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JUNE 2006

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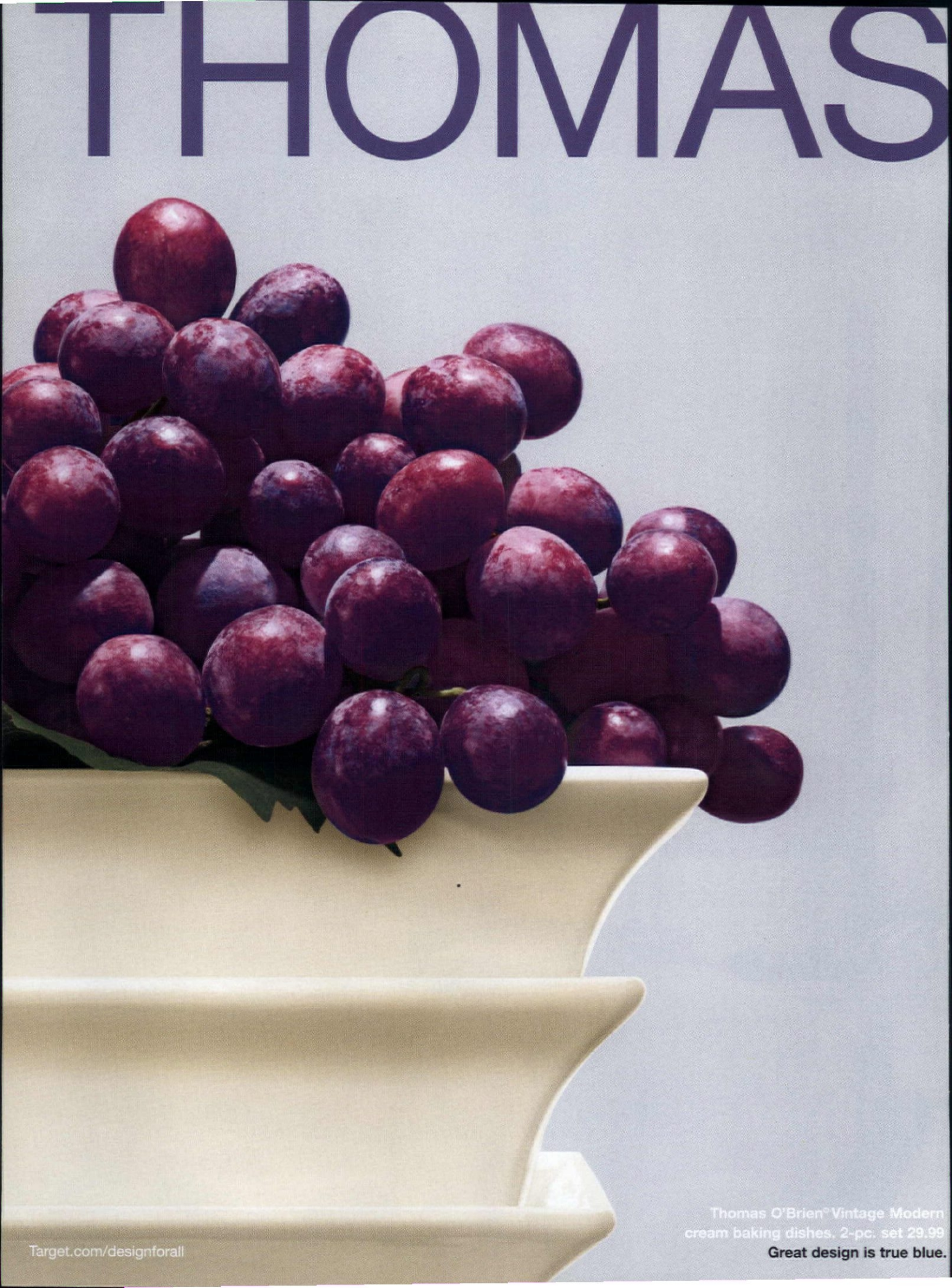
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welcome

The Luxury of Waiting

I'LL TELL YOU what's really worth the wait: a little wisdom.

