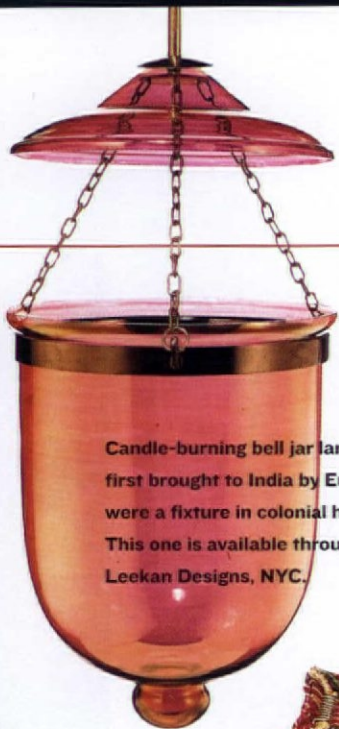


## ANGLO-INDIAN STYLE

This ca. 1820 Anglo-Indian settee in rosewood and cane, from New York dealer Michael Connors, resembles Hallock's colonial-style pieces. Anglo-Indian furniture often combines "Western design with Eastern materials and execution," Connors says. Asian makers sampled a variety of Western styles, but as Dr. Amin Jaffer of London's Victoria and Albert Museum notes, simple, staid Regency forms "tend to dominate what we think of as Anglo-Indian furniture."





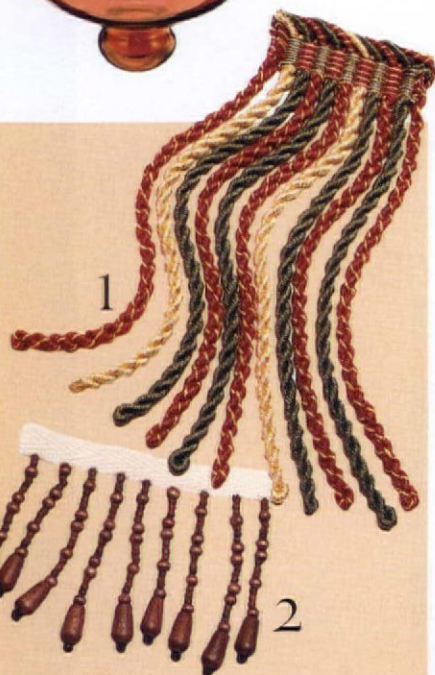


Candle-burning bell jar lanterns, first brought to India by Europeans, were a fixture in colonial hallways. This one is available through Leekan Designs, NYC.



## FANCY FERNS

Leaf and floral patterns have enjoyed popularity in England since the 18th century, when decorative, affordable chintz became widely available. Fern motifs offer a restrained yet natural and lovely alternative to bolder, more colorful patterns. These cotton fabrics will help you bring the woodlands indoors: **1** Sous-Bois and **2** Ferns, in a green and coral colorway, both from Old World Weavers. **3** Fern Acre, from Osborne & Little's Vignette collection. **4** Greeff's Woodland Ferns series features this and nine other patterns.



## A LITTLE TRIM

Asian design has never shied away from lush, layered decoration. Trims—like these from M&J Décor used by Hallock—make any fabric lavish.

**1** Bullion trim adds a rich extension.

**2** Use a small brown trim for subtle ornamentation, or **3** large red beads to make a bigger statement.

**4** Amber glass beads add a luxurious, even sensuous air.



## PAISLEY PATTERNS

The stylized florals "began as a motif typical to luxury shawls from Kashmir," Jaffer says. After European mills appropriated the design in the 19th century—most notably, mills in the Scottish town of Paisley—the fabrics gained great popularity, mainly as sofa throws. **1** Clarence House viscose, cotton, and wool Antique Paisley. **2** Manuel Canovas cotton Jalore. **3** Travers's Pasha Silk in gold and chocolate. **4** Kravet Couture's rayon and polyester Faculty Club in Tuscany Red. **5** Travers's Antique Paisley wool and cotton in blue. Sources, see back of book. □

# TO THE LIGHT HOUSE

William Diamond and Anthony Baratta  
chart a nautical course for a  
beachfront cottage on Long Island



The house, above, is well-windowed and sited to take advantage of the views. An enormous Palladian window based on a McKim, Mead & White original floods the ocean-facing side of the house with light. ■ Custom-designed elements include the lighthouse-themed hooked rug and lighthouse-shaped newel post in the entry, opposite page. The braided entry hall rug and stair runner were custom-made, from Country Braid House, Tilton, NH.

WRITTEN BY JUDITH NASATIR  
PHOTOGRAPHED BY PIETER ESTERSON  
PRODUCED BY CYNTHIA FRANK



## designer savvy

One way to personalize space is to incorporate images of the things that homeowners love—travel, sailing, dogs, lighthouses—into fabric patterns and architectural details.

## trade secrets

**SEATING** The sofas, sofa fabric, and wooden wing chairs were custom-made, by Diamond Baratta. The 19th-century arm chair is from J. F. Chen.

**FURNITURE** Checkerboard table, from MacDougall-Gionet Period Antiques, Wells, ME; covered chest, from Woodard & Greenstein American Antiques, NYC; coffee table, from Country Treasures, Preston, MD.





d

DESIGNERS LOVE RULES. Take suitability, for example. The rules say don't violate it. There's the nature of place. The rules say capture it. There's the local vernacular. The rules say

learn it, and stick to it, because context is all. As for scale and proportion, the rules demand discipline. There's nothing more difficult than getting the rules right. When designers do, nothing seems easier. But there are exceptions. And familiarity can breed contempt. After all, what's the rule about rules? Made to be broken?

No designers depart from the rules with more confidence—and just plain glee—than the New York duo of William Diamond and Anthony Baratta, a pair renowned for an exuberant use of color and a delight in thinking big. Just take a look at the Long Island beach house the two renovated for longtime clients. It will make you forget everything you ever thought you knew about what a beach house is supposed to be. First, skip the many distinctions between the vernacular architectural styles of America's coasts. Then delete those preconceived ideas about what's supposed to go inside. They no longer matter. Diamond and Baratta have taken the best of each coast and made something new. "We love California decorating," Diamond says. "It's big, bold, and graphic. In this house, we've simplified it and taken it back to New England."

For these clients—a family of eight with three dogs—Diamond and Baratta converted the original

# "WE BROUGHT EXTERIOR DETAILS AND MADE THEM BIG AND BOLD" —WILLIAM DIAMOND

structure, a 5,000-square-foot, turn-of-the-century Shingle-style house, to an 11,000-square-foot Victorian Modern complex that's meant to accommodate life lived large. These are people, the designers say, who enjoy life on a West Coast scale.

"They're a quintessential American family," Diamond says. "They play every sport there is to play. They sail. They golf. They play tennis and baseball. They're swimmers, and equestrians." But, he adds, they have a casual lifestyle, as well as friends coming and going constantly. "She's a phenomenal cook, and they are avid entertainers. They travel with friends, so the eleven bedrooms in this house are full all the time."

