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APRIL 2006

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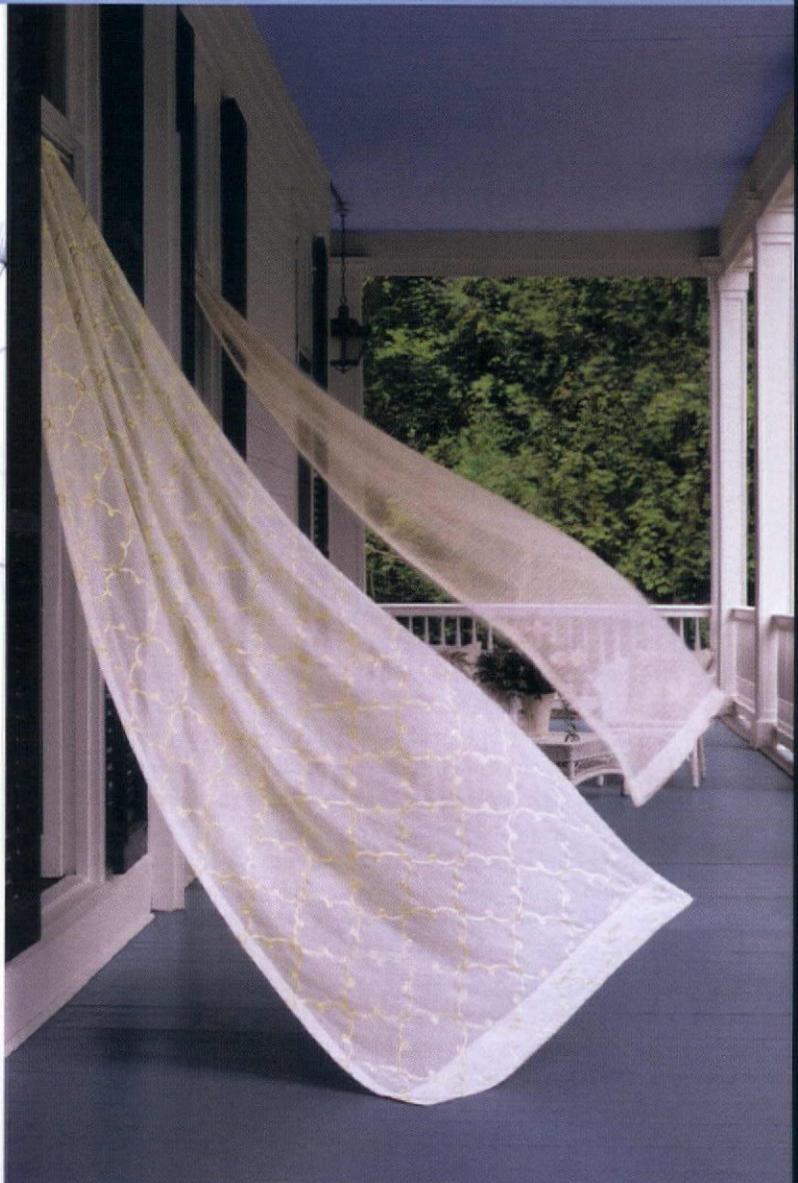


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# welcome

## Local Living

WE LIKE TO SAY that all politics is local; any national issue looks one way to a politician from Alaska and another to one from Florida. Where you stand depends on where you sit. I think the same is true about taste. All taste is local: where you sit depends on where you stand. Your environment—whether it is defined by the hard, bright light of the southern summer or the cool, gray mist of a northeastern spring—does have an effect on everything from the colors you want surrounding you to the way the furniture will be placed. No matter how stubbornly you may hold to what you think of as your intrinsic taste, if you are a New Yorker moving your home to New Mexico, you will slowly, inexorably, begin to absorb the customs of that country. They have evolved, over long experience, in answer to deeply felt needs—to stay cool and calm in the face of desert heat; to keep warm in the punishing cold, dry winds of winter; to turn to what is available, and then respect, and support, the materials and craft of the area.

This last impulse is becoming more important these days. Certainly there is a growing movement toward knowing, and honoring, the sources of what we eat. It is deeply moving to me to crack open an egg in the morning and be greeted by a yolk of pure, intense, radiant saffron. I buy my eggs every week from Zezé and Peggy, floral designers here in New York who farm up in Rensselaer County. I think about the jaunty chickens ranging freely through their gardens, pecking at ladybugs and marigolds. Given how much genetic pollution, pesticide, and hormonal tinkering is being inflicted on our meats and milks and fruits, we are better off turning to farmers who cultivate the rich, ripe flavors of natural and healthy beings.

The same thing that is happening in the world of food is beginning to happen in the world of design. Yesterday, Carl Dellatore visited our offices to show us a gorgeous new line of fabrics that integrates his trademark satin ribbon stripe into a linen ground. His passion for his work was evident; his humor, too: "I was working on all these browns and grays and blacks, and suddenly I thought, 'Whoops, I went right past Greenwich!' And so I turned down that road, and came up with all these pinks and greens and yellows." And indeed he had pulled from the beloved, fresh palette of the country club a most sophisticated sort of stripe. I had that "Yes!" moment; I began to think about which chair I would reupholster. In one of my favorite bedrooms I have curtains of a heavy, chocolate linen embroidered

with a creamy pattern; they are one of last year's releases from Schumacher, designed by Kelly Wearstler from Los Angeles. Again, I love knowing who dreamed up my curtains; I admire her adventurous, lavish spirit; I can hear her voice telling the editors about the evolution of that fabric.

The more I know about the sources of what I am carrying into my house, the happier I am with my choices. It means a lot to me to know that a thick linen, made of flax grown and then woven in Belgium, is being printed according to methods refined over a hundred years, producing the same heavy hand and rich, vibrant hues. It is as wonderful to meet Frances Palmer, whose hands shape the wide-wale corduroy of porcelain pots that give the summer's wildflower bouquet a charming foundation—or Lucio Romero, the glassblower whose breath created your wineglass.

Among the most important arbiters of taste these days are the shopkeepers; the stores we are drawn to, the ones that seduce and then teach us something about design, are the ones that create a unified world into which the visitor steps. You know within seconds of arriving that you are in a special place. The editing eye is fierce; the bar for which goods will be displayed is held firm and high. The shop may pop, or it may soothe, but no matter what, its impresario is consistent in his or her vision and standards, and innovative—surprising, challenging, tempting—in their expression.

Of course, we shop globally; I can go on to the Web and in five minutes find someone in France to make my next dining room table, or someone in Ecuador who will supply me with a knitted blanket. My eye will respond to colors and textures that will work in

my own, personal environment—but local doesn't mean simply what is in the neighborhood. Rather, there is a new kind of "local living" at work. It resides in an intimacy with the source of what you buy—no matter where it is shipped from. It matters to me that I am supporting an artisan, or that I know about the materials used in what I buy. It matters that I know something about the personality behind a design. The new tastemakers are people who stand not just behind but inside of what they make. Their fingerprints are all over—and not to be erased. After all, don't we all want to know who is at home with us?



Dominique Browning, EDITOR



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# april

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Jeff Zimmerman,  
the Alchemist

## WELCOME 12

BY DOMINIQUE BROWNING

## DOMESTIC BLISS

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The London-based jewelry designer is creating interiors as glamorous as her lineage.

**JOHN ROBshaw,**

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FABRIC OBSESSION 32

Pattern, colors, and history are the inspirations for their ravishing fabrics.

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**THE NEW PLANT HUNTERS** ONE GARDENER'S ALMANAC 80

The intrepid souls who used to travel the world in search of exotica are now exploring closer to home. BY TOM CHRISTOPHER

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He tames celebrities' gardens in Los Angeles, while in New Mexico she is challenged by an ever-changing landscape.

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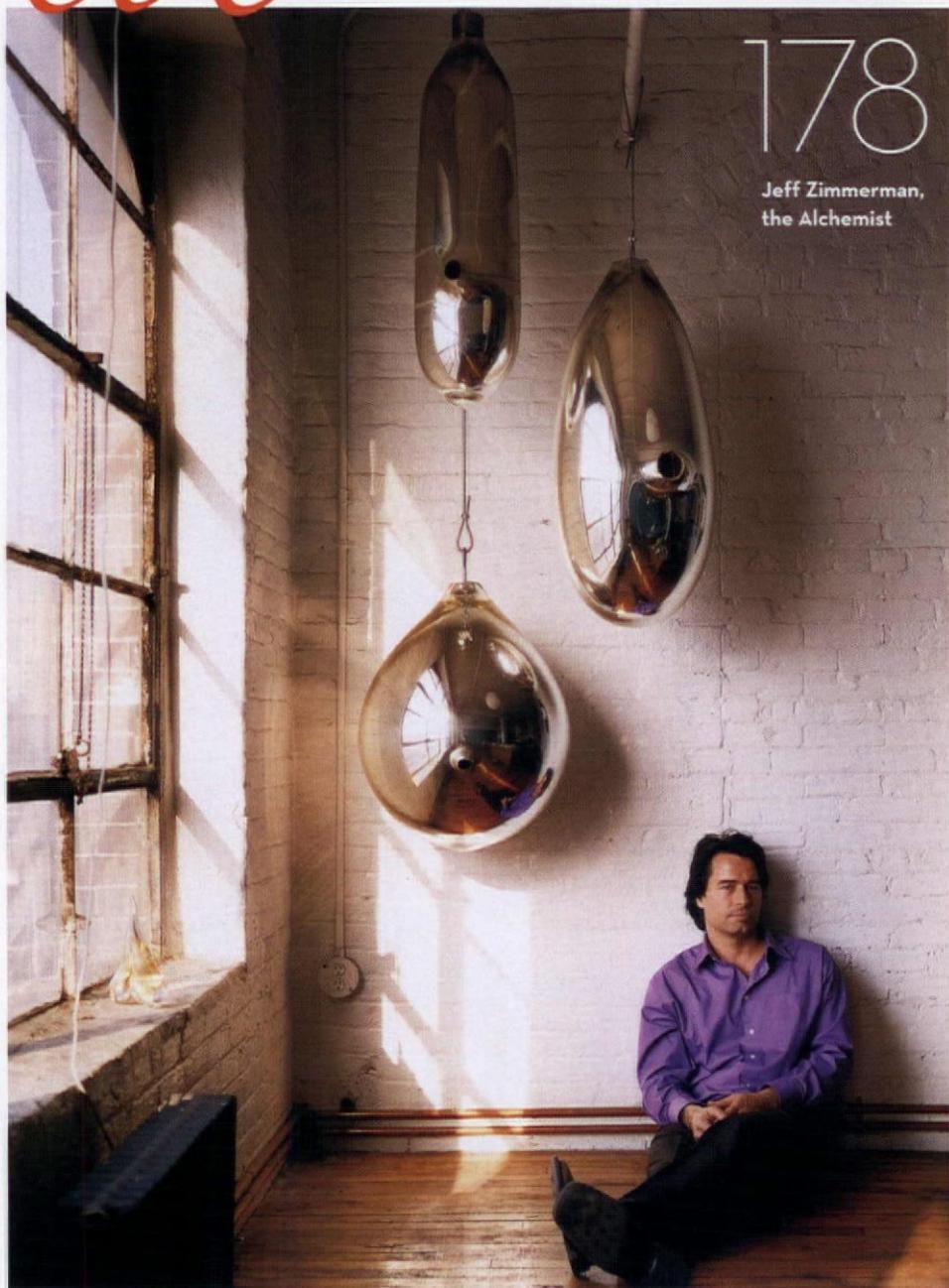
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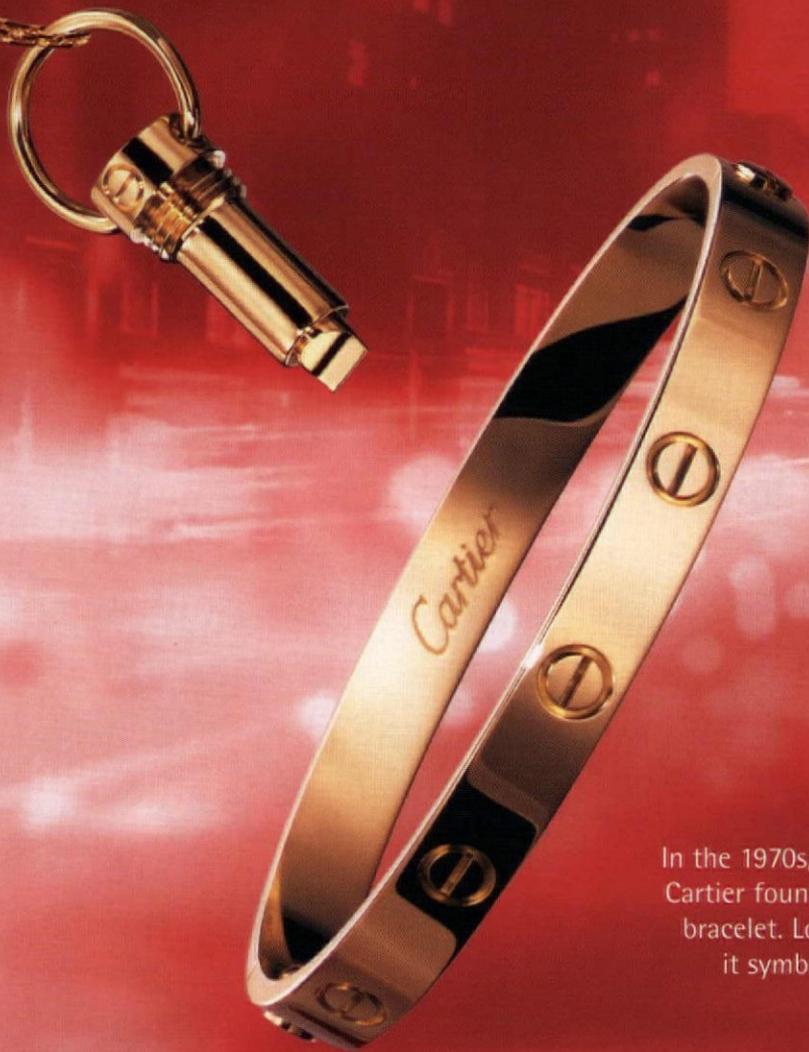
Their deceptively simple designs—cool, clear, and compelling—have made them the next big thing. BY MARTIN FILLER

**RENÉ GONZÁLEZ** ARCHITECTURE 100 Reinventing Miami as an art mecca for the glitterati.

**NATE LOWMAN, STEVEN SACKS** ART 104 Works of a very different kind that are now being noticed.



# LOVE



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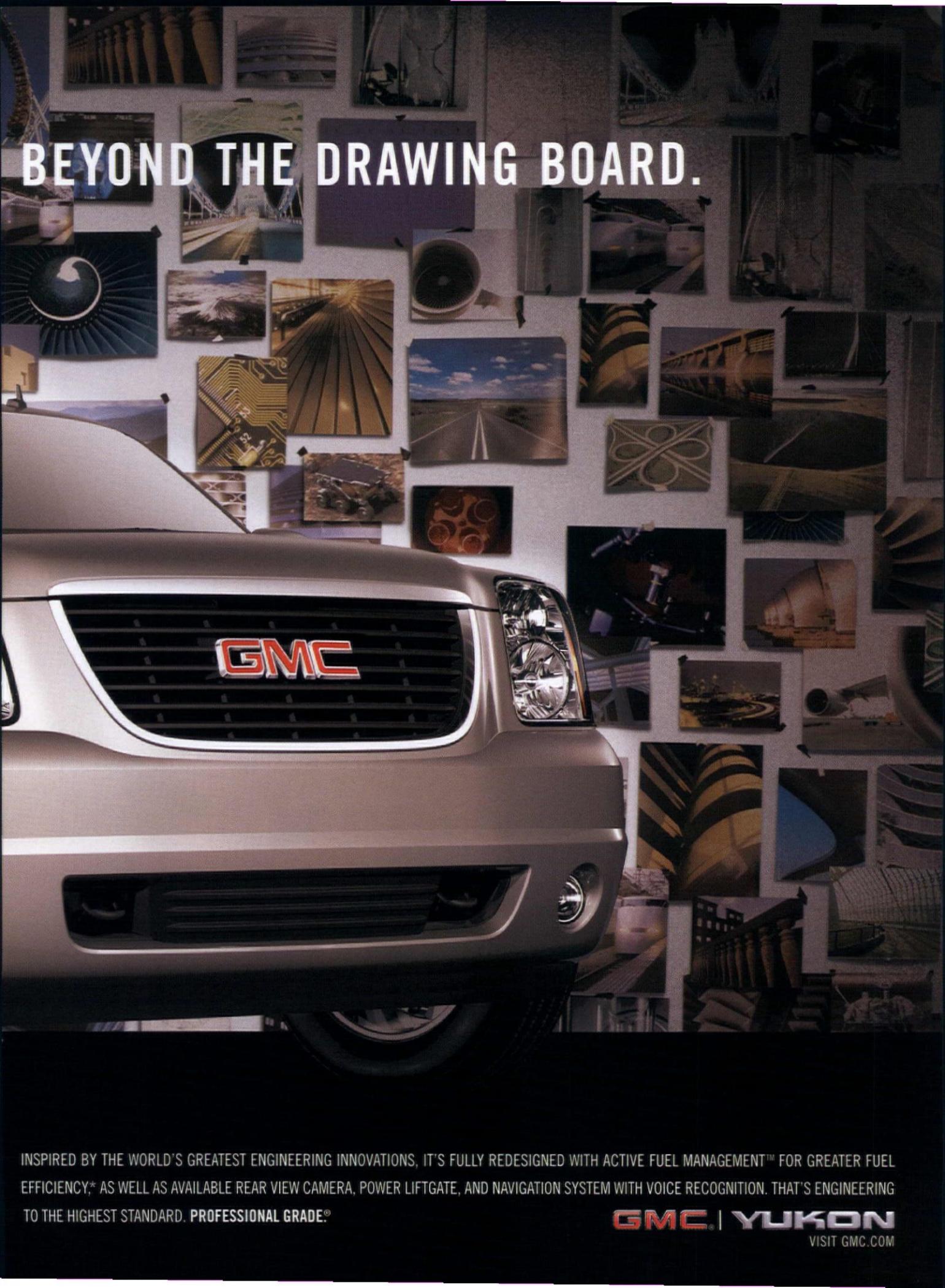
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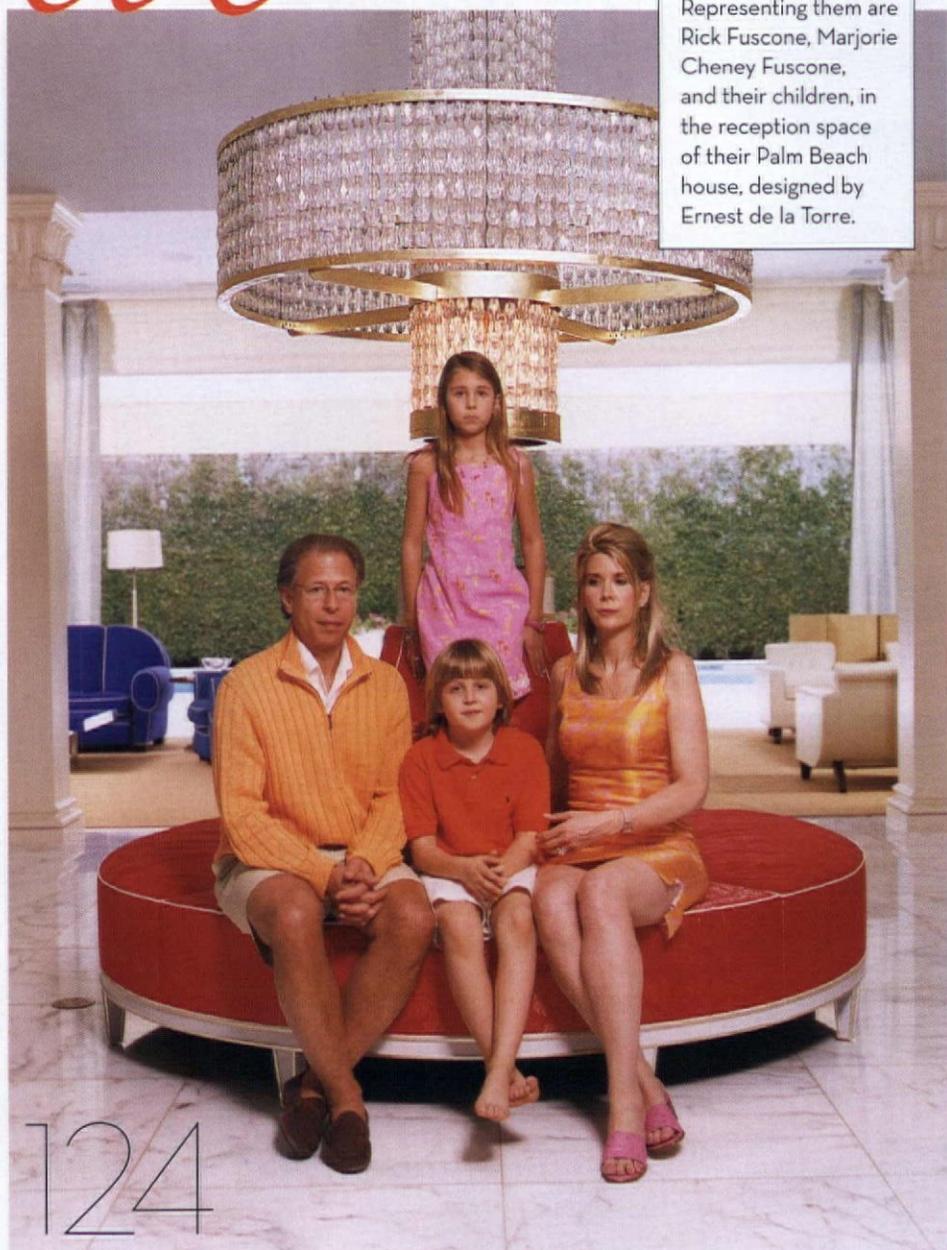
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## THE PATRONS

Let's not forget to celebrate the patrons of our Tastemakers. Representing them are Rick Fuscone, Marjorie Cheney Fuscone, and their children, in the reception space of their Palm Beach house, designed by Ernest de la Torre.



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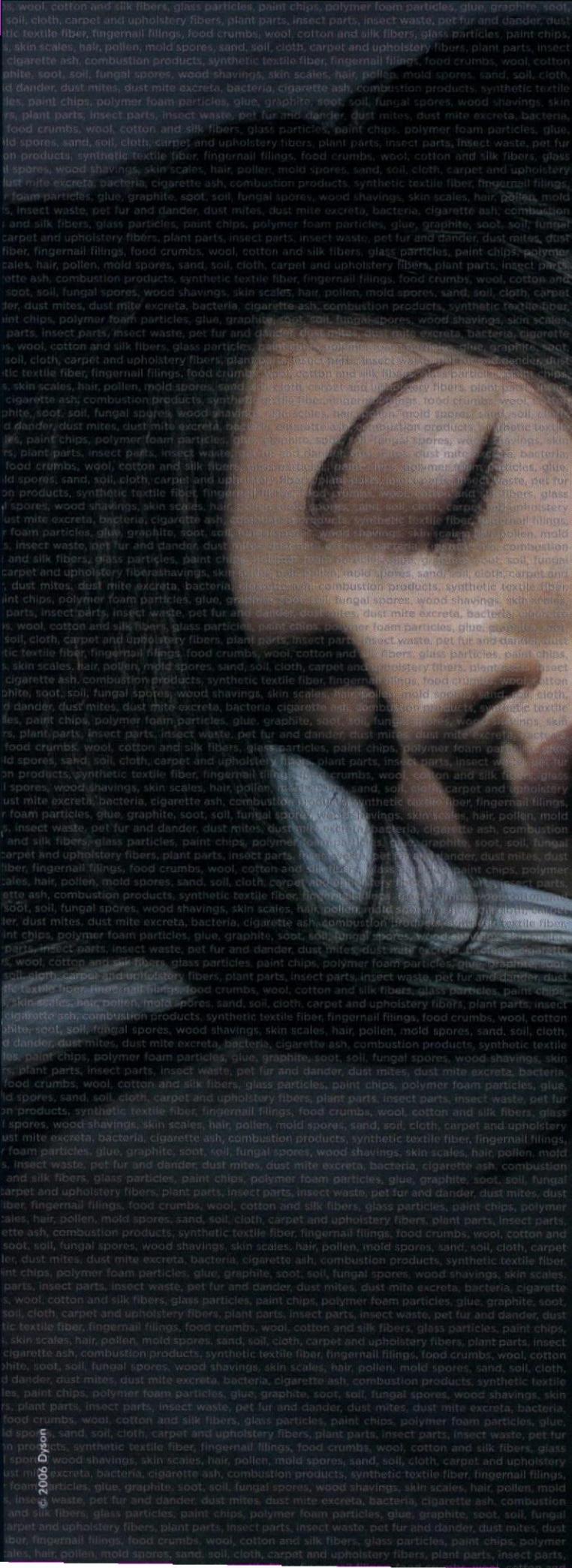
NUTS & BOLTS 184 BY JESSE WILL

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THE TESTY TASTEMAKER 190 BY MAYER RUS

## ON THE COVER

At Home With ... Jade Jagger (page 27). In her new London home and wearing an Issa dress, through Fred Segal in L.A., 323-651-4129, and snakeskin stilettos from Christian Louboutin, NYC, 212-396-1884, Jagger lies on a custom-made glass-and-timber table by Tom Bartlett, Waldo Works, London, 011-44-207-313-9029. The Gio Ponti 969 chairs by Montis are from Viaduct, London, 011-44-207-278-8456. The vintage Venetian glass chandelier, candelabra, and jewelry are from Garrard, NYC, garrard.com. The art is *The Micro-Pyramids*, britart.co.uk. PHOTOGRAPHED BY PASCAL CHEVALLIER.



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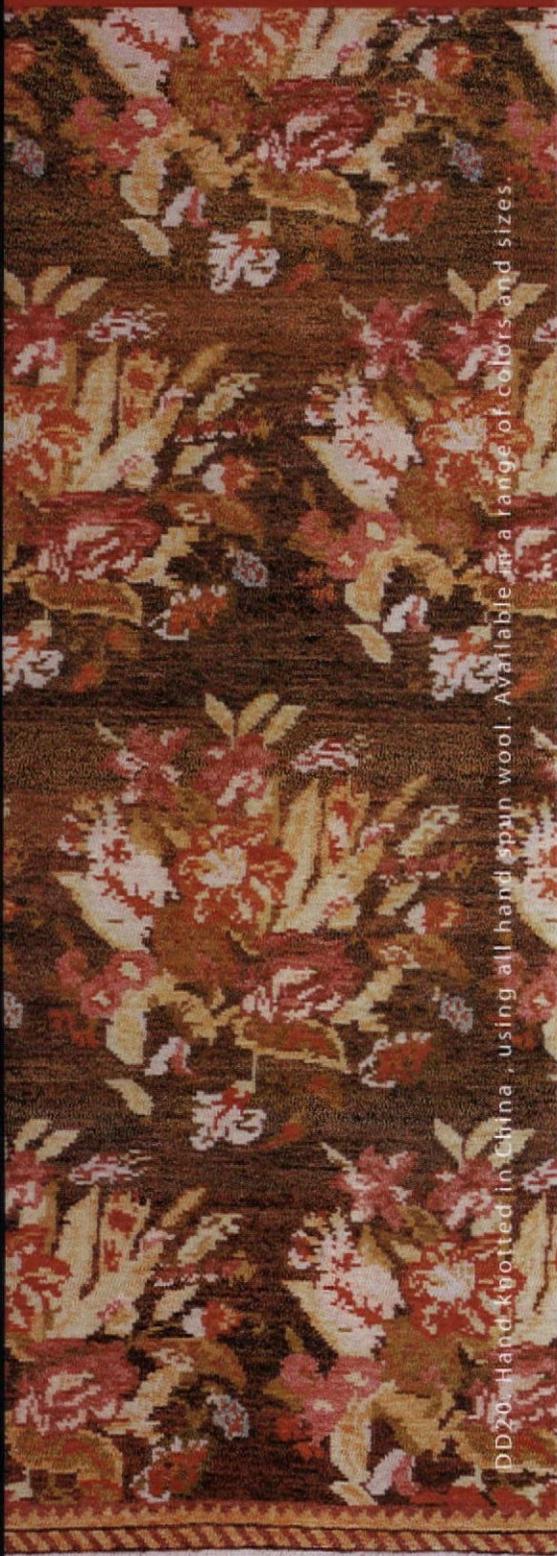
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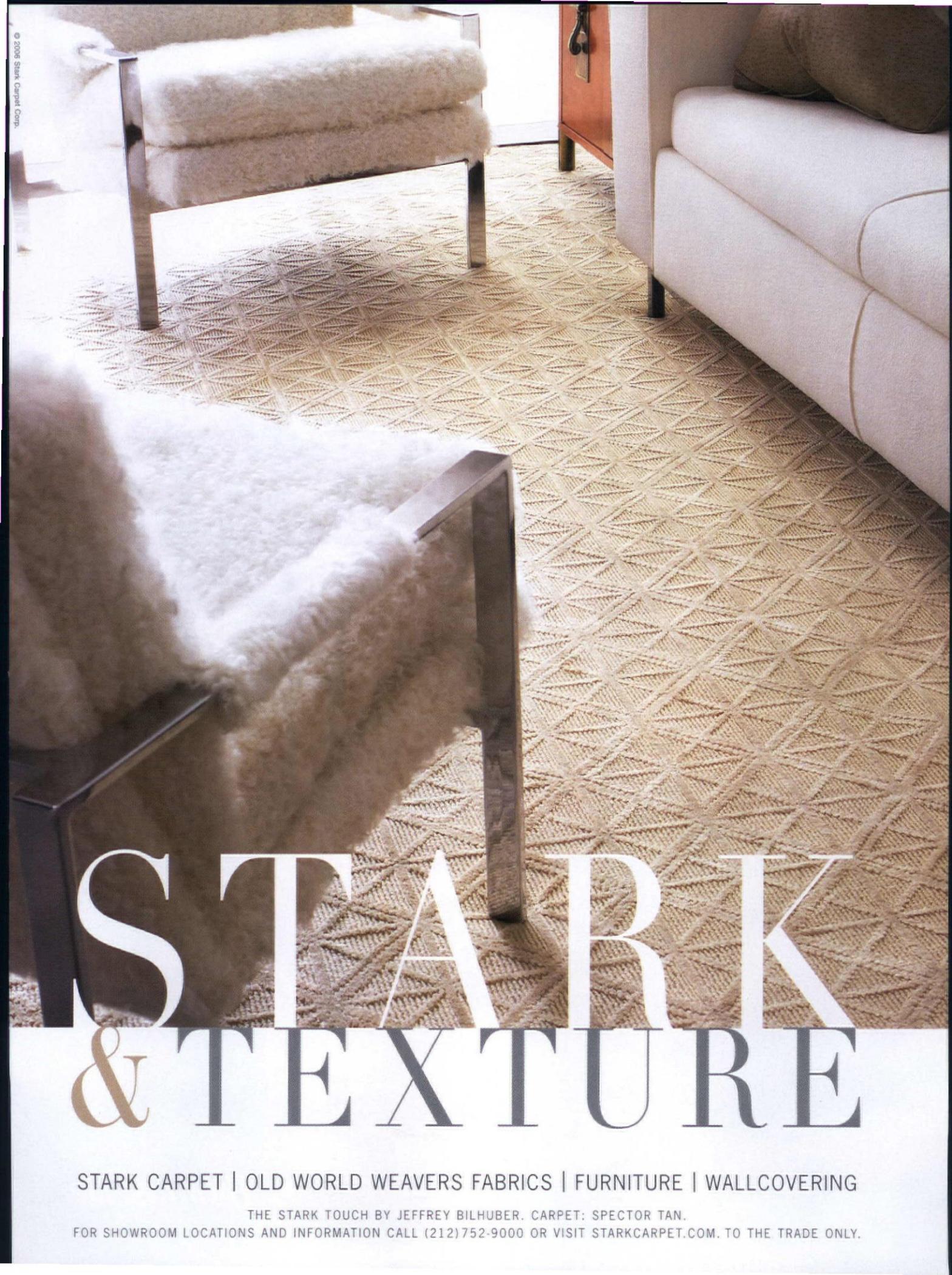
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# Domestic Bliss

## AT HOME WITH... JADE JAGGER

WITH HER FIRST CONDO PROJECT IN NEW YORK, THE LONDON-BASED JEWELRY DESIGNER IS CREATING INTERIORS AS GLAMOROUS AS HER LINEAGE

For a child of the jet set, Jade Jagger made a surprisingly sensible first decorating decision. As a teenager, she bought herself duck-feather-filled sofas from traditional English furniture maker George Sherlock. Almost two decades later, the sofas, now in white slipcovers, are installed in Jagger's new London home, where she lives with her two daughters (13-year-old Assisi and 10-year-old Amba), boyfriend Dan Williams, and five dogs. "I've become more modern since I bought the sofas, but they still seem to hold their own," says Jagger, 34, who as creative director of Garrard, England's royal jeweler, has recast that traditional brand in her own sexy, rock-star image.

Overstuffed English furniture is not all that's unexpected about Mick and Bianca's audacious, hard-living daughter. She has spent much of the past decade ▷

**Jade Jagger, wearing a black short tuxedo by Unconditional, takes a break in her new London home with one of her four Italian greyhounds. Andy Warhol banana pillow. [ emaharishi.com ]**



## AT HOME WITH... JADE JAGGER

▷ on Ibiza, where a friend, London architect Tom Bartlett, helped her turn a farmhouse into a modern Moorish abode with disco balls hanging from palms and Japanese-style bathtubs for group soaks. Back in London, decorating her family's new home—located in a former convenience store—Jagger made her first buy: a racy set of lacquered red dining chairs by the late Italian modernist Gio Ponti.

"I've bought and sold quite a lot of homes and found myself doing more and more of the interiors," Jagger says. Now her avocation has become a business. After teaming with Bartlett to design Garrard's salonlike showrooms in London and New York, the pair were hired by Yoo, a property development firm owned by John Hitchcox and designer Philippe Starck, to create a new condominium in New York's Chelsea district. The loftlike apartments will feature cube-shaped pods that open to reveal kitchens and bathrooms in striking colors, from lilac to gold to silver. "It's like a jewelry box," she says. "As you open the doors, there is a sense of buzzing color; then you can close it all up and have a clean, modernist finish to your apartment." Gimme shelter, indeed. —I.A.



◀  
"I like a big working family kitchen. I cook a lot of Japanese food, but we also like classic Sunday lunches like roast chicken and potatoes. My Aga stove is a traditional brand that comes in great colors." [aga-ranges.com](http://aga-ranges.com).