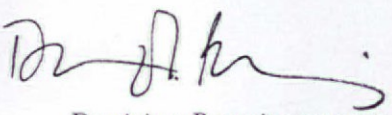
I've been editing this magazine for ten years, and while I've been learning about design and decor, antiques and art, I've been going through the sorts of things many of us go through: divorce, raising children, losing loved ones, serious illness. My sense of home has been shaped by these experiences. So has my sense of priorities.

I've gotten a few snarky comments about some of the letters I've written to readers in the last year. Though they are in a tiny minority, there are people who don't want *House & Garden* to look at the big picture. "If I want to read about global warming," wrote one person, "I'll look in the newspaper." Good idea, I say. Read it and weep. But it does matter that you can read about climate change in these pages as well. We are gardeners, after all, who care about the earth and its plants and creatures. And it matters that we discuss the toxicity of the food we eat or the materials we build with—we build beautiful kitchens, after all, to nurture those we love. Why? Because all the building, and renovating, and decorating, and shopping, isn't worth a thing if we aren't turning around and engaging with our world to make it a better place to call home.

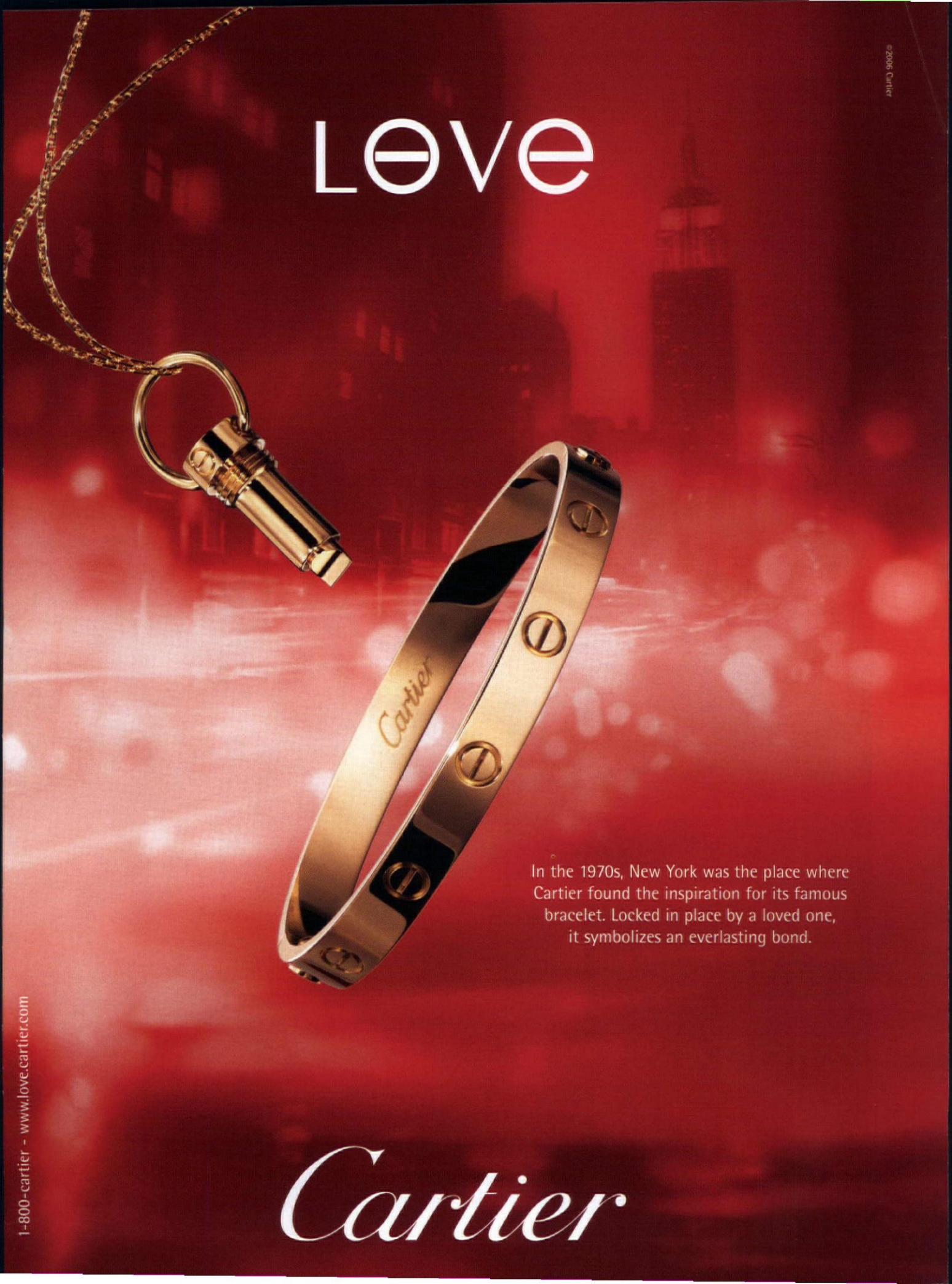
There's something in the air these days that has to do with a sense of wanting to reconnect with a value system that is deeper than what's on sale. Perhaps it's simply that the news about how we are fouling our planet has grown impossible to ignore. Perhaps it is an encroaching dismay about the cruelty we inflict on animals so that we may eat. Maybe it is because our children are growing up, heading out into the world on their own, without our protection. Many of us are becoming obsessed with thoughts about what kind of world we are going to leave behind—and what have we done to help, or hurt?