One rule that Diamond and Baratta did follow, albeit in their own fashion, was to bring the outside in. The new architecture shows off their understanding and reinterpretation of the kinds of whimsical woodwork specific to the Victorian cottages of the late nineteenth and early twentieth centuries. "We think we've invented a new style," Diamond says. "We took the exterior



porch concept inside the house." This renovation really is all about the porch, because that is where, according to Diamond and Baratta, the Victorians expressed their tastes for appliqué and ornament most visibly. Diamond and Baratta have abstracted the specific elements of the Victorian original and, delightedly, blown them up to a new scale throughout the interior. "Victorian homes have porches with beautiful turned columns, gingerbread trim, and carved brackets—we brought these details inside, and made them big and bold, rather than cute and small," Diamond says. They also enclosed two porches for use as a dining room and a kitchen.

In this house, the columns and brackets have been carved and turned by hand, as have the interior doors and some of the exterior ones, with a combination of square and diamond mullions appropriate to the

## designer savvy

To bring the outside in, the designers used a full spectrum of sea and sky blues throughout the interior.

## trade secrets

**RUGS** Hand-hooked library rug, left, custom-designed by Diamond Baratta. Bedroom rug, opposite page, custom-made by A.M. Collections, Ltd.

**FURNITURE** The oak dining table, above, was custom-made. The Windsor dining chairs are antiques. Early American cupboard, opposite page, from the Heart of Country Antiques Show. Painted bed is from Mendes Antiques, Rehoboth, MA.

**SEATING** The 19th-century rattan chair, left, is from Constance Greer Antiques, Amherst, NH. Desk chair, from Sibyl Colefax & John Fowler Antiques, London.



Victorian tradition. From dentil to pendentive, from panel to ceiling beam, from cornice to bead board to chevron-mitered ceiling planks to the kitchen's pine paneling, labor has been lavished on the woodwork by craftsmen the designers discovered both here and abroad.

Lavish, too, are the interior expanses of space and light—for example, the 21-foot-high living room, topped by a cupola and framed by well-windowed walls on three sides, or the master bedroom's vast Palladian window, inspired by one that McKim, Mead & White used in a casino. The scale of the furniture and the degree of customization definitely dwarf the norm. Almost everything in this house has been custom-designed with the clients in mind. These designers are no slouches when it comes to turning an interior into a thematic statement that reflects the clients' specific interests. Here, Diamond and Baratta custom-made fabrics covered with the lighthouses, sailboats, farm stands, dogs, and bell buoys that their clients love.



Rugs have been hooked, woven, and braided by hand with images of favorite things, like the points of the compass that ground the living room, or the portrait of the family and its activities spread like a needlework photo album across the master bedroom floor.

Custom-made kitchen tiles offer a portrait of the family's black Labs in their glory—tongues and all. The house is awash in the yellow and blue of sea and sky, lightened by bright white and sharpened with red accents. "These are special clients," Diamond explains. "We've done several homes for them in the last fifteen years. Working with them now is like shorthand." Obviously, the designers have gotten it right. That's the only rule that matters. □

*Judith Nasatir is a writer in New York.*

### designer savvy

**Custom fabrics in the master bedroom, above, are illustrated with places that resonate in this family's life, including lighthouses, farm stands, and barns. Each circle of the rug contains a vignette of a family activity or favorite four-legged friend.**

### trade secrets

**FURNITURE** The bench that doubles as a coffee table is from Gloria M. Lonergan Antiques, Mendham, N.J.

**BATHROOM FIXTURES** Towel warmer and Norfolk tub fixtures, left, are from Waterworks.

**FABRICS** Blue and white quilt on bed, from Gypsy Hall, Cornelius, NC. Sources, see back of book.





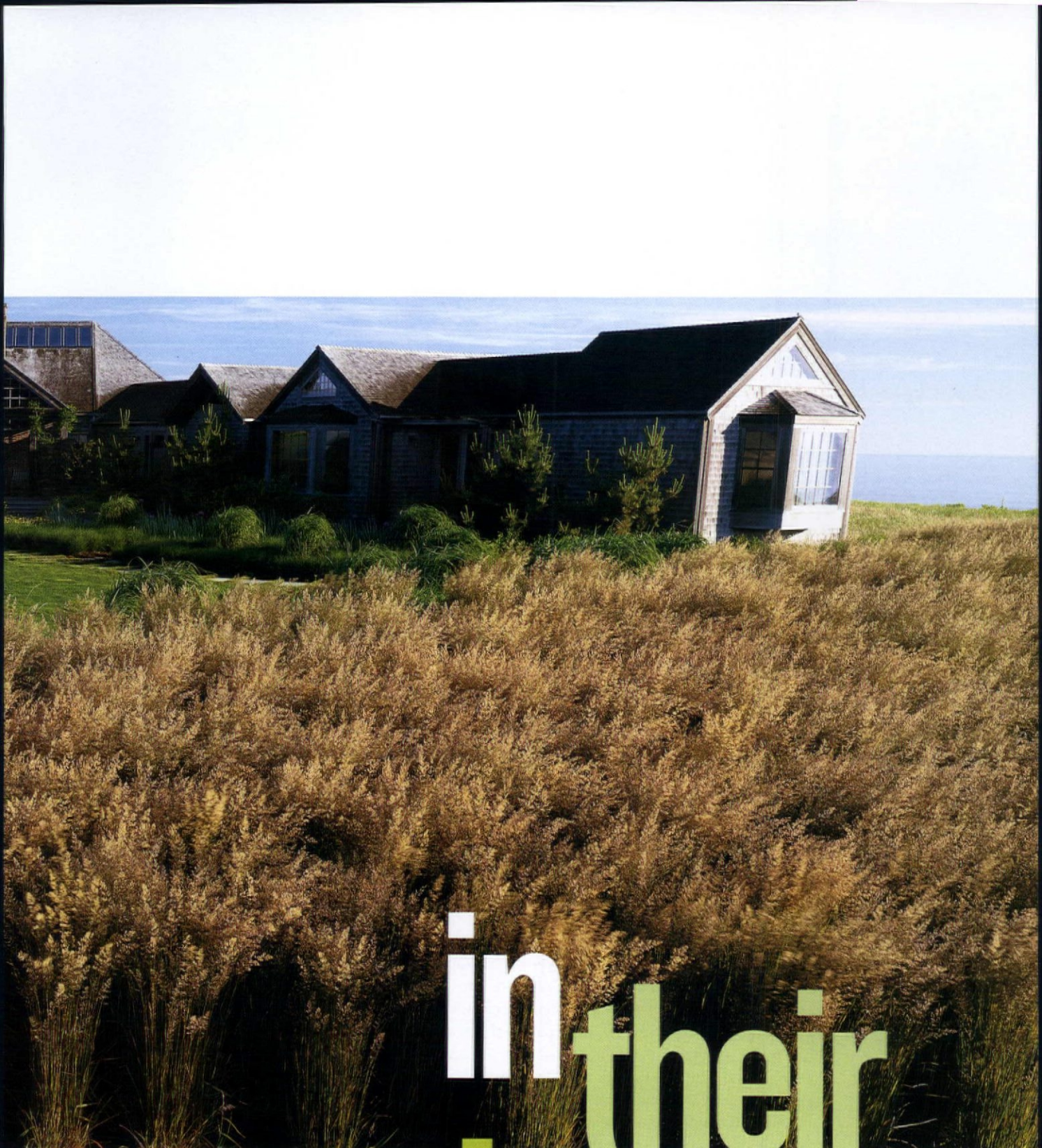
BY CHARLOTTE M. FRIEZE

PHOTOGRAPHED BY CHRIS SANDERS

The house and landscape were sited to provide shelter on a windswept Nantucket site. The house, designed by Edward F. Knowles and Mary Knowles, has a series of private porches adjacent to the rooms. The firm of Oehme, van Sweden & Associates sculpted the mound in the foreground and covered it in the ornamental grass *Calamagrostis x acutiflora* 'Stricta,' to reduce the wind. A croquet lawn and beds of hardy perennials grow in the lee. The lattice-enclosed front entry and carport are to the left.