"I don't like too much formality at parties, but I do use the heraldic china I designed for Garrard." *Knightrider Shield china. 888-699-8811.*

"GIVE ME A LOT OF GLOSSINESS AND GREAT BOLD COLOR"



▷  
"There's nothing I enjoy more than getting into my bed after a long day. I love it to be all furry and cozy. I've got a red sheepskin rug and a woven rabbit throw on my bed." *Sheepskin rug in Wildfire, \$400, Bowron Sheepskin Company. 800-926-9766.*



▲  
"The jewelry is from my collection for Garrard. The pink chair is from Tom Bartlett's firm Waldo Works Ltd. [011-44-207-313-9029]. He painted an antique chair and covered it in Lelievre's Cerise wool." *Pillow in Rubelli's taffeta silk.*



◀  
"I'm an avid lover of industrial stereo. I have huge B&W speakers and Technics turntables my boyfriend uses to play deejay." *Technics 30th anniversary edition turntable, \$700. [technicsusa.com](http://technicsusa.com).*

## DOMESTIC BLISS

◀ "Black, white, and red is my favorite color combination. I used it in Ibiza and now in London. I prefer pillbox red, the classic lipstick color. It's warm, bright, and dynamic." Guerlain's Kiss Kiss lipstick in Insolence de Rouge, \$26. saks.com.



◀ "I have rubber tile floors in Ibiza and London. They're pink, but read neutral. I varnished them to go with glossy walls." Rose and Rose Indien Uni tiles, Allstate Rubber.

"WE'D LIVED IN IBIZA FOR EIGHT YEARS ON A MOUNTAINTOP. IT WAS NICE TO COME BACK TO A CITY. WE WERE READY FOR A CHANGE"



▲ "As a bath treat, Dr. Hauschka oils are really nice." Dr. Hauschka Skin Care lemon and lavender bath oils, \$26.50 each. saffronrouge.com.

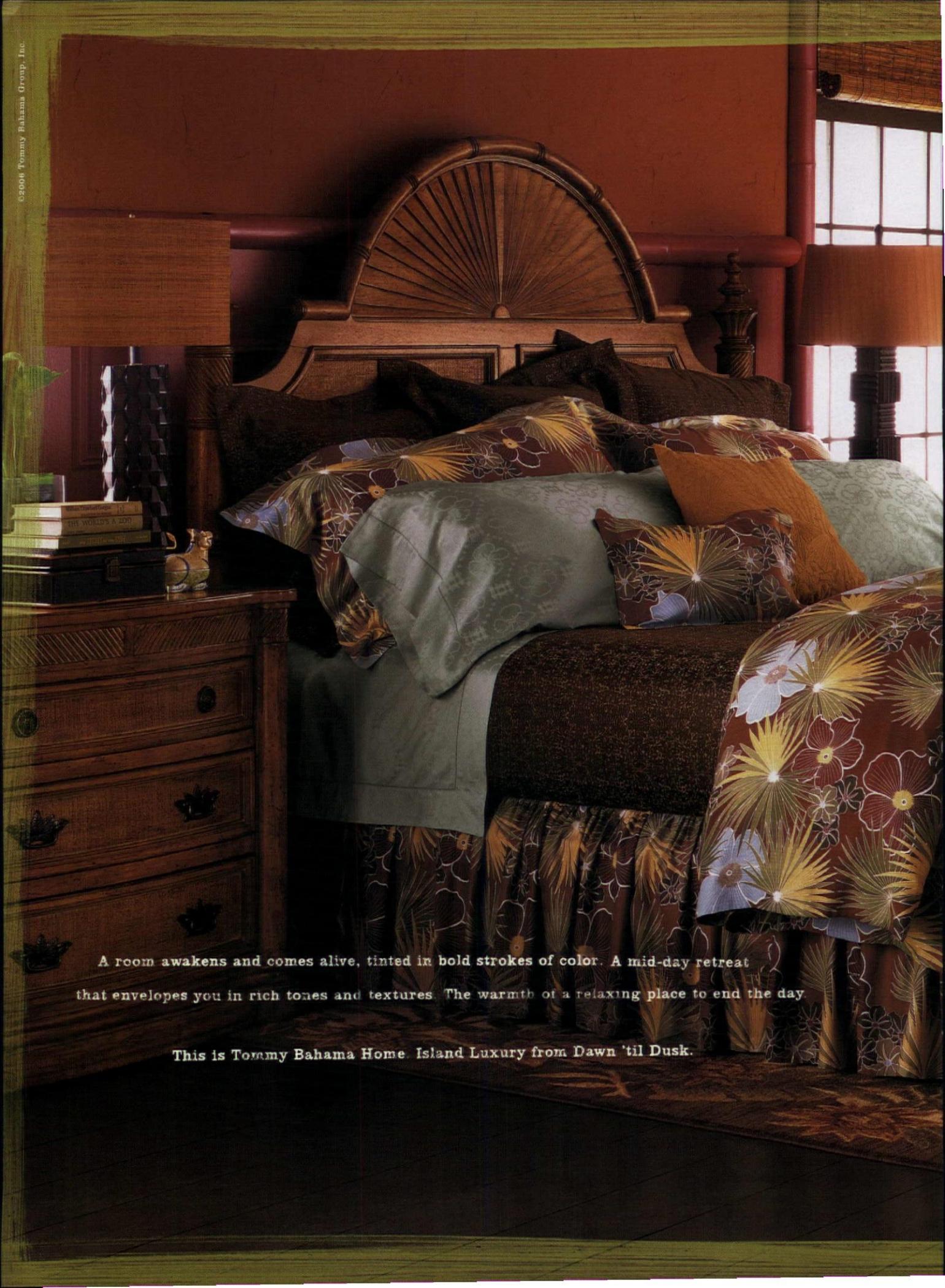
➤ "Once, I worked in a garden store. I love gardenias and roses, especially a mauve rose that is dark and slightly sinister." 'William Lobb' rose. david austinroses.com.



▲ "In Ibiza we have a big family bathroom where we all get into a wooden tub together. I'm putting several communal tubs on the roof terrace of the Yoo project." Handmade teak bathtub. williamgarvey.co.uk.

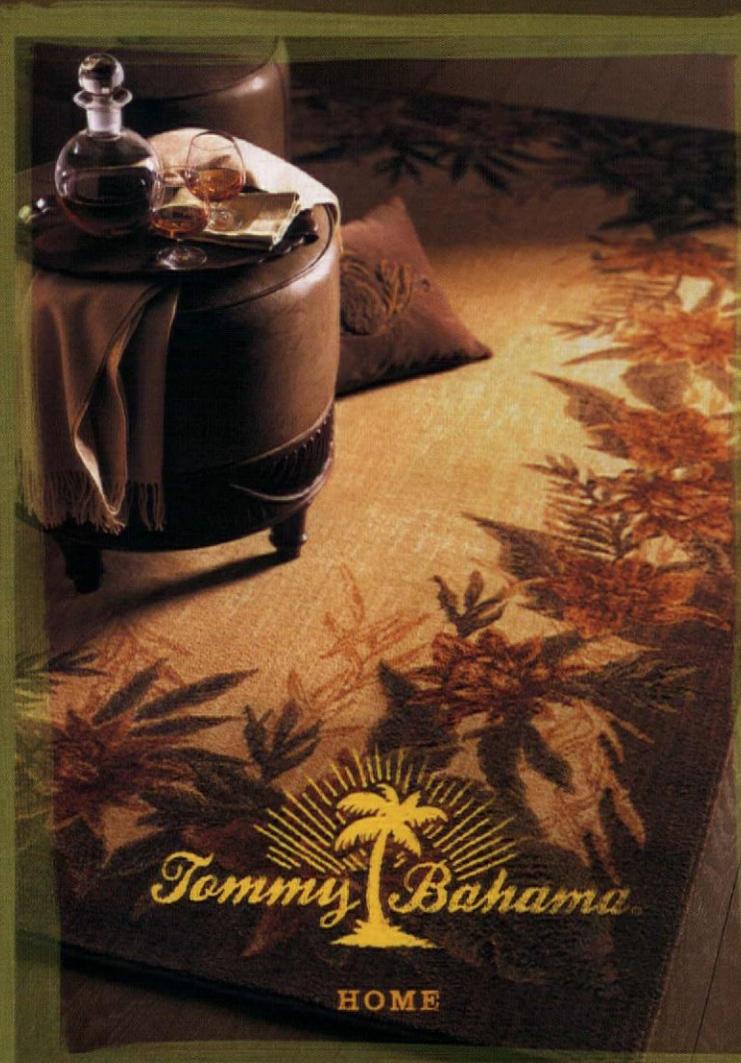
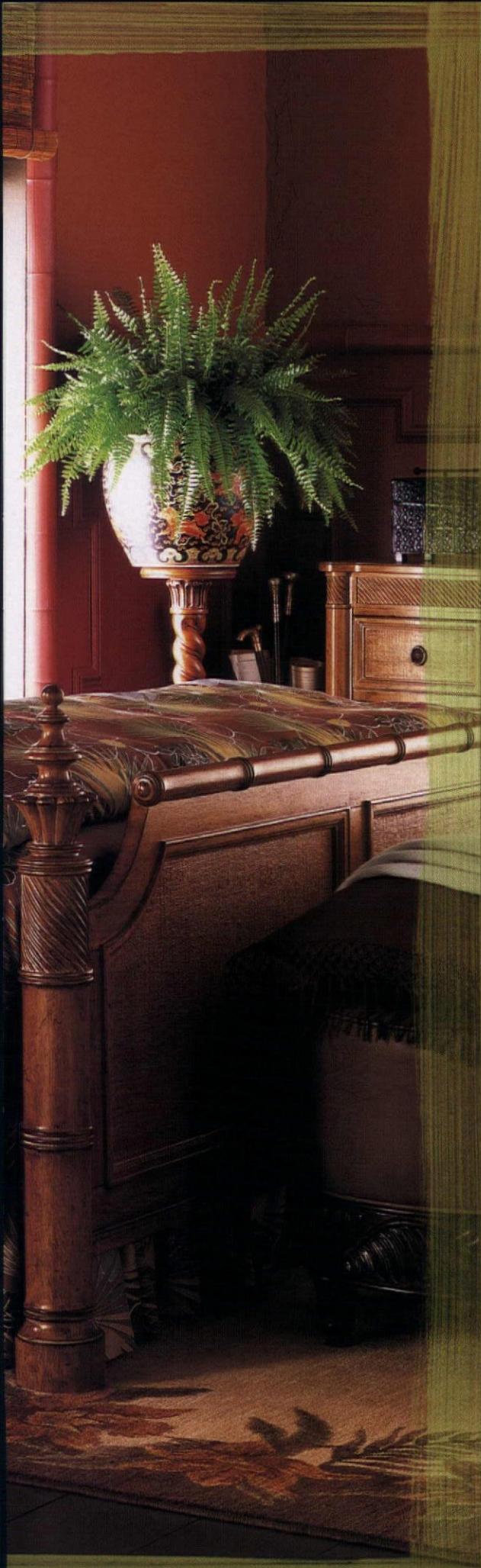


◀ "I don't really like driving, but I've got a BMW X5 and a Range Rover, both in black, and an old red Mini." Vintage Mini Cooper. For new Minis, miniusa.com. □



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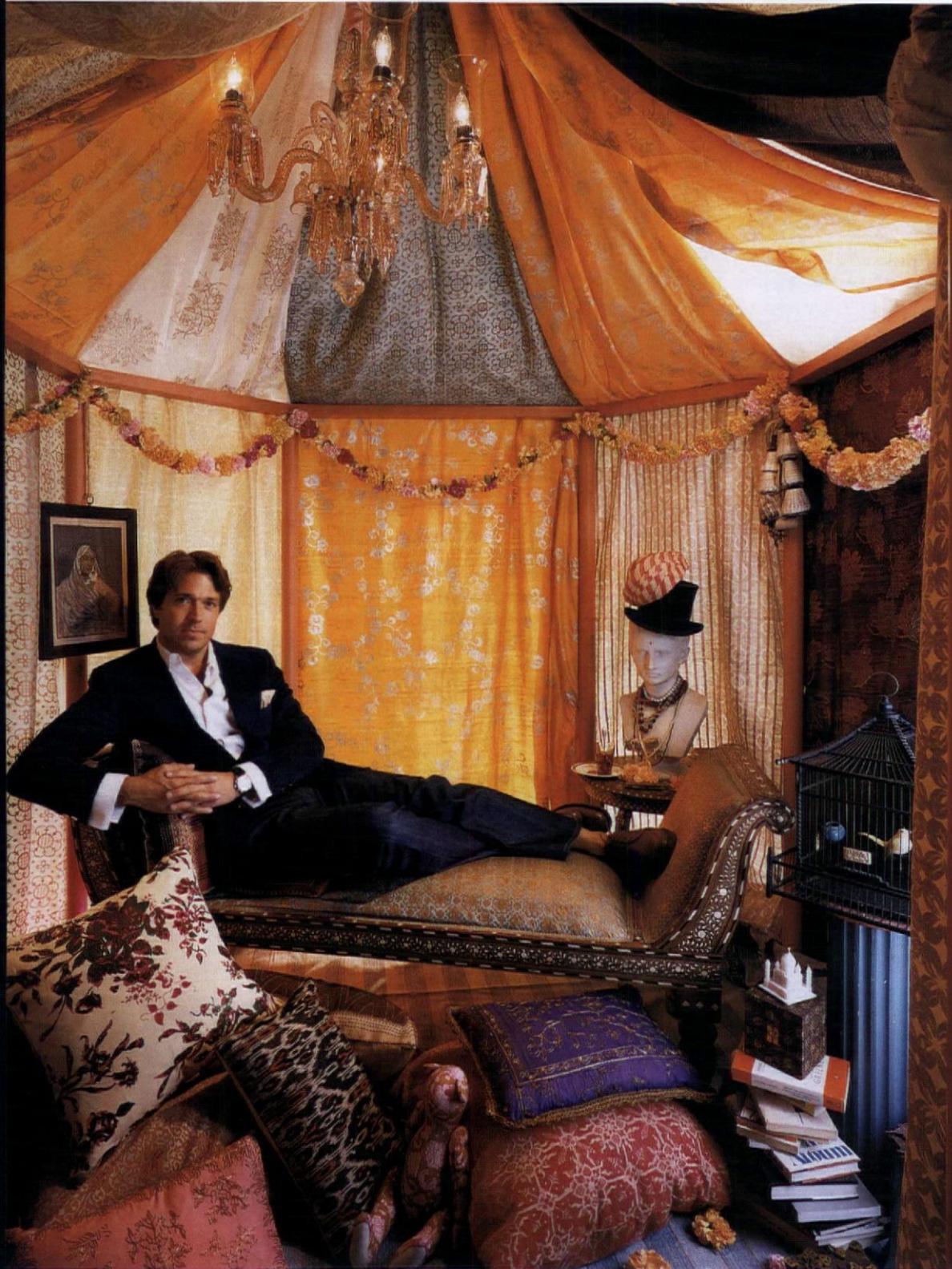
# Fabric Obsession

DOMESTIC BLISS

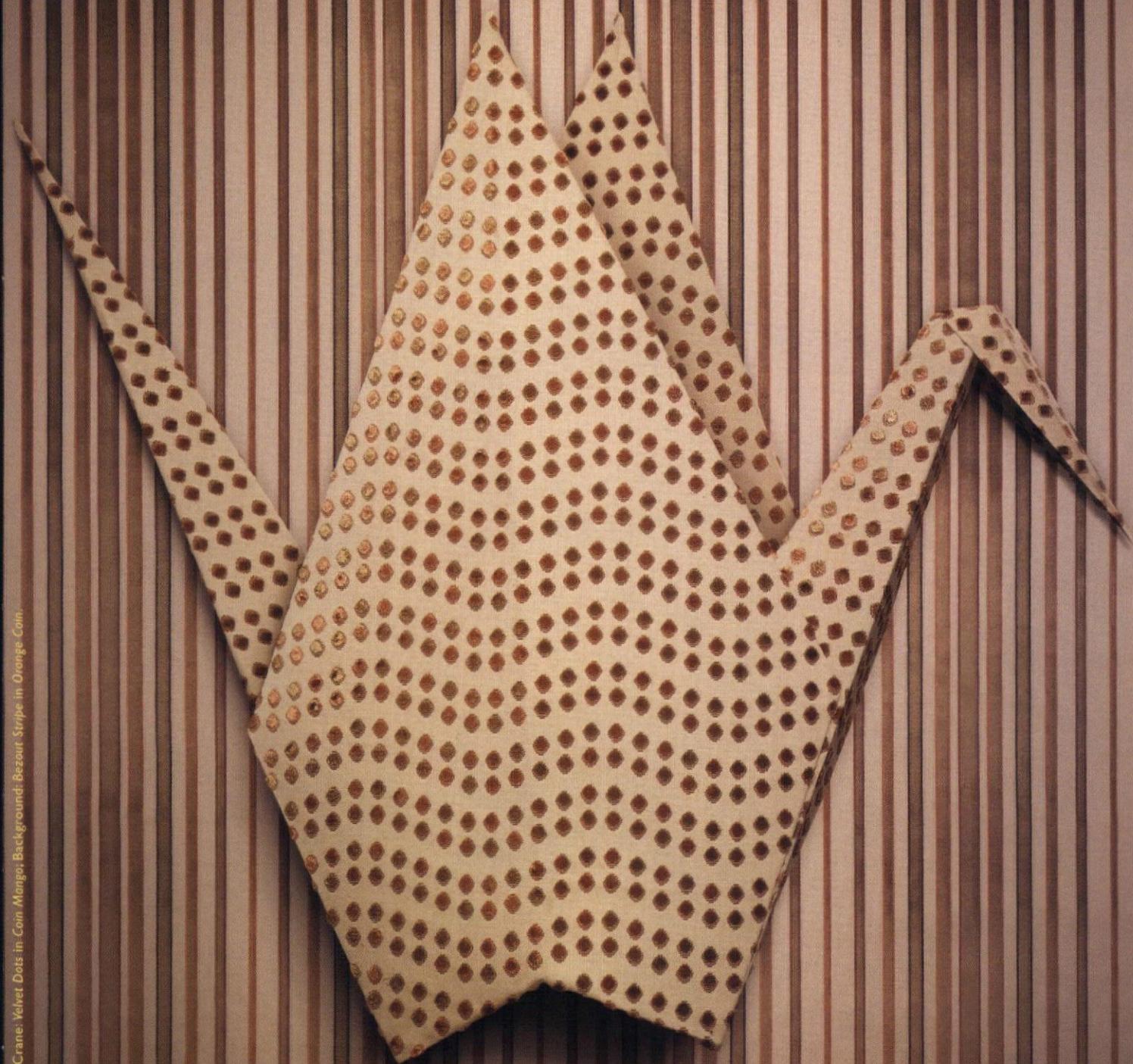
WORKING WITH PATTERNS AND COLORS FROM ALL OVER THE GLOBE, **JOHN ROBshaw** CREATES THE UNMISTAKABLE FEELING OF HOME

In his days as a young fashion house courier, shepherding sequins from Paris to Bombay to be applied to dresses, John Robshaw fell in love with the visual splendor of India. Today he shares that ardor with his fans, which include top interior designers like Michael S. Smith and Jeffrey Bilhuber as well as models and starlets. Robshaw's block-printed fabrics, hand-made in Jaipur, reinterpret traditional Indian motifs, and he continues to find inspiration in daring hues like bright apple green and hot pink. "The more you travel, the more you understand colors you never thought you could," he explains. The result is exotic but comfortingly accessible. "Designers tend to use my fabrics in vacation homes, because they are light and airy and speak of faraway places," he says. His latest designs may change that, with metallic inks printed on fine, more formal douppioni silk. Are they a sign that Robshaw is settling down? Hardly. "It's a great big visual world," he says. "I'm like a junkie, out there getting hits as often as I can." —SABINE ROTHMAN

**An inveterate traveler who is on the lookout for new colors and inspirations, Robshaw is caught in a rare stationary moment in a tent made from his fabrics. Chaise upholstered by Chelsea Workroom Ltd. [johnrobshaw.com]**



THE NATURE OF ELEGANCE



Crane: Velvet Dots in Coin Mango; Background: Bezout Stripe in Orange Coin

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DOMESTIC BLISS

# Fabric Obsession

FOR **JEAN-BÉRENGER DE NATTES**, PATTERNS IN LIFE, HISTORY, AND LEARNING INSPIRE THE ONES FOUND IN HIS RAVISHING FABRICS

Paris. Bangkok. Miami. London. Jean-Bérenger de Nattes has lived in more places in four decades than most people visit in a lifetime. His eclectic fabric designs seem to reflect every moment of his peripatetic existence. "You never build something from scratch," he says. "Each of us is a link in a chain—a product of our education, our country, our upbringing, everything that touches us." With no formal design training but an eye schooled by his family's love of collecting art and houses, de Nattes recently introduced a textile collection that mixes sumptuous European materials—silk damask and crisp cotton cloth—with 16th-century Mogul flowers, Peruvian monkeys, and leaping Japanese hares. "Even when something seems very traditional," he explains, "there's always a twist." And, conversely, de Nattes points out, "even if a pattern looks contemporary, there's always a reference to something that came before it." Everything, in other words, is connected.

—SABINE ROTHMAN

**De Nattes perches on furniture covered in some of his new fabrics outside the dovecote of his 18th-century country house in France's Burgundy region. [305-662-9450]**





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# Elements of a Room DOMESTIC BLISS

DISTILLING HIS COUNTRY'S PAST INTO COLORFUL MODERN FURNITURE, **BRUNO DE CAUMONT** SPARKS A NEW REVOLUTION



"I don't want to cause a revolution with my furniture," says designer Bruno de Caumont. Nonetheless, he takes certain liberties. "I create something new by stripping classical forms to their essence, then adding color," he says. The colors tend to be drawn from walls and paintings of the late 19th or early 20th century, resulting in pieces that wittily synthesize 200 years of French decorative arts. Consider a colonnade of tapered legs on an orange center table, or a tall gray cabinet with tangerine cubbyholes, or a quirky settee that compels its occupants to sit facing each other. Since leaving his stall at the landmark Marché Paul Bert flea market in Paris to design products and interiors, Caumont has been working with Massant, a Belgian manufacturer known for its high-quality reproductions, to produce limited-edition lacquered pieces that are at once fantastic and accessible. "I want people to keep my furniture for life," he says. "It has to be easy to care for and easy to live with." In other words, *Vive la révolution!*

—SABINE ROTHMAN

Caumont enthroned on his conversation-à-deux seat at his Brussels apartment. The seat and table in orange are from his new collection of lacquered furniture from Massant. [caumont-interiors.com]



# Nina Campbell

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# Elements of a Room

FOR THE BOUTIQUE WALLPAPER DESIGNERS AT **FLAVOR PAPER**, SUCCESS HAS REQUIRED SOME INSPIRED STICK-TO-ITIVENESS

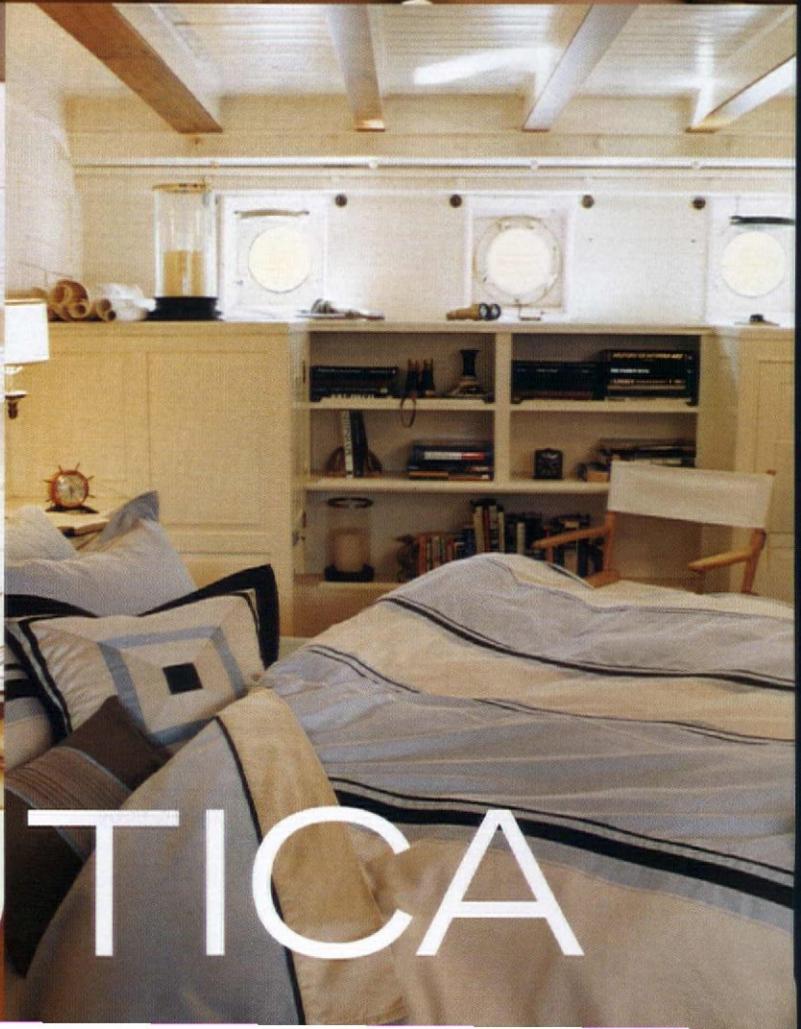
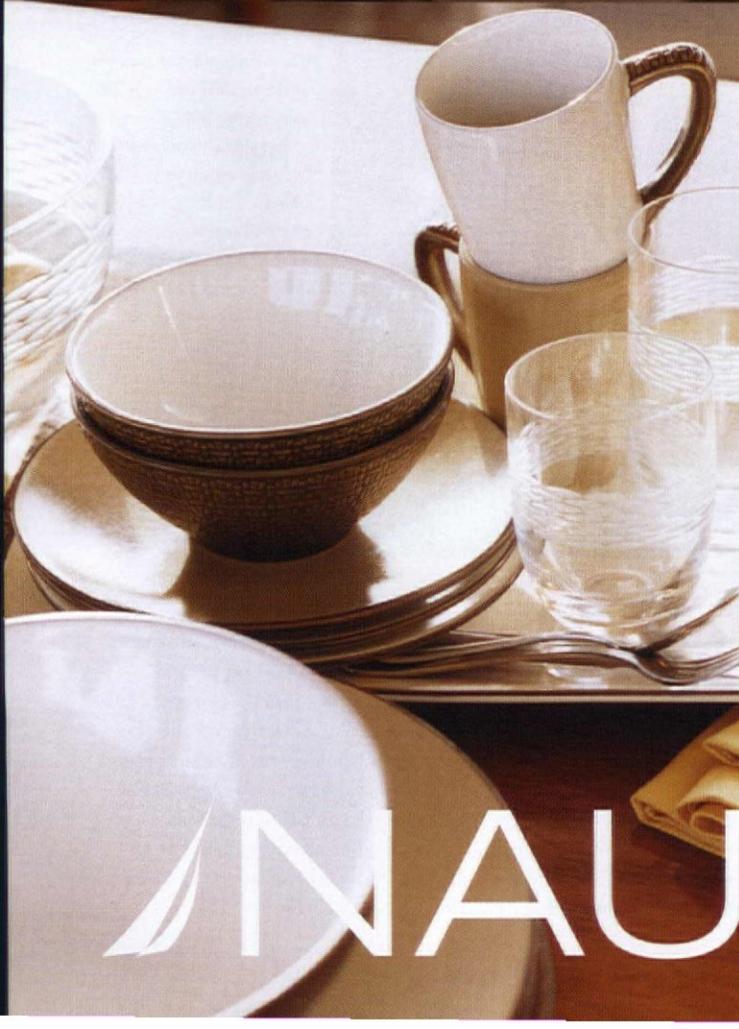
The past two years have been a bit of a bad trip for Jon Sherman. New Orleans-based Flavor Paper, his tiny wallpaper-making enterprise, has survived fires, a train wreck, and Hurricane Katrina. Fortunately, serial catastrophe dimmed neither his determination nor the vivid, psychedelic patterns that have enraptured design mavens like rocker Lenny Kravitz, designer Jamie Drake, and fashionista Charlotte Ronson. Now Sherman's staying power is paying off. "For a long while, people had written off wallpaper; it was way too Grandma," he says. "But we thought we could change their minds by making wallpaper that was youthful and lively." Last year Steuben, the venerable American glass firm, commissioned "Intarsia," an intricate camouflage pattern that perfectly complemented an exhibit of early-20th-century glass. That gift for aptness—whether it's putting eye-popping Day-Glo colors on Mylar or combining relatively restrained Good & Plenty pink with white—will make Flavor Paper a survivor, come what may.

—SABINE ROTHMAN

Sherman stands with, on wall, left to right, "Intarsia" in Zebra Stardust, "Onda" in Nightshades, and, on floor, "Dauphine" in Electric Watermelon. [ [flavorleague.com](http://flavorleague.com) ]



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 NAUTICA

# Elements of a Room

IN REDISCOVERING HER PRACTICAL, SLEEK ELEGANCE, THE WORLD HAS CAUGHT UP TO **JANETTE LAVERRIÈRE** ONCE AGAIN



Practiced at honing both the principles of design and the refined shapes of her modernist pieces, Laverrière requires that furniture be, above all, comfortable. Here she sits with reissued versions of her 1966 Nénuphar laminate coffee tables. [[perimeter-editions.com](http://perimeter-editions.com)]

At age 96, Janette Laverrière has lived long enough to see her early work collected—for the second time. Raised in Switzerland at a time when Bauhaus was not an ideal to be venerated but a working school, Laverrière spent the prewar years working for furniture designer Jacques-Émile Ruhlmann, learning the subtleties of modern furniture design. “Making a straight angle doesn’t make a piece of furniture rational or modern,” she says today. “A piece of furniture should be convenient and have some new ideas.” The designs she produced in those years anticipated the tapered looks of the 1950s, and that decade saw her first revival among collectors. But by 2002, when Pascale Revert, the founder of

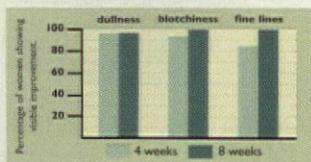
Paris-based Perimeter Editions, bought a classic 1960s Laverrière table through renowned furniture dealer and historian Yves Badetz, almost none of Laverrière’s work remained on the market. So Revert invited Laverrière to make more. For the reissues, Perimeter adapted 21st-century production methods to accommodate some of the hand-finishing Laverrière employed at mid-century. Otherwise her designs, like her ideas, owe their pared-back, intellectual stylishness to basic principles that need no updating. “I concentrate on what people need in their everyday life,” Laverrière explains. “I fulfill these needs in a way that’s never been done before.” —MELISSA FELDMAN



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# Elements of a Room

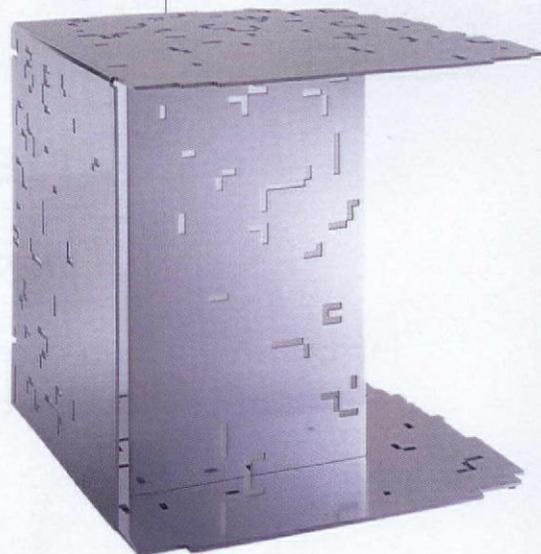
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**BASSAM FELLOWS** Australian architect Craig Bassam brings his hands-on experience with cabinetmaking to this collaboration with co-creative director Scott Fellows, who recently relaunched the Swiss brand Bally. Their furniture combines simplicity and luxurious materials, as in the desk above, made from Santos rosewood topped with a black leather insert. CB-311 leather desk, \$13,200, from R 20th Century. [In NYC, 212-343-7979]

## PATRICIA URQUIOLA

The Spanish-born, Italian-trained Urquiola has mastered industrial materials and commercial manufacturing techniques to the point of craft. Her work, which includes rugs and furniture, often combines a handmade, almost hippified quality with futuristic shapes and surfaces. Her Digtatable table, \$1,684, from B&B Italia, is produced by a water-jet shearing process. [In NYC, 212-758-4046. bebitalia.it]



**POESIS** The husband and wife, designer/artist team of Robert Bristow and Pilar Proffitt work from a converted barn in Connecticut, and all of their pieces seem to be informed by the authenticity and simplicity of that environment. Both trained as architects, and they have worked with some of the 20th century's leading names, including Paul Rudolph and Aldo Rossi. That sensibility translates into clean, modern lines, represented here in their Mini Block tables, \$1,068 each. [Ralph Pucci International. In NYC, 212-633-0452]

**SATYENDRA PAKHALÉ** An Indian transplant to Europe, Pakhalé is known for integrating forms from his native country to update Western modernism. Settling in Amsterdam after working for the Dutch electronics company Philips, he often works with global brands like Cappellini, which produces the lacquered plastic Fish chair, \$3,898. [In NYC, 212-620-7953]



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# Setting the Table

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**With Magnolias Linens’ Ahmed and daughters Mughal, center, and Asghar, custom Indian silks, jacquards, and velvets seem as close as next door. [ In NYC, 212-472-7708. [magnoliasgroup.com](http://magnoliasgroup.com) ]**

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# Jewelry

DOMESTIC BLISS

THE QUIRKY, ORGANIC CREATIONS OF **NICHOLAS VARNEY** EMERGE FROM HIS APPRECIATION OF NATURE'S PROTEAN ABUNDANCE



Baseball, not jewelry, is the stuff of dreams for most American boys, and Nicholas Varney was no different. But as a college kid pitching for a semipro team, Varney cast aside hopes of a pro pitching career and traded baseball diamonds for the other kind. Varney, the son of famed decorator Carleton Varney, was a natural. His quirky jewelry often takes cues from the undulating forms of sea animals, reflecting his reverence for Jean Schlumberger's enchanting nature-inspired 1960s designs for Tiffany and David Webb's offbeat designs for the Kennedy family, from the same era. His work typically features decadently large precious stones—Paraíba tourmaline and Tsavorite garnet—but shock and awe is not Varney's goal. He's after an aura of mystery, best achieved in his unlikely pairings, like a huge freshwater pearl and pink diamonds in a silver and gold setting. "There's not enough spontaneity in jewelry today," he says. "The woman I design for loves to see gardens and color, to see change taking place. She wants to continue to be surprised." —JESSE WILL

**Varney with a sapphire briolette bracelet and rings of Muzo emerald, Burmese peridot, and chrysoberyl. [ In NYC, 212-223-1043. nicholasvarneyjewels.com ]**

# THE MIRACLE WORKER

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# Business of Bliss

DOMESTIC BLISS

AS **CHRISTIANE CELLE'S** CALYPSO FASHION CHAIN EXPANDS INTO HOME DECOR, SHE HASN'T LOST THE WORLDLY, BOHEMIAN FEEL OF HER FIRST ST. BART'S STORE



Christiane Celle's retail empire started with a single boho-chic boutique in St. Bart's named for her idol Jacques Cousteau's ship, the *Calypso*. Now Celle, a former fashion stylist who grew up in Cannes, has ventured into home goods in a light-filled New York store in a former SoHo factory. Organized by hue—indigo fabrics in one section, pillows and blankets in rich jewel tones in another—the collection emphasizes traditional handmade items from around the world. Quilts made of vintage collars and cuffs from Gujarat in India are cheek by jowl with *suzani* wall hangings from central Asia and hammered-copper tables from Syria. "I love modern design, but it's not warm enough," says Celle. "People like a little excitement. They want exotic things." The Calypso Home collection is also available, along with the rest of the Calypso fashion line for women and children, in a five-story Calypso department store that opened this winter in the old Versace space on Manhattan's Madison Avenue.