I am not renouncing materialism anytime soon. That's an unreasonable solution for most of us. I may feel I need less than I did a decade ago, but that's only normal as I'll soon be running a smaller household. I may want less, but I also want things that are better—I'm impatient with spending money on something that I know will fall apart before too long; I want out of the endless cycle of purchasing and discarding. I'd rather wait longer and get something that is sturdier, and probably more distinctive. More importantly, I want to support people who devote their lives to making things—who blow glass, or weave fabrics, or throw pots, or build furniture. These things are now worth the wait, for me, because I understand, finally, that to wait is a luxury. It is when you are young and impatient that you don't understand the value of waiting, even though you have lots of time. When you are older, and all too aware of how little time is left, you suddenly realize what a special thing it is to anticipate, to delay gratification. I used to read books quickly, dying to get to the end of the story. Now I can't slow down enough, living through the story. I *want* to wait.

But to get to the deeper values: A home can be—should be—a place of retreat. But the reason I want my house to be beautiful, and to feel safe and secure, is that it gives me the grounding to venture out into the world. Design for a well-lived life doesn't stop at the door; it only begins there. A good life is one of citizenship, engagement, and participation in our world. Design, arguably, begins with solving problems, large and small, and elaborates from there: where to put the clothes; how to dig a well; where the picture window belongs; how to burn fuel efficiently. What should a chair—or a car, or a bed, or a phone—look like? Who is going to be using it? Where? Decorating can't be divorced from reality and still feel compelling, vital, and alive. The garden is the perfect place to understand this. You can create a paradise, raising up out of the earth the seemingly infinite variety of shape and color and texture with which we are blessed. But as you watch your tender shoots wilt and burn in a sun that has grown too hot, you realize that you cannot shut out the world. And it becomes time to go out and fight for all that we love.