James van Sweden and Wolfgang Oehme design a garden of grasses and



in their

shrubs that thrive in the wind and salt spray on Nantucket's shore

element

The architects designed the so-called rabbit warren, below, to contain guesthouses, a garage, a garden, and a bicycle shed. The fenced enclosures next to the rabbit warren shelter the ocean deck in the foreground and an outdoor shower. ■ A wooden path, opposite page, leads from the bluestone terrace adjacent to the ocean deck to the Atlantic Ocean. Oehme, van Sweden mixed wildflowers with the native beach grass on the dunes.



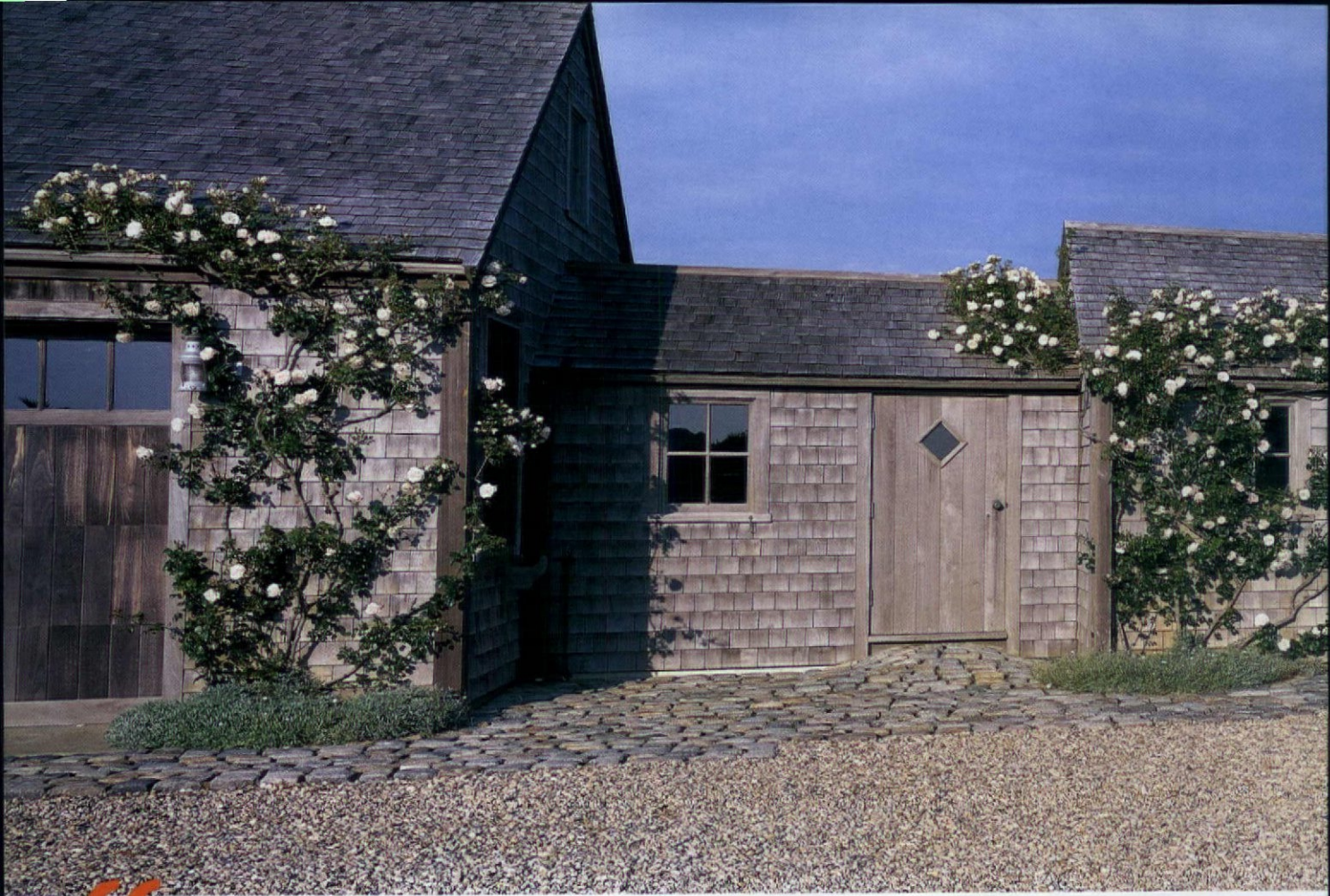
**A** MILE OF WATERFRONT on Nantucket sounds like a dream come true. But if you are trying to create a garden, it's more like the challenge of a lifetime. After battling the elements for four years, the owners of a home near the Sankaty Light called Washington, D.C., landscape architecture firm Oehme, van Sweden & Associates to come to their rescue. Known for its philosophy of simplicity and a plant palette that comprises both native plants and ornamental grasses, Oehme, van Sweden was the right firm to design a landscape that would grow in harmony with the 85-acre windswept property.

"We wanted a Nantucket seaside garden that was open to the views and could survive the elements," the wife says. Now when you arrive after a tantalizingly long ride along a dirt drive that winds through huge expanses of native scrub, the *Rosa rugosa*, bayberry, and low pines give way to a landscape of sweeping dunes and vibrant gardens, the perfect foil for the rambling shingled houses designed by New York architects Edward F. Knowles and Mary Knowles.

Perched on a knoll on a spit of land between the Atlantic Ocean and Sesachacha Pond, the house is designed with wings that stretch out to capture the views. The Knowleses tucked private porches into each of the wings. "You can







“When dealing with winds and salt spray and the views, you want to






A collection of fishing buoys and other found objects hang from a wooden fence. The arched gate frames a view to the ocean and separates the driveway from a walkway that leads to the greenhouse. ■ A child walks through a field of calamagrostis ornamental grass, below. In parts of the garden, this grass grows up to 4 feet tall. In the wind, its movement mimics the ocean's waves.

Keep that sheared feeling you get along the ocean” —James van Sweden









# This is a garden with plenty of movement.

## As you look over bold strokes of yellow achillea, the grasses dance in the wind, mimicking the waves as they roll ashore

always find a porch to sit on that is out of the wind," the wife observes, "and each side has a different feel to it. One side overlooks the sandy beaches; the other, beds of ornamental grasses and flowers."