—INGRID ABRAMOVITCH

A light-filled factory site in New York's SoHo now houses Celle's first Calypso Home store, featuring housewares and furniture from around the world. [calypso-celle.com]

# Business of Bliss

**ROBERT WILLSON AND DAVID SERRANO'S** SUPER-HIP LOS ANGELES STORE IS A REQUIRED STOP FOR TOP DESIGNERS IN SEARCH OF FRESH IDEAS

For a glimpse of coming currents in interior design, the store Downtown, on La Cienega Boulevard in Los Angeles, may be as good as a crystal ball. Consider two sofas recently on view: a 19th-century Louis XV-style canapé upholstered in vivid blue pony hide and a sleek mid-century Vladimir Kagan piece covered in a bouncy floral print. "The fabrics should be the other way around," says David Serrano, who, with Robert Willson, opened Downtown in 1996. "But we never want to do the expected." Trusting their tastes led the pair to become dealers. Serrano worked for a Mexican TV network, Willson in specialty foods. In life and in business, "you have to take risks," says Willson. "We want to put our mark on things."

The two have certainly made a mark on a loyal decorator clientele, whose styles range from pomp (Alberto Pinto) to pop (Jonathan Adler). "Their store is full of anomalies, not typical things," says designer Kelly Wearstler. And it's full of inspiration. "David and Robert love to offer options," says decorator Thomas Beeton. "I go there thinking one way about a project, and leave thinking another." —GREGORY CERIO

**Willson, left, and Serrano pose in a storefront display that pairs a Louis XV-style sofa with '60s FontanaArte mirrors and a Verner Panton pendant light.**  
[ In L.A., 310-652-7461 ]



# In Season

DOMESTIC BLISS

## MAN WITH A MISSION

ARTIST AND CHEF **JIM DENEVAN** TRAVELS AROUND THE COUNTRY CREATING COMMUNITY DINNERS THAT INTRODUCE US TO THE PEOPLE WHO GROW OUR FOOD



Denevan at the market in Santa Cruz, home to Outstanding in the Field, which will hold 18 dinners around the country next year. [[outstandinginthefield.com](http://outstandinginthefield.com)]

JIM DENEVAN draws in the sand. Huge logarithmic spirals, images of fish, or perhaps long abstract trails that stretch a mile or so along the winter beach near his home in Santa Cruz. He uses a stick and a rake, working for four or five hours at a stretch, and not long after you have rushed to see it, his work is erased by the tide.

In the summer and fall, Denevan, formerly the chef at Gabriella Café in Santa Cruz, moves across the land in a different way, holding dinners from California to the tip of Long Island where he and his organization, Outstanding in the Field, introduce people to the farmers who grow their food. Both projects create evanescent

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# In Season



A table at Satur Farms on Long Island last fall, above, with staff from Brown Café in New York City preparing local ingredients, right. ■ It took Denevan five hours to draw the 600-foot-wide spiral in the sand, below. He photographed it as the tide was coming in and found that a visitor had made his way to its center.

monuments meant to reintroduce us to the earth and restore our sense of the dynamism beneath our feet. Both are intended, Denevan says, to underline something we forget—"that our time is nature's time."

Denevan can walk as many as 20 miles to make a drawing, or drive his bus as far as Alaska to organize a farm dinner. Last fall he set up an impromptu kitchen in the shade of three large linden trees in La Plaza Cultural de Armando Perez, a community garden on New York's Lower East Side.

Before the dinner he traveled the city with members of a local organization, Just Food, gathering ingredients from its boroughs—honey from the Bronx, pears from Harlem, vegetables from many community gardens. The fish and meat came from Long Island and from New York's Union Square farmer's market, and the wine from Bonny Doon Vineyard back in Santa Cruz. Denevan sees nothing odd about a farm dinner in the city, because he doesn't draw a sentimental



line between city and country. "Community is community," he says, and the dinner at La Plaza proved him right. The gathering of 70 guests was as varied as the city itself—old, young, gay, straight, black, brown, beige, and white, a mix that delights the man who wishes the taint of elitism wrongly associated with organic food would go on permanent holiday. Even with some guests paying an elitist \$150 for the meal, Outstanding in the Field barely breaks even, because Denevan includes farm workers—or, in the case of the dinner on the Lower East Side, members of the community garden—at no charge. He's right: the pilgrims who follow OITF from New York to Austin to Chicago do so because they enjoy the mix.

Denevan's artwork is a solitary undertaking, but it will have a public face in the forthcoming documentary *Sandman*. The community dinners are the work of many hands—winemakers, farmers, and the members of Outstanding in the Field. These too will reach a wide audience, in the TV series *The Endless Feast*, which several networks are vying for. What began as one man's quixotic exploration of nature and community has clearly struck a chord—one more sign of a movement out there hungry for something deeper than what's on offer at the megaplex and supermarket. —ELIZABETH POCHODA



# CLASSIC EXOTIC

The classic cocktail party is one of the easiest ways to transform an ordinary Saturday evening into a festive fête.

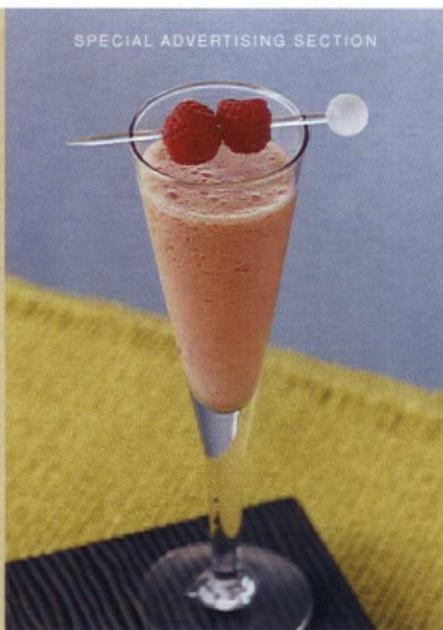
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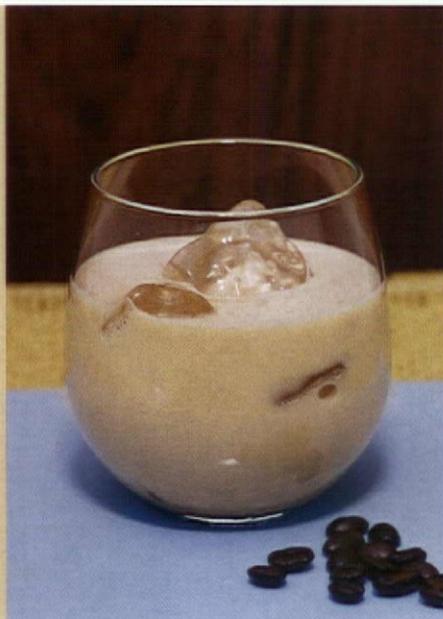
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Dash of grenadine

Shake well with ice, strain into flute and garnish with raspberries, chocolate curls, or coffee beans.



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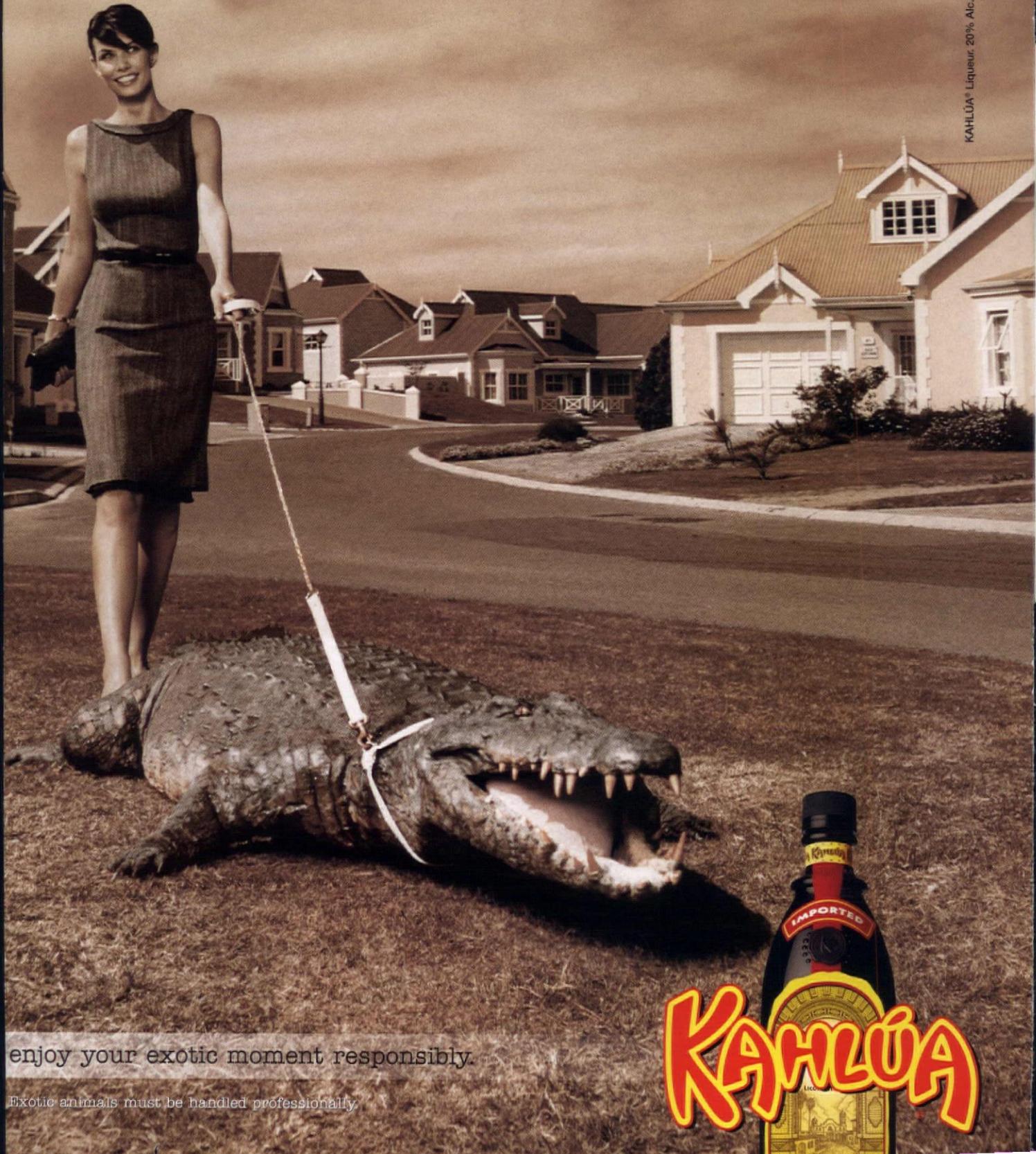
Turn to page 24 for details on Kahlúa sponsored events this month.

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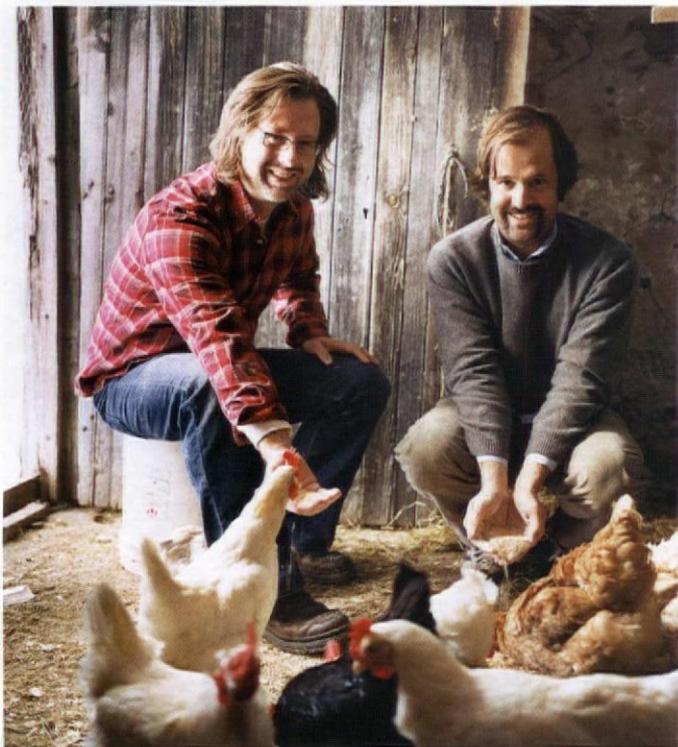
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Sue Moore and Larry Bain are fast-food visionaries who dreamed of a hot dog that would taste good and be good for you and for the environment. To that end they spent six months perfecting a frank of 100 percent pasture-raised beef and then tried it out on the toughest critics—the baseball fans outside San Francisco's SBC Park. Soon people were double-parked on Third Street waiting for the \$5 dogs. The pair's mobile cart can also be found feeding the weekend crowds at Golden Gate's Crissy Field, weather permitting. [[letsbefrankdogs.com](http://letsbefrankdogs.com)]

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## CHASING THE GREEN FAIRY

**TED BREAUX** PURSUED ABSINTHE TO ITS ORIGINAL COMPONENTS, SEPARATED MYTH FROM MYSTIQUE, AND IS ACTUALLY BOTTLING THE REAL STUFF BY JAY MCINERNEY



absinthe glasses and spoons in the window of Lucullus, an antiques shop dedicated to the culinary arts. "I found it fascinating that there was a special type of glassware and paraphernalia," says Breaux. An environmental scientist whose family arrived in New Orleans in 1724, Breaux had been curious about the outlawed liqueur since college, when a fellow chemistry major had mentioned it. "I looked it up in the *Merck Index*. It says that the ingestion of absinthe can cause hallucinations, convulsions, and death. I wondered, what did people get out of it?" That very week he happened to notice Barnaby Conrad's *Absinthe* in a book catalog. He ordered the book, corresponded with the author, and sought out other researchers. An obsession was being born.

Breaux would hardly be the first to become obsessed by the so-called Green Fairy. Some of the greatest artists of the nineteenth and early twentieth centuries came under its spell—

IT CERTAINLY FEELS illegal, what with all the paraphernalia, the special glasses and spoons, the hookahlike silver-and-crystal fountain at the center of the table, and the ritual aspects of preparation. We are sitting in a courtyard in the French Quarter of New Orleans. Our connection is Ted Breaux, a compact, muscular New Orleans native with fashionably spiked hair. Breaux is drizzling water from the fountain into a silver funnel balanced on a crystal glass; the emerald liquid in the glass gradually turns milky with the infusion. We are preparing to drink absinthe.

Breaux was cruising the French Quarter one afternoon a decade ago when he spotted some

**Ted Breaux at the atmospheric Old Absinthe House in New Orleans, where his absinthe is on hand, though you have to ask for it. [vintageabsinthe.com]**

writers Baudelaire, Verlaine, Rimbaud, and Wilde. The painters Manet, van Gogh, Gauguin, and Toulouse-Lautrec were devotees of the cult. Absinthe was to Symbolism and Post-Impressionism what heroin was to Seattle grunge. Absinthe cultists ascribed mystical, meditative, and even hallucinatory powers to their beverage of choice; opponents saw it as an insidious poison. Both sides agreed that it was something more than just another alcoholic beverage. In 1905, when a Swiss farmer killed his wife and children allegedly under the influence of absinthe, the calls for prohibition swelled. Within a decade absinthe was banned in much of Europe and the United States. ▷



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# Uncorked

Outlaw status has only enhanced the mystique of absinthe over the years. Breaux, for one, remained haunted by the myth. After discovering a recipe in an old French book, he decided to make a batch. "I made it and tried it and I was underwhelmed," he says, sitting in the courtyard behind Lucullus. "It just didn't taste like something that could be that popular. But then a friend of mine popped up with a bottle of vintage Henri-Louis Pernod Absinthe." It was as if an amateur paleontologist had suddenly gotten his hands on a live triceratops. At almost the same time, he came across a second bottle via his friends at Lucullus. After he tasted the two, he says, "I could definitely see why it was so popular, but the vintage samples were so different from what I made that I got discouraged." But not for long. He had the old samples analyzed in a lab and started experimenting again. In the meantime, new European Union regulations eventually superseded the old national laws banning absinthe. Through a friend, Breaux got into contact with a Frenchman who'd bought an old distillery in the Loire Valley with original absinthe stills, from which Breaux now produces some 3,000 bottles a year.

Absinthe is made by distilling herbs in spirit and then distilling the infused spirit again. The color of a properly made absinthe comes from the mix of herbs. Breaux's is far more complex and refined than the other two alleged absinthes I've tried: a little bitter, with a strong anise flavor in the middle and a touch of fennel and a bit of mint toward the end. "Some of the herbs are excitatory and some are sedative," Breaux says. "You combine the two and it's kind of like a mild herbal speedball." This pretty well describes the sensation I am experiencing after a couple of glasses of Breaux's absinthe, which starts out at about 140 proof before being diluted with water. I feel completely alert and slightly buzzed at the same time. My scalp and fingertips are tingling, whether because of the slight (Cont. on page 189)

## At the Bar THE RIGHT GLASS



**MAXIMILIAN RIEDEL** didn't need an MBA to go into the family business. He began his apprenticeship in its Kufstein, Austria, factory at age 12, and by 20 was well on his way to his current position as CEO of Riedel USA. Although he is part of the 11th generation of Riedel glassmakers, he is committed to innovation as well as tradition. In 2004, he created a sensation with the stemless O series, which has become the company's most successful launch to date. "The Riedel O series probably would not have happened if I weren't living in the U.S.," Riedel says. "I'm not sure I would have dared to do something this bold in the Old World." It was Riedel's genius to imagine a line of eight varietal-specific stemless glasses, for wines from Shiraz to Viognier. "On a trip back to Austria," he says, "I went to one of our glassmakers and had him whack the stem off a glass. We tried it; it didn't work. So we took another glass, slightly flattened the bottom, and tried it again. It worked like a charm." Wine drinkers have agreed, finding the elegant O glasses satisfying in the hand and blessedly sturdy. [888-4-RIEDEL] —MELISSA FELDMAN

Riedel savors the aroma of a Shiraz from the O series glass specifically designed for it.



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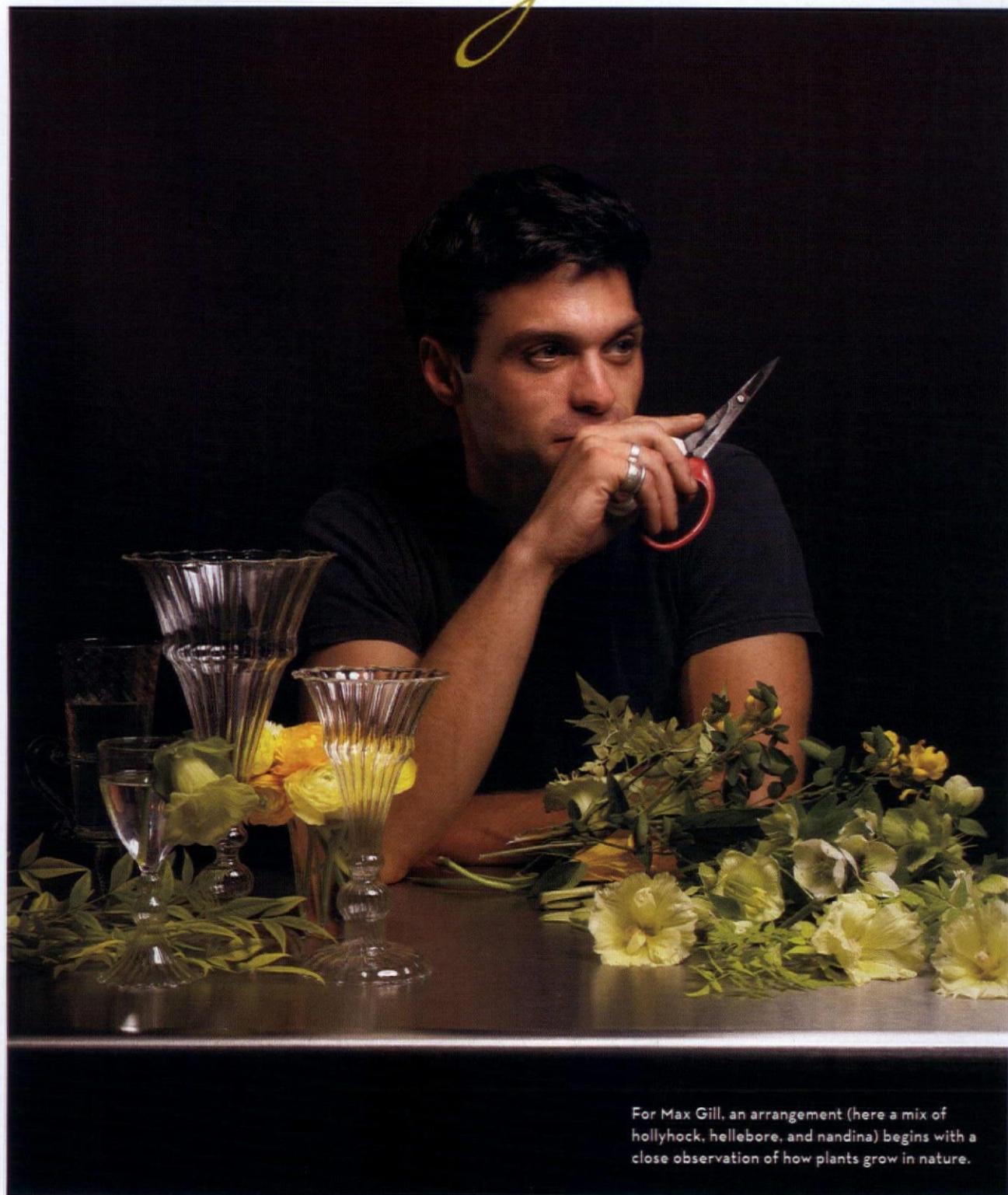


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# *in the garden*

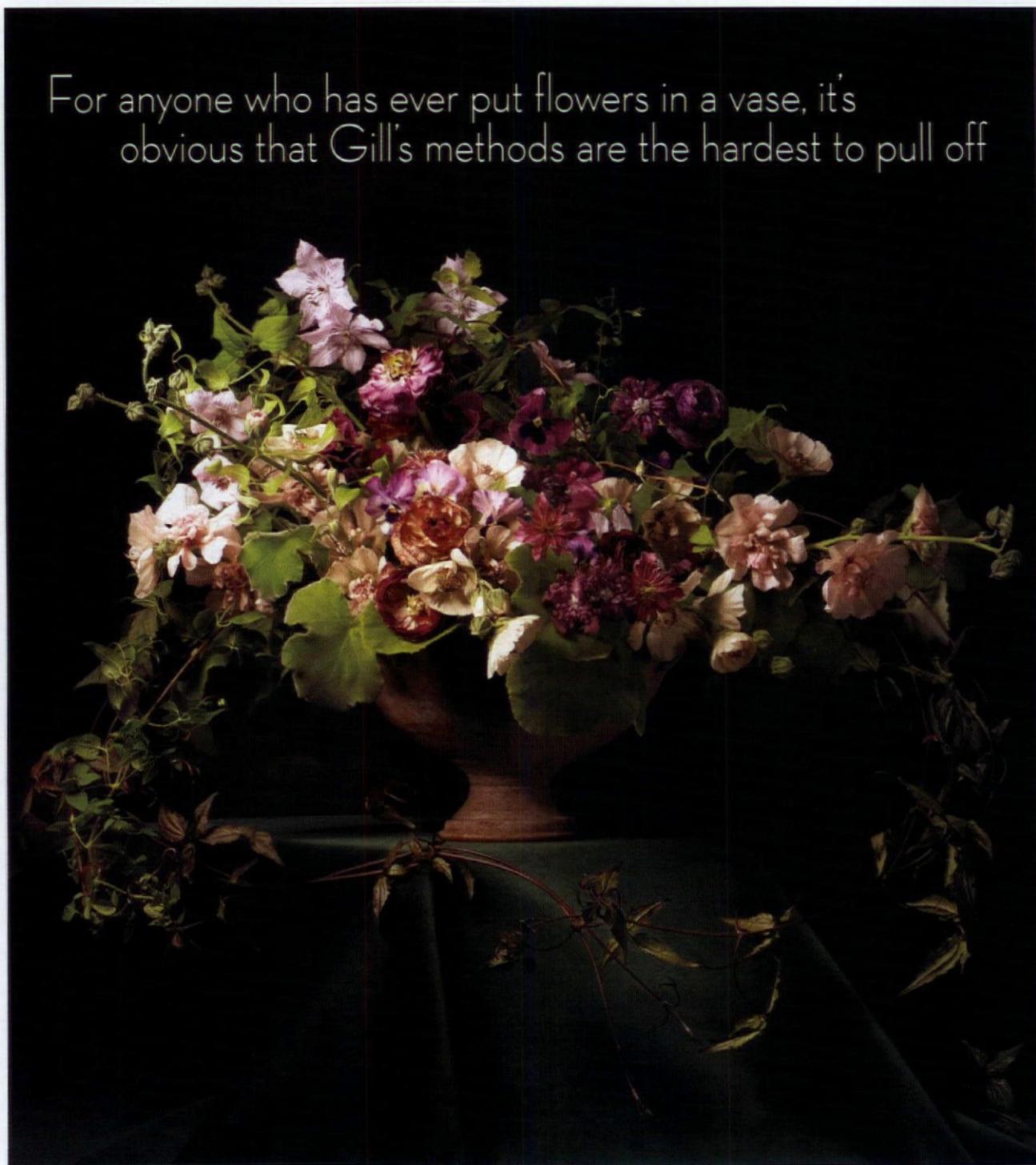


For Max Gill, an arrangement (here a mix of hollyhock, hellebore, and nandina) begins with a close observation of how plants grow in nature.

**NATURAL WONDERS** Bay Area floral arranger  
**Max Gill** finds inspiration—and materials—in the great outdoors

PHOTOGRAPHED BY DWIGHT ESCHLIMAN

For anyone who has ever put flowers in a vase, it's obvious that Gill's methods are the hardest to pull off



FLOWER ARRANGING has been going through a tough time in the past several years. We've had our flowers shoved into low domes with blossoms so tight that they resemble a flowered bathing cap. We've seen them forced into high-concept bondage, trussed and caged to a point that might make an S-M practitioner blush. But all the while another style of arranging, looser and more closely allied to the outdoors, has been developing in the Bay Area.

Max Gill is the latest in this line of talented floral arrangers. Four years in the business, he credits his mentors Ariella Chezar, once of Berkeley and now the Berkshires, and Carrie Glenn, who for decades made influential arrangements for Chez Panisse in Berkeley. During his apprenticeships with these designers, Gill learned the craft of making the exuberant arrangements for which he is becoming famous at local restaurants, events, and weddings. ▷

**A typically lush arrangement by Gill looks as if it was just gathered from the garden (and often it was). Ranunculus, pansies, geranium leaves, and clematis wind seemingly without effort around a low terra-cotta pot.**

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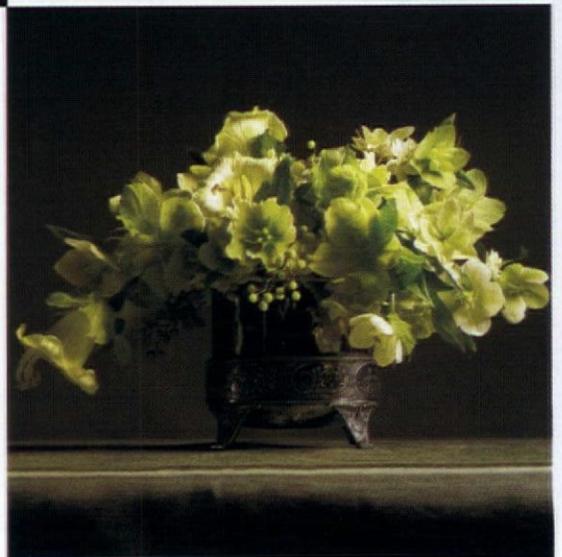


In these tone-on-tone arrangements, subtle variations yield dramatic arrangements. Black pansies, dark purple heuchera, and red-stemmed clematis vines, left, swirl around a glass vase. ■ A vivid composition of gloriosa lilies, ranunculus, hibiscus, and a yellow passionflower (*Passiflora citrina*), below. ■ A cachepot holds pale green hellebores and cup-and-saucer vine, bottom.



"Ariella's and Carrie's work is so botanic," he says. "Their arrangements are never unnecessarily architectural or rigid." The range of plant material is huge and relies heavily on wild material foraged from woods and fields. When Glenn retired last year from Chez Panisse, Gill filled her post. "It is a commitment that I take very seriously," he says. To do so, in his crowded Berkeley backyard he grows a lot of hard-to-get material such as fragile annuals and vines.

Though a bouquet by Gill appears to have just happened, it has a strong underlying structure. "I try to look at all the elements and create harmonies through repetition and variation, with tones layered on tones," Gill says. "I don't think of the arrangements as necessarily artistic so much as replicating patterns that I see in nature." But they are artful, and we can only hope that this Bay Area school of arranging will grow and seed itself around the country. [ [maxgillflowers@earthlink.net](mailto:maxgillflowers@earthlink.net) ] —STEPHEN ORR





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# ONE GARDENER'S ALMANAC *in the garden*

**The New Plant Hunters** The intrepid souls who used to travel the world in search of exotica for our gardens now often explore the near at hand to expand the range of desirable species *by tom christopher*



YEARS AGO, Tony Avent says, plant exploration, the process by which new plants are acquired for the nursery trade, was a straightforward business. Avent is an authority: the 17,000 specimens he has on hand for evaluation at his Plant Delights Nursery in Raleigh, North Carolina, make him one of the leading plant explorers of this or any generation. For his predecessors, Avent says, the main qualification was enough physical toughness to get to wilderness

**Carl Schoenfeld of the Yucca Do Nursery in Hempstead, TX, with an exceptionally hardy cactus, *Trichocereus terscheckii*, grown from seeds he found in Argentina.**

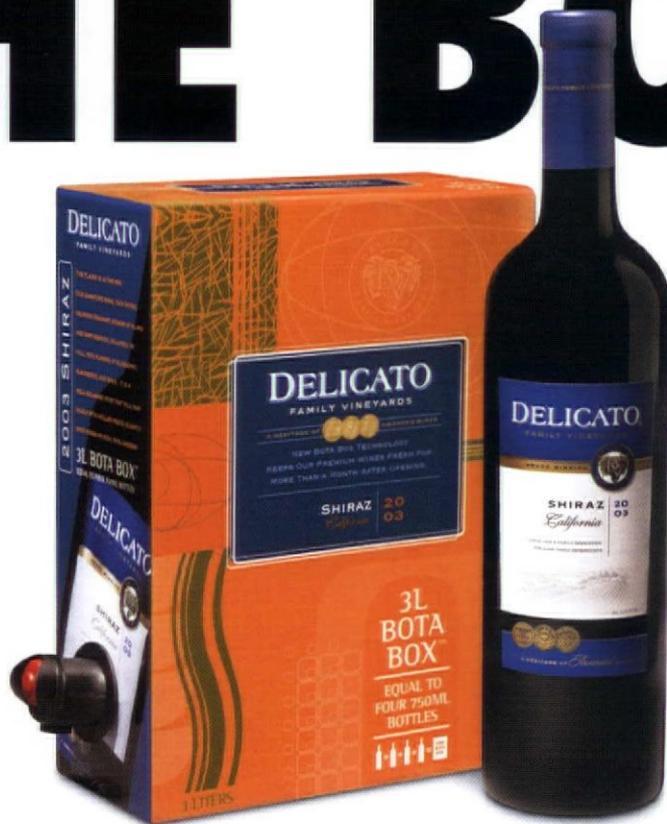
areas and come back alive. Today, though, when even the most isolated corner of Tibet is just a helicopter ride away, stamina counts for less. To find something startlingly new now requires a fresh understanding of plants themselves.

Avent, for example, exploits the fact that cold-hardiness may remain latent in a plant's genes for millions of years. Baptisias, the fabulous, pea-flowered "wild indigos" he has collected in the Florida panhandle, may be native to an area where frosts are rare, but they still possess the cold-hardiness their ancestors had when they were driven south by the last ice age. They've proved winter-hardy all the way north through USDA zone 5. Similarly, northern Vietnam and Thailand, destinations for one of Avent's 2005 expeditions, might seem unlikely prospects for the North American gardener. However, when he found a 6-foot-tall aspidistra there, twice as tall as any aspidistra previously known, he noted that it was growing in association with a *Begonia hemsleyana*, which is hardy through USDA zone 8. Avent is optimistic that the new aspidistra will flourish in Raleigh.

Carl Schoenfeld also takes the long view. That is what makes his Yucca Do Nursery in Hempstead, Texas, such a force among gardeners throughout the Deep South and the Southwest. Three hundred million years ago, Schoenfeld explains, tree ferns dominated the global landscape. Today, he says, agaves are the coming thing. They are a young family of plants that ranges in size from stalwarts the size of a VW microbus to gems just a few inches across. And because agaves can shrug off weeks without water, they allow the gardener to take a vacation.