Dominique Browning, EDITOR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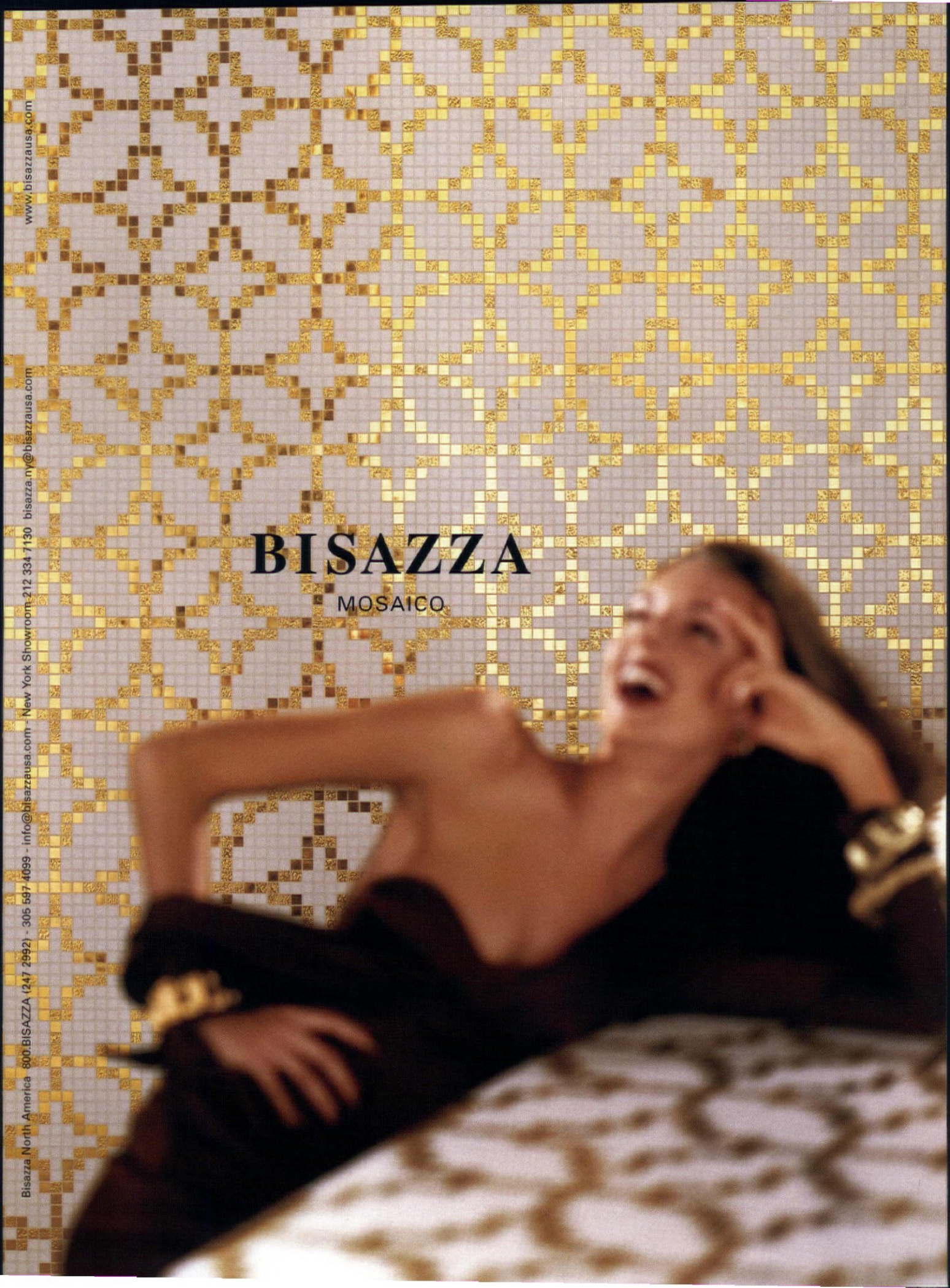
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The conservatory in Tim Haynes and Kevin Roberts's country house ("Two for the Show," page 118) has a French hexagonal table from Amy Perlin Antiques and 1920s white-painted carved chairs from Wilson Antiques, Palm Beach. PHOTOGRAPHED BY FRANÇOIS HALARD.