James van Sweden describes his approach to the landscape in geometric terms. "When dealing with the winds and the salt spray and the dramatic view of the ocean, you want to keep the character of the landscape, which is horizontal—that sheared feeling you get along the ocean," he says. Although he tried to grow a few ornamental trees near the house, there are no tall shade trees to pierce the horizontal lines of the single-story structures that sit comfortably in the new garden of grasses and hardy perennials.

The planting of the garden required great perseverance. Van Sweden discovered that he had more than wind and salt spray to contend with, as the island deer and rabbits were voracious grazers. Selecting plants known for their bitter taste and pungent smell, the designers composed a palette that the predators would pass up, yet one that would provide the colorful, changing garden the owners had in mind.

For the garden to succeed, it was also necessary to modify the microclimate. By gently massaging the land, van Sweden created a mound that diminished the wind's velocity in the storm corridor between the main house and the guesthouses. Planted with ornamental grasses, seaside shrubs, and hardy perennials, the mound gives shape to the lawn area and acts to obscure the view of the driveway and provide separation from the nearby guesthouses, boathouse, garage, and workshop. Van Sweden also extended the landscape to wrap each of these buildings in its own garden.

This is a garden with plenty of movement. As you look out from the bedroom porch over bold strokes of yellow achillea, the grasses dance in the wind, mimicking the waves as they roll ashore. Yet early in the morning the grasses droop under the weight of the nighttime dew. "The garden reflects Jim," the wife says. "It has a beautiful sense of color, design, and simplicity. Like wearing an Armani suit, it always looks nice, and you can enhance it with jewelry or, as in the garden, with the changing light."

▷ A south-facing porch is a favorite place to relax out of the wind and in the shade of the arbor. The steps lead to a fieldstone path that cuts through colorful mass plantings of *Achillea* 'Coronation Gold,' *Allium giganteum*, and *Iris siberica* 'Caesar's Brother' as it meanders to the croquet lawn. The Devon rockers are by Smith & Hawken.



# groundrules

Grading and grasses help a garden withstand wind, salt spray, and a rampant deer population

Planting a garden able to stand up to fierce winds, desiccating salt spray, and hordes of plant-munching critters was a process of trial and much error. (Tall trees turned out to be impossible to sustain, but gray-leaved plants, it was discovered, were largely deer-proof.) Success involved gently reshaping the land and adding a generous planting of ornamental grasses—practical as well as aesthetic solutions.

## Sloping the land into a berm (with a bulldozer)

- created a windbreak
- screened the garage
- kept views to the water unimpeded.

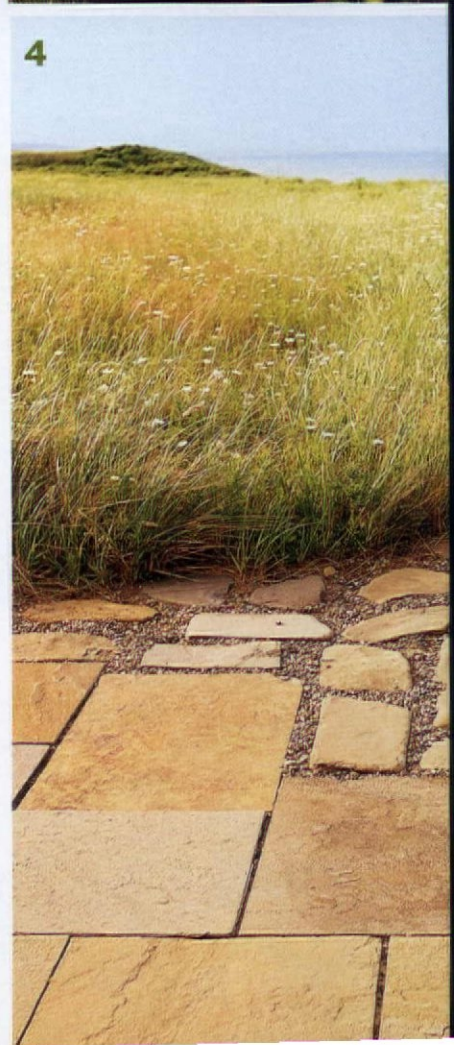
## Ornamental grasses

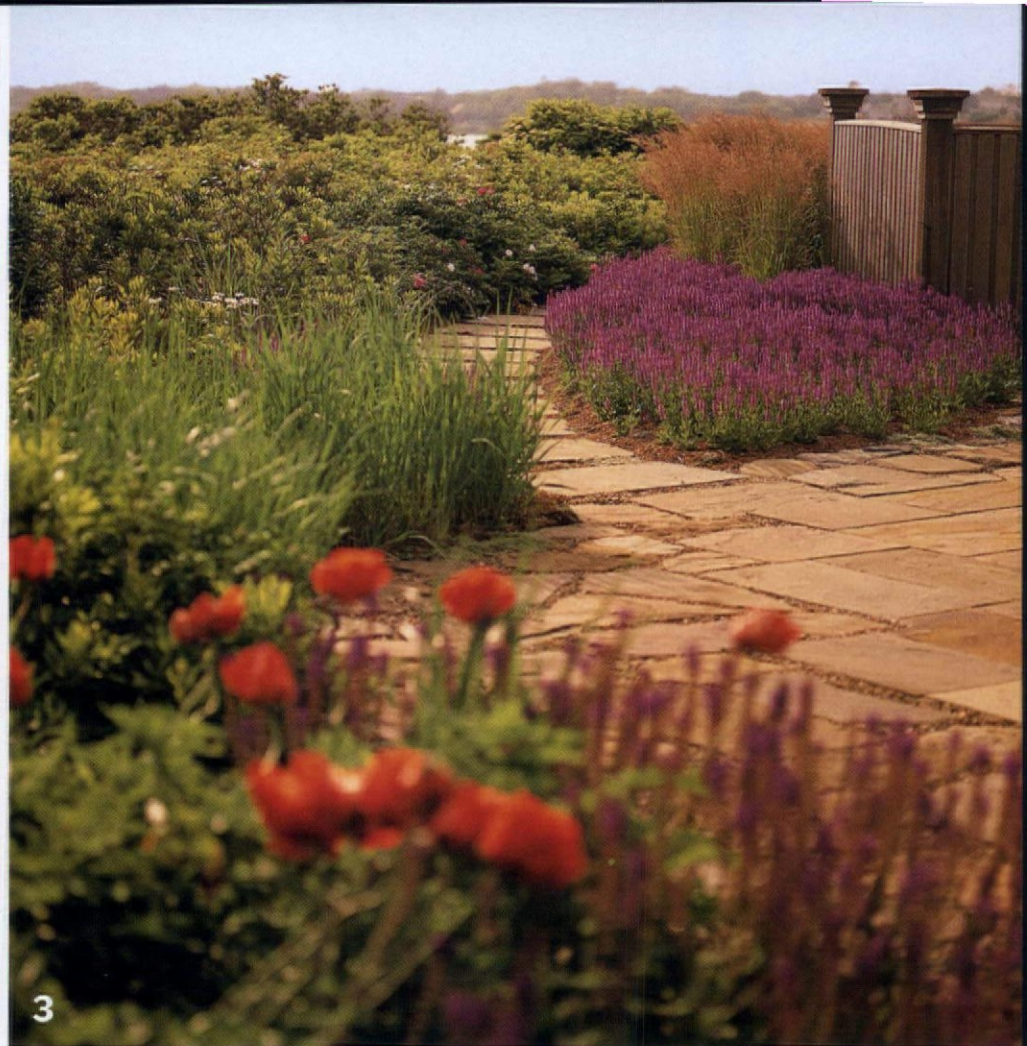
- Their low stature fits with the horizontal nature of this landscape.
- They are unharmed by wind, salt spray, or animals.
- Their movement mimics the ocean's.