Yucca Do's catalog is full of agaves, together with hundreds of other drought- and heat-tolerant plants Schoenfeld and his horticultural mentor, John G. Fairey, brought back from 100-odd expeditions to northeastern Mexico. Because

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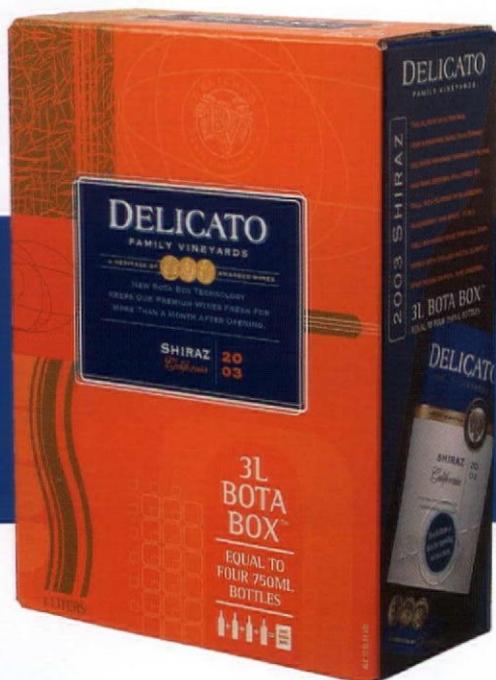
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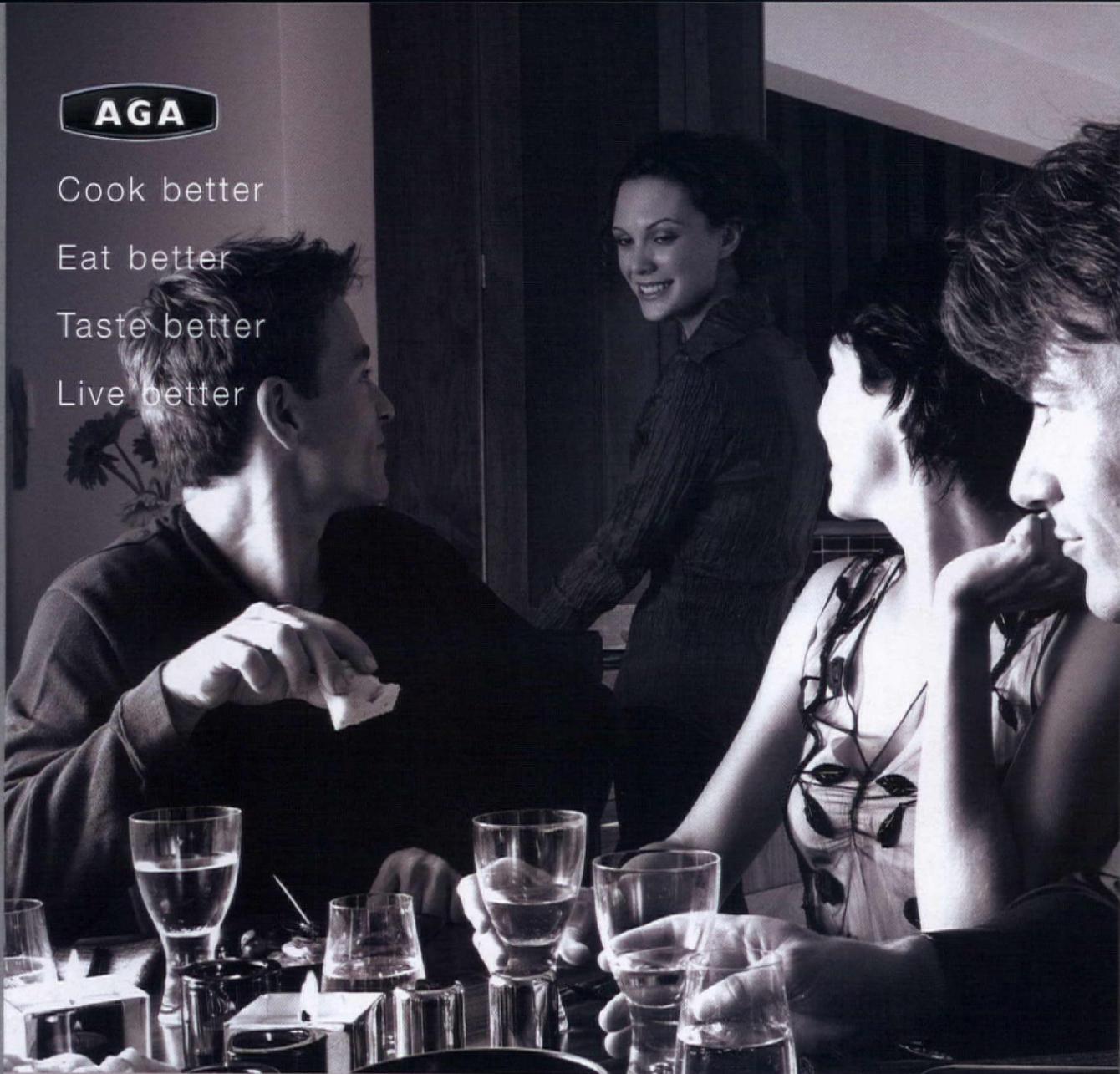
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American gardening has looked to Europe, and especially England, for new plants, the botanical treasures just south of the border have been largely ignored. What Schoenfeld and Fairey found there were remnants of flora from a cooler past. Even more interesting to Schoenfeld than the surprising cold-hardiness of the Mexican plants, however, was their thriftiness with regard to water, an increasingly rare resource through North America as a whole.

**E**ven in the Pacific Northwest, drought tolerance is important, says Dan Hinkley, contemporary gardening's most famous plant explorer. Despite its reputation, the Puget Sound area where Hinkley's Heronswood Nursery is located enjoys less rainfall in an average year than New York. He's tired, Hinkley says, of watering rhododendrons imported from the wetter, southern ranges of the Himalayas. He's concentrating now on drier northern slopes, as well as in areas of the southern hemisphere—such as Chile, Australia, and South Africa—where seasonal drought is an annual occurrence.

Bring-'em-back-alive is all very well, but it means little if the collected plants never reach the public. In that essential but often neglected aspect of plant exploration, Panayoti Kelaidis, director of outreach at the Denver Botanic Gardens, reigns supreme. Kelaidis grabbed the public's attention 26 years ago with the Rock Alpine Garden he created for Denver Botanic. This horticultural tour de force demonstrated how a mountain landscape could be planted with mountain flora, and it changed garden fashions from Park City to Aspen. To ensure that the required plants would be available, Kelaidis suggested that students in the botanic garden's classes ask for these species at their neighborhood garden centers; when the nursery people called him for information, Kelaidis provided them with stock plants he had propagated.

Kelaidis has also turned his attention to the arid grasslands of the American West, noting that they provide an ideal source for the perennials we cultivate in the artificial grasslands around the American home. This recognition has led to a wealth of plant material and to the creation of Plant Select, a cooperative venture of the Denver Botanic Gardens, Colorado State University, and a coalition of wholesale and retail nurseries. Founded to enrich the gardens of Colorado, Plant

Select has an ever-increasing influence on gardens across the United States and into Europe, too.

Kelaidis's insight that the best territory for new explorations may be what we already have has been the inspiration for one of the field's rising stars. As an undergraduate in Texas A & M's department of horticulture, Chris Wiesinger noted the poor performance of modern tulips, daffodils, and other mass-market bulbs in the Texas climate, and developed as a class project a plan for a business to reintroduce the old-fashioned types he saw flourishing around older farmsteads and parks. Since graduating in May 2004, Wiesinger has been driving the back roads, asking permission to gather plants.

"All it usually takes is some gumption to go up and knock on the door and kinda tell 'em what you're doing," he says, "and half the time I end up collecting quite a lot." What he secured in this manner—a mixture of forgotten strains of familiar types such as jonquils and of exotics such as "oxblood lilies"—are all "Texas tough," Wiesinger says. "They don't rot, they can have wet feet, they can stand hot humid weather," and still bloom and bloom, year after year. With millions of bulbs fattening in the 20-acre field he has rented outside the town of Mineola, Wiesinger's Southern Bulb Company will be filling its first orders via a Web site soon. It's back to the future for this plant explorer. □

THE BEST  
TERRITORY  
FOR NEW  
SEARCHES  
MAY BE  
THE AREAS  
WE ALREADY  
KNOW

## New Discoveries

- **TONY AVENT, PLANT DELIGHTS NURSERY** *Baptisia* 'Blue Pearls.' The typical wild indigo produces half a dozen spikes of flowers; this collection from North Texas has been known to bear 50 3-foot spikes of blossoms per plant. [plantdelights.com](http://plantdelights.com).
- **CARL SCHOENFELD, YUCCA DO NURSERY** Mexican rain lilies. After a shower, these bulbs of the genus *Zephyranthes* sprout scores of delicate crocuslike flowers on 8-to-10-inch stems. [yuccado.com](http://yuccado.com).
- **DAN HINKLEY, HERONSWOOD NURSERY** *Agapanthus* sp. aff. 'Campanulatus.' Heronswood stock grown from seed collected in the wild in South Africa reinvents this California garden cliché. Bold foliage, thigh-high flowers, drought tolerant, hardy to zone 7. [heronswood.com](http://heronswood.com).
- **PANAYOTI KELAIDIS, PLANT SELECT** 'Hot Wings' maple. A 2007 Plant Select introduction, this tree has bright scarlet seed clusters that make it seem to bloom all summer long. [plantselect.org](http://plantselect.org).
- **CHRIS WIESINGER, SOUTHERN BULB COMPANY** *Narcissus tazetta* 'Grand Primo.' This sweet-scented relative of the paperwhite narcissus thrives throughout Texas and the Deep South. [southernbulbs.com](http://southernbulbs.com).

The singular ceramic sculptures of **Pamela Sunday** are informed by mathematics, science, and her newfound appreciation of nature

“HOBBIES ARE apt to run away with us, you know,” a character in George Eliot’s *Middlemarch* says. This happened to artist Pamela Sunday. What started as an informal ceramics class with friends 12 years ago has turned into a full-time, unexpected career.

Sunday’s pottery began in the usual way of vessels, pots, and vases. She found that hand-building pieces in clay was a free way to work. In 2001, when she and her husband moved from Manhattan to Brooklyn, Sunday discovered nature. “In Manhattan I was inspired by architecture; now I pick up leaves in the park and look at them for weeks,” she says. She began to focus on nature-based sculpture. “I like to take something microscopic and remake it as large as possible.” Her latest work is inspired by scientist and printmaker Ernst Haeckel and his charmingly systematic classifications of plant and animal morphology, and by Karl Blossfeldt’s macrophotography of plants. Not only form but surfaces—dried leaves, ridged fossils, bumpy seeds—are important to Sunday.

Recently, Sunday started a garden, and sculptural plants fascinate her. “I’m intrigued by lithops [living stones],” she says. “I love how smooth and polished they are.” It sounds as if there’s another runaway hobby on the horizon. [pamelasunday.com] —STEPHEN ORR

The artist in her Brooklyn ceramics studio, with a small group of her nature-inspired sculptures.



# DESIGN FOR OUTDOOR LIVING

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Think about how you'd like to use your outdoor living space and design it around that, extending your indoor style to the outdoors. Just as you would in your living room, create a party set-up plan for your deck: Extend seating areas by throwing cushions on benches, create conversation corners with pillows and candles, and set up a grilling area and central buffet table.

## TASTE OF SUMMER

Fill your guests' plates and glasses with summers' bounty. Try fruit kebobs and watermelon martinis, blueberry crisp and peach parfait. Serve lots of finger foods such as mini burgers, crab claws and meat and veggie skewers.

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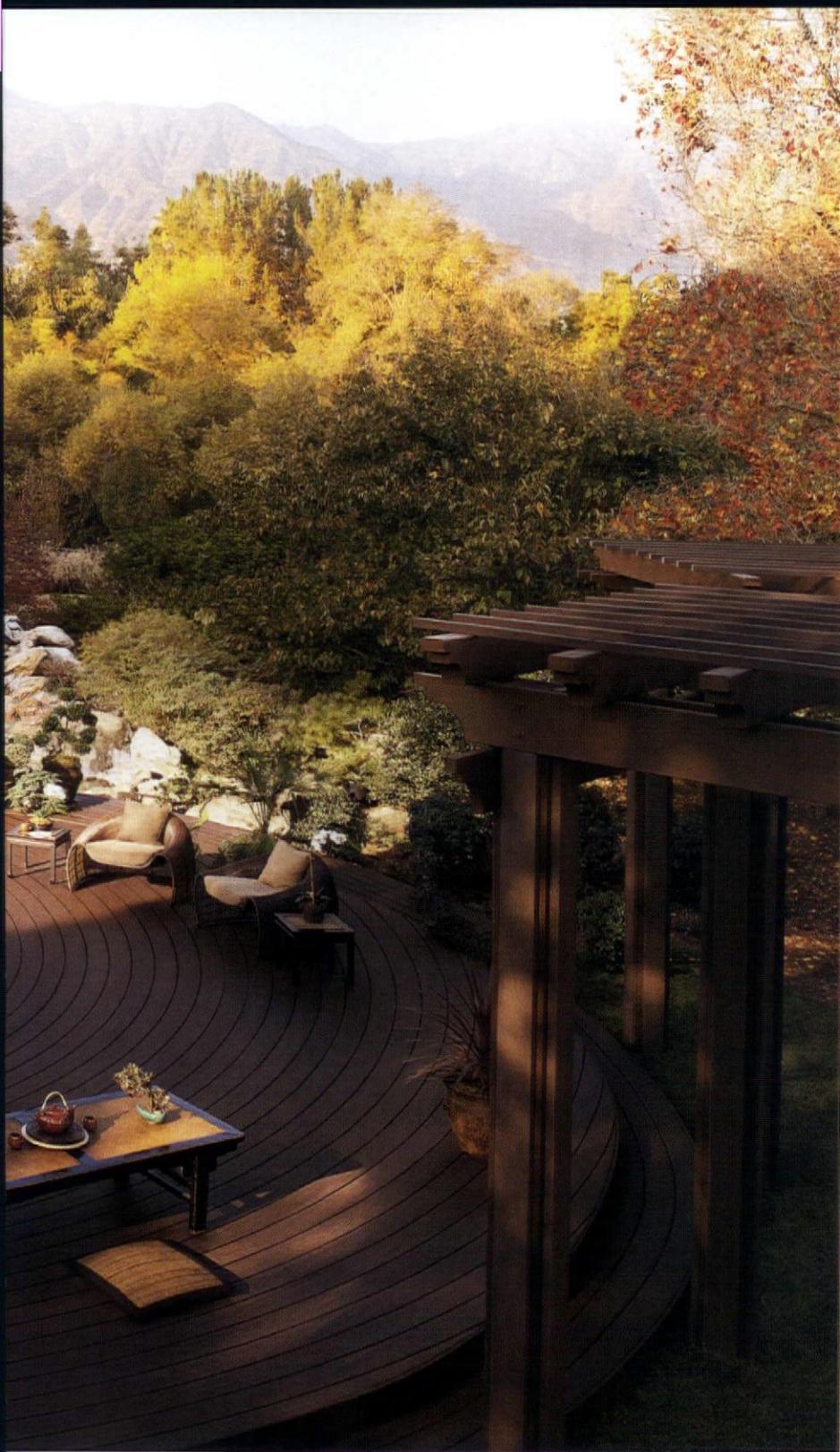
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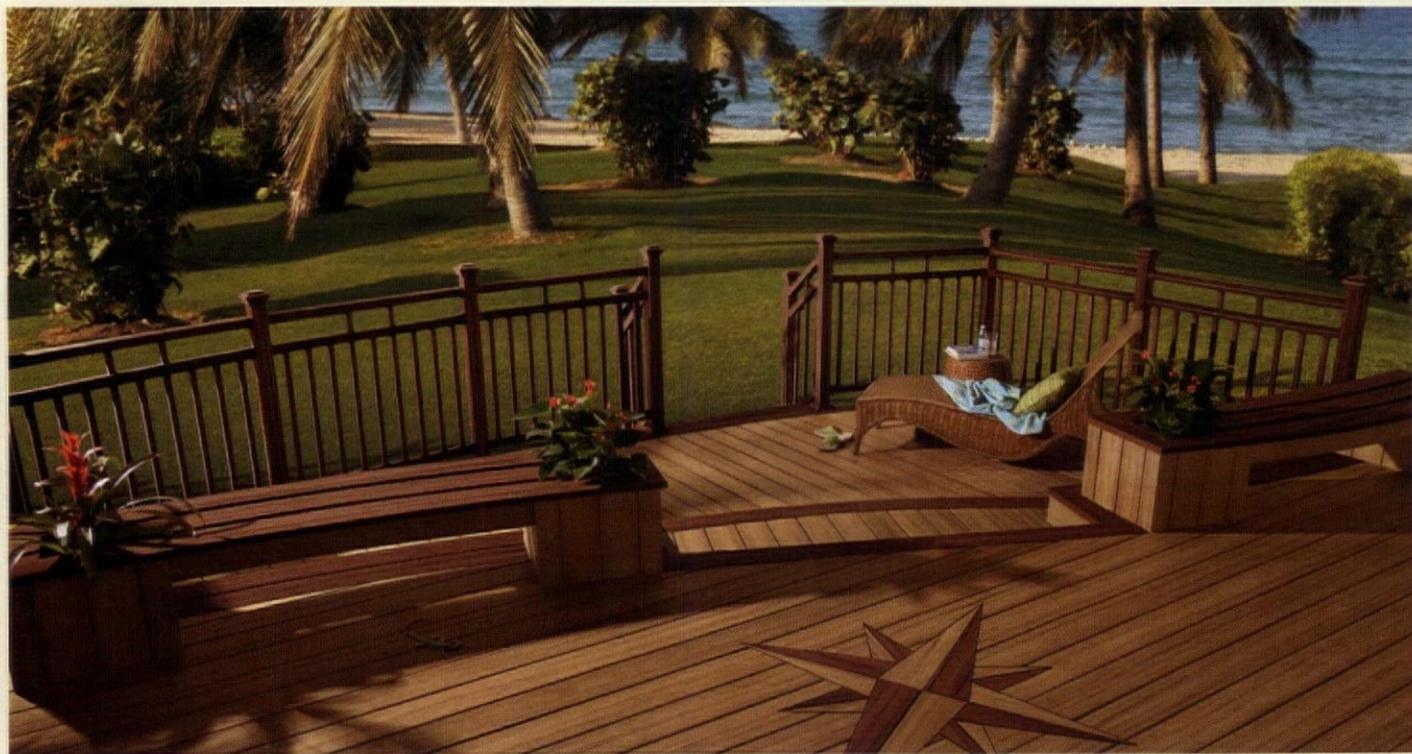
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# DESIGN FOR OUTDOOR LIVING

CREATING A TRANQUIL OASIS



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# GROWING BUSINESS *in the garden*

Los Angeles garden designer **Art Luna** succeeds with a mixture of charm, botanical expertise, and passion

LOS ANGELES NATIVE Art Luna knew that he wanted to be a hairdresser when he saw Warren Beatty in the movie *Shampoo*. Years later when he toured the great British gardens he realized he wanted to make gardens. The two desires are not unrelated. "I'm passionate about what I do—and that passion gains trust," Luna says. Hollywood ladies such as Stockard Channing and Jamie Tisch, who frequent his salon, began to notice his gardening obsession and made the leap from coiffure to garden. "I see lines and balance and transfer the small-scale design of the head to the garden," Luna says. "Ultimately it's just that all-important structure that makes it work." Soon his clients were enlisting him to help redesign their properties.

As you would expect from someone in his line(s) of work, part of Luna's appeal is his charm. His animated cell phone conversations are peppered with movie-star gossip, advice for bad hair days, and botanical Latin. "I love the collaboration," he says. "There are a lot of phone calls, but I want to make sure the clients are on



board with the ideas and that they're comfortable." Now Luna has two successful careers, and can't see stopping either one. "Plants are living things," he says, "and like my salon clients, they know when they're being taken care of." [In Santa Monica, 310-450-7168] —STEPHEN ORR

**Art Luna stands in a dramatic planting of bromeliads and tree ferns at the Bel Air home of his clients Eric and Lisa Eisner.**

# GROWING BUSINESS *in the garden*

Landscape architect **Edith Katz** creates innovative modern gardens that have roots in the southwestern terrain



**Katz stands in the entry courtyard of a garden she designed in Santa Fe. Stones surround drought-tolerant plants such as an Eastern redbud tree (*Cercis canadensis*), right, and *Yucca filamentosa*, left.**

GARDEN DESIGNERS in the Southwest are faced with the challenge of working in a landscape that is changing quickly. Development is encroaching rapidly on the area, altering the vast terrain and bringing what landscape architect Edith Katz calls “a cliché of imitation naturalism.” Katz, whose firm, Laboratory of Landscape Architecture, is based in Santa Fe and Albuquerque, New Mexico, counters with innovative and graphic designs. In both civic and residential projects, Katz works

with the landscape, she says, “to celebrate its shapes, forms, and topography,” using materials such as gravel and drought-tolerant native plants. “To design a landscape,” she says, “is to establish a world or alternate reality.” Alternate, however, doesn’t necessarily mean radically different. “The site is not just a background for the garden; it is the key to a successful landscape

design,” she says. A Santa Fe golf course that surrounds a development inspired the garden she created there, using bands of colored stones that mimic the loopy shapes of the golf course. It is a striking example of the dialogue that Katz develops between the environment and the world she builds, letting the terrain guide her as she creates modern spaces that relate to the culture and the singular beauty of the Southwest. [In Santa Fe, 505-983-9207. lo-la.net] —MELISSA OZAWA

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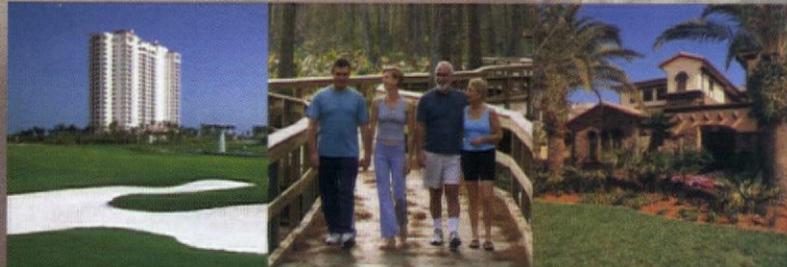
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# on the scene

## THIS MONTH'S DESIGN BEAT

by ingrid abramovitch



**{ VEHICLES }** What runs on biodiesel fuel and has a Kohler spa, Thermador appliances, and wheels to take you anywhere you want to go? This Jetsons-like vehicle may sound like a joke, but GM's California Advanced Design Team is perfectly serious about it. The car designers won first place at the Los Angeles auto show earlier this year for their GMC Pad,

a concept vehicle that is virtually a mobile studio apartment for young professionals. "The contest's theme was L.A. adventure," says design manager **Steve Anderson**. "Well, if you really want an adventure in this town, try finding affordable housing." GMC has since been deluged with requests to put the diesel-electric crash pad into production. "It's plausible," Anderson says. [laautoshow.com](http://laautoshow.com).

**{ EXHIBIT }** Featuring the first fitted kitchens, Le Corbusier's minimalist architecture, and the futuristic thinking behind furniture, right, by the likes of Alvar Aalto, "Modernism: Designing a New World," at London's Victoria and Albert Museum, is the must-see design show this spring. From April 6 to July 23. [vam.ac.uk](http://vam.ac.uk).



**{ DESIGN }** Oakland-based design team **Wowhaus** (Scott Constable and Ene Osteraas-Constable, right, with their daughter, Aili) created the furniture for Alice Waters's model school lunch project, the Edible Schoolyard. Now the team has devised the Family table, custom-crafted from windfall wood. [thewowhaus.com](http://thewowhaus.com).



**{ MOVIES }** Rebecca Dreyfus's documentary *Stolen* chronicles one of history's biggest art thefts: the 1990 robbery of 13 masterpieces, including Vermeer's *The Concert*, left, from the Isabella Stewart Gardner Museum in Boston. The film, opening in theaters this month, still needs a happy ending, as the crime remains unsolved. [stolenthefilm.com](http://stolenthefilm.com).



**{ BOOKS }** She may be slow and steady in her movements, but the tortoise that narrates Verlyn Klinkenborg's novel *Timothy; or, Notes of an Abject Reptile* (Knopf) is fleet with wise observations on gardening and human nature. Klinkenborg, an editorial writer for *The New York Times*, based his lyrical tale on an actual tortoise that lived in the garden of 18th-century English curate Gilbert White.



PHOTOGRAPHED BY DEAN KAUFMAN

## STARS OUT OF THE EAST

THEIR DECEPTIVELY SIMPLE DESIGNS—COOL, CLEAR, AND COMPELLING—HAVE MADE JAPAN'S **KAZUYO SEJIMA** AND **RYUE NISHIZAWA** THE NEXT BIG THING by martin filler

IN THE 1970S, neophyte Meryl Streep confided to veteran actress Aline MacMahon, widow of architect Clarence Stein, that she was thinking of marrying an architect herself but was worried about possible conflicts between their professions. MacMahon replied that her lucrative movie roles saved her husband's practice during the Great Depression, and noted how architects and actors face similar obstacles: they must audition for every job, cope with constant rejection, and fight being typecast. Worse, they can only work if hired by others, unlike painters or novelists. In any case, MacMahon concluded, Streep was destined for stardom and all would be well.

Streep never wed her architect, and since then architecture has come to mimic Hollywood more than ever, even in the way glossy stars of the old studio system have been supplanted by indie types. Frank Lloyd Wright and Philip Johnson were polished thespians, but celebrity now envelops Frank Gehry and Rem Koolhaas, Method actors to the core. And stardom is about to descend on two equally unlikely, unprepossessing characters: Kazuyo Sejima, 49, and Ryue Nishizawa, 39, principals of the Tokyo firm SANAA (an acronym for Sejima and Nishizawa and Associates).

Ms. Sejima's and Mr. Nishizawa's waiflike looks are deceiving, though. She often wears *Comme des Garçons*, they've designed the Tokyo flagship store for the mega-chic House of Dior, and international design mavens now eagerly await the couple's first projects outside Japan. In June, SANAA's Glass Pavilion will be inaugurated at Ohio's Toledo Museum of Art. This year will also see completion of their office building

**Minimalism is unusually user-friendly at SANAA's 21st Century Museum of Contemporary Art in the provincial city of Kanazawa, Japan.**



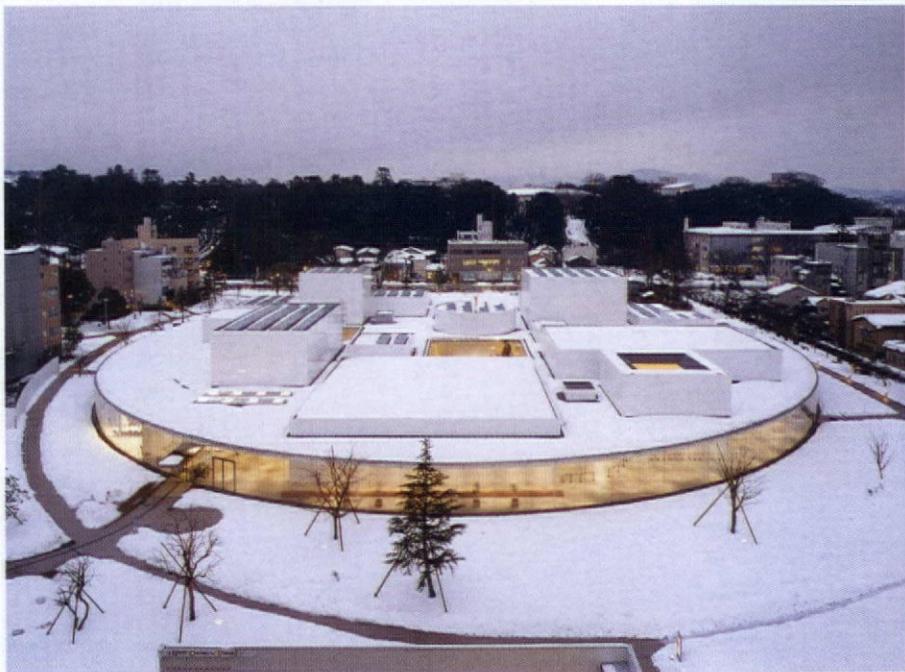


Sejima left Ito's studio shortly thereafter to set up her own practice, and in 1995 joined forces with Nishizawa in SANAA. Architectural partnerships vary greatly, from those in which one principal gets commissions and deals with clients while the other designs, to others in which the creative process is truly collaborative. SANAA is the latter. He serves as her gadfly—stimulant and irritant—and has prodded her toward heights she might not have attained without his critical perspective. Both say he is “emotional,” while he allows that “anyone who wants to design with her has to be daring.” Their creative exchanges can be heated, not the norm in Japan, where polite evasion is standard in professional as well as personal interactions. There's an indefinable chemistry to every unlikely

at the Basel headquarters of the Swiss pharmaceutical giant Novartis and of the Zollverein School of Management and Design in Essen, Germany. In 2007 there will be two more openings: their Kunstlinie Theater and Cultural Center in the Dutch city of Almere and, most anticipated of all, the New Museum of Contemporary Art in New York.

**T**he New Museum, a tower of slightly off-kilter stacked boxes, will rise above the grungy Bowery with all the haute-bohemian hipness of that young institution's director, Lisa Phillips, one of the city's most reliable oracles of cool. As Phillips says of the \$50 million budget, modest by current standards: “I've always believed that great architecture needn't be expensive. SANAA agrees, and no one understands how to get the most out of a tight site like ours better than the Japanese.”

Sejima and Nishizawa's sudden ascendancy marks a welcome comeback for Japanese architecture, which suffered greatly after the country's economic bubble burst during the 1990s. In the 1980s, Japan was the global epicenter of design innovation. Young masters, including Tadao Ando and Toyo Ito, created a vibrant culture of architecture that nurtured the coming generation. When I visited Ito's Tokyo office during that brief golden age, I had already been alerted to look for a certain Miss Sejima, whose male colleagues were as smitten by her enigmatic charm as they were awed by her formidable design skills.



**Sejima, top right, and Nishizawa are known for their dedicated work ethic. ■ Their Kanazawa museum, above, has given its community a much-needed civic core, often difficult to achieve in Japan, which lacks a strong tradition of public architecture.**

Fred-and-Ginger creative team, and whatever SANAA's modus operandi, it's working.

Another thing architects and actors have in common is hothouse working conditions— isolated location shoots or all-night design charettes—that inspire romance between coworkers. Though the magazine editor Yoshio Futagawa calls Sejima “a Shinto nun” and the SANAA partners deny intimate involvement with each other, some still speculate about the exact nature of their relationship, present and past. That it's intense there can be no doubt.

Given today's vogue for exhibitionistic architecture, Sejima and Nishizawa's work is so subtle that it could be termed subminimalism,

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Read this information carefully before you start to use your medicine. Read the information you get every time you get more medicine. There may be new information. This information does not take the place of talking with your health care provider about your medical condition or your treatment. If you have any questions or are not sure about something, ask your health care provider or pharmacist.

### What is the most important information I should know about ACTONEL?

ACTONEL may cause problems in your stomach and esophagus (the tube that connects the mouth and the stomach), such as trouble swallowing (dysphagia), heartburn (esophagitis), and ulcers. You might feel pain in your bones, joints, or muscles (See "What are the Possible Side Effects of ACTONEL?").

**You must follow the instructions exactly for ACTONEL to work and to lower the chance of serious side effects. (See "How should I take ACTONEL?").**

### What is ACTONEL?

ACTONEL is a prescription medicine used:

- to prevent and treat osteoporosis in postmenopausal women (See "What is Osteoporosis?").
- to prevent and treat osteoporosis in men and women that is caused by treatment with steroid medicines such as prednisone.
- to treat Paget's disease of bone (osteitis deformans). The treatment for Paget's disease is very different than for osteoporosis and uses a different type of ACTONEL. This leaflet does not cover using ACTONEL for Paget's disease. If you have Paget's disease, ask your health care provider how to use ACTONEL.

ACTONEL may reverse bone loss by stopping more loss of bone and increasing bone mass in most people who take it, even though they won't be able to see or feel a difference. ACTONEL helps lower the risk of breaking bones (fractures). Your health care provider may measure the thickness (density) of your bones or do other tests to check your progress.

See the end of this leaflet for information about osteoporosis.

### Who should not take ACTONEL?

#### Do not take ACTONEL if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for 30 minutes
- have kidneys that work poorly
- have an allergy to ACTONEL. The active ingredient in ACTONEL is risedronate sodium. (See the end of this leaflet for a list of all the ingredients in ACTONEL).

### Tell your doctor before using ACTONEL if:

- you are pregnant or may become pregnant. We do not know if ACTONEL can harm your unborn child.
- you are breast-feeding or plan to breast-feed. We do not know if ACTONEL can pass through your milk and if it can harm your baby.
- you have kidney problems. ACTONEL may not be right for you.

### Tell your health care providers that you are taking ACTONEL:

Many people have more than one health care provider who prescribes medicine or provides treatments. Be sure to tell all of your health care providers about the medicines that you take, including ACTONEL.

### How should I take ACTONEL?

The following instructions are for both ACTONEL 5-mg (daily) and ACTONEL 35-mg (Once-a-Week):

- Take ACTONEL first thing in the morning before you eat or drink anything except plain water.
- Take ACTONEL while you are sitting or standing up.
- Take ACTONEL with 6 to 8 ounces (about 1 cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with coffee, tea, juice, milk, or other dairy drinks.
- Swallow ACTONEL whole. Do not chew the tablet or keep it in your mouth to melt or dissolve.
- After taking ACTONEL you must wait at least 30 minutes **BEFORE:**
  - lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.

— eating or drinking anything except plain water.

— you take vitamins, calcium, or antacids. Take vitamins, calcium, and antacids at a different time of the day from when you take ACTONEL.

- Keep taking ACTONEL for as long as your health care provider tells you.
- For ACTONEL to treat your osteoporosis or keep you from getting osteoporosis, you have to take it as often and in the way it is prescribed.
- Your health care provider may tell you to take calcium and vitamin D supplements and to exercise.

### What is my ACTONEL schedule?

If your doctor has prescribed ACTONEL 5-mg daily (a yellow tablet):

- Take 1 ACTONEL 5-mg tablet every day in the morning.
- If you forget to take your ACTONEL 5-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 5-mg tablet the next morning and continue your usual schedule of 1 tablet a day. Do **not** take 2 tablets on the same day.

If your doctor has prescribed ACTONEL 35-mg Once-a-Week (an orange tablet):

- Choose 1 day of the week that you will remember and that best fits your schedule to take your ACTONEL 35-mg. Every week, take 1 ACTONEL 35-mg tablet in the morning on your chosen day.
- If you forget to take your ACTONEL 35-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 35-mg tablet the next morning and continue your usual schedule of 1 tablet on your chosen day of the week. Do **not** take 2 tablets on the same day.

### What should I avoid while taking ACTONEL?

- Do not eat or drink anything except water before you take ACTONEL and for at least 30 minutes after you take it.
- Do not lie down for at least 30 minutes after you take ACTONEL.
- Foods and some vitamin supplements and medicines can stop your body from absorbing (using) ACTONEL. Therefore, do not take the following products at or near the time you take ACTONEL: food, milk, calcium supplements, or calcium-, aluminum-, or magnesium-containing medicines, such as antacids (See "How should I take ACTONEL?").

### What are the possible side effects of ACTONEL?

Stop taking ACTONEL and tell your health care provider right away if:

- **swallowing is difficult or painful**
- **you have chest pain**
- **you have very bad heartburn or it doesn't get better**

ACTONEL may cause:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach and esophagus (the tube that connects the mouth and the stomach)
- pain in bones, joints or muscles, sometimes severe. Pain may start as soon as one day or up to several months after starting ACTONEL.

For patients with osteoporosis, the overall occurrence of side effects with ACTONEL was similar to placebo (sugar pill) and most were either mild or moderate. The most common side effects with ACTONEL include back pain, joint pain, upset stomach, abdominal (stomach area) pain, constipation, diarrhea, gas, and headache. Tell your health care provider if you have pain or discomfort in your stomach or esophagus. Rarely, severe skin reactions may occur. Patients may get allergic reactions such as rash, hives, or in rare cases, swelling that can be of the face, lips, tongue, or throat, which may cause trouble breathing or swallowing.

These are not all the possible side effects of ACTONEL. You can ask your health care provider or pharmacist about other side effects. Any time you have a medical problem you think may be from ACTONEL, talk to your doctor.