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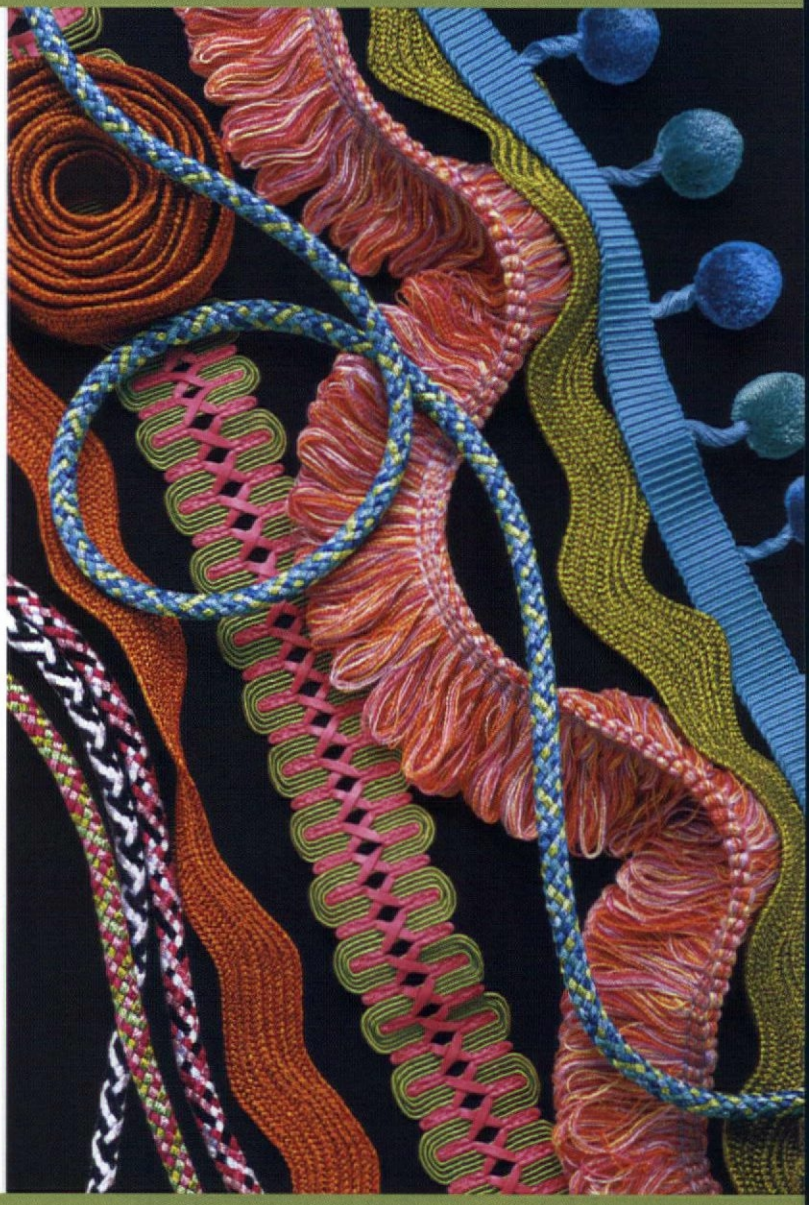

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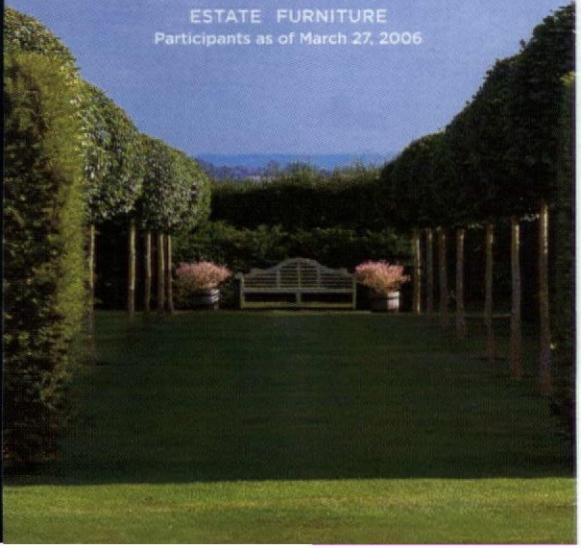