## Grasses able to tough it out include

- *Calamagrostis x acutiflora* 'Stricta'
- *Hakonechloa macra*
- *Deschampsia cespitosa*
- *Festuca mairei*
- *Panicum virgatum*
- *Pennisetum alopecuroides* 'Hameln.'

**1** Grasses and wildflowers blend seamlessly with the native landscape. **2** From the entry, one looks over white blooms of *Persicaria polymorpha* toward the grass-covered mound that Oehme, van Sweden designed to cut the wind and obscure the view of the rabbit warren. **3** *Salvia* and Oriental poppies line the path around the house. **4** A terrace seemingly dissolves into the beach grass as the cut flagstone turns to random fieldstone set in river-worn gravel. **5** In the front entry, Michigan artist Clifton Monteith crafted a bench from white cedar. *Clematis paniculata* vines grow above it. Sources, see back of book.





# POP STARS

INSPIRED BY THE GREAT ROY LICHTENSTEIN'S SERIES OF COLORFUL, IRONIC INTERIORS, WE FANTASIZE ABOUT HOW TO FILL OUR OWN ROOMS



Lichtenstein's interiors were stylized and uncluttered. He often included mirrors, and played brilliantly on their reflective—in every sense—qualities. This page: Albrizzi acrylic and Lucite floating **TABLE**, \$4,225; Troy. Saturne **BOWL**, \$130, Ligne Roset. Paola C. **CUP** and **SAUCER**, \$20, C.I.T.E., NYC. Nepalese **RUG**, \$3,134, and Container Notte black **DRESSER**, \$2,978, Cappellini/ModernAge, NYC. **MIRROR**, One by Entourage, through Profiles. Painted wood **FLOOR LAMP** by Simos, Liz O'Brien, NYC. Vintage Knoll **LOVE SEAT**, \$2,400, Regeneration, NYC. Dorothy **UPHOLSTERY**, in Resedo, from Duralee Fabrics. **PILLOWS** are Niceoise Stripe in red by Decorators Walk and Denise in Sun Gold by Duralee Fabrics. Green Ultrasuede **PILLOW**, Kravet. **PAINTS** are Bull's Eye Red, Sun-Kissed Yellow, and Cabana Green by Benjamin Moore & Co. Even early in his career, Lichtenstein produced pieces that were both painting and sculpture. Opposite page: Mardi Gras **BOWL** by David Dowler, \$1,750, Steuben. Painted **FRUIT** by Eve Ashcraft Studio, NYC. All sets are by Composition Workshop, Brooklyn.



PHOTOGRAPHED BY FREDERIK LIEBERATH    PRODUCED BY JEFFREY W. MILLER



Cartoonlike fruit popped up in many Lichtenstein interiors. From left: Painted **FRUIT** by Eve Ashcraft Studio. Opaque yellow wine **GOBLET**, \$400, and champagne **FLUTE**, by special order, by James Mongrain, American Craft Museum, NYC. Victorian **MAGNIFYING GLASS**, \$485, James II Galleries, NYC. Silver Ligne Casaque polka-dot **CUP**, \$295, crystal polka-dot Sansare **FLUTE**, \$75, and **TUMBLER**, \$105, Hermès. Grand Cru **CORKSCREW**, \$50, by



Rosendahl, Moss. Aluminum **PITCHER**, \$200, MoMA Design Store. **LIGHTER**, \$60, Paul Smith, NYC. Linge Selle GM **VASE**, \$720, Hermès. Victorian green glass overlay **DECANTER**, \$1,350, James Robinson, NYC. **BUTTERFLY**, \$20, Evolution, NYC. Marble **LEMON**, \$42, L'Antiquaire and the Connoisseur Inc., NYC. Dyonisos **DECANTER**, \$440, Baccarat. Danish sterling **COFFEE SERVER**, \$5,500, Alan Moss, NYC. Thin Stripe background **FABRIC** by Timney Fowler Ltd.

Bright, saturated color dominated much of Lichtenstein's work. Opposite page, from left: Odeur 53 liquid **SOAP**, \$26 for 5.07 ounces, Comme des Garçons, NYC. Westclox **ALARM CLOCK**, \$13, Gracious Home. Wood back **BRUSH** by LeClaire & Bayot, \$7, Bigelow. Yellow Gemini Soular Therapy **SOAP**, \$14, and bath **SPONGE**, \$5, Mxyplyzyk, NYC. Striped Ujo hand **TOWEL**, \$25, Marimekko. BLO table **LAMP** by Marcel Wanders for Flos, \$109, Moss. Vintage M&Co large **WALL CLOCK**, designed by Tibor Kalman and Emily Overman. Painted **PLANT** by Eve Ashcraft Studio.



Above, from left: Painted **FRUIT** by Eve Ashcraft Studio. Mariskooli glass **BOWL**, \$30, Marimekko. Green electronics cleaner **SPONGE**, \$5, Gracious Home. **BUTTERFLY**, \$30, Evolution. ABS two-pint **VACUUM JUG**, \$57, by Stelton, Moss. Glass **DOORKNOBS**, 2-inch, \$12, and 2.5-inch, \$13.50, Gracious Home. White marble **MORTAR** and **PESTLE** by RSVP, \$15, Dean & DeLuca, NYC. Extra-large stainless-steel **PEPPER MILL** by Moose Objekte, \$275, La Cafetière. Stripe dinner **PLATE**, \$37.50, Carole Stupell Ltd., NYC.






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OF FRANCE

Lichtenstein's cool, playful, flattened interiors were frequently lampoons of pricey rooms he saw in magazines. From left: Acrylic Tumbler **TABLE** by Ted Boerner, Dennis Miller Associates, NYC. Hasley **CHAIR**, \$2,085, in Cates Herringbone cotton, \$52 per yard, Ralph Lauren Home. **PILLOW**, Regency Stripe cotton by Decorators Walk. Laminated **COFFEE TABLE** by Gabriella Crespi for Christian Dior, \$14,500, Liz O'Brien. Green and Coral **BOWL**, \$475, Tiffany & Co. Paola C. large yellow **TEAPOT**, \$50, C.I.T.E. On bookshelf: Large white **VASE**, \$250, Tiffany & Co.; Bosa white **BOWL**, \$120, Property, NYC. Hasley **OTTOMAN**, \$1,335, also in Cates Herringbone. Mosaic glass **MIRROR** by Martin Brown, Dennis Miller Associates. Pair of illuminated gessoed wood **COLUMNS**, \$10,500, Liz O'Brien. Sofa With Arms **CHAIR** by Shiro Kuramata, \$2,226, Cappellini/ModernAge. **PAINTS**, Bull's Eye Red, Sun-Kissed Yellow, and Green Coral, all Benjamin Moore. Sources, see back of book.