### What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body—your heart, brain, or skin, for example. Bone just happens to be a harder type of

tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common, especially in older women. However, young people and men can develop osteoporosis, too. Osteoporosis can be prevented, and with proper therapy it can be treated.

### How can osteoporosis affect me?

- You may not have any pain or other symptoms when osteoporosis begins.
- You are more likely to break (fracture) a bone especially if you fall because osteoporosis makes your bones weaker. You are most likely to break a bone in your back (spine), wrist, or hip.
- You may "shrink" (get shorter).
- You may get a "hump" (curve) in your back.
- You may have bad back pain that makes you stop some activities.

### Who is at risk for osteoporosis?

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis.

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Asian

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone or other corticosteroids) for a long time

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

### What if I have other questions about ACTONEL?

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or, better yet, subliminalism. You won't find much in their quiet buildings beyond glass window walls and partitions butted together with as little joinery as possible, or white-walled rooms as plain as can be. This below-the-radar strategy has worked well in Japan, where the typical messy cityscape sets off their delicate compositions to perfection. It's a trick Mies van der Rohe discovered: minimalism works best as a counterpoint to chaos.

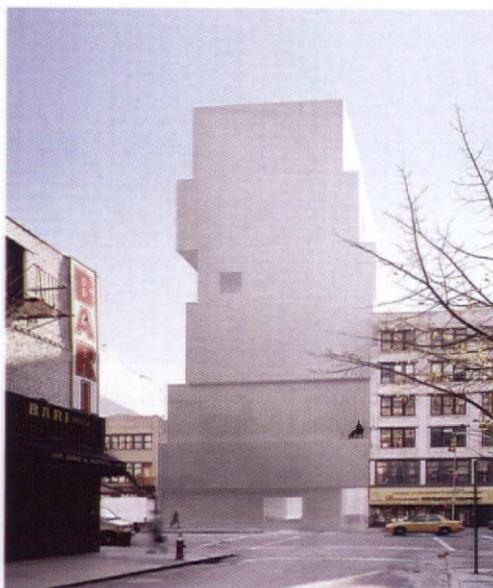
Exhibit A is SANAA's 21st Century Museum of Contemporary Art in the coastal city of Kanazawa. Japan has little tradition of public architecture beyond religious or commercial buildings. Kanazawa's town fathers wanted the new building to become the new heart of their community, and they liked SANAA's initial concept of a circular, glass-walled, single-story structure set in a park in the middle of town so much that they resisted the architects' later attempt to alter the shape to an oval.

The idea of a transparent building equally accessible from all sides might sound like a simplistic way to attract unsophisticated locals for whom a museum is still an unknown experience. Nonetheless, this public art gallery (which also incorporates a library, an auditorium, and other educational facilities) is a remarkable example of architecture that combats social isolation—as big a problem in Japan as in the United States.

Most surprising is Sejima and Nishizawa's ability to make their designs feel good to their users without the warm materials and traditional forms the average person is believed to prefer. Despite all the clear glass and the lack of color and texture, visitors to SANAA's buildings often come away raving about the structures' embracing aura. This phenomenon has everything to do with the intensive thought the partners give to how the interiors of their buildings will feel. For them it's all about proportion, and the way slight adjustments can make a tremendous difference. They arrive at their conclusions through an endless process of refinement. At a time when computer-generated imagery threatens to take over architectural design,



**The Kanazawa museum's form, above, and glass skin make it accessible from all directions and demystify its function. ■ New York's New Museum of Contemporary Art, below, to be finished in 2007, has staggered massings to give all of its galleries natural light.**



the SANAA partners use multiple models to work out their schemes.

Lately Sejima has fretted openly about the age gap between herself and Nishizawa, sounding like some latter-day Marschallin, the Strauss heroine who loves and loses her much younger Rosenkavalier. It's an odd preoccupation when you're only 49—still young for any architect—and your big career opportunities are just beginning. Perhaps to protect themselves from whatever the future might bring, Sejima and Nishizawa maintain separate, adjacent offices in which each works on small solo projects in addition to SANAA—a his, hers, and ours arrangement unique as far as I know.

Sejima has been the focus of more attention than Nishizawa, perhaps more divisive than the generation gap. The big question isn't whether the partners will stick together, but whether American construction methods will do justice to their forthcoming designs. Japanese architects can depend on a far higher degree of detailing and finish in their projects at home than here, as several of their countrymen have regretfully discovered, most visibly Yoshio Taniguchi at the Museum of Modern Art in New York. We can only hope that an aesthetic as soft-spoken but communicative as theirs won't get lost in the translation. [sanaa.co.jp]

## BRIGHT YOUNG THING

COOL, CALM, AND COLLECTED, ARCHITECT **RENÉ GONZÁLEZ** IS HELPING FUN-IN-THE-SUN MIAMI REINVENT ITSELF AS AN ART MECCA FOR THE GLITTERATI



Architect René González in the living room of a Miami Beach penthouse he designed. The light sculptures are by Robert Lewis.

CALL IT A SEA CHANGE. New York may still rule the art world, but an unlikely competitor—sunshiny, beachy Miami—is challenging the old guard and poaching some of the Big Apple’s hype. Credit the raging success of Art Basel Miami Beach—fast becoming the top stop on the U.S. blue-chip buying circuit—coupled with a

cosmopolitan crew of local collectors with outsized personalities and homes to match (many of which are open to the public by appointment). This is a city, after all, where prominent collectors are just as likely to build their own museum as donate to one.

Within this amped-up context, René González has quietly established himself as the architect of choice for Miami’s urbane art lovers. His even-tempered designs have the muscle and smarts to stand up to assertive artwork without stealing its thunder—a skill the Cuban-born talent mastered as project designer for museums like the Getty Center Los Angeles and Miami’s beloved Wolfsonian. “The design of

galleries and museums is so much about subtlety and about the manipulation of natural light,” says González, a Richard Meier alum who later worked in the offices of Florida modernist Mark Hampton. “Building art institutions made me much more sensitive to the need to incorporate nature and climate into the built environment.” >



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# architecture

González comes about this attitude honestly. Born in Havana, the architect spent his formative years in South Florida and Los Angeles, locations whose architectural vernacular embraces a porous boundary between indoors and out. González launched his own firm in 1997 to focus on holistic projects that integrate architecture and interiors with landscape design. Over the past nine years, he has built a portfolio of art-centric projects that directly engage the great outdoors: a house walled in light-filtering onyx, another pierced by a plain air loggia floored in granite slabs, and the gallerylike offices of an event-production facility that embraces a courtyard lush with palm trees and bamboo. One of the highlights of last fall's Art Basel was the debut of the Cisneros Fontanals Art Foundation, a museum that González designed in downtown Miami's burgeoning, if still gritty, arts and entertainment district. The space, a former boxing club, marries bare-bones presentation—concrete floors, exposed light fixtures—with an intimate scale that's more residential than institutional. The building makes a major statement with a traffic-stopping glass mosaic facade patterned with stylized foliage, creating "nature" where it's in short supply.

While González's work is unapologetically sensual, the architect is equally drawn to his craft's intellectual side. "There's always a driving idea underlying the work," he explains. "I need that guiding element." The guiding element, of course, is often the artwork on display, he explains. "I think about space in relation to the theoretical ground the artists are engaging in." That said, González is far from elitist. He has been incredibly generous with his patronage, furthering the democratization of design. A former professor at Florida International University, he has also been a guest curator at the Museum of Contemporary Art North Miami, and is the former president of the Arango Design Foundation, devoted to educating the public about modern design.

Although González spends much of his time immersed in the intersection between architecture and art, he's the first to preach judicious display. "You shouldn't overwhelm a space with art," cautions González, who often assists clients with acquisitions. "A few powerful pieces that are appropriate to the space create a more memorable

"DON'T OVERWHELM A SPACE WITH ART," SAYS GONZÁLEZ. "A FEW POWERFUL PIECES CREATE A MORE MEMORABLE EXPERIENCE"

experience." He's a fan of multifunctional furnishings that can be rearranged to suit changing displays and changing moods—especially if clients are still expanding their collections. In a penthouse apartment that González designed for a young couple, featuring artworks by Peter Barrett, Lynne Golob Gelfman, and José Alvarez, low upholstered seating units form an undulating landscape that's easily reconfigured for parties of any size. "You can shift them around at will to create very different environments," González says. He also has firm and unconventional opinions about lighting: "In residential work, the inclination is to have art lit as you would in a gallery. Lighting art at home should be like lighting people—ambient, rather than pinpointed." Here, for instance, he enlisted designer Robert Lewis to create cloudlike custom light fixtures—chandeliers, made from paper laminated to acrylic, that emit a soft, soothing glow. The units swivel around on their bases to put different works in the spotlight. Mutability and flux are abiding preoccupations for González, who favors "spaces that have an ephemeral quality, that toy with your sense of perception." Sound strategy indeed for anyone who wants to steam ahead on shifting tides. [renegonzalezarchitect.com] —JEN RENZI



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## THE MESSENGERS

NATE LOWMAN'S SHARP-EDGED CANVASES HAVE THRUST HIM INTO THE SPOTLIGHT. HE JOINS DESIGNER AND ACTRESS **TARA SUBKOFF** ON THE FAST TRACK

WHILE HIS girlfriend, Tara Subkoff, is already an established figure on the downtown scene—she's an actress and a founder of the fashion label Imitation of Christ—Nate Lowman has recently grabbed attention of his own. At 27, he is capturing the art world's interest with work that is pointed and political at a time when many artists of his generation have turned away from public themes. Lowman appropriates images and words we know too well and matches them in ironic pairs to create works that signal communication in crisis. At his first New York City solo show, at Maccarone Gallery in December, several works featured familiar images swiped from newspapers and magazines and paired with painfully unfunny bumper sticker slogans. One painting coupled the image of looters—or finders—in the New Orleans flood with a “Denial Is Not a River in Egypt” bumper sticker. Lowman describes the phrases as “absurdist captions,” curiously warped communiqués that open up the accompanying images to another interpretation. His best known work is a series of bullet canvases first exhibited at Art Basel in Switzerland. Here, Warholian screen prints of a photocopied faux bullet hole decal are applied to a canvas shaped in

the manner of the high modernists. Underneath the art history referents, the subject is mediated violence. And violence is what interests Lowman most. “Criminality explores the limits of what's acceptable. And to some degree artists do, too,” he says. [maccarone.net] —JESSE WILL

Subkoff and Lowman pose with a pair of his bullet canvases.



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**STEVEN SACKS** GIVES A VIEWER THE IMPRESSION IT IS LOOKING RIGHT BACK



Steven Sacks sees the future of art written in computer code. Bitforms, his New York gallery, was the first devoted to digital and new media when it opened in 2001. (His second, in circuit-saturated Seoul, South Korea, opened late last year.) Sacks compares digital art's present status to that of video in the '70s, with the exception that digital art isn't limited to one medium. One of Sacks's top sellers is Daniel Rozin, whose *Circles Mirror*, seen here, rotates 800 graphical discs to create a representation of the viewer standing in front of it. Technology, even techie art, is about the masses, and so in a new venture called softwareARTspace, Sacks offers low-cost limited-edition "screen-based experiences" that allow viewers to manipulate images on high-definition TVs. Sacks believes interactivity offers a new way to live with art. "We're at a stage where the artwork, the technology, and its acceptance are all rapidly accelerating," says Sacks. "Just watch." [bitforms.com] —JESSE WILL

**Portrait of a digital dealer: *Circles Mirror*, a Daniel Rozin artwork featuring 800 moving discs, mounted at Bitforms, Sacks's Chelsea gallery.**

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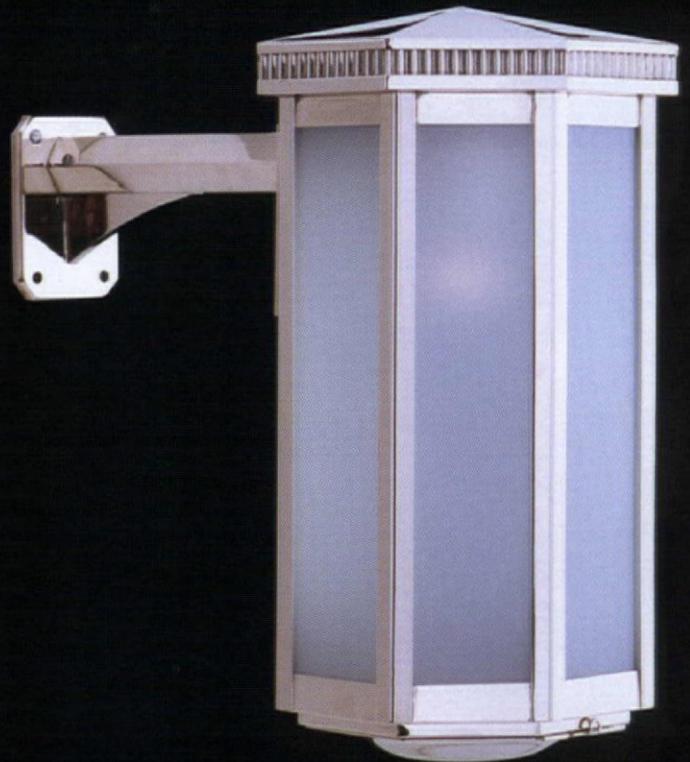
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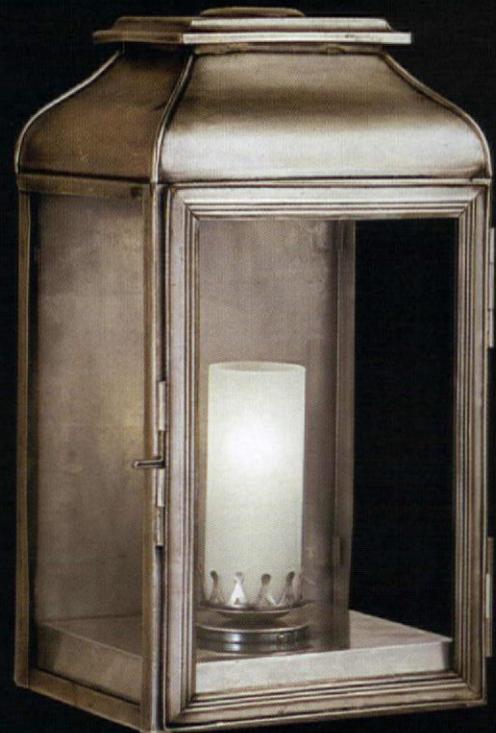
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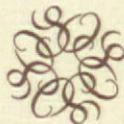
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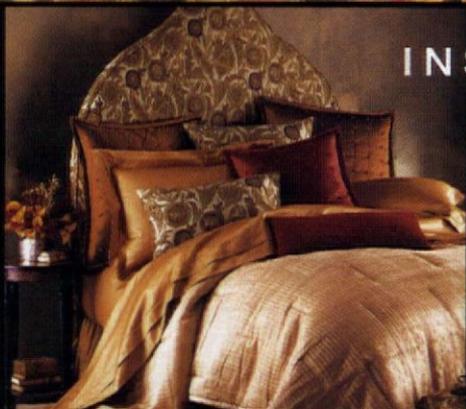
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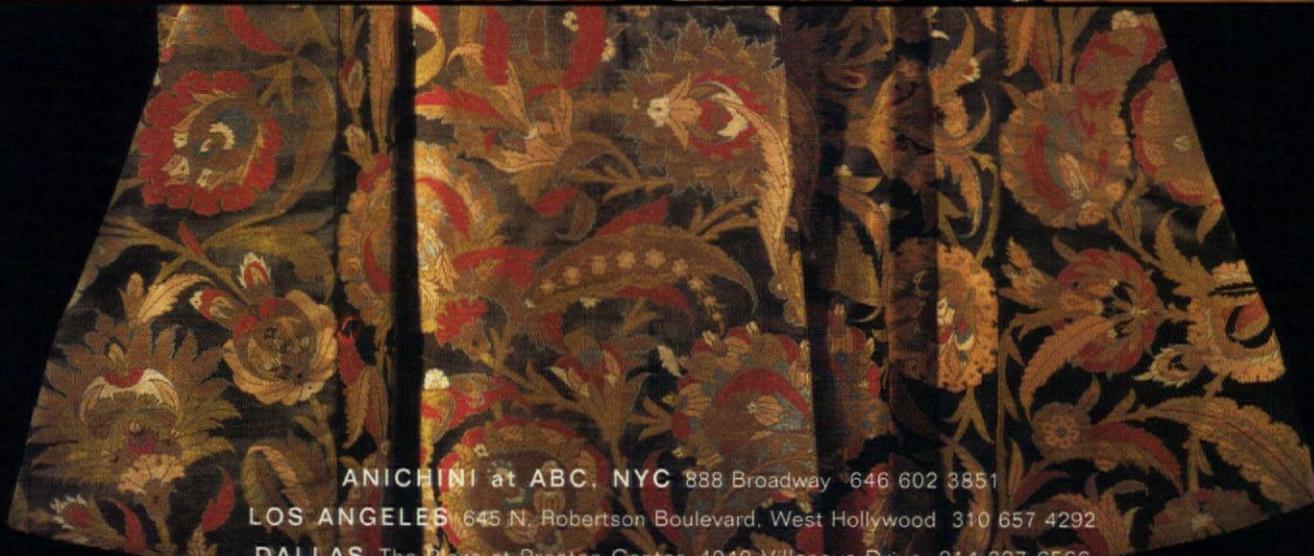
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**Richard and Julie Wright** with lots from one of their Branded Luxury auctions, including an Hermès python bag and Vuitton trunks.

CHEETAHS MOVE FASTER and more gracefully than elephants. In the auction world, new markets are pioneered by boutique firms rather than by big established houses. A case in point is Wright, the Chicago salesroom founded in 2000 by Richard Wright and Julie Thoma Wright. If

modernist design today is a high-end auction category, much credit goes to them.

Five years ago, mid-century was the darling of decorators, but most serious collectors saw it as “used” furniture. The Wrights’ initial innovation seems absurdly simple in retrospect: better catalogs. Strikingly designed, printed on high-quality paper, full of informative text and rich photography, the books were the first to properly showcase the intelligence and sculptural beauty of modern design. Wright auctions got attention, and as sales prices rose, top houses like Phillips and Sotheby’s beefed up their modern design departments and improved their catalogs.

Meanwhile, the Wrights moved ahead. They expanded into modern art—Wright single-handedly revitalized a market for the sculptures of Harry Bertoia, who was being remembered solely for his Knoll wire chair designs—and in December 2004 launched Branded Luxury auctions, offering items such as Hermès handbags, Vuitton trunks, jewelry, and Cartier watches. “We felt that the strong interplay between modern design and fashion,” says Julie, “merited an auction format all its own.” Wright auctions helped spark the vogue for the work of mid-century Italian designers, always second fiddle in the market to the French. Last December, Wright’s “Circa 70” auction afforded collectors a fresh

look at the work of late-century designers like Maria Pergay. “We constantly search for new names, and new categories,” says Richard. “If we have a company mission, it is to always be on the edge.” Call it the Wright stuff. [In Chicago, 312-563-0020. [wright20.com](http://wright20.com)] —GREGORY CERIO



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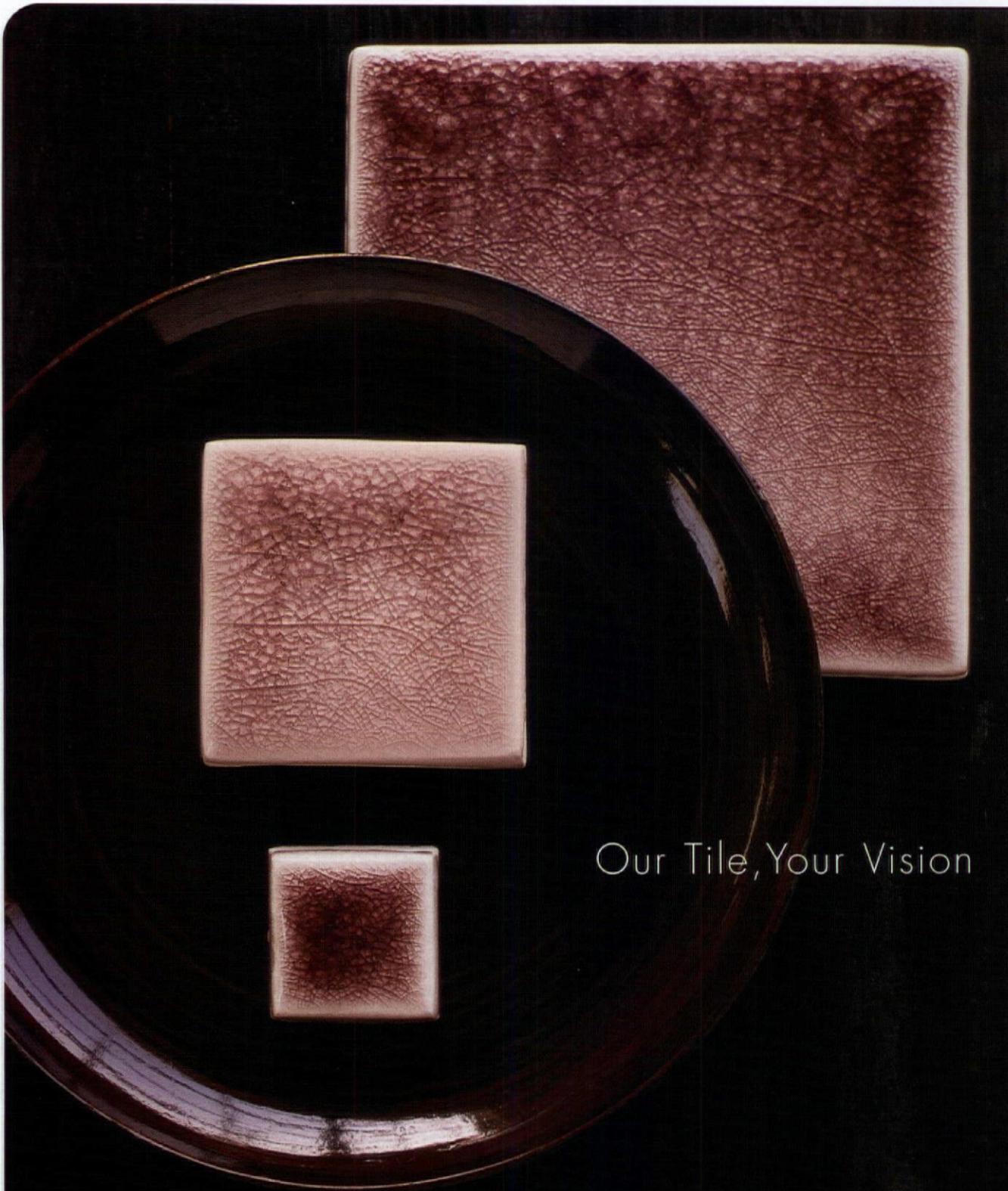
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### IN THIS CHAPTER

#### IT TAKES TWO TO TANGO.



▲ **LIVING WITH A CONTROL FREAK.** Command oven temperature and all eight cooking modes from a single control knob. The digital oven temperature readout is positioned for easy viewing.

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# leading edge

## THE INNOVATORS

### A SALUTE TO 25 TORCHBEARERS LIGHTING THE WAY TO NEW AND BETTER DESIGN

They may be businesses or schools or museums. Their concerns may be for the environment, for urban renewal, or for the purities of form and function. But each of the organizations listed alphabetically below deserves plaudits for trailblazing work undertaken in the belief that design can change the world.

**1 AID TO ARTISANS** To preserve global craft traditions, this nonprofit group helps artisans in underdeveloped countries find better ways to sell their wares, offering practical guidance on production, design, and marketing. The striking handiwork of many whom ATA has assisted can be purchased through the organization's Web site. [aidtoartisans.org]

**2 ANTENNA DESIGN** This Manhattan firm devised such sleek and user-friendly devices as JetBlue's self-service check-in kiosks and the fare-card vending machines in the New York subway. [antennadesign.com]

**3 ART CENTER COLLEGE OF DESIGN** This Pasadena, CA, school, founded in 1930, prides itself on innovation. "As the Bauhaus pioneered the concept of bringing art to industry," says president Richard Koshalek, "Art Center is pioneering the union of art and design to social responsibility." [artcenter.edu]

**4 THE CITY OF CHICAGO** Over the past ten years, the administration of Mayor Richard M. Daley has undertaken a huge project in urban beautification, achieving successes large and small, from the creation of the grand Millennium Park, to fostering the reuse of commercial and industrial buildings in the Loop and on the riverfront, to architectural preservation. [cityofchicago.org]

**5 COOK + FOX ARCHITECTS** When it opens in 2008, the Durst Organization's Bank of America Tower aims to be the greenest skyscraper in New York City. Cook + Fox's glass-and-steel building will be constructed largely of recycled and recyclable materials, and will contain its own clean-energy power plant, a system that cleans and reuses rain and

wastewater, and planted roofs that will reduce the amount of heat the building absorbs by day. [cookplusfox.com]

**6 DAKTRONICS** It took a company from South Dakota to really light up Times Square. Daktronics created a spectacular electronic display system for the Lehman Brothers building on Seventh Avenue: a 40-by-19-foot video screen and LED clock and calendar are mounted above the main entrance, while three sides of the building are wrapped in six display bands showing video, news headlines, and animation. [daktronics.com]

**7 DESIGNTEX** This New York firm offers thousands of options in fabrics, wall coverings, surfacing materials, rugs, and window treatments, all produced through environmentally sound manufacturing. [dtx.com]

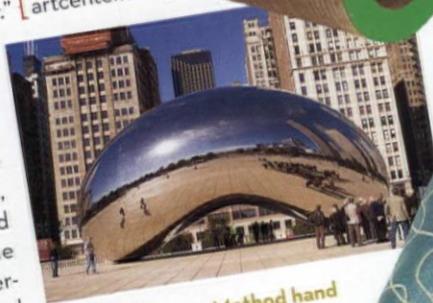
**8 DYSON** By now, everyone knows of designer James Dyson and the frustrations that led him to devise his ultra-efficient vacuum cleaners. Less well-known are his efforts to further practical creativity. Each year, for example, his foundation holds a student competition in 13 countries, challenging entrants to create a "complete design": one that solves a problem, works well, and looks cool. [dyson.com]

**9 HENRY HALL DESIGNS** With forward-looking designers whose pieces range from funky to sophisticated, San Francisco's Henry Hall Designs rescued outdoor furniture from historicist doldrums. [henryhalldesigns.com]

**10 IDEO** This Palo Alto, CA, consultancy looks at the emotional experience that design provides.

Ideo's approach has had an impact on products large and small, such as Zyliss kitchen utensils and the interiors of Amtrak's high-speed Acela trains. [ideo.com]

**11 INNO DESIGN** With clients such as Samsung, LG, and Mitsubishi, this Silicon Valley industrial design firm is a leading creator of products ranging from mobile phones



From top: Method hand wash, \$4. [methodhome.com] ■ Ideo-designed Zyliss ice cream scoop, \$10. [surlatable.com]

■ Frank Gehry's Wiggle chair, \$850, through Vitra. [In NYC, 212-463-5750] ■ Cloud Gate by Anish Kapoor, in Chicago's Millennium Park. ■ Designtex's Wire fabric in Cerulean Hue, \$94 per yard. [800-221-1540]

# leading edge

to camcorders. Tech mavens forecast that the company will produce the next must-have digital device. [innodesign.com]

## 12 MATERIAL CONNEXION

This wide-ranging resource center alerts builders, architects, and manufacturers to new developments in production materials and innovative uses for old materials. [materialconnexion.com]

## 13 METHOD

San Franciscans Eric Ryan and Adam Lowry create household cleansers made of natural ingredients such as lavender and grapefruit, and package them in recyclable containers designed by Karim Rashid and Andy Spade. [methodhome.com]

## 14 MIT

With new buildings by Charles Correa, Frank Gehry, and Steven Holl, its restoration of older buildings by Eero Saarinen and Alvar Aalto, and its original neoclassical structures, MIT now arguably has the most architecturally diverse campus in the nation. [mit.edu]

## 15 MoCo LOCO

With authoritative journalism and candid commentary on nearly all design fields, this Web zine has become a must-read for professionals and aficionados alike. [mocoloco.com]

## 16 MOSS

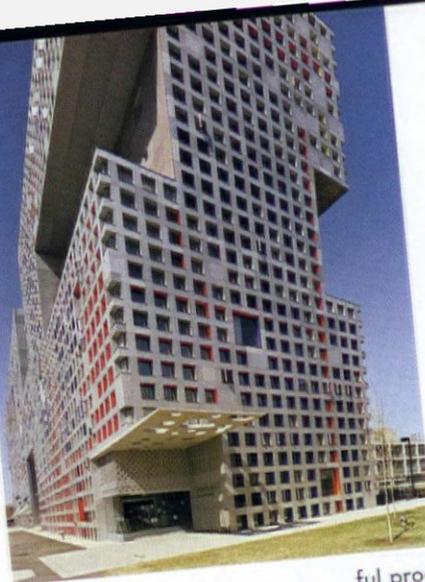
Murray Moss's Manhattan store has done much to blur the distinction between art and design. A recently opened gallery space exhibits one-off pieces—a show earlier this year featured chandeliers made of Swarovski crystal—but even the retail shop has the air of a museum, with goods arrayed on platforms and in spotlighted vitrines. [mossonline.com]

## 17 MUJI

This Japanese company's name translates as "no-brand quality goods," but think of it as "bargain Zen design." Muji goods—from CD players to teapots to toys—are simple, functional, and affordable. [mujionline.com]

## 18 THE NATIONAL BUILDING MUSEUM

This Washington, DC, institution's shows and symposia advance the dialogue on new building and design developments. (May will see the opening of an important exhibition on green design.) Its muscular education and outreach program has introduced thousands of youth to architecture. [nbm.org]



From top: MIT's Simmons Hall, designed by Steven Holl Architects.

■ Tivoli's Model One table radio in piano black, \$170. [tivoliaudio.com] ■ Nike's Women's Blazer, from the eco-conscious Considered line, \$90. [nike.com] ■ Haitian stone heart, \$15. [aidtoartists.org] ■ Philips Electronics' PET 320 portable DVD player, \$129. [800-531-0039]

**19 NIKE** This company's new Considered footwear line is sporty and responsible. The shoes are made with water-based (as opposed to petroleum-based) adhesives, organic cotton, and low-toxin rubber. [nikebiz.com]

## 20 RHODE ISLAND SCHOOL OF DESIGN/DONNA KARAN

Last fall, DKNY invited RISD students to redesign one of its most successful products, the Cozy cashmere sweater/shawl. When the resulting prototypes were sold at DKNY in Manhattan, RISD's textile department received a large share of the profits, which were put toward the purchase of a high-tech knitting machine. [risd.edu; dkny.com]

## 21 ROYAL PHILIPS ELECTRONICS

Shocked by the depth of consumer frustration with technology, this electronics giant has made simplicity its mantra, vowing that all its products will be useful and easy to use. [philips.co.uk]

## 22 SC JOHNSON

Ziploc storage bags are an example of good design, but their manufacturer takes equal pride in its progressive environmental and social agenda, which includes efforts to combat insect-borne diseases worldwide. [scjohnson.com]

## 23 TIVOLI AUDIO

A legend among technophiles, audio components designer Henry Kloss was the creative spirit of Tivoli Audio. Since his death in 2002, the company has continued to honor his belief that great sound—in products like its Model One table radio and its iPod docking system—need not come at great cost. [tivialiaudio.com]

## 24 VITRA

Tellingly, when this Swiss furniture maker built a new corporate campus in 1981, it chose to name the main drag Charles-Eames Strasse. Producing classic mid-century designs by Eames and others, as well as pieces by contemporary designers, Vitra is both a shrine to the ideals of progressive modernism and a pioneer in the search for new ways to marry beauty and function. [vitra.com]

## 25 WILLIAM McDONOUGH + PARTNERS

McDonough and the members of his Charlottesville, VA, architecture firm have not only made groundbreaking strides in environmentally responsible construction, but have also spearheaded the creation of building materials, textiles, and packaging that actually become more useful as they are recycled. [mcdonoughpartners.com] — CARA TAKAKJIAN

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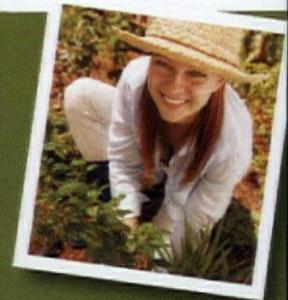
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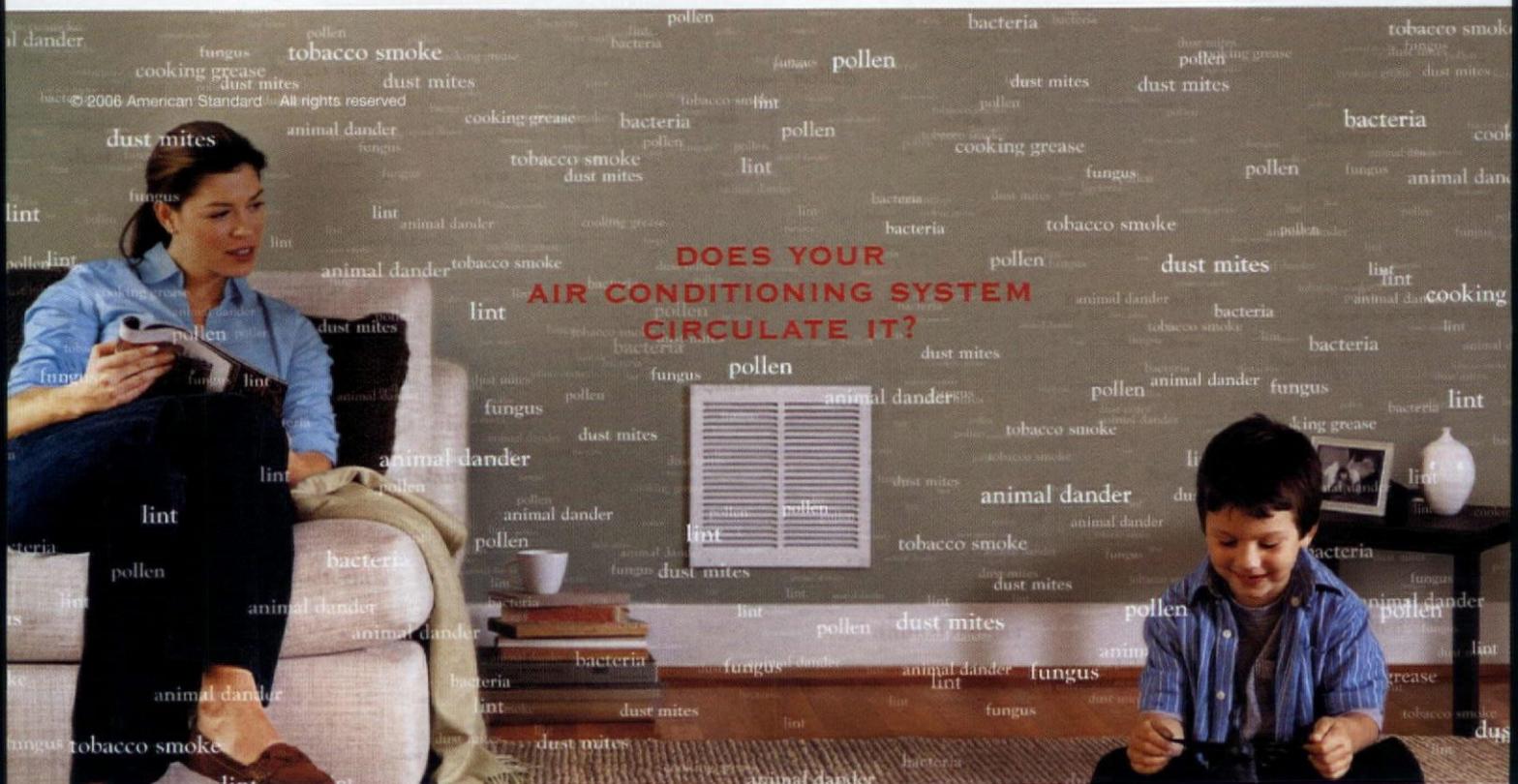
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## THE CONVERSATIONALIST

LIKE HER MENTOR LEONARD BERNSTEIN, CONDUCTOR **MARIN ALSOP** ENGAGES IN LIVELY DIALOGUES WITH AUDIENCES



**Alsop, seated in Denver's Boettcher Concert Hall, urges early education: "If kids aren't exposed to music, it doesn't become part of their imagination."**

MUSIC IS the universal language, but it still needs good translators. Marin Alsop is among the best. Last September, shortly after she was named music director of the Baltimore Symphony (the first woman to lead a major American orchestra, she will assume the post next year), she won a MacArthur "genius" grant, which cited "her extraordinary ability to communicate." Her means are both silent—intense but economical on the podium, she guides you straight to

the heart of the music—and expressed. She often talks to concertgoers about the music they will hear; never patronizing, she excels at demystifying. She enjoys sharing with audiences, as well as with orchestra members, what she's thinking or has discovered about a particular piece. "The greatest compliment I get is when a musician says, 'I didn't know that,'" she says.