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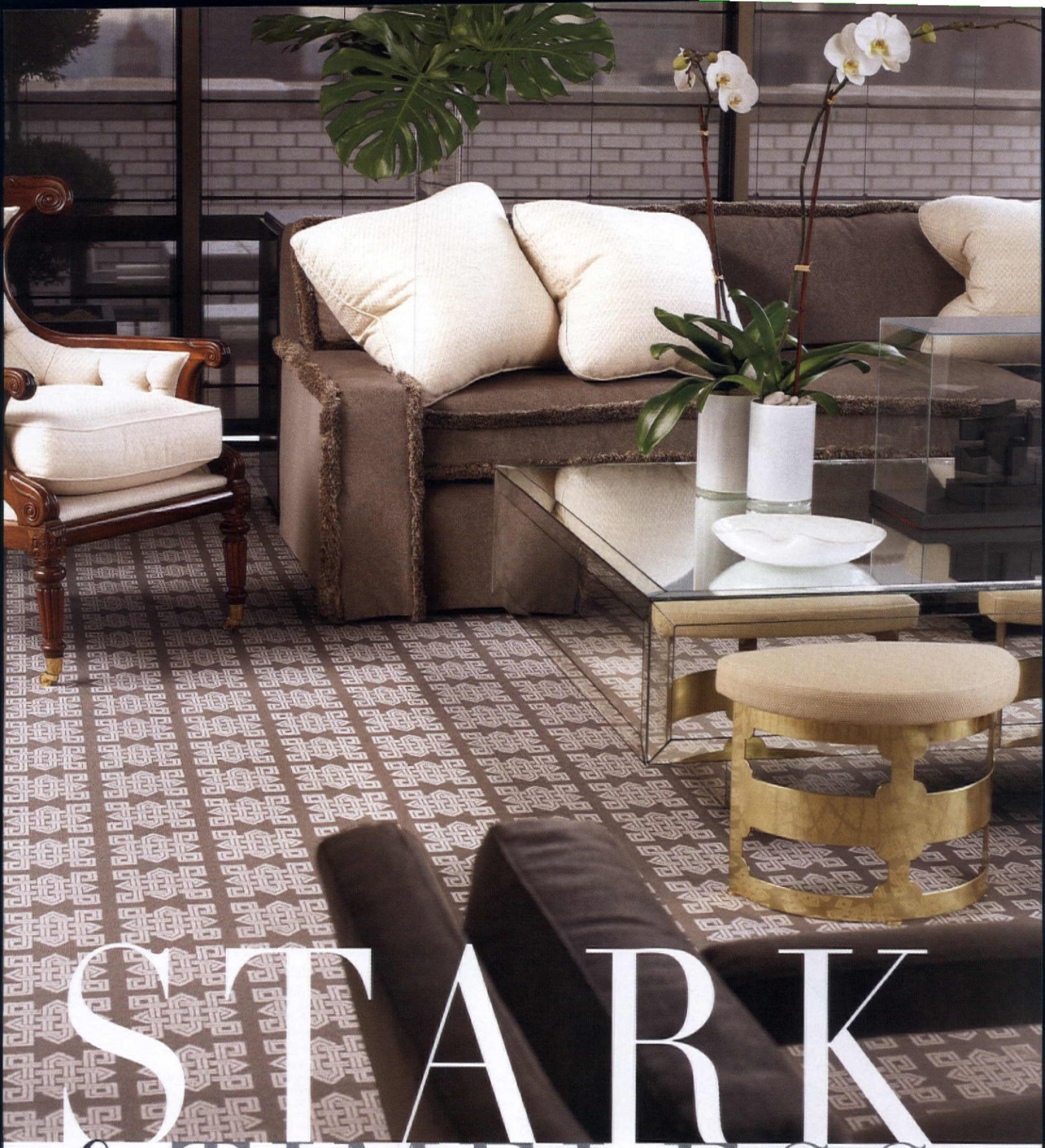