# WATERWORLD

SAWYER/BERSON DESIGNS A HEAVENLY SEASIDE LOUNGE



BY MAYER RUS  
PHOTOGRAPHED BY  
MELANIE ACEVEDO  
STYLED BY PETER FRANK

### designer savvy

The new outdoor pavilion is separate from the house but linked to it by similar architectural details and materials.

**SEATING** Director's chairs by McGuire, covered in Regatta fabric in Vintage Taupe.

**TABLE** Custom-made by Morgick Metal Designs, Inc., with a thermal-finish granite top by New York Marble & Ceramic Inc., NYC.

FOR EYEWEAR KING ROBERT MARC AND HIS PARTNER, BILL ROACH



**B**

ALI IS 10,155 MILES from New York City, give or take a few miles. St. Barth's is considerably closer—about 1,700 miles from Gotham—but still a bit inconvenient, alas, for regular weekend commutes. Just 90 miles outside Manhattan, however, the Hamptons tantalize beach-seeking New Yorkers with the twin virtues of proximity and abundant natural beauty. If only Long Island were more hospitable to hibiscus.

"When we think vacation, all we want to do is head for a beach, and when we think beach, we always imagine tropical islands, exotic landscapes, places like Bali," says Robert Marc, the well-known eye-wear designer. Marc is explaining the surprisingly, incongruously tropical flavor of the recent addition to the East

Hampton house that he shares with Bill Roach. "The house is definitely our refuge," he adds. "We wanted the pool addition to transport us to a different world."

The responsibility for designing an environment capable of such tropical transportation fell to Brian Sawyer, a partner in the New York architecture and landscape architecture firm Sawyer/Berson. "Robert and Bill were very clear about replicating certain aspects of the lifestyle they enjoy when they visit exotic resorts around the world," Sawyer says. "Grasping the concept was easy. The challenge came in finding an architectural solution that acknowledged the form and materials of the existing house, but still brought a little St. Barth's to East Hampton."

Marc and Roach only recently acquired the house, which was built along a prime stretch of beach in the 1990s. For the

### designer savvy

Carefully chosen woods—Pau Lope for the deck, mahogany for the louvered walls—give the pavilion a tropical look.

**SEATING** By the pool, above, Santa Barbara umbrellas shade Portico chaises by McGuire. In the cabana, opposite page, custom chairs and ottomans by SFA Leinoff Fine Woodworking, Inc., and ceramic stools by Brancusi from Far Eastern Antiques & Arts, Inc.

**TABLES** Sawyer/Berson mesh-top console tables, above; coffee table with lava stone top, from Catherine Lagot Artisans de France.



**“THE HOUSE IS OUR REFUGE. THE  
POOL ADDITION TRANSPORTS US TO  
A DIFFERENT WORLD”—ROBERT MARC**







first phase of an overall makeover of the property, the clients asked Sawyer for a new oceanfront terrace that would encompass a pool, an outdoor living room, a spa tub, and a dining area. "It's an idiosyncratic house, built as a series of pavilions," Sawyer explains. "Our epiphany was not to fight the house, but to deal with it on its own terms."

The new outdoor living pavilion, for example, has the same roof line and eaves detail as the original house, although the pavilion is constructed of mahogany rather than cedar. The deck is built of Pau Lope, a tropical hardwood, as is the custom furniture that sits on it and the newly installed boardwalk that connects the house to the beach across a landscape of picturesque dunes.

"Robert and Bill had built two pools before this project, and they were never completely happy," Sawyer says. "We had to convince them to line the pool with black marble dust tile, which they thought would be too dark. With the reflection of the sky, the water in the pool is the same color as the ocean. Also, the sound of the water trickling over the pool's horizon edge is incredibly soothing. I think they're finally happy."

Happy indeed. "The terrace is where we eat, where we sit and read, where we entertain—it's our whole world for the summer!" Marc says. In other words, tropical bliss is possible to achieve even at the 41st parallel. □

### designer savvy

The pool, which drops off into a recirculating waterfall fountain, seems to merge with the horizon.

**LIGHTING** Hudson Point copper lanterns from Restoration Hardware, above; copper torches from Frontgate.

**ACCESSORIES** A glass from Calvin Klein Home and an old vase sit on a tile-top table, left, by Guéridon NYC. Sources, see back of book.

# Lavender & Limestone

SLEEK HERBAL FORMS AND ROUGH MINERAL TEXTURES HIGHLIGHT A PROVENCE HOUSE AND GARDEN



Perched on a steep hillside, the terraced gardens of La Louve, above, include rosemary, thyme, and mounds of lavender. ■ Perfectly trained plants as well as rustic objects collected by the previous owner, Nicole de Vésian, surround a quaint sitting area outside Judy Pillsbury's kitchen, opposite page. Cut stalks of yellow broom fill a water trough and watering can. Every May, the Provence hillsides explode with the flower.

WRITTEN BY DANA THOMAS   PHOTOGRAPHED BY DANA GALLAGHER  
PRODUCED BY CHARLOTTE M. FRIEZE   STYLED BY MELANIE MOLESWORTH





**F**IVE YEARS AGO, Judy Pillsbury, an American living in Paris since the 1960s, decided it was time to buy herself a country house. She focused her search on Tuscany, until a friend told her about a house for sale in a charming hilltop village in Provence. Called La Louve—the She-Wolf—the home belonged to Nicole de Vésian, a smart, octogenarian French woman who was a respected fashion and fabric designer.

In ten years, de Vésian had taken two tiny, tumbledown buildings, connected them, and turned them into a much photographed three-bedroom escape swathed in neutral tones and natural materials. But it was the steep terraced garden that made La Louve famous: a clipped Zen-like wonder of indigenous plants such as rosemary, lavender, and thyme. In the fall of 1997, Pillsbury went to see de Vésian and La Louve, and made an offer the very next day. “I bought La Louve because I thought it was a work of art,” says Pillsbury. “And because Nicole was such a cool woman.”

Pillsbury, a print dealer by trade, immediately understood the curatorial challenge she had taken on: to preserve the masterly beauty of a work of art, yet make the house her own. “There are so many layers to this place,” she explains. “You have to connect your eye and learn from living in it and the aura it has, like living with a great painting.” What Pillsbury learned was that La Louve was a peasant’s house in its soul, filled with flea market and roadside finds—chipped pots, worn doors, and old iron gates—yet put together with an effortless grace.

Pillsbury’s goal was to update La Louve “in the character of Nicole, so she wouldn’t be upset if she came back.” There is much that Pillsbury left alone, like the local river stones across the entrance hall floor that she feels create “a dialogue between the

house and the garden,” and the almost monastic master bedroom. “Why change perfection?” Pillsbury asks. But there were other parts of the house and the garden that, she says, needed to be “polished.” With the help of Francois Gilles and Dominique Lubar of IPL Interiors in London, Gilles’s brother Pierre-Marie in Paris, and Pillsbury’s cousin Garrett Finney, a senior architect at the Habitability Design Center in Houston, Pillsbury gently smoothed La Louve’s rustic edges and created a city dweller’s country retreat.