Alsop, who is the music director of the Cabrillo Festival of Contemporary Music in California and the principal conductor of England's Bournemouth Symphony, is known for espousing new music, but she's equally at home with a more established repertoire. (She is, for instance, recording the Brahms symphonies with the London Philharmonic Orchestra for Naxos; the first two have been enthusiastically received.) "As conductors, we're champions of composers we believe in," she says. "We

need to help audiences build a relationship with these composers. You want to feel a personal connection to them, old and new, and one of my goals is to give people that sense of intimacy." Intimacy, the New York City native notes, can be hard to come by in today's cavernous concert spaces. "The larger our halls get, the more people crave a simple, authentic experience, an experience they have as a community." Music lovers of Baltimore, you're in luck. [ [marinalso.com](http://marinalso.com) ] —KATRINE AMES

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# animal kingdom

## FOUR-FOOTED WONDER

BRED IN SOUTHEAST ASIA, THE SLEEK AND HANDSOME  
**BLUE THAI RIDGEBACK DOG** STRIDES INTO THE WEST



stopping me on the street, asking me, ‘What kind of dog is that?!’” Centuries of isolated breeding on jungle islands off Thailand and Vietnam helped render the TRD’s arresting features, including the well-sculpted head and compact body. A pure bloodline, along with careful breeding, has kept the dog’s look consistent for more than 400 years, with the only variable the color of the coat. The first TRDs were red and black. Fawn came next. The silvery blue coat, which commands top dollar in the United States, was created when a fawn was crossed with a black. Asked what word best describes the TRD, Sterling chooses “clever,” but warns that TRDs can be aggressive if raised accordingly. Though there are now several breed-

Revered as a loyal guardian, the blue TRD is famous for more than just its distinct look and lustrous coat.

OUR SEARCH FOR inspirational design led us to the animal kingdom, where we found a striking and unusual creature: the Thai Ridgeback dog (TRD). Recalling the first time he brought his TRDs to the States, in 1994, Thailand-based breeder Jack Sterling says, “Everyone was

ers in the United States, Sterling resists the idea of the TRD going mainstream. “These dogs are unique,” he says, “and I’m not in the business of golden retrievers.” [House of Sakorn, Thailand. [thaidogs.org](http://thaidogs.org). Royal Dog Kennels, West Milford, NJ. [royal-dogs.com](http://royal-dogs.com)] —DAMARIS COLHOUN

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INTERIOR DESIGN

# Ernest de la Torre

## THE SUN KING

THE IBM EXEC TURNED DESIGNER SHOWS OFF HIS FLAIR FOR COLOR AND HIS LOVE OF HISTORY IN A FRENCH DECO-INSPIRED VILLA IN PALM BEACH

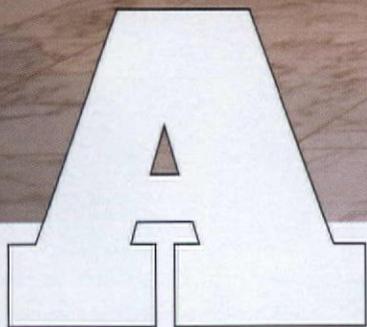


De la Torre, this page, has a flair for showstoppers, such as the *verre églomisé* panels he created, which lead to the master bedroom. ■ In that room, opposite page, one of a pair of studded chests by De la Torre Design—covered in Criolo horsehair, from John Rosselli & Associates—is topped with antique Meissen urns acquired at Sotheby's.



PHOTOGRAPHED BY JASON SCHMIDT PRODUCED BY MAYER RUS STYLED BY MICHAEL REYNOLDS

EVEN WARHOL ROYALS SEEM TO BOW TO THE POWER OF A '20S



Ask designer Ernest de la Torre what event in human history he'd give an arm to have witnessed and he'll probably choose the 1925 International Exhibition of Decorative Arts in Paris, when another French revolution—one involving furniture and architecture—added the term Art Deco to the style lexicon. De la Torre is a design historian who relishes the layers of influence legible in his beloved Verner Panton chandeliers or in the zebra-stripe console he created, inspired

by the work of Irish designer Eileen Gray. “Things should be jarring enough to be fresh,” de la Torre says of his zest for interiors that juxtapose seemingly disparate but aesthetically and historically kindred elements. It’s what artists at the 1925 Paris Expo would have said about their work, too.

That “jarring enough” freshness, rooted in a modernist idiom, is what de la Torre brought to the Palm Beach vacation home of an East Coast family looking to deformalize their surroundings. On visiting the house, both de la Torre and the

## CHANDELIER AND THE DE LA TORRE ROUNDABOUT IN THE ENTRY



clients remarked on its *Great Gatsby* vibe: 1920s bones; expansive site near the water. Lucky for de la Torre, who adores color, “the clients react poorly to beige” and had begun to collect modern art in all its pigment-saturated glory. Poring over period illustrations of Art Deco interiors, the designer was pleased to see that the decorators had painted rooms bright greens, blues, and pinks. “We think of Art Deco interiors as being muted only because all the photos and movies are black and white,” he says. Color there would be. ▶

**Andy Warhol silk screens of Queen Margrethe II of Denmark, left, and Queen Elizabeth II add a dash of pop art to the dramatic reception space. A de la Torre roundabout sits under a ca. 1925 chandelier from the Waldorf-Astoria ballroom. A Damien Hirst spin-art piece hangs at right. At the rear, opposite page, are twin bergères by French Deco master Paul Follot, bought at Two Zero C Applied Art, London, and covered in Bright White kidskin from Libra Leather, NYC.**



De la Torre grew up near Chicago, in a landscape devoid of much color most of the year, but where the genius of buildings by David Adler and Ludwig Mies van der Rohe marked him. He has an unusual CV: while working as an account executive for IBM, he bought, renovated, and sold houses, and discovered that he liked the designing part best. He learned from Peter Marino (“I studied things that usually go straight to museums”), from David Collins (“He’s a color master and can make anything look sexy”), and at Polo Ralph Lauren (de la Torre’s custom furniture caught their eye). By the time he opened his firm, De la Torre Design Studio, in Manhattan, spurred by the “wake-up call” of 9/11, he had designed interiors for Rothschilds, an Armani shop, and a library for Ian Schrager’s Morgans Hotel, among many projects.

De la Torre, who has a down-to-earth ease and a sly sense of humor, envisioned the Palm Beach house as a giant cabana where the clients could entertain elegantly but also relax. For the main room, he created Jean-Michel Frank-like seating pieces, upholstered in a blue-and-white scheme modeled on Billy Baldwin’s iconic decor for the Villa Fiorentina in Cap Ferrat. These meld perfectly with the beachy light that fills the house and with art such as an Eric Freeman seascape and one of Yves Klein’s signature lapis Plexiglas low tables. A Felix Gonzalez-Torres work in gray softens the bright-blueness, as do lush Christopher Hyland curtains shot through with silver thread. ▷

**Serenity and simplicity are the keynotes of the living room, this page, which features de la Torre’s Jean-Michel Frank-inspired sofa and chairs, curtains in Christopher Hyland’s Constantino Millennium satin in chartreuse, silver, and blue, and palm grass carpeting by Stark. Painting by Eric Freeman. ■ In the dining room, opposite page, a de la Torre cast-glass table with reverse gold leaf stands beneath another Waldorf chandelier. Russian neoclassical chairs are covered in Old World Weavers’ Medius horsehair in Rouge-Beige; the curtains are made of Christopher Hyland’s Beryll in red, orange, and gold.**



Inspiration from the 1925 Paris Expo is evident in de la Torre designs for the house: a Ruhlmann-esque reverse painted mirror; a reverse-gold-leafed, molded-glass dining table edged in brass. The table is surrounded by Russian neoclassical chairs with carved medallions that echo the splashy Damien Hirst painting hanging adjacent. Pairing Russian antiques and spin art might be a hard sell, but educating clients is part of the fun, says de la Torre: "It's showing how to play with shape and scale, that things have a relationship that's not simply historical and evolves over time."

**Everything's coming up roses in the master bedroom, this page, where Donald Baechler's *His Miraculous Rescue* (2001) hangs above a bed (with a custom headboard made by Anthony Lawrence-Belfair, NYC) dressed in chintz. ■ In the kitchen, opposite page, a bright and feminine Murano glass chandelier, ca. 1950, is played off curtains in Osborne & Little's *Scaramouche*. A KWC faucet from Simon's Hardware, NYC, is attached to Kohler's *Staccato* kitchen sink. See Shopping, last pages.**

**I**n another clever conjoining, Andy Warhol's European royals survey the marble entry hall, and surely would approve the circa 1920 chandeliers from the Waldorf-Astoria ballroom, Paul Follot slipper chairs swathed in white kid, and a regal red damask roundabout seat of de la Torre's design. De la Torre's subtle sense of humor is manifest in other, not so subtle objects. In the master bedroom, he punched up a traditional cabbage rose fabric (an old favorite of the clients') with an in-your-face Donald Baechler painting of a rose and with two red horsehair night tables bejeweled with upholstery tacks. "It was a way to take something traditional and make it modern," he says. Indeed, for all his appreciation of things historical, de la Torre insists familiarity breeds blandness: "I like things to be unique and for clients to have something really their own." The greats of 1925 would be proud. [delatorredesign.com] —MARY TALBOT





ARCHITECTURE

# Taryn Christoff & Martin Finio

## THE STRUCTURALISTS

Taryn Christoff and Martin Finio have achieved the requisite milestones of architectural success. The husband-and-wife team has logged time at big-name firms (Swanke Hayden Connell, Tod Williams Billie Tsien), landed prestigious academic appointments, and secured both AIA awards and plum commissions, ranging from oceanfront mansions to boutiques for Calypso and Todd Hase. But you won't catch these two resting on their laurels. "We'll anguish over a design and just keep testing it," says Christoff. Finio agrees, adding that "when you're married to your partner, it's easy to critique the work until it's fully resolved."

Designing couples typically fall into one of two camps: those who complete each other's sentences and those who find creativity in conflict. Christoff and Finio avoid such clichés in their relationship and in their craft. They have an easy back-and-forth, leading to nuanced designs in which contrasts coexist artfully. Their work is graphic and organic, intellectual and intuitive, still and kinetic. "We embrace ambiguity but show that it can have a great sense of clarity," says Finio. Or as Christoff puts it: "We get psyched about both extremes." [In NYC, 212-219-1026] —JEN RENZI

Husband-and-wife architecture team Finio and Christoff in a West Village penthouse they designed for photographer Jan Staller that overlooks the Hudson River. Her clothes, Bloomingdale's. Shoes, Christian Louboutin. Watch, Tourneau.





PHOTOGRAPHED BY JEFF RIEDEL STYLED BY MICHAEL REYNOLDS

INTERIOR DESIGN

## Thom Filicia THE MAN ABOUT TOWN

We're hard-pressed to name a decorator more familiar with VIP suites than Thom Filicia. The Manhattan-based designer has achieved fame and fabulousity on the reality television show *Queer Eye* and high-end credibility with his private interior design business. Still, he was an unlikely choice to design the Franklin Suite, a VIP haven for the U.S. pavilion at the 2005 World Exposition in Aichi, Japan. In the current political climate, Filicia's tap was encouraging: his identity as a gay man was not an issue, and his vision was splashy and serious. Celebrating this country's history, craftspeople, and indigenous materials, he used baseboards drawn from Monticello, Douglas fir beams, and doors that recalled the Arts and Crafts movement in detail and 1920s Hollywood in scale, and filled the space with contemporary pieces. The room had his signature blend: a classical sense of proportion, a modern outlook, and extraordinary balance. "I try to achieve traditional work that feels modern, and modern work with depth and soul," he says. Filicia is busy working on books, licensing deals, a furniture collection, TV, and interiors. "I'm having fun," he says. "And when people know who you are, you can be really late for a plane and still get on." [thomfilicia.com]

—SABINE ROTHMAN

A fan of Hollywood's golden age, Filicia has a matinee idol moment amid custom pieces of his own design such as a sofa, a rug, and pillows. For fashion credits, see Shopping, last pages.





PHOTOGRAPHED BY DANNY EVANS PRODUCED BY MICHAEL REYNOLDS FASHION STYLED BY LAURA TIOZZO

## Rivington Arms

### THE NEW DEALERS

On Manhattan's Lower East Side, upstart galleries have put a fringe neighborhood into the art scene's spotlight, led by a sliver-sized storefront called Rivington Arms. This spring, gallerists Melissa Bent and Mirabelle Marden will bring the show a few blocks north to their new space, a town house off the Bowery, and critics, curators, and revelers are sure to follow. Bent and Marden (daughter of painters Brice and Helen Marden) opened the gallery after college at Sarah Lawrence, in 2002, capturing attention by tapping into a network of young artists who share a vital, immediate sensibility. Notable names on their roster include Dash Snow, a photographer who has chronicled his raucous coming of age in a series of blown-up Polaroids, and Hanna Liden, a Swedish photographer whose moody, staged landscapes convey an eerie sense of romance. Both will exhibit at the Whitney Biennial, and later in the year in solo shows at Rivington. The rapid rise of young artists in the gallery's stable is a mirror of its burgeoning success. "We started by showing just a few artists whose work we really loved, and asked them whose work they were interested in," says Bent. "Rivington Arms has just grown organically from there," adds Marden. [In NYC, 646-654-3213] — JESSE WILL

With a larger space opening, Bent and Marden, center, are making big plans for their artists, including Mathew Cerletty, standing, left; Darren Bader, left on scaffold; and Hanna Liden, sitting.



#### INTERIOR DESIGN

## Andrew Flesher THE INTUITIONIST

"My mother always said her wedding vows were to love, honor, and redecorate every three years," Andrew Flesher says. "When I was eleven she let me pick the color for our dining room. The blue I chose was really wrong." He has learned a lot since then. Tom Gunkelman, the dean of Minneapolis's interior design community, tapped Flesher to lead the next generation of his firm six years ago and recently renamed it Gunkelman Flesher. "The best projects happen when the clients believe that I've listened," Flesher says. "And then, let it happen." What "it" means for Flesher often involves the thrill of juxtaposition. "I love the tension between contemporary classics and classic traditional pieces," he says. Whether he's working on a cozy family place on Lake Minnetonka, a "Neutra meets Prairie School" Eric Lloyd Wright house outside Pasadena, or a posh New York penthouse, Flesher has clients who trust him, and he trusts his gut. "Because I'm passionate about design, I study," he says. "But when I'm putting a room together, it's intuitive. When something's right, I feel it in my stomach." [gunkelmanflesher.com] — SABINE ROTHMAN

A mod Stark rug and European classics meet in Flesher's design for a Minneapolis apartment.

PHOTOGRAPHED BY JASON SCHMIDT PRODUCED BY MICHAEL REYNOLDS



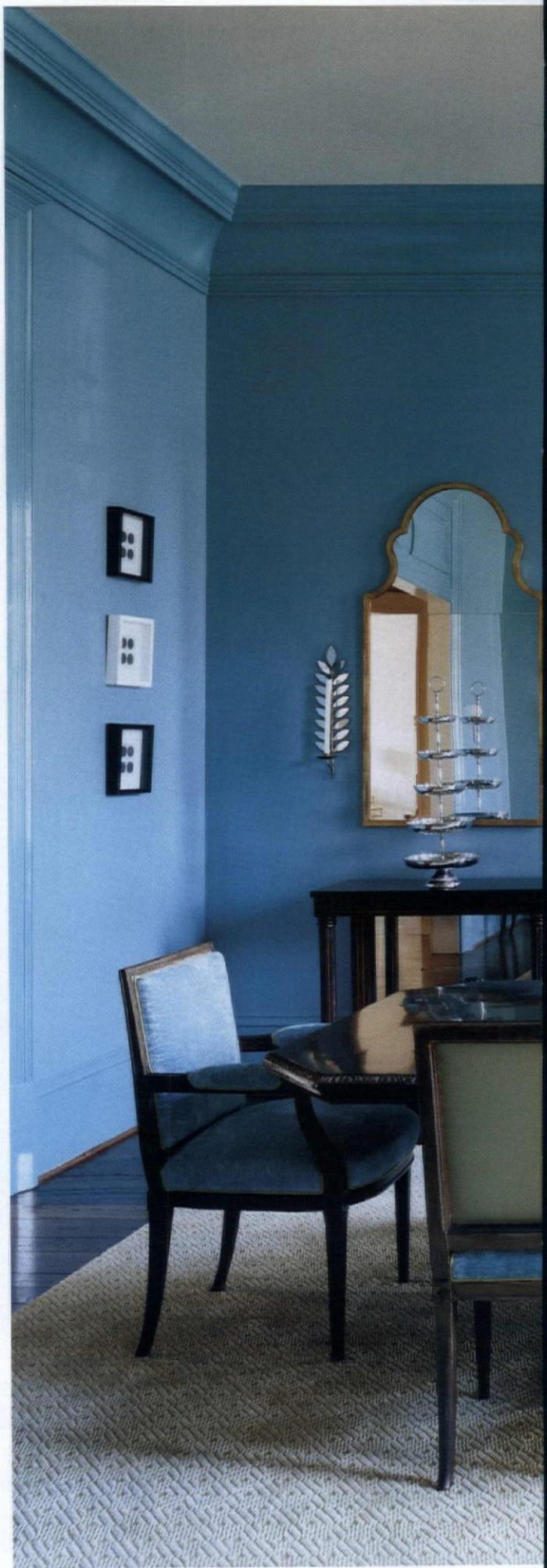
INTERIOR DESIGN

# Suzanne Kasler

THE INTERPRETER



THE ATLANTA-BASED DESIGNER BRINGS SOUTHERN CHARM, EUROPEAN SENSIBILITY, AND AN ARCHITECTURAL EYE TO HER INTERIORS





Aqua invigorates the dining room, this page, with drapery in Zimmer + Rohde's Seta color 668 and walls in ICI's Glidden Seven Lakes. Vintage chairs surround a Maison Jansen table, ca. 1920. ■ Kasler, opposite page, sits on a vintage Maison Jansen chair in Old World Weavers' Como linen velvet in Aquamarine.

The clean, modern lines of the living room extend to the furnishings: French stools, ca. 1920, from Travis & Co., Atlanta; Yo-Yo Nesting tables by Mattaliano at Renfroe, Atlanta; and Donghia's Essence coffee table. An Atherton sofa by Nancy Corzine in an Old World Weavers velvet is accented with splashes of peppermint pink on antique velvet pillows, a bold stripe on antique bergères, and Scott Ingram's *Untitled* (2005), from Solomon Projects, Atlanta.





## A SWATH OF COLOR ANIMATES ONE BEDROOM, WHILE, IN ANOTHER, HITS OF BROWN GIVE THE SPACE CHIC VERVE



**W**hen Atlanta designer Suzanne Kasler is working, she thinks of “the entire space and how it’s going to feel dimensionally.” She studied interior design at the University of Cincinnati, and for her, details drive design. To express clean, simple, classic lines, she begins a project with its interior architecture: moldings, mantels, floors, finishes, door details, hardware. Wanting “to get the bones right,” in new construction or in a renovation, she always teams up with an architect.

Kasler’s projects—as well as her snappy new office—have an architectural focus and a European flair and edge that are shaking up traditional southern decorating. The new house that she worked on for a young Atlanta family is full of exuberance and surprise. “I don’t like a house to look decorated,” she says. “I want it to look collected.”

She favors “that continental look of mixing a lot of styles,” and her *mélange* of French antiques, mid-century pieces, and modern furniture makes a house “more interesting, more livable, and timeless,” she says.

Kasler wants things to be “luxuriously comfortable,” and she starts from white, often moving to her signature palette, hues of blue. The bold black-and-white foyer of this house led her to use vivid tones, including saturated blue walls in the dining room. “I like to use colors that are fresh and strong,” she says, “so I don’t always need to use too much color.” Fabrics and accents will often do the trick, as pink-striped upholstery does in the living room.

Inspired by fashion, Kasler may use a Louis Vuitton scarf as a throw or accent draperies with Chanel borders. “My interiors feel good,” she says, “because I’m always thinking about the details that will help people live in their house.”

[In Atlanta, 404-355-1035] —GEORGIA DZURICA

The girls' room, opposite page, is modern and feminine, with Belle Chambre linens, walls in Glidden's Intense Pink, and prints by Maria Eva.

- The master bedroom, this page, gets a casual spin on Hollywood glamour with an armless slipper chair by Edward Ferrell, in Valencia in Coral, by Pintura Studio; antique chairs in Clarence House's Satin Stephanois in Flamant; a custom mirrored headboard; and pink wool curtains with brown velvet detail. See Shopping, last pages.





THE WHITE HOUSE  
WASHINGTON

NOW PLAYING

Holmstock & Bloom  
present

Springtime  
For Hitler

## The Scene Setters

Got an urge to redecorate? Go to the movies. Not since the 1930s has Hollywood been blessed with such a surfeit of talented set designers creating inspiring cinematic fantasy worlds that are often grounded in real-life design and architecture. David and Sandy Wasco, a husband-and-wife design team, drew on architect John Lautner's mid-century cantilevered roofs for their design for Jack Rabbit Slim's restaurant in *Pulp Fiction*. Mark Friedberg, son of a modernist landscape architect, used elements from his childhood home in New York as the basis for the house in *The Ice Storm*. (He has also created sets for *Far From Heaven* and, with set decorator Ellen Christiansen, *The Producers*.) Jon Hutman, designer of *The West Wing*'s sets, is still, with set decorator Beth Rubino, getting calls from homeowners who want them to re-create the fictional Hamptons beach house they devised on a soundstage for *Something's Gotta Give*. For decadent design, no movie is more eagerly awaited than this fall's *Marie-Antoinette*, directed by Sofia Coppola and designed by K. K. Barrett, a onetime punk band drummer. Shot at Versailles, the production aimed to create an "aura of queenly bling," Barrett says.

—INGRID ABRAMOVITCH

Clockwise from left: *The Producers*' Ellen Christiansen, *The West Wing*'s Jon Hutman, *Marie-Antoinette*'s K. K. Barrett, *Something's Gotta Give*'s Beth Rubino, *The Life Aquatic's* Mark Friedberg, and *Kill Bill*'s David and Sandy Wasco.





PHOTOGRAPHED BY ANDREW BORDWIN

INTERIOR DESIGN

**Rob Southern** THE PSYCHOLOGIST

Clients rave as much about Manhattan-based Rob Southern's charm as his sense of style, honed during his tenure with the late, great decorator Greg Jordan. Like Jordan, Southern specializes more in a decorative approach than a particular look. "Elegant comfort" is how one client describes it. Southern does abide by a few convictions, however. Most important, homes should be sanctuaries. He favors sprightly prints, fabric-upholstered walls, chinoiserie murals, and rooms with amply upholstered furniture so his clients will linger there. They especially appreciate Southern's honesty: "He listens to what you want, then tells you what he thinks," says oil trader Charlie McGuffog. This give-and-take pays off. "Seeing the house completed had to be one of the memorable moments of my life," McGuffog adds. Naturally, Southern ends up working for the same clients on several projects. For one family, he outfitted an apartment in New York City and an airy vacation home in Palm Beach and is working on a pied-à-terre in Paris. "He's so creative," says the client. "He has taught us to live three different ways." [In NYC, 212-924-1400] —MARISA BARTOLUCCI

Southern in a Rye, NY, house where he designed an environment for museum-worthy antiques.

AUTOMOTIVE DESIGN

**Ralph Gilles**  
THE TRANSFORMER

Ralph Gilles, a top Chrysler designer, is behind a bumper crop of autos with attitude. His style, embodied in the Chrysler 300 sedan, is conspicuously aggressive—broad-shouldered, with slit windows and a brash grille. Not a vehicle you want to meet in a dark alley. "It can be seen as a hot rod, as a luxury automobile, as a sports car—it's a very flexible design," says its designer. Gilles, who grew up in Montreal, got an improbable start at age 14 when his aunt sent his drawings to Lee Iacocca, then chairman of Chrysler. The automaker wrote back with encouragement, leading the teenager to enroll in Detroit's College for Creative Studies. He was soon hired by Chrysler and able to put his sketches in motion. "I'd look at American cars in the eighties and they were confused and ugly," he says. "I was like, 'Wow, let's do something about it.'" The top-selling 300 sedan is credited with giving Motown its design groove back. Gilles, 36, also oversaw the Dodge Charger, the Magnum, and the Viper Coupe. All offer swagger with a shot of nostalgia, but Gilles's new assignment is less macho: the minivan. He now heads Chrysler Group's Truck Studio and is charged with redesigning the mommymobile. "It's extremely functional; it's just a matter of honing it," he says. "Any car can be sexified." —ERIC SIBLIN

Gilles's brawny redesign of the Chrysler 300 has helped turn the sedan into one of the automaker's top-selling vehicles.



PHOTOGRAPHED BY JEFF RIEDEL

A PURVEYOR OF CANDLES SCENTED WITH POISON PLANTS AND OTHER CURIOSITIES, DOUGLAS LITTLE CORRECTS OUR EXQUISITENESS DEFICIT

Little uses black lacquer to define objects and create tension, as on this mantel adorned with bat-winged maidens, calla lilies, and funeral vases.

■ The scent maker, in his reading den, opposite page, sits on a bed covered in Moroccan rugs and Indian tapestries.



PHOTOGRAPHED BY JEFF RIEDEL  
PRODUCED BY MAYER RUS



ART + CRAFT **Douglas Little**  
THE SENSUALIST

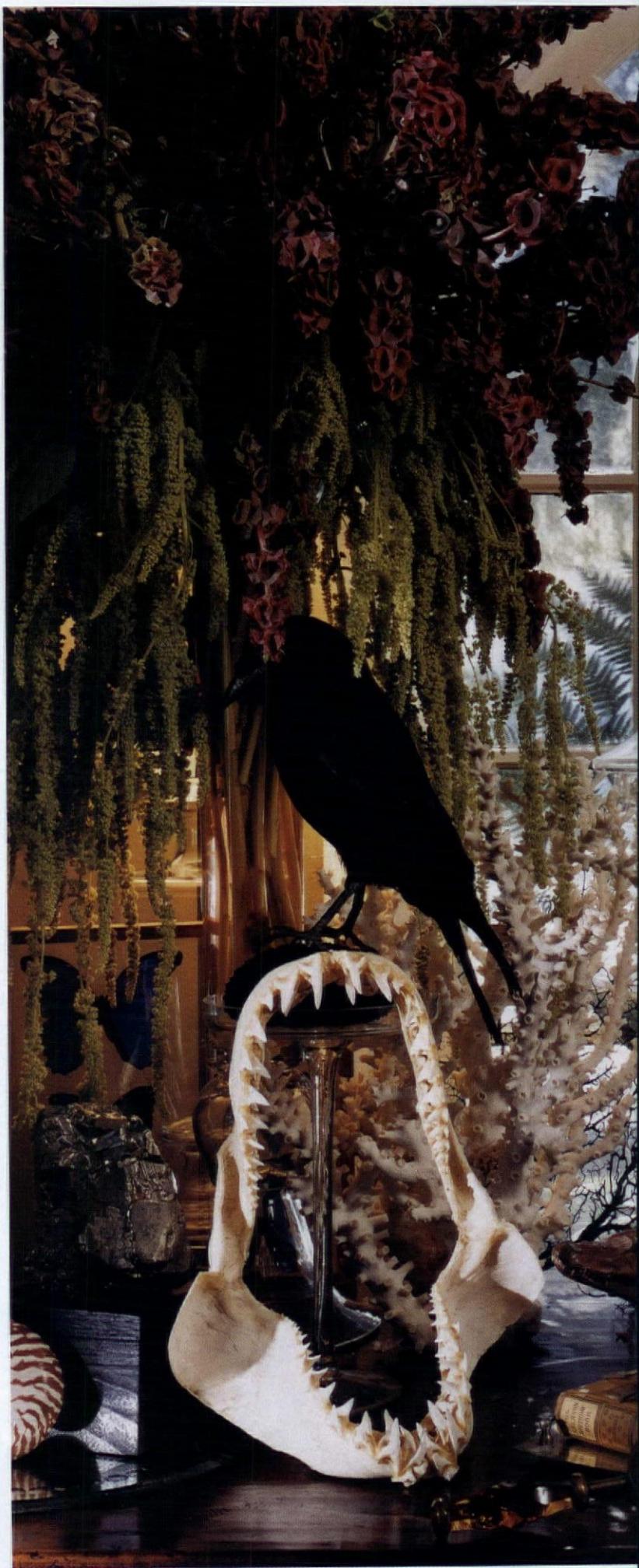


D

ouglas Little may be the first Edwardian dandy to be born and bred entirely in the San

Fernando Valley. In the 1970s, "I was an eccentric child," he says, dressed head to toe in full Victorian mourning attire. Little's parents—a photographer and a former model—nurtured his creative bent. At age 9, he was apprenticed to a master of ikebana, the Japanese art of flower arrangement. In his late teens, he traveled to Europe to work as a hairstylist's assistant. In Grasse, the center of France's perfume industry, he found his calling in the arcana of scent making. In 2003, he launched D. L. & Co.: Modern Alchemists and Purveyors of Curious Goods. His first products were candles scented with poisonous plants such as thorn apple and wormwood. Lest anyone miss the point, he sent his sales force to cutting-edge stores like L.A.'s Maxfield and Barneys New York in topcoats and corseted skirts. "I felt today's customer was being cheated out of anything exquisite, so I went polar opposite," he says. In Little's definition, exquisite means curios such as peacock taxidermy, fobs filled with solid perfume, and a line of ingeniously packaged candles inspired by everyone from Baudelaire to Tony Duquette. Little has returned to the Valley, adapting a Spanish Tudor in Sherman Oaks to his predilections, including, in a climate famously without seasons, a summer bedroom and a winter one furnished in the spirit of an opium den.

[dlcompany.com] — INGRID ABRAMOVITCH



In a custom display case, opposite page, Little burns Cobra Lily, Rose Noir, and Mandrake candles in unison. ■ In the hallway of his studio, this page, a tableau of strange and obscure curiosities, complete with a human skull and stuffed porcupine, reflects Little's gothic sensibility.



ARCHITECTURE + DESIGN

# J. Brian Sawyer & John Berson

## THE POLYMATHS

PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY MAYER RUS STYLED BY NOEMI BONAZZI





# R

Rising above the dunes of Bridgehampton's beach is a striking house. You can encounter it this way, from the ocean; you can see it across Sagaponack Pond, or come upon it from the street. No matter the vantage point, this first collaboration of J. Brian Sawyer and John Berson is a dramatic moment in the landscape.

The house is an ode to the architecture of Richard Neutra, Rudolph Schindler, and Frank Lloyd Wright, a low-slung work of sandstone, mahogany, steel, and glass, with double-cantilevered overhangs. The architects regard it as a study in intersecting volumes and planes, and in the sculptural possibilities of architecture.

It was also designed to accommodate a significant collection of midcentury-modern furniture and a young, growing family. Contrary to the more typical plan, the living areas are upstairs, the sleeping quarters below.

"I grew up obsessed with houses and gardens," Sawyer says. "I always had a garden. In fact, as a child I dug up most of our yard for a garden. By the age of twelve, I had a greenhouse." That obsession led him to the University of Virginia and a master's degree in landscape architecture, to the Central Park Conservancy, and to Robert A. M. Stern's architectural practice. ▷

**Sawyer, left, and Berson took their cues for the south deck, with its mahogany pergola and anodized aluminum railing, from the sea's horizon. Vintage lounge chairs are by Hendrik Van Keppel and Taylor Green.**

TIPPING ITS HAT TO RICHARD NEUTRA,  
THE TEAM BUILDS A STRIKING,  
SCULPTURAL HOUSE IN THE HAMPTONS



That is where he met Berson. Sawyer later set out on his own, and when a couple commissioned the Bridgehampton house, he asked architect Berson to join him. In 1999, their new firm—with a practice in architecture, landscape architecture, and interior design—was born.

Berson, a lifelong New Yorker, studied at Princeton and the Harvard Graduate School of Design. “I witnessed the birth of postmodernism, deconstructionism, and rationalism,” he says. “Over the years my heroes ranged from Aldo Rossi to Léon Krier.”

The partners describe their firm as “very much a collaboration.” They work so closely together they practically draw side by side, and rely on model making to achieve the form they want in their work. Each had a significant personal library, and they have added an array of books on subjects ranging from American modernism to French Art Deco. “We work from a research-based perspective,” Berson says.

In the Bridgehampton house, that point of departure served them well. The owners—who are

**A view of the entry court and carport, above, reveals an exterior clad in mahogany and Utah buff sandstone. ■ A custom-made anodized aluminum banister, left, helps define the sleek, light-filled stair hall, at the top of which sits a Cherner side chair. ■ The airy living room, opposite page, has an Edward Wormley Chamberlain sofa for Dunbar, an EJ-100 Ox chair by Hans J. Wegner, and Salvatore LaRosa's coffee table from B Five Studio, NYC. The floor is custom-stained concrete.**

THE SAME SANDSTONE  
THAT IS USED ON THE EXTERIOR APPEARS  
AGAIN INSIDE, FRAMING THE FIREPLACES



aficionados of Neutra's work in particular and mid-century design in general—had an informed perspective and participated in the design. The challenge was to take a one-story California-style hillside pavilion—the key inspiration was Neutra's 1946 Kaufmann Desert House in Palm Springs—and translate it into a house that would work on the Atlantic Ocean dunes and still pay homage to its forebears.

**T**he house takes some elements literally. The sandstone, which forms the vertical elements of the facade that run from outside in, is from the same quarry seam that supplied the stone for the Kaufmann house. C. W. Cole, a light fixture manufacturer in business since 1911, pulled out original shop drawings for the Kaufmann house to re-create the cylindrical aluminum light fixtures.

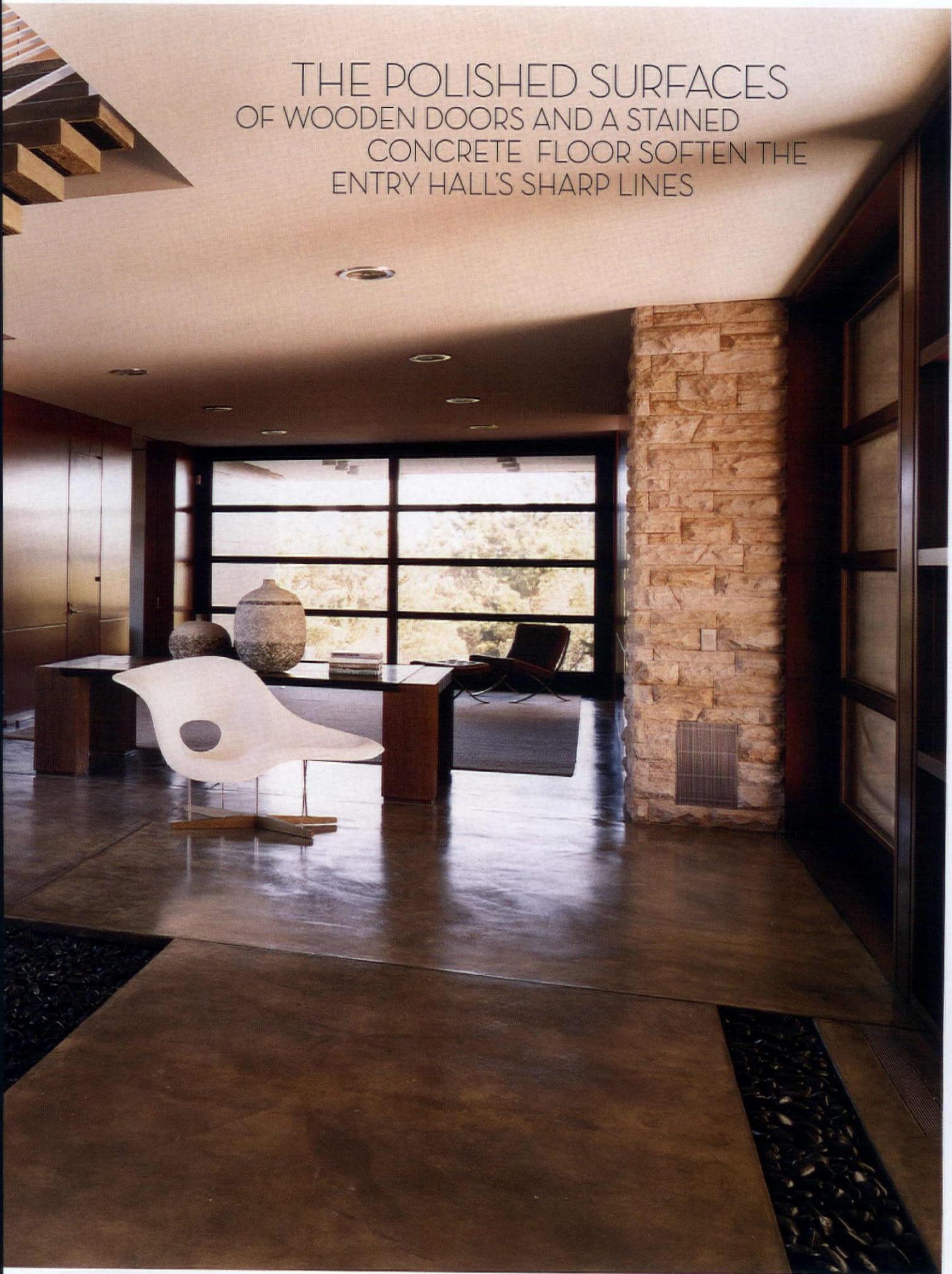
"There's a kind of intricacy and specificity of detail that we were able to carry through," Berson says. "The cabinetry and the woodwork derive from George Nelson and Neutra, with that 'hi-fi' look of the forties and fifties, but it is turned into something that accommodates a more sophisticated technology."

Sawyer thinks of the project as a fated architectural commission. As he began his research, he noticed that the plot of land was subdivided on the very day he was born. He thought to himself, "Okay, now I know why I'm here. This was obviously meant to be." [sawyerberson.com] —BETH DUNLOP ▷

**Granite boulders, Chinese river rock, and the same Utah buff sandstone used for the exterior add rough, organic textures to the sleek mahogany doors and concrete floors of the entry hall. Similarly juxtaposed are the buoyant La Chaise, by Charles and Ray Eames, and a custom table by Salvatore LaRosa, from B Five Studio.**



THE POLISHED SURFACES  
OF WOODEN DOORS AND A STAINED  
CONCRETE FLOOR SOFTEN THE  
ENTRY HALL'S SHARP LINES





The house is dramatically sited on the Atlantic shore, opposite page, top. ■ Arclinea's Italia system outfits the kitchen, opposite page, bottom. Eero Saarinen's Tulip chairs and dining table sit below ca. 1960 Murano glass hanging lights and the Douglas fir ceiling. ■ Transparent pieces like Erwine and Estelle Laverne's champagne chairs, Verner Panton's Fun Pendant light, and Bolle bottles by Tapio Wirkkala catch light in the dining room, this page. B Five Studio designed the vertical side cabinet. The table is custom resin and aluminum. See Shopping, last pages.





PHOTOGRAPHED BY THOMAS LOOF



## INTERIOR DESIGN

# Matthew White & Frank Webb

## THE DREAMERS

Frank Webb was a financial services executive with no background in design before he moved by chance into the same apartment building as Matthew White, an interior decorator with ten years' experience. As the design firm White Webb LLC, they have succeeded by hatching pairings even odder than their own:

"Louis XV meets Munchkinland on steroids," says White, referring to their installation at the art museum at Houston's Rice University. "We wanted people to feel like they stepped into a pop-up book or *Alice in Wonderland*." Similarly, White Webb's new collection does not so much furnish a room as transform the interior landscape by teasing the eye with items that are at once scrupulously authentic and patently fake. The collection, called Intaglio, fastens on tiny images from 19th-century nature engravings and blows them up into real objects that evoke, the pair say, "paper doll furniture come to life." With textiles and wallpaper on the way, the question is whether customers will confine Intaglio's trippy sensibility to the background or dare to convert their environment to a storybook style. Either way, this innovative duo have boosted Victorian chic to a whole new scale. [In NYC, 212-889-2900. whitewebb.com]

—DAN RUBINSTEIN

White, left, and Webb at *Eminent Domain*, their installation at the Rice Gallery at Rice University in Houston.

## Mark Word THE PRAGMATIST

Mark Word begins landscape designs the same way a 19th-century tourist would have captured a view of the Grand Canyon: not with a camera but with pencil and paper. "Sketching makes me balance out the forms and get everything in the right place," Word says. "Computers can come in later."

An art degree from the University of Texas honed Word's aesthetics, but he learned about horticulture on the job with Austin landscape architect James David. "He taught me to not be afraid to experiment," Word says. "People worry about making mistakes, but along the way you realize that the fun of gardening comes from unexpected successes."

Soon after starting his own design studio in 2002, Word received his largest project to date from art patrons Tim and Lynn Crowley in Marfa, Texas. Taking a cue from the plans for their modernist house, by Carlos Jimenez, Word installed low-profile metal planters and sculptural trees that highlight the views of the plateau and mountains. In West Texas, an orderly sense of space is key. "The balance of sky to ground is so close; the horizon is so long," Word says. "A lot of my work is about function. The payoff comes when I can surprise the clients and myself." [markworddesign.com] —STEPHEN ORR

Word stands amid a bed of grasses found in the Chisos mountain range of Texas, at the home of clients Tim and Lynn Crowley.

PHOTOGRAPHED BY FRANÇOIS HALARD PRODUCED BY CYNTHIA FRANK

### ANTIQUES

## Boris Vervoordt THE AESTHETE

As they might say in Flanders, the *appel* doesn't fall far from the *boom*. The elder son of distinguished Belgian antiques dealer Axel Vervoordt, Boris Vervoordt, 32, is quickly becoming known for a sense of style on a par with that of his *poppa*. He runs Kanaal, the gallery the family built in a complex of 19th-century industrial buildings near Antwerp, where art, antiquities, and the best in 18th-to-20th-century furniture is displayed in soaring, cathedral spaces of concrete and brick. Like his father, Boris is a polymath. It's not period or provenance that attracts him, he says, but rather "a piece's energy and presence." His apartment in Antwerp's Old Quarter surely has that. Exposed beams, original wood floors, and plaster walls form the backdrop for modern photos and for furnishings that range from Ming chairs to an 18th-century walnut table. "It's dramatic and serene at once," he says. Such ambience can be found at Knai Bang Chatt, an 11-room resort Boris just opened in Cambodia. "It's quiet; the sea and sand are pure; you're miles from everything," he says. "That's a real holiday." [axel-vervoordt.com. knaibangchatt.com] —GREGORY CERIO

Dapper in a Gucci suit, Vervoordt sits in his apartment in a 16th-century building in Antwerp.

PHOTOGRAPHED BY ALIA MALLEY



## Stephen Alesch & Robin Standefer THE CRAFTSMEN

For their work in movies like *Zoolander* and *Duplex*, Robin Standefer and Stephen Alesch drew praise for sets with enough character to play one. But after committing those sets to celluloid they had to watch their work disappear overnight. Not easy for designers who describe their process as “archaeology in reverse.” So, in the past several years, the pair have concentrated on Roman and Williams, a New York City–based architecture and interiors firm named after their grandfathers. Though their roster of residential clients is not short on star wattage—Uma Thurman, Ben Stiller, and Kate Hudson, among others—they have also embarked on projects with André Balazs for the new Standard Hotel, in the meat-packing district, and 40 Mercer, a residential building in SoHo designed by Jean Nouvel. Upstate, they’re renovating one of Frank Lloyd Wright’s Usonian houses. Though the studio uses the latest in computer-assisted design technology, Alesch still renders the presentation drawings by hand. It’s a personal touch that befits the Roman and Williams rule of thumb: “Anything good requires a couple hundred hours of work.” [In NYC, 212-625-3808] —JESSE WILL

Alesch and Standefer in Kate Hudson’s house, a mix of classic pattern and polished glamour.



PHOTOGRAPHED BY JEFF RIEDEL

## Vicki Vlachakis THE TRANSPORTER

Vicki Vlachakis was unlike most girls growing up in Pasadena, California, for one basic reason: from age 12 she was sketching automobiles. “It was more than aesthetic,” she says. “It was the machine aspect, too.” In an industry where horsepower can overpower design flair, Vlachakis has made a name for herself by injecting interior oomph into cars. After several years in Germany at Mercedes-Benz, she was hired by GM in Detroit and given a double-barreled assignment: turn the reliable but stodgy Saturn brand into something cooler, and make the Pontiac Solstice convertible roadster a gotta-have vehicle. She succeeded on both fronts. Vlachakis, 34, led the design team for the ruggedly attractive interior of the new Saturn Sky roadster after completing the Solstice, a head turner that has won critical hosannas. “My influences tend to be outside the automobile realm, which is good—you do more original stuff, not just a rehash of different automotive language,” says Vlachakis, now based at the GM Advanced Design Studio in Los Angeles. The Sky, on the market this spring, boasts motorcycle-type gauges, piano black finishes, and red leather. The Solstice, softer, with Rubenesque curves, is still designed for speed. “Even the door handles,” Vlachakis says, “tell you ‘This car is going to go fast, so hang on.’” —ERIC SIBLIN

Vlachakis designed the super-hip interior of the new Saturn Sky, a General Motors roadster set to debut this spring.

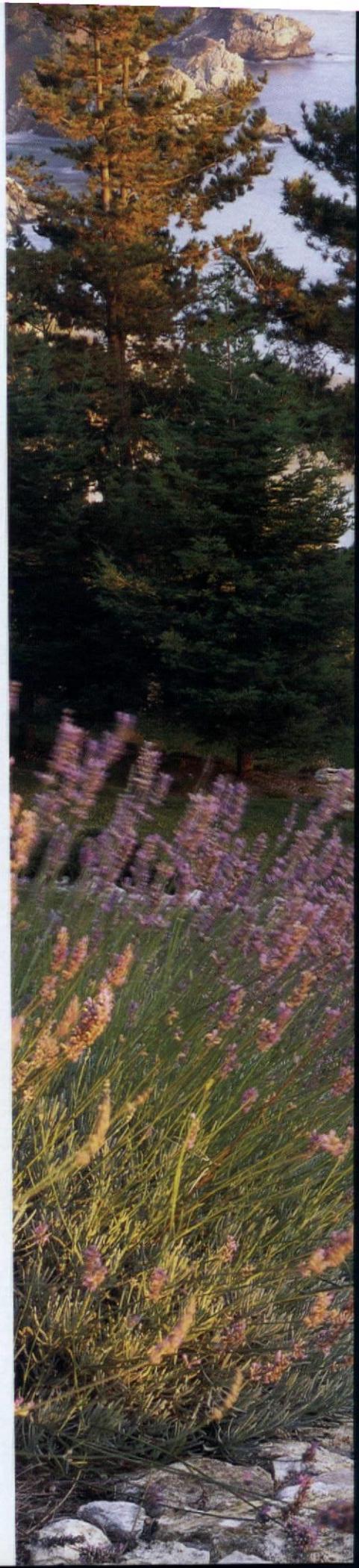


# **Silvina & Eric Blasen**

## THE NATURALISTS



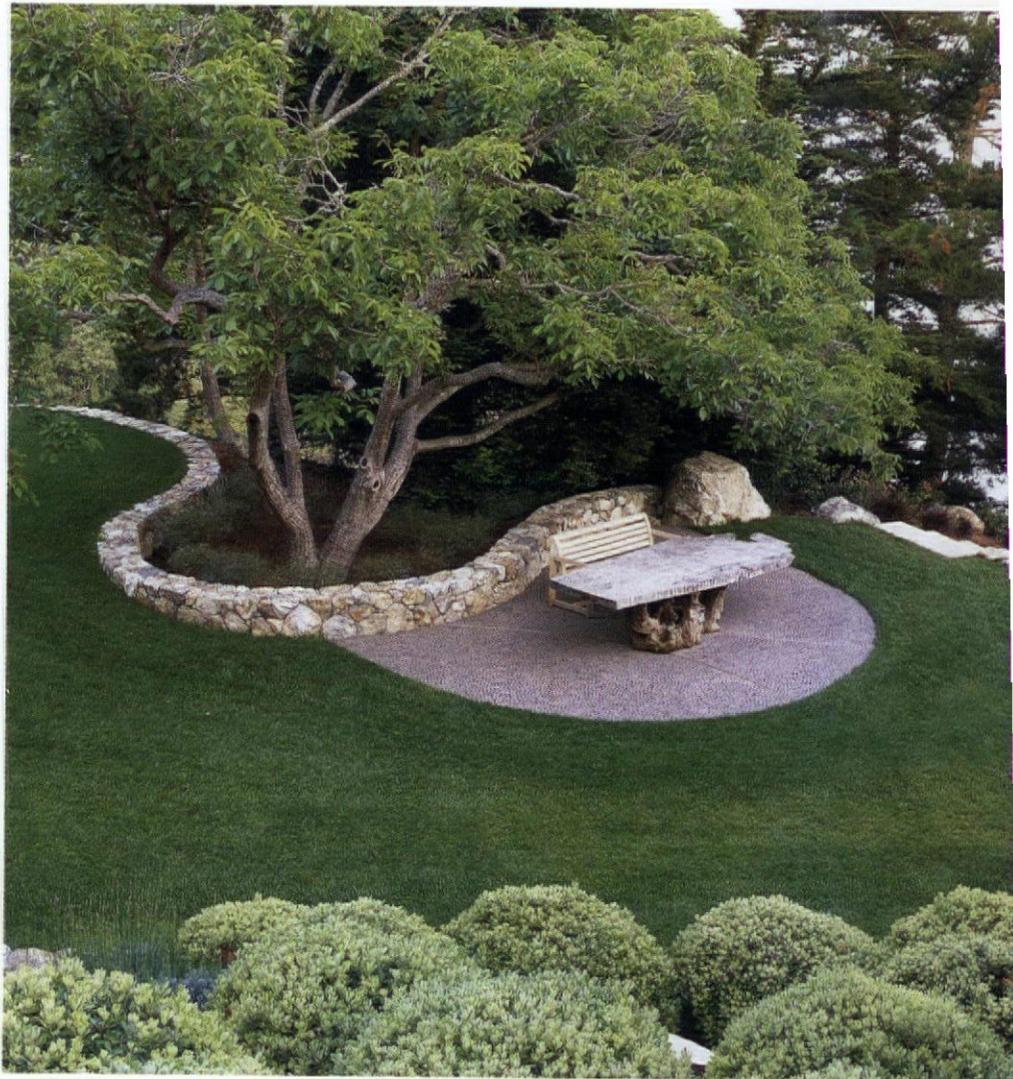
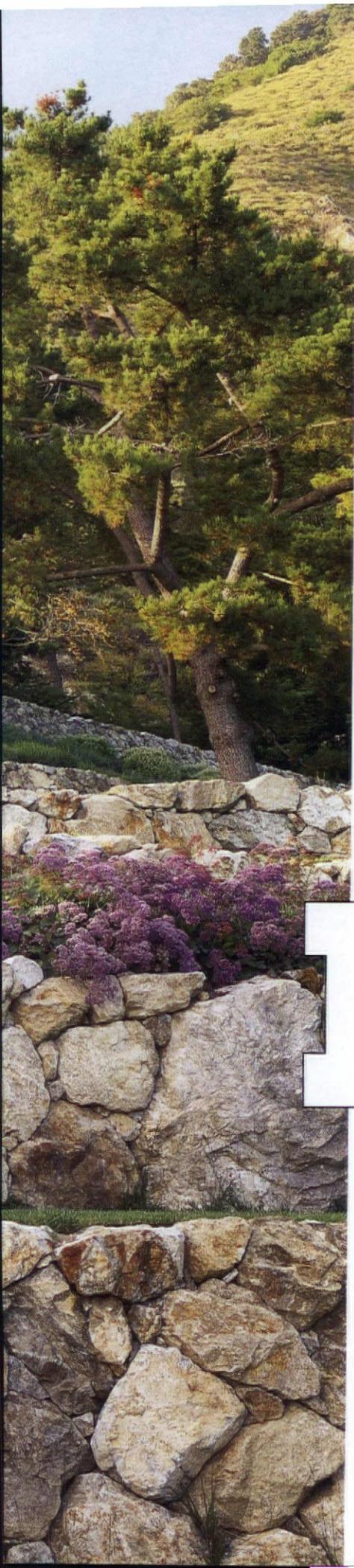
A STEEP PROPERTY IN BIG SUR PROVIDES  
A PAIR OF BAY AREA LANDSCAPE  
DESIGNERS A DRAMATIC PLACE TO  
MARRY THEIR INTERESTS IN PLANTS  
AND SUSTAINABLE HORTICULTURE



A photograph of a Big Sur garden. In the foreground, there are concrete steps leading down a slope, flanked by a stone wall and large clumps of purple lavender. The middle ground shows a green lawn with two long, low concrete walls. In the background, a steep cliffside slopes down to the ocean's edge, with several large, dark pine trees and a prominent rock formation in the water. The sky is a clear, pale blue.

A Big Sur garden, this page, of subtle plantings and simple shapes slopes down to a cliff's edge several hundred feet high. The 70-acre property stretches from the top of the mountain to the water's edge. Curved stairs are flanked by tall clumps of 'Grosso' lavender. ■ Silvina and Eric Blasen, opposite page, at the foot of the lavender-covered slope with their dog, Duna.





**P**erhaps the most powerful California garden designer is the state itself. Nowhere else in this country do the forces of geology, geography, weather, and expanding population come together to create such dynamic conditions. The best California designers know how to harness, or at least observe, these powerful forces, and in the process they have developed a unique visual vocabulary. Eric and Silvina Blasen understand the state well, even though they are transplants. He is from Portland, Oregon, and she is from Buenos Aires. Setting up a Bay Area landscape architecture practice meant that they had to learn to read the California climate. “We are the opposite of much of the country,” Eric says. “Here the natural cycle is green in the winter and semi-dormant in the summer.” But even that pattern can be unpredictable. “When the rains arrive, they don’t settle in for months like they do in the Pacific Northwest,” he says. “They come suddenly and in a big way.” Anyone who has studied the intricate zone map in Sunset’s *Western Garden Book* knows that Eric’s undergraduate degree in geography must come in handy. Silvina is the “plant advocate” of the pair. She selects varieties that create habitats and give support to the plants around them. Of course, Mediterranean species flourish, but a range of plants can be used if attention is paid to the region’s specialized microclimates.

The Blasens consider the culture of California almost as significant for their work as the climate. “I think people are more experimental here,” Eric says. “Our clients aren’t so

**The Blasens collaborated with stonemason Edwin Hamilton to create a series of walls and stairs, opposite page, that define the spaces. Each terrace is planted with either flowers or lawn. The stone for the walls—large boulders interspersed with smaller rocks—was collected at the site and serves to relate the garden to its rugged seaside surroundings. ■ A low curving wall, this page, defines the dining space near the house. The burlied wood table and bench are positioned for appreciating the sunsets and views of the Pacific.**

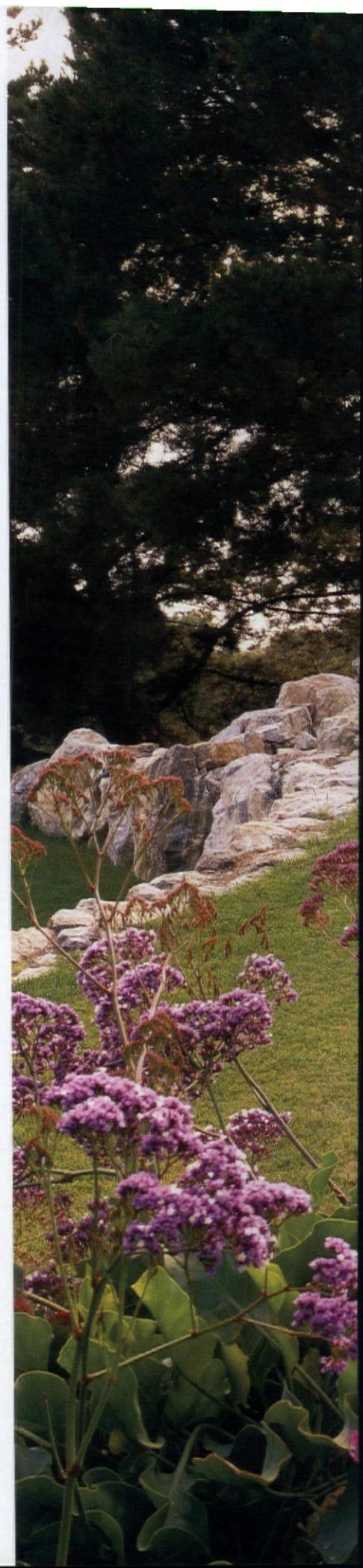


tied to the past.” This openness allows the designers to be more daring, but they also find a sense of social responsibility. “Most clients want their gardens to be responsive to the environment,” Silvina explains. They are concerned about the source of their water and its runoff; they also want to know if the hardscape is local and renewable.

One of the Blasens’ largest projects is a 70-acre property in Big Sur that stretches from the mountains to the sea. They knew at once that the sustainability of the dramatic site would be crucial. The existing garden consisted of a sloping lawn that ended at a sea cliff. The designers created terraces of massive walls interspersed with a winding lawn. The turf grass might at first seem an unsustainable choice, but, as Silvina explains, “we only use water when it is already there,” and the site turned out to have its own aquifer. The terraces are planted with a drought-tolerant grass mix that serves as an absorption barrier as the water makes its way to the sea. Only a small amount of seaweed- and fish-based fertilizer is used because of concerns about runoff into the ocean.

“This garden is about movement,” Silvina says. “The ocean is full of motion, and the sea birds are flying.” The lessons the Blasens learned while working on this challenging site are sure to inform much of their future work. Civic projects and a new garden in Marfa, Texas, will round out their experience. “We want to marry the site, the architecture, and the client’s vision,” Eric says. “That’s what sustainable means to us.” [blasengardens.com] — s.o.

The plants were chosen for their hardiness in marine conditions and for drought tolerance. They include both Mediterranean and native species: opposite page, California lilac (*Ceanothus* ‘Dark Star’), ‘Otto Quast’ Spanish lavender, statice, and ‘Hopleys’ ornamental oregano, in tones of purple, mauve, dark red, and blue. ■ Stone steps, this page, lead from one lawn to the next, past ornamental grasses like purple fountain grass (*Pennisetum setaceum* ‘Rubrum’). Carved stone benches sit at the cliff’s edge overlooking the ocean.





ARCHITECTURE + DESIGN

## David Mann THE THINKER

Architects who worship Ludwig Mies van der Rohe quickly learn disappointment. Few clients these days want to live in a glass and steel box—fortunately, for David Mann. He is that rarity: a high modernist with a flair for color and texture.

MR Architecture + Décor, the New York practice that Mann opened in 1995, first entered the public consciousness with pristine retail spaces in Manhattan for companies such as Takashimaya, Dior, and J. Mendel. More recently, the design world is discovering Mann's residential work and the disciplined aesthetic he applies to it. "Good design is not about style; it's about integrity," Mann says. "I'm driven to clean, simple answers to design's problems." And if a patron can't deal with Mann's preferred monochromatic palette, he is willing to work with supersaturated colors and with materials such as teak or beach grass embedded in Lucite. "I like to listen," he says, "get to know the client and be empathetic." His latest customer is most cooperative—himself. Mann will soon break ground on a Miesian hilltop retreat outside Palm Springs. "I knew exactly what I wanted, and it has changed little since its inception," he says. "I never had a client like me before, and don't expect to have one again!" [In NYC, 212-989-9300] —DAN RUBINSTEIN

Mann's interior for a New York client includes brass mesh curtains from Whiting & Davis and a vintage Verner Panton light fixture.

PHOTOGRAPHED BY ROBERT TRACHTENBERG

INTERIOR DESIGN

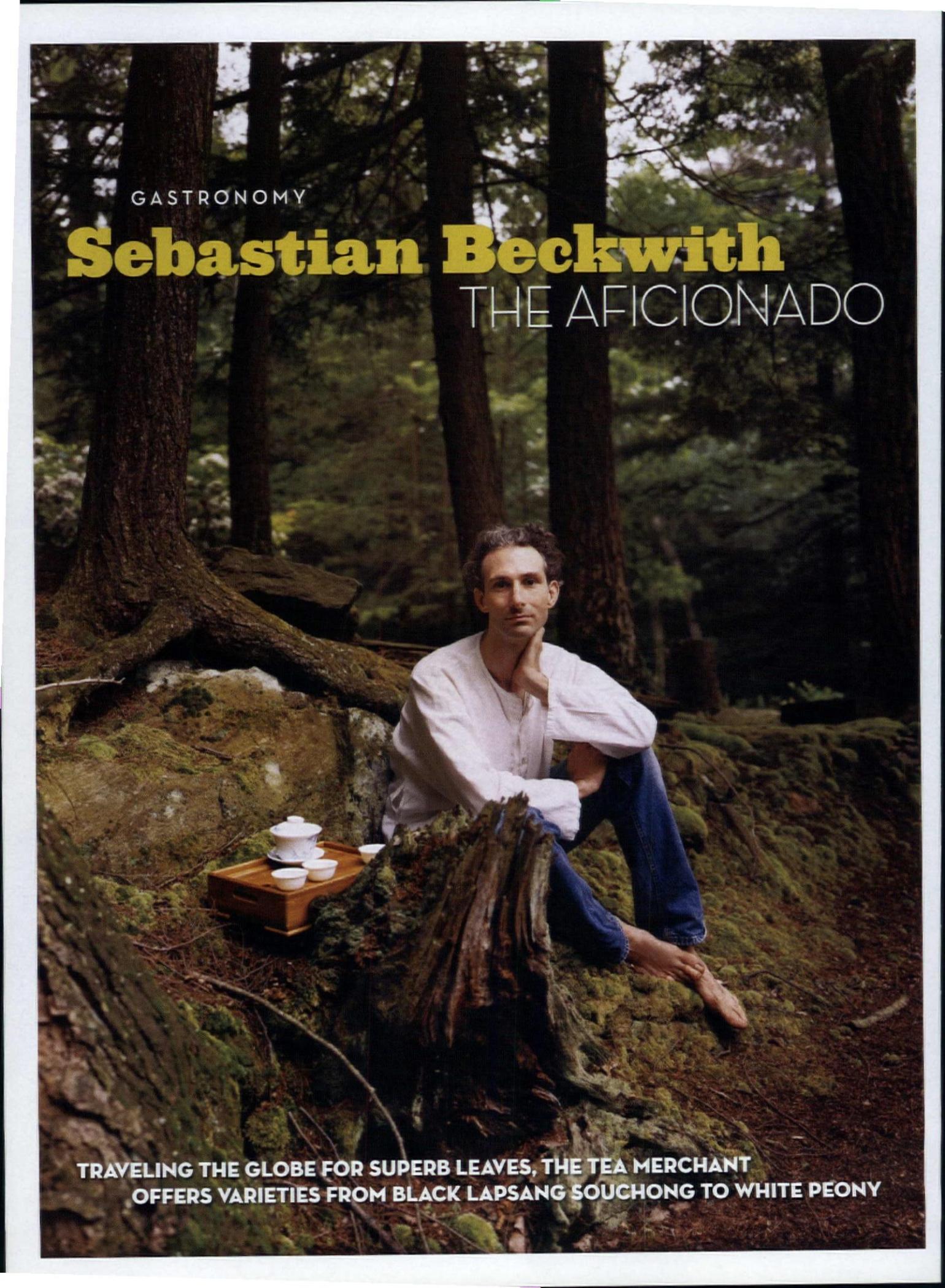
## Trip Haenisch & Martyn Lawrence-Bullard THE IMPRESARIOS

When your clientele consists primarily of glitterati and entertainment industry leaders, you had better be good at creating dramatic environments. Martyn Lawrence-Bullard and Trip Haenisch of Martynus-Tripp excel at it, and because their approach to design is so eclectic, they can adapt to a wide range of tastes. Though the two come from different backgrounds—Lawrence-Bullard is a trained actor, and Haenisch owns an antiques and decorative arts shop—when they met they recognized they shared a love for a wide spectrum of decorating styles. "We don't have a specific style," says Lawrence-Bullard. "We've done Balinese pavilion, English country, ultra-modern, Chinese Zen." Haenisch agrees, adding, "I guess it would be easier if we had one style, but to me that's less interesting." What they value most, and clearly what they are best at, Haenisch says, is "seeing things through a client's eyes and figuring out how to make that vision distinctive." [In L.A., 323-651-4445. martynustripp.com] —CARA TAKAJIAN

Haenisch, left, and Lawrence-Bullard stand on a table custom-designed by their company.

PHOTOGRAPHED BY FRANÇOIS DISCHINGER



A man with dark hair, wearing a white long-sleeved shirt and blue jeans, is sitting on a large, moss-covered log in a forest. He is looking directly at the camera with a neutral expression. To his left, on the log, is a wooden tray holding a white ceramic tea set, including a teapot and several small cups. The forest is dense with tall trees and a thick canopy of green leaves. The lighting is soft and natural, suggesting a shaded forest environment.

GASTRONOMY

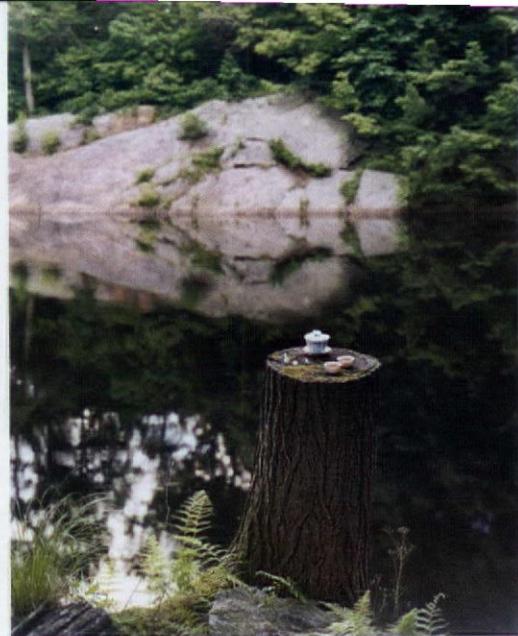
# Sebastian Beckwith

## THE AFICIONADO

TRAVELING THE GLOBE FOR SUPERB LEAVES, THE TEA MERCHANT  
OFFERS VARIETIES FROM BLACK LAPSANG SOUCHONG TO WHITE PEONY



With a tea set from Hsiao-Fang Pottery, Taiwan, at his side, Beckwith, opposite page, sits on a mossy knoll near his cabin. ■ The one-room cabin, this page, built by his father, Jacques Beckwith, features this folding desk. Now used for storing porcelain and bamboo tea ware, it was once used to transport camping gear. A chestnut log from the property serves as a stool.



ava made him do it. “Too much coffee was getting to me,” Sebastian Beckwith says. “I started experimenting with tea, and I thought there’s got to be better than the bags you get in health food stores.” Searching for an alternative to a cup of joe led him to a new career.

Beckwith got exposed to tea growing when he led treks for Geographic Expeditions in Bhutan and spent free time in Darjeeling, fertile tea territory. In 1999, he and a friend, Alexander Scott, founded In Pursuit of Tea, based in Brooklyn. They sell about 50 teas and 10 herbals. “Most people are going to have no idea about first-flush Darjeeling,” Beckwith says. “We want to make it more approachable, to say, ‘This is a good tea; this is something we like.’”

Eschewing big chemical-using plantations, the company buys from small farms and estates in many countries, which Beckwith frequently visits. “I could stay here and have them send samples,” he says. “From a business standpoint that would be smart, but I wouldn’t be getting the culture. That’s what makes it interesting.” The company Web site is a model of lively information. “From the beginning I wanted to educate,” says Beckwith, who often lectures at conferences, including medical ones, discussing the physical aspects of tea and its health benefits.