She began in the living room, adding two off-white sofas and a hand-chiseled oak console by Philippe Hurel, plus a

**With the help of IPL Interiors, Pillsbury brought the decor up to date, while respecting the former owner’s style. She turned a rustic upstairs space into a plush guest room, top. ■ A stone wall, center, now divides the guest room from the bathroom. Philippe Starck designed the sink and faucet. ■ De Vésian used an antique church fountain for a bathroom sink, left. ■ An old cistern embedded in limestone serves as a plunge pool, opposite page. A hand-laid stone wall surrounds this area for entertaining, and provides privacy from the nearby street.**





The line between indoors and out is blurred throughout the house. The street entrance, this page, is lined with local river stones. When walked upon, the stones make a magical crunch that Pillsbury loves.

- The house and the garden terrace enjoy a stunning valley view, opposite page. Master tree sculptor Marc Nucera pruned the topiary trees that give the terrace its graphic quality.





dark wood coffee table she picked up at Compagnie de la Chine et des Indes in Paris. She replaced broomstick curtain rods with wrought-iron pieces by local ironmonger Jacques Jourdan, and retired the old sheets that de Vésian had hung as drapes, putting up thick ivory cotton twill in their place.

Upstairs, Pillsbury spruced up the library with iron railings designed by Finney and bookshelves made of an African wood that de Vésian had used for shelves in the house and benches in the garden. And guided by Pierre-Marie Gilles, Pillsbury turned a plain, stone-walled room at the top of the house into an inviting guest suite with more African hardwood bookshelves, a Philippe Starck sink, a modern tub, and sisal carpeting.

**I**N THE GARDEN, Pillsbury—a passionate cook—converted the outbuilding where de Vésian dried flowers into a summer kitchen with a glistening Bulthaup worktable/sink. Francois Gilles encouraged Pillsbury to discreetly add color to the beige, white, and wood palette of La Louve, particularly in the summer kitchen, with a persimmon-colored sofa topped with big pillows the color of absinthe and stone. “Nicole never had color in the house,” said Gilles. “But this is Provence, where you have color everywhere. We thought we could bring those colors into the house—natural local colors.”

As for the plantings, there was little to be done; they were near perfection when Pillsbury acquired the place. But it is here that Pillsbury’s work as a preservationist is keenly apparent. She kept de Vésian’s two gardeners to do the clipping and trimming, and she has left the tapestry of herb beds and the evergreens as they were.

But, as with the house, Pillsbury managed to bring the grounds up a notch. She built stone steps to replace an aluminum ladder leading to the cistern turned plunge pool, reconstructed a stone wall that had been topped off with bamboo fencing, and added a lap pool next to the lavender field. As always, her additions and revisions are restrained and respectful. “The danger,” says Pillsbury as she looks across the valley in the late morning light, “is to throw too much money at La Louve and make it too luxurious. There’s something very authentic about it that I want to preserve.” So far, she has. □

The space where de Vésian dried flowers and herbs is now a summer kitchen, top. A freestanding sink and an 18th-century lantern epitomize the way sleek and rustic are joined at La Louve. ■ The terrace, center, with its sculpturally trimmed plants, flanks the summer kitchen area and leads to the main kitchen doorway, at rear. ■ The dining area for the summer kitchen, bottom, sits in front of one of several arched spaces beside the house. Long ago, the arches supported a roadway. ■ Designer Francois Gilles advised Pillsbury to add color to the mix. A couch and pillows from Caravane, and wicker chairs, opposite page, brighten the sitting area of the summer kitchen. A custom-made ceramic pizza oven can be glimpsed through the window. Sources, see back of book.

*Dana Thomas is a Paris-based correspondent for Newsweek.*





## house of worship

(Cont. from page 57) mention changing worship patterns, may endanger little chapels like this one. And, he points out, St. Peter's-by-the-Sea has no air-conditioning, no heat, and no plumbing. "Once," he says, "we'd glory in flinging the windows open to worship, but no more. We're far more pampered now."

Yet those who gather at Maine's summer chapels sit, as their forebears did, in straight-backed wooden chairs or pews to hear the old teachings. They are exhorted to make a list of old-fashioned vices to shun and virtues to embrace, and urged to stay rooted. Indeed, a summer chapel Sunday is often a gathering of those who have kept the faith for generations. At Orr's Island, the stalwarts include Suzanne Baker, the organist, secretary, and historian, and her husband, Stanley, who is All Saints' chapel chairman. (The Bakers are the third generation of their respective families on Orr's Island, and a summer Sunday can lure their daughter, Kim, who lives in Massachusetts.) At St. Martin's-in-the-Field one can find church secretary Penny Marshall, whose late husband's family had come to Biddeford Pool for a century. Marshall has been worshipping at St. Martin's since she came to town as a bride in 1953.

**S**T. MARTIN'S looks out over its own memorial garden and the rolling fairways of the Abenakee Club's golf course. When St. Martin's-in-the-Field was built, there was an agreement that there would be no play on Sundays or during a Saturday afternoon wedding, lest a golf ball be deflected in mid-flight. The rule barring golf during normal church hours still holds. "We do park in the middle of the second fairway," Marshall says.

James Rose is a Washingtonian whose family has long roots in Prouts Neck and at the chapel named for the patron saint of fishermen, St. James. "Our children play with children of people we played with; their grandparents played with our grandparents," he says. "It's like the salmon coming back." □

*Beth Dunlop lives in Miami Beach. Her most recent books are A House for My Mother: Architects Build for Their Families (Princeton Architectural Press) and Beach Beauties (Stewart Tabori & Chang).*

## home base

(Cont. from page 61) side, gazing at the GE kitchen, Nixon lauded a system that put such a house within the grasp of an average worker, and Khrushchev, while refusing to believe that workers could afford such luxury, denounced the appliances as representing the worst of American consumerism.

**B**UT FOR hundreds of happy consumers back home, Leisurama would become the American dream incarnate. "People loved them," recalled Ed Pospisil, a Montauk, Long Island, contractor who worked for Leisurama. Two hundred units were built on one-third-acre plots in the Culloden Point area of Montauk, on the north shore, overlooking Gardiner's Bay. They cost between \$11,000 and \$17,000. ("Now they're reselling for almost \$300,000," Pospisil reports.) All 200 units sold within the first six weeks. When you drive around the Culloden Point development today, the trees and shrubs have grown, and many of the original houses have been altered beyond recognition. Widow's walks have been added to roofs to allow water views, and some of the little front yards have been personalized with gravel gardens, rope fencing, or topiary. It's hard to tell at first, but if you keep looking, and drive a little deeper into the neighborhood, you begin to detect a rhythm to the low-pitched rooflines, the picture windows, and the succession of carports—unmistakable marks of the Leisurama legacy. Many of the carports have been filled in to create an extra room, but they are still recognizable.

A handful of the houses are still in pristine condition. It is rumored that one old lady continues to live in the same Leisurama that she bought in 1963. Supposedly, she has kept the original furnishings in mint condition: the Leisurama towels, the Macy's sheets, the forks, the Melmac plates. Yes, even one of the original toothbrushes (still in its plastic wrapping!). But this story may just be another version of the Leisurama dream. No one seems to know the old lady's name, or exactly which house is hers. □

*Alastair Gordon is the author of Weekend Utopia (Princeton Architectural Press).*

## hamptons classic

(Cont. from page 73) chair and two beech fauteuils said to be from Henry du Pont's East End estate coexist with a zebra rug and an ottoman in a leopard-patterned slipcover. The living room's Regency table and saffron chairs mix easily with the dining room's Indonesian altar piece and Anglo-Indian bell jar chandelier.

The success is in how the styles work together. Wells's chosen fabrics wedded the collectibles with color or texture. He kept the palette muted, with a pine bark color in the library, chamois in the dining room, and an earthy William Morris print in the living room. "The objects are so varied that color had to provide a background to all the other things," says Wells.

What really unifies the whole is Hallock's impulsiveness as a collector. Although he charged Wells with editing his choices, more often than not the decorator accommodated Hallock's purchases. In context, a Victorian twisted leg stool seems a natural partner to a low carved table from Africa. "If you buy well, and buy things you really like, it always seems to fit," says Wells. "It's not like some houses you see out there, with concept heaped upon concept. If you take an object from one room and put it in another, it doesn't look out of place."

While there are stunning pieces—a bamboo étagère with trompe l'oeil ivory inlay in the dining room, a seventeenth-century mid-European headboard on a guest bed—no one piece is depended upon to command. Rather, Wells says, "the house unfolds, one jewel box of a room after the other."

Time, and the decorator's friendship with Hallock, were other essential ingredients in the decor. Wells took full advantage of the months of remodeling, letting fabric possibilities lie around to be patiently considered. "The house became an experiment," he says. "It evolved."

With the last touches in place for nearly a year, Hallock has moved on to his next project, again combining Hamptons past and present: his own "camp" house on Peconic Bay. When Hallock invited Parker to see the unsightly vinyl-siding-clad prefab cottage he'd bought, "I told him he'd lost his mind," says Parker. But Hallock had found his heart. □

*Paul O'Donnell is the culture producer for beliefnet.com.*

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Country Braid House. **Pages 82-83,** Gloria M. Lonergan Antiques, Mendham, NJ. 973-543-2133. Waterworks. 800-899-6757. Gypsy Hall, Cornelius, NC. 704-892-1902. **Armchair,** Sibyl Colefax & John Fowler Antiques.

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Connoisseur, NYC. 212-517-9176. Baccarat. 866-886-8003. **Pages 98-99,** Comme des Garçons, NYC. 212-604-9200. Gracious Home. 800-338-7809. Mxyplzyk, NYC. 212-989-4300. Bigelow. 800-793-LIFE. **Clocks,** M&Co, MoMA Design Store. Marimekko. 800-527-0624. Dean & DeLuca, NYC. 212-226-6800. La Cafetière. 866-486-0667. Carole Stupell Ltd., NYC. 212-260-3100. **Pages 100-101,** Ralph Lauren Home. 800-578-7656. Tiffany & Co. 800-526-0649. Property, NYC. 917-237-0123.

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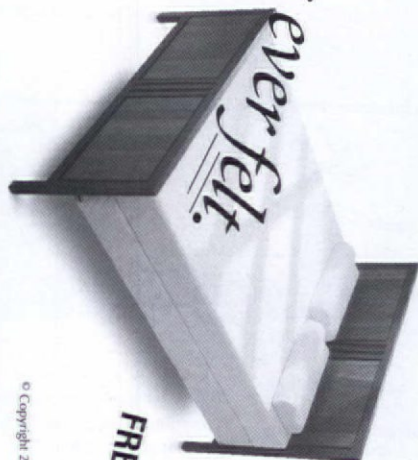
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### Swimming

By  
FRANK E. DALTON  
Dalton Swimming Schools

Children vary in their reaction to water; some can start at three, others not until six or seven. The main thing is to get them over fear of the water. First play with them in shallow water. Next get them to keep eyes and mouth open under water. This gives them confidence. Each child needs individual instruction. Never force a child into the water. Teach them the backstroke first; then the side stroke; then the crawl. After they have mastered these they can learn diving and life saving. Swimming is a fine body builder.



### Dancing

By  
GEORGE BALANCHINE  
ARTHUR MURRAY  
Dance Authorities

Children should start ballet dancing at nine. Before that their bones and muscles are too soft; the twisting and turning might be harmful. Ballet starts with muscular aptitude but without imagination no child will go far in it. It develops a feeling for and love of fine music. . . . Start ballroom dancing at the age of nine or ten so that at adolescence children will be less awkward. Good dancing is mostly a tremendous amount of practice under competent instruction. It develops grace, banishes shyness, teaches good manners.



### Chess

By  
GEORGE KOLTANOWSKI  
Chess Champion

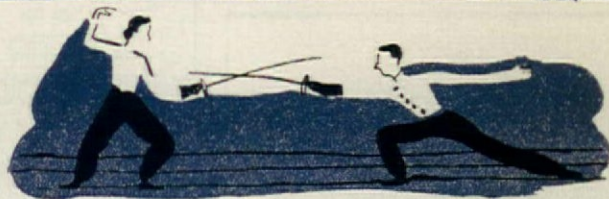
Start your child playing chess between seven and eight. At this age children are individualists and a highly individual game like chess appeals to them. The idea is to get them to learn the rudiments of the game—not to make experts of them. There is just one important elementary rule—"You must move the piece you touch." If this is enforced, children who naturally tend to touch several pieces will learn to think before they act, a lesson which will help them all through life. Chess also develops the ability to concentrate and teaches self reliance.



### Skiing

By  
BENNO RYBIZKA  
Noted Skiing Teacher

Country children can start skiing at six; city children at seven. The average child wants fun, not instruction, so the successful instructor will adopt a play policy. Since children have a remarkable ability to imitate good form, the instructor should have an elegant style and should, while having fun, show them basic manoeuvres. This training usually turns youngsters into good skiers by twelve. Then they can participate in regular ski classes; formal training should not begin until sixteen. Any average child can become a good skier.



### Fencing

By  
GEORGE SANTELLI  
Olympic Fencing Coach

Most children can start fencing at seven as a form of mild exercise; they can keep it up until they are seventy. Strength is not needed. In fact fencing is one of the best orthopedic exercises for underdeveloped children. It teaches self-discipline, coordination, confidence, gracefulness and develops the body symmetrically. Most children and grownups will flinch and shut their eyes if a hand is raised to strike them. Not so the child who has learned to fence; his eyes are wide open, watching for the next move. Furthermore fencing gratifies the romantic childish desire to be a knight of old.

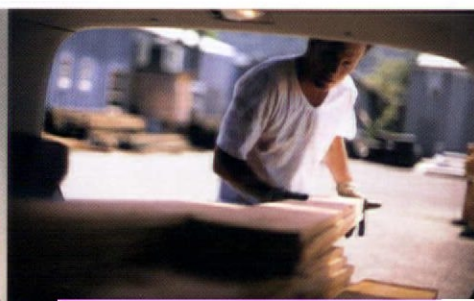



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