This mellow tea man unwinds in the rural Connecticut house he grew up in. His father, a fine woodworker, built it. There is no electricity but plenty of tea accoutrements, and coffee, which Beckwith still drinks. “It’s important that it’s not an either-or thing,” he says. “I’d offer a wine drinker a great beer. We’re all trying to learn something.” [ 860-672-4768. [inpursuitoftea.com](http://inpursuitoftea.com) ] —KATRINE AMES

A lantern made by a local artist casts light on the front door, above left, studded with wood burls from local trees. ■ At a pond near the cabin, drinking cups and a gaiwan (lidded cup) are set upon a hemlock tree stump, top. ■ A stupa-like structure, made of brick, above, stands in a small clearing near the cabin. ■ The kitchen and living room, opposite page, are spacious, tactile, and warm, with hand-joined chestnut beams, a Standard E wood-burning stove, and antique pieces. See Shopping, last pages.



ART + CRAFT

## Jeff Zimmerman

THE ALCHEMIST

For Jeff Zimmerman, the art of blowing glass is more akin to live performance than craft. It's unpredictable, it's protean, and it can be exhilarating to watch. Growing up with two artists, Zimmerman was raised at the Anderson Ranch Arts Center in Snowmass Village, Colorado, then studied anthropology at college in Santa Barbara, California, "trying," he explains, "not to be an artist." But one fateful night he came across some art students blowing glass and was spellbound. The next year he enrolled at the renowned Appalachian Center for Craft in Tennessee and began touring with a troupe called the B Team, which wowed audiences with its manipulation of molten glass, often including theatergoers in the tricks. Spontaneity remains a chief element of Zimmerman's work. "In glassblowing, I like to give the material some say in what it wants to be," he says. "By collaborating with material that's fluid, you get a different result every time. It's not contrived—it's a more organic experience."

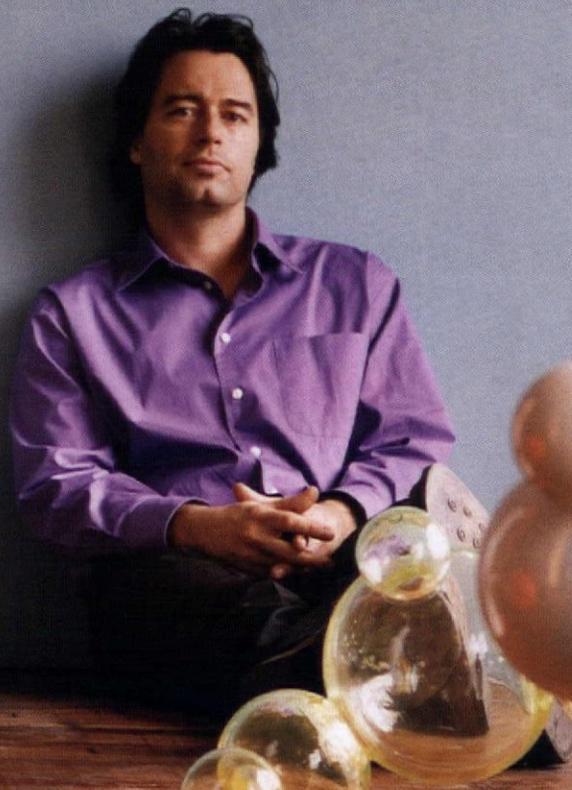
New York's Gallery R 20th Century now represents his work, which continues to evolve in form, color, and material. Watch for his forthcoming collection from Steuben later this year.

[ R 20th Century. In NYC, 212-343-7979 ] — DAN RUBINSTEIN

Zimmerman in his studio in Williamsburg, Brooklyn, with recent creations and prototypes for coming collections.



PHOTOGRAPHED BY JASON SCHMIDT STYLED BY MICHAEL REYNOLDS



PHOTOGRAPHED BY FRANÇOIS HALARD

INTERIOR DESIGN

## **Kim Alexandriuk** THE MAGICIAN

When you're trying to balance, the last thing you want to do is shake things up on purpose. Kim Alexandriuk, however, has found a way to stay upright while making sure something is always slightly off-kilter. For her, decorating is as much about the balance among light, color, and textures as it is about the instability of the unexpected. "There has to be something that's off," she says. "It makes an interior more interesting."

Alexandriuk's style is a delicate balance between European and American design. Growing up, she spent a lot of time in Europe, and was influenced by Paris and Berlin styles. The rebuilding of Berlin inspires her. "There's this energy and excitement when you go there," she says. "It's about having the courage to go forward and do interesting things."

Living in California, Alexandriuk has to temper her taste for the dark and heavy, toning down her style so it easily translates into a life that is centered around open spaces and the outdoors and light. Yet even as she's balancing styles and climates, Alexandriuk always throws a surprise, like an unexpected wall color or accessory, into her interiors. "Otherwise," she says, "it's too serious." [ In Santa Monica, CA, 310-394-8100. kimalexandriuk.com ] —CARA TAKAKJIAN

Alexandriuk is full of surprises, such as the dark shade for the walls of this otherwise light and sunny room, the porcelain animal accent pieces, and a photograph by Stan Douglas.

ARCHITECTURE + DESIGN

## **Alexia Kondylis & Brian Callahan**

### THE COSMOPOLITANS

Working with a close friend, it is often said, is a great way to end a friendship. But try telling that to interior designer Alexia Kondylis and her partner, architect Brian Callahan. The two met at the Rhode Island School of Design, where Kondylis initially studied fashion. Her switch to interior design was only a matter of entering the family business: her father, architect Costas Kondylis, is one of New York's premier designers of high-rise developments. Coincidentally, Kondylis and Callahan joined her father's firm at the same time, in 1995. But youth must be served, and in a month the two left to form Kondylis Design. His crisp structural sense and her lush, sexy decors have won the firm numerous attention-grabbing commissions, including work on the W Hotel in South Beach and residential projects from Park Avenue to the Hamptons. The two look for patrons with a strong personal style. "It's important for our clients to have their own look," says Kondylis. "The most exciting are those who have collections or other interests—people with open minds." [ In NYC, 212-725-6898. kondylisdesign.com ] —DAN RUBINSTEIN

Kondylis and Callahan in a Sag Harbor, NY, house they designed. Painting by Sidney Wolfson.

PHOTOGRAPHED BY OBERTO GILI PRODUCED BY CAROLYN SOLLIS





PHOTOGRAPHED BY ALIA MALLEY



LANDSCAPE DESIGN

## Occidental Arts & Ecology

### THE EARTH ANGELS

Communal living is a utopian ideal that few have managed to pull off, but the folks at the Occidental Arts and Ecology Center have finally mastered the concept. Dave Henson, one of ten core members of the group, prefers to update the word "commune" to "intentional living community." The purpose of this 80-acre spread in Sonoma County, California, is to ground people in agriculture. "We are not running away," Henson says. "We want to live here as if we are going to be here for a thousand years."

To accomplish that, the members practice a sustainable lifestyle that strives to leave the smallest possible mark on the environment, and they have been doing so for 12 years. The main focus is on education by example, but more formalized courses in organic farming, green building techniques, and biological diversity are offered as well. The center also hosts plein air painting courses and music performances to connect it with the surrounding community. In addition, it has established teaching gardens at 85 Bay Area schools.

The settlement of wood-frame buildings and yurts scattered through gardens and forests "has an air of circa 1970 hippie to it," Henson admits, but notes that "it's oddly functional as a social experiment, and, ultimately, since we have everything we need, it's luxurious in its own right."  
[oacc.org] —STEPHEN ORR

Members of the core group of the Occidental Arts and Ecology Center work in the vegetable and flower garden alongside summer interns. One of the group's aims is to increase the public's awareness of sustainable living.

# Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY JESSE WILL



## THE SPECIALIST: VERRE ÉGLOMISÉ

Ernest de la Torre's decoration of a Palm Beach home ("The Sun King," page 124) is packed with sparkling moments, but the coup de grâce is a rising sun design found in the entryway. To produce it, de la Torre called upon Ivan Rizov, above, a painter and decorative specialist based in West Palm Beach who works in *verre églomisé*, in which the reverse side of glass is gilded and mirrored. The technique was most popular in 18th-century interiors, though its revival in French Art Deco is what inspired de la Torre to use it here.

**FINESSE WORK** The process must be done in reverse, so Rizov first sketched the pattern on glass, then painted in the top layer before applying gold leaf and mirror backing. "You only get one chance to do *verre églomisé* right, but Ivan pulled it off," says de la Torre.

**GOLD COAST** Rizov first came to Florida for a project in 1990, after studying in Berlin, and stayed put, due to the demand for his work in the booming restoration of the area's gilded-age mansions. The local architecture is palatial and plentiful, and well-suited to this artist, who favors the grand scale. A current assignment finds him painting murals on the walls of the famed Casa della Porta del Paradiso, a landmark 20,000-square-foot estate designed by Maurice Fatio. "It's an amazing job," Rizov says. "The walls become a giant canvas, and we paint in silence. It even smells like a monastery."

Ivan Rizov at Nimbus Inc., West Palm Beach, FL. 561-655-0955.

## CONCRETE AT YOUR FEET

The soft luster of concrete floors lends a relaxed, cool air to a beach home designed by J. Brian Sawyer and John Berson ("The Polymaths," page 152). Once championed by trendsetting architects like Frank Lloyd Wright and Rudolph Schindler, exposed concrete has been experiencing a comeback. Here's what you need to know:

- **THE BASICS** Concrete floors are poured on-site atop metal reinforcing bars or mesh, so naturally they're much easier to install in a new build than in a renovation. On an elevated floor like the one pictured below, thin slabs are poured over an existing subfloor; on a ground floor, "slab on grade" floors are poured directly onto the ground, to a thickness of about 4 inches. After concrete cures, the surface can be polished with grinders using synthetic-diamond-encrusted pads and sealed with epoxy to prevent staining.
- **A WARM FLOOR** Concrete is ideal for concealing a radiant heating system. The most common type is hydronic, in which warm water cycles through plastic tubing embedded within the concrete slab. These systems are costly to install but can be more efficient than conventional forced-air heating.
- **CUSTOMIZING IT** Standard concrete has a dull, light gray cast, but the finish can be altered in a number of ways. Sawyer and Berson used integral coloring to darken this floor, adding powder or liquid pigments to the concrete during mixing. Another option is to have a chemical stain applied atop the hardened surface to render a more irregular, decorative effect.
- **FOR MORE** Check out Fu-Tung Cheng's excellent primer on the subject, *Concrete at Home* (Taunton, 2005). To find nearby specialists, log on to the Portland Cement Association's Web site, at [cement.org](http://cement.org), or the Concrete Network, at [concretenetwork.com](http://concretenetwork.com). □





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

**No, this isn't a pipe dream.**

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

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

**Please see important product information on the following page.**  
For a copy of our "Fresh Thinking" brochure,  
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**VESicare**<sup>®</sup>  
(solifenacin succinate)  
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Patient Information  
VESicare<sup>®</sup> - (VES-ih-care)  
(solfifenacin succinate)



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

#### What is VESicare?

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

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

#### What is overactive bladder?

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

#### Who should NOT take VESicare?

Do not take VESicare if you:

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

#### What should I tell my doctor before starting VESicare?

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

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

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

#### How should I take VESicare?

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

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

#### What are the possible side effects with VESicare?

The most common side effects with VESicare are:

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

Tell your doctor if you have any side effects that bother you or that do not go away. These are not all the side effects with VESicare. For more information, ask your doctor, healthcare professional or pharmacist.

#### How should I store VESicare?

- Keep VESicare and all other medications out of the reach of children.
- Store VESicare at room temperature, 59° to 86°F (15° to 30° C). Keep the bottle closed.
- Safely dispose of VESicare that is out of date or that you no longer need.

#### General information about VESicare

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

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

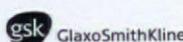
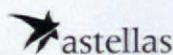
#### What are the ingredients in VESicare?

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

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# Love Learn Locate

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

## HOUSE & GARDEN'S SHOPPING GUIDE

### SHOPPING THE TRADE

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

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

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

**DECORATIVE CENTER, HOUSTON** Referral service; open to the public. 713-961-7271.

**DESIGN CENTER OF THE AMERICAS, DANIA, FL** Referral service; open to the public. 954-921-7575.

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

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

**PACIFIC DESIGN CENTER, LOS ANGELES** Referral service; open to the public. 310-360-6418.

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

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

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

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

#### DOMESTIC BLISS

**27 AT HOME WITH . . . JADE JAGGER,**

**jadenyc.com. Mirrored table:** B&T

**Antiques, London. bntantiques.com.**

**Lamp and shade:** silver, Maisonette,

**London. 011-44-208-964-8444. Tuxedo:**

**Unconditional, Dernier Cri, NYC. 212-242-**

**6061. Carpet:** custom red with white

**hessian-bound edge, Tom Bartlett,**

**Waldo Works, Ltd., London. 011-44-208-**

**964-9020. 28 Jewelry:** Garrard, London,

**New York. garrard.com. 29 Rose:**

**David Austin Roses, Ltd. davidaurinoses**

**.com. Chair, ottoman:** Montis Olivier

**ottoman cubana in white leather, through**

**Viaduct, London. 011-44-207-278-8456.**

**32 FABRIC OBSESSION Upholsterer:** Chelsea

**Workroom, Ltd., NYC. 212-243-0023. Suit**

**jacket:** black wool tuxedo jacket, Thom

**Browne, NYC. thombrowne.com. Birdcage:**

**antique, William Lipton, Ltd., NYC. 212-751-8131.**

**Blue pedestal:** Penine Hart, NYC. peninehart

**.com. Rug:** Mark Shilen Gallery, NYC. 212-

**925-3394. Caesar bust:** Hoffman Gampetro

**Antiques, NYC. hoffmanantiques.com.**

**Daybed:** by John Robshaw & Associates.

**Pillows:** Bollywood in Sand, Sumatra in

**Magenta, woven ikat, John Robshaw &**

**Associates. 10068-06 Visala, Donghia.**

**34 Fabrics:** from left, Rainbow in Bleu 2,

**Storm in Rouge 1, Led Chiens de Junon in**

**Rouge 1, Phoenix in Grege 4 and Vert 7,**

**Jardin du Yildiz in Jaune 6, JBN Fabrics.**

**44 ELEMENTS OF A ROOM Gowns:** courtesy of

**Lord & Taylor. lordandtaylor.com.**

**48 BUSINESS OF BLISS** calypso-celle.com.

**Dress:** Kulchi dress, \$350. **Ottoman:** Smile

**boof, \$1,345, by Arcade. Chair:** Indian swat

**chair, \$450. Vase:** large white, shaped, \$485.

**Lamp:** small mercury, by Roost, \$190.

**68 AT THE BAR Restaurant:** Thor, NYC.

**646-253-6700.**

#### IN THE GARDEN

**90 EDITH KATZ Coat:** Calvin Klein, courtesy

**of Lord & Taylor. lordandtaylor.com.**

#### ON THE SCENE

**100 ARCHITECTURE Sofas:** Extra Wall,

**Living Divani. livingdivani.it. Storage units:**

**Vision, by Pierre Mazairac and Karel**

**Boonzaaijer, Luminaire. luminaire.com.**

**Paint:** O2 Super White, Benjamin Moore.

**benjaminmoore.com.**

**104 ART Sofa:** courtesy of George Subkoff

**Antiques, Westport, CT. 203-227-3515.**

**108 ON THE BLOCK Fur:** Indigo sable blanket,

**chinchilla capelet, courtesy of Dennis**

**Basso. basso.com. ▷**



**124 A LASTING EFFECT** To create classic pieces, Ernest de la Torre relies on "simple forms, precious materials, and painstaking execution," he says. De la Torre covered a cabinet of his own design with six zebra hides from Galart International that were stitched together to create this precise pattern.

# DESIGN SOURCES

## Log on now to request product information at **WWW.EXPLOREHOUSEANDGARDEN.COM**

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**Electrolux:** Your well-lived home is a place where design fits and reflects your style. Create your well-lived home: [www.electroluxusa.com](http://www.electroluxusa.com).

**Heartland Appliances:** Visit [www.heartlandappliances.com](http://www.heartlandappliances.com) for more information on Heartland's beautiful traditional kitchen appliances. Or call 800-361-1517 for a free product brochure.

**Liebherr:** Liebherr is recognized as a specialist in refrigeration and freezer technology. Liebherr appliances offer a distinct design, an expression of quality and innovation. [www.liebherr-appliances.com](http://www.liebherr-appliances.com) Contact Tammylyn Leyser 905-319-8835.

**Sears:** Introducing Kenmore Elite Oasis<sup>HE™</sup>. Top-loading washer has no agitator and cuts the number of loads in half. Visit [www.sears.com/oasis](http://www.sears.com/oasis).

### AUTOMOTIVE

**Infiniti:** The impossible to ignore Infiniti FX45 with 320 horsepower. Call 800-521-0808 or visit [www.infiniti.com](http://www.infiniti.com).

**Jaguar:** [www.jaguarusa.com](http://www.jaguarusa.com)

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**Calico Corners:** Discover stylish fabrics for your home, beautiful custom furnishings, including window treatments and upholstered furniture, all at extraordinary values. Visit [www.calicocorners.com](http://www.calicocorners.com) or call 800-213-6366 for a FREE catalog.

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**Natuzzi:** It's How You Live. Timeless classics and softer contemporary styles grace the Natuzzi collection. Experience comfort and affordable luxury in the Natuzzi way. [www.natuzzi.com](http://www.natuzzi.com).

**Thomasville Furniture:** Thomasville can help you define the personality of any room. From rich and elegant to relaxed and colorful, you'll find a range of beautiful, well-crafted furniture and upholstery to fit your style. Visit us online at [www.thomasville.com](http://www.thomasville.com) or call 800-225-0265.

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**Laneventure:** America's leading line of wicker and rattan furniture offers furnishings for every room inside and outside of your home. Lines ranging from the casually elegant Excursions to the resort inspired TradeWinds and including the premium WeatherMaster outdoor furnishings are all a part of the inspired Laneventure collection. [www.laneventure.com](http://www.laneventure.com) or call 822-253-3558.

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### KITCHEN

**National Kitchen & Bath Association (NKBA):** This step-by-step resource has easy-to-use checklists and evaluation sheets for appliance selection, color choices, accessory options, and more. Call 800-843-6522 or visit [www.nkba.org](http://www.nkba.org).

### LIGHTING

**Charles Edwards Ltd.:** Charles Edwards makes hanging and wall lanterns for interior and exterior use, lamps and wall scones. A bespoke service is also available. [www.charlesedwards.com](http://www.charlesedwards.com). Tel: +44-20-7736-8490. Email: [enquiries@charlesedwards.com](mailto:enquiries@charlesedwards.com).

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**Swarovski Crystal:** Swarovski Crystal undergoes a metamorphosis with the new eye catching Silver Crystal butterflies from the Poetic Journey collection \$95 each; [www.swarovski.com](http://www.swarovski.com); 800-426-3088.

**William Yeoward Crystal:** William Yeoward Crystal, makers of fine crystal, glass, bone china, porcelain and sterling based upon antique originals. For further information please call 800-818-8484 or visit [www.williamyeowardcrystal.com](http://www.williamyeowardcrystal.com).

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**Kahula:** Great cocktail ideas at [www.kahula.com](http://www.kahula.com). Also log-in to customize your own labels. Cheers!

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## HOUSE & GARDEN'S SHOPPING GUIDE



**138 VIRTUAL COLOR** Suzanne Kasler picked Glidden's Celestial blue for this bedroom in her clients' home. To test out similar palettes without making a mess, try Glidden's online Color Consultant and Color Visualizer programs. You can choose a color, use recommendations to build a palette, and test your choices in a series of virtual rooms. [glidden.com](http://glidden.com).

### ERNEST DE LA TORRE

**124 Architect:** Allan Greenberg Architect, LLC, Washington, DC. 202-338-7863.  
**Contractor:** South Ocean Builders, Inc., Florida. 561-533-3888. **125 Horsehair:** CR230-15 Criolo in Red, John Rosselli & Associates.  
**Wallpaper:** 1604 Jugend, John Rosselli & Associates. **126 Chandelier:** through Sotheby's. [sothebys.com](http://sothebys.com). **Bergères:** through Two Zero C Applied Art, London. 011-44-207-720-2021.  
**Fabrics:** roundabout in QT300-24 Millennium damask in Red Silver, Christopher Hyland; bergères in 909 Bright White Kidskin leather, Keelen Leathers, Inc. **Pillows:** dyed red pythion, Libra Leather, Inc., NYC. 212-695-3114.  
**Wall paint:** 2022-70 Crème Brûlée, Benjamin Moore. [benjaminmoore.com](http://benjaminmoore.com).  
**128 Curtains:** RX5284.141 Constantino Millennium satin in Silver and Blue, Christopher Hyland. **Art:** *Untitled* (2003), Eric Freeman, Mary Boone Gallery, NYC. [maryboonegallery.com](http://maryboonegallery.com). **Screens:** custom by De la Torre Design.  
**Plaster urn:** through Ecart International, Pucci International, Ltd., NYC. 212-633-0452.  
**129 Fabric:** chairs in N000870003 Medius horsehair in Rouge-Beige, Old World Weavers.  
**Curtains:** FS13539-92 Beryll in red, orange, and gold, Christopher Hyland. **Carpet:** palm grass sisal in natural, Stark Carpet. **130 Headboard:** Anthony Lawrence-Belfair, NYC. [anthonylawrence-belfair.com](http://anthonylawrence-belfair.com). **131 Sink:** K3361-4 Staccato kitchen sink, Kohler. [kohler.com](http://kohler.com). **Faucet:** KWC-Domo single lever, Simon's Hardware, NYC. [simons-hardware.com](http://simons-hardware.com).  
**Curtains:** ML535-02 Scaramouche, Osborne & Little. **Dishwasher:** Miele. [miele.com](http://miele.com).

### TARYN CHRISTOFF & MARTIN FINIO

**132 Chair:** Adjustable lounge armchair, Joan Casas i Ortinez, Design Within Reach. [dwr.com](http://dwr.com). **Fashion:** her clothes through Bloomingdale's, NYC. [bloomingdales.com](http://bloomingdales.com).  
**Shoes:** Christian Louboutin, NYC. 212-396-1884. **Watch:** Tourneau. [tourneau.com](http://tourneau.com).

### THOM FILICIA

**134 Sofa:** Saratoga, Thom Filicia. [thomfilicia.com](http://thomfilicia.com). **Fabric:** sofa in Royal Suede Mockingbird, Edelman Leather. **Pillows:** Porcupine in Orange 2, Lulu DK, designed by Thom Filicia, Inc. **Coffee table:** Copake deck table, Thom Filicia. **Ashtray:** Hermes. [hermes.com](http://hermes.com).

### ANDREW FLESHER

**136 Carpet:** 256393B New Oriental Tibetan, Stark Carpet. **Side table:** Platner, Knoll. [knoll.com](http://knoll.com).

### SUZANNE KASLER

**138 Curtains:** 6025-668 Seta, Zimmer + Rohde. **Paint:** RC21 90GG30-195 Seven Lakes, Glidden, ICI. [glidden.com](http://glidden.com). **Chandelier:** vintage glass. **Scences:** mirrored leaf, the Stalls, Atlanta. 404-352-4430. **140 Stools:** Travis & Co., Atlanta. 800-258-2214. **Art:** courtesy of Solomon Projects, Atlanta. [solomonprojects.com](http://solomonprojects.com). **Coffee table:** 8513 Essence, \$5,500, Donghia. **Carpet:** antique Oushak, Mrs. Howard, Atlanta. [jamesmichaelhoward.com](http://jamesmichaelhoward.com). **Bergères:** J. Marsden Antiques, Atlanta. 404-355-1288.  
**Nesting table:** Yo-Yo, by Mattaliano, Renfroe, Atlanta. **142 Linens:** Belle Chambre, Atlanta. [bellechambre.com](http://bellechambre.com). **Paint:** 68RR-33-393 Intense Pink, Glidden, ICI. **Lamp:** B. D. Jeffries, Atlanta. 404-231-3004. **143 Slipper chair:** CH112, Edward Ferrell. **Fabrics:** slipper chair in C1038 Valencia in Coral, Pintura Studio, A.M. Collections; chair at front in 303-10 Satin Stephanois in Flamant, Clarence House. **Curtains:** Luxurious in Chocolate, Joseph Noble Textiles.

### RALPH GILES

**147 Coat:** by Sanyo, courtesy of Lord & Taylor. [lordandtaylor.com](http://lordandtaylor.com).

### J. BRIAN SAWYER & JOHN BERSON

**154 Side chair:** upholstered side chair by Cherner. [chernerchair.com](http://chernerchair.com). **155 Sofa:** through Dunbar. [collectdunbar.com](http://collectdunbar.com). **Coffee table:**



**174 TIME FOR TEA(S)** In a mulberry wood box, six varieties of tea are packaged in small, glass-topped aluminum canisters. Asia in a Box, as the sampler is called, features white, green, black, oolong, and pu-erh loose leaves. \$25. [inpursuitoftea.com](http://inpursuitoftea.com).

B Five Studio, NYC. [bfivestudio.com](http://bfivestudio.com). **Carpet:** custom, through B Five Studio. **Telescope:** Zeiss. [zeiss.com](http://zeiss.com). **158 Kitchen system:** Arclinea. [arclinea.it](http://arclinea.it). **Chairs:** Tulip chairs, Eero Saarinen, Knoll. [knoll.com](http://knoll.com). **159 Bottles:** Bolle, Moss. [mossonline.com](http://mossonline.com).

### BORIS VERYOORDT

**162 Table:** Madagascar ebony, ca. 1970. **Chairs:** Italian burred walnut, ca. 1930.

### MARK WORD

**163 Loungers:** Wave chaise, fiberglass-reinforced resin, \$3,800, by Float. [floatland.com](http://floatland.com). **Daybed:** by Joey Benton, Marfa, TX. 432-386-6323.

### STEPHEN ALESCH & ROBIN STANDEFER

**164 Daybed frame:** Sheherazade, NYC. 212-539-1771. **Fabrics:** daybed in 2301-03 Silk in Sexy in Caribou, Great Plains, Holly Hunt. **Pillow:** DT2032 Vezelay in Gold, Christopher Hyland. **Wall covering:** 66-1002 Malabar Stone in Gold, Cole & Son, Lee Jofa. **Side table:** Ed Hardy, San Francisco, CA. 415-626-6300.

### TRIP HAENISCH & MARTYN LAWRENCE BULLARD

**172 Sofa, chairs:** custom by Martynus-Tripp. [martynustripp.com](http://martynustripp.com). **Light fixture, candlesticks:** custom by Martynus-Tripp.

## TO THE TRADE: IN THIS ISSUE

### FABRICS

A.M. Collections  
212-625-2616  
Christopher Hyland  
212-688-6121  
Clarence House  
[clarencehouse.com](http://clarencehouse.com)  
Cole & Son  
through Lee Jofa  
Donghia  
212-925-2777  
Edelman Leather  
[edelmanleather.com](http://edelmanleather.com)  
Galart International  
212-213-3288

Holly Hunt  
212-755-6555  
JBN Fabrics  
[jbnfabrics.com](http://jbnfabrics.com)  
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212-594-6006  
John Rosselli & Associates  
212-593-2060  
Joseph Noble  
Textiles  
[josephnoble.com](http://josephnoble.com)  
Keelen Leathers  
[keelenleathers.com](http://keelenleathers.com)

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212-355-7186  
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[thomaslavin.com](http://thomaslavin.com)  
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### FURNISHINGS

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Patterson, Flynn & Martin 212-688-7700  
Renfroe  
[renfroeatlanta.com](http://renfroeatlanta.com)  
Stark Carpet  
212-752-9000

**DAVID MANN**

**173 TV:** 42HDX62 42 Hitachi Director Series HD Plasma TV, Park Avenue Audio, NYC. 212-685-8101. **Curtains:** No. 70 flat-mesh raw brass, Whiting and Davis. whitinganddavis.com.

**Carpet:** custom color by Patterson, Flynn & Martin. **Light:** Fun pendant, Verner Panton.

**SEBASTIAN BECKWITH**

**174 Pottery:** Hsiao Fang Pottery, at truetea.com.

**JEFF ZIMMERMAN**

**178 Gallery:** R 20th Century Design, NYC. 212-343-7979.

**ALEXIA KONDYLIS**

**180 Art:** *Untitled* (1962), Sidney Wolfson, Gary Snyder Fine Art. 212-871-1077. **Side table:** Chris Lehrecke, Pucci International, NYC. ralphpucci.com.

**Carpet:** 8KR4206301 Kings Road in Lawn, Bentley Prince Street. 800-423-4709.

**KIM ALEXANDRIUK**

**181 Art:** *Villa Orestes Ferrara/Napoleon Museum Vedado* (2004), Stan Douglas, David Zwirner Gallery, NYC. davidzwirner.com. **Dress:** Zac Posen. zacposen.com.

**PHOTO CREDITS**

**28 AT HOME WITH...** Products (plate, lipstick, tiles, bath oils, rug, record player) by Francesco Mosto. Aga stove, courtesy of AGA. Wood tub, courtesy of William Garvey. Mini Cooper by Redfx/Alamy. Flower by Saxon Holt.

**CORRECTIONS**

**March 2006, page 22:** towels are Essential bath sheet, \$180, Frette, NYC. 212-988-5221.

**HAIR AND MAKEUP CREDITS**

**27 JADE JAGGER:** hair by Alex Foden; makeup by Mandy Cheng for Laura Mercier. **44 MAGNOLIAS LINENS:** hair by Yossi Ivgi, makeup by Bernadine Bibiano, both for Bryan Bantry.

**48 CHRISTIANNE CELLE:** hair and makeup by Kevin Donlin for Susan Price.

**104 TARA SUBKOFF:** makeup by Yuka Susuki, for Shiseido. **120 MARIN**

**ASLOP:** makeup by Christine Nottoli.

**132 CHRISTOFF & FINIO:** hair and makeup by Bernadine Bibiano for Bryan Bantry.

**134 THOM FILICIA:** hair and makeup by Ashley Javier. magnet.com.

**144 SET DESIGNERS:** grooming by Tomoko for Artists by Timothy Priano. artistsbytimothypriano.com.

**164 ALESCH & STANDEFER:** hair by Christopher Saluzzo, makeup by Heather Currie, both for Cloutier.

**165 VICKI VLACHAKIS:** hair and makeup by Iris Moreau for Artists by Timothy Priano.

**180 ALEXIA KONDYLIS:** hair by Jennifer Brent for Ford; makeup by Jenna Menard for Jump.

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

—PRODUCED BY DAMARIS COLHOUN

**UNCORKED**

(Cont. from page 68) November chill or the liqueur I can't be certain. I notice for the first time the blond flecks in Breaux's hair, which look like tiny flames. I feel that something wonderful is surely about to happen. Breaux is talking about thujone, a chemical compound found in the wormwood plant that is suspected of being the potentially dangerous compound in the drink; about how cheap imitation absinthe was responsible for ruining the reputation of the real thing; about how his house was destroyed in the flooding after Katrina.

Sometime later we float over to the Old Absinthe House, the famous if somewhat shabby bar on Bourbon Street that specialized in absinthe cocktails before Prohibition, and still later we will drive through the streets of flood-ravaged neighborhoods outside the Quarter; but before that, for a perfect hour or so, I am under the spell of the Green Fairy, listening with keen attention to Breaux and listening to myself talking with unusual precision and grace, or at least so it seemed to me then. □

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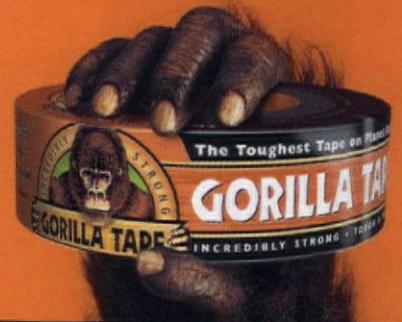
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# The Testy Tastemaker

**THE MEAN GREENS** THE TASTEMAKER URGES ECO DESIGNERS TO PRETTY UP, AND WOULD LIKE A LITTLE LESS HIP AT HIS HIP HOTEL

BY MAYER RUS



GREEN DESIGN desperately needs a glamour makeover. For the good of the movement (as well as the planet), eco-conscious design has to shake the image of tree-hugging, tie-dyed hippies making furniture out of old toothbrushes and mud—what publicists and Playboy bunnies refer to as a “turnoff.” The time has come to slap some lipstick and glitter on that pasty face. For persnickety architects and decorators, a spoonful of sex appeal helps the granola go down.

Please hear me out before you reach for the recycled tar and soy feathers. A few months ago, I was invited to give the opening address at a green design conference in San Francisco. My design expertise doesn't cover green, and my stock design lecture, “Tassels—The Agony and the Ecstasy,” wasn't going to fly, so I threw myself into research to avoid humiliation at the podium.

After slogging through hundreds of magazine articles, Web sites, and catalogs, I reached the following conclusions: (a) Most of the designers, writers, and manufacturers who wave the green flag are as clueless as you and I. (b) In the race to protect the environment, green design has barely cleared the gate. (c) Popular support is difficult to cultivate when people associate green design with earthy vases and wonky furniture made out of reclaimed bicycle chains.

Which brings me back to where I started. Green design should have nothing to do with aesthetics. Environmental responsibility is a philosophical attitude, not a design style

or look. Decorators and architects need to understand that green design can come in every color of the rainbow. And if the green movement needs to put a persuasive face on its philosophy to sell it to the people, they might do better with Fred and Daphne than with Shaggy and Velma.

■ **DESPITE MY PROFESSED** aversion to hip hospitality, I confess that I found much to recommend at the W San Francisco. For starters, the W's restrained, modern decor rejects the popular notion that “contemporary” is synonymous with “cartoonish.” The W also gets high marks for room service and quality bedding, the sine qua non of better lodging. Best of all, the hotel has an uncommonly rich selection of in-room movies for the traveling tastemaker/cineaste/insomniac who appreciates both Hollywood blockbusters and smaller art films.

Of course, there's always a downside to a hip hotel with a sexy, modern attitude. I'm opposed to dark, spooky hallways with

generic house music thump-thump-thumping in my ear, and I can certainly do without a trendy disc jockey spinning phat beats in the hotel lobby. But these minor annoyances are easily forgiven when weighed against the promise of a tasty omelet and celluloid magic at three in the morning. Unfortunately, the W, like most hip hotels, doesn't know when to stop announcing its hipness.

A riddle: What's the difference between a rose and a room service menu? Answer: A rose by another name still smells as sweet, but a menu with an alias stinks to high heaven. At the W, everything has a novelty label. The sign for the garage says “Wheels.” The elevator lobby is marked “Lift.” Instead of “Room Service,” the menu section of the hotel directory is labeled “Indulge.” Listings of local attractions and hotel services are filed under “Delight” and “Wish” respectively. (To make matters worse, the cumbersome directory is designed like a deck of paint chips. Rad!)

I can't fault the W for trying to refresh the traditional hospitality experience, but the relentless lexical fandango has a whiff of desperation. I just don't see the payoff in replacing a “Do Not Disturb” sign with a card that says “When?” When what? When is Simchas Torah? When will I be loved? When will Condé Nast raise the cap on my expense account so I can switch to the Mandarin Oriental? The vexatious door card had my answer: “Not Quite Yet.” □

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*didn't know she  
had a tattoo*

*didn't know she'd hog  
both sides of the bed*

*didn't know she'd  
become CEO*

*didn't know  
she'd have twins*

*somehow, always  
knew she was the one*



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