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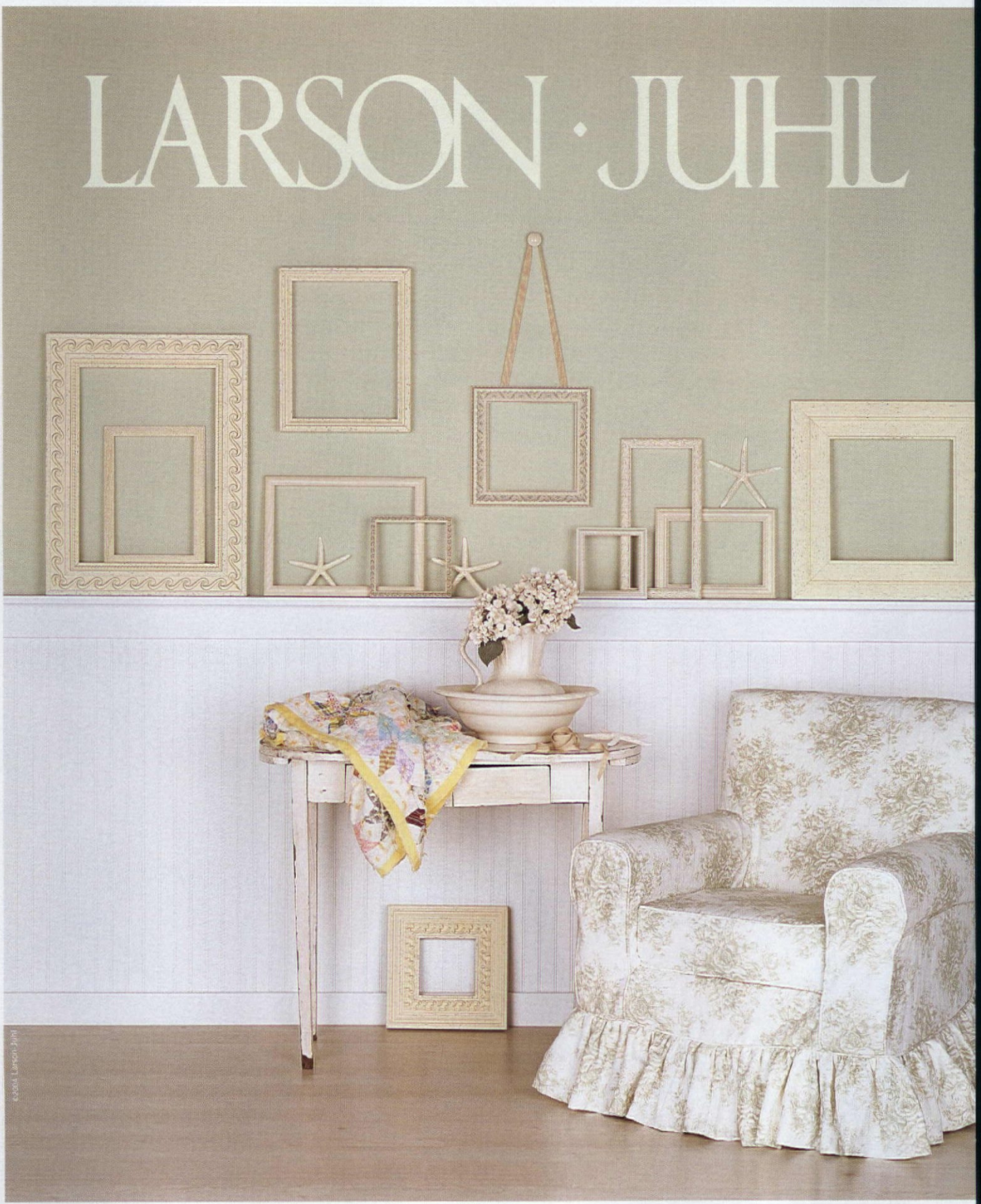

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AT HOME WITH . . . TIM BUTCHER AND LIZZIE DESHAYES

ALL THE WALL'S A STAGE FOR TWO ENTERPRISING HIPSTERS WHO MIX THE BEST OF HANDMADE TRADITION WITH THE EXUBERANCE OF MODERN DESIGN

"Yes! Concrete and glass—my dream house," exclaims Lizzie Deshayes. Not what you'd expect from a designer whose sumptuously old-world hand-painted wallpaper stopped decorators in their tracks at London's 100% Design exhibition last September, when Deshayes and her husband, Tim Butcher, launched their company, Fromental. But Deshayes and Butcher, the former creative director at the decorative arts firm de Gournay, are part of a youth movement that embraces both tradition and modernity. Still, if they did go for a Bauhaus house, "we'd have to get rid of ninety percent of our furniture," Deshayes admits. "And we'd load in color and pattern," Butcher adds. They have both close at hand: their wallpapers pump up historic motifs with brightness and a dash of wit. They might choose an 18th-century pattern updated with fuchsia birds on

In their apartment in London, Deshayes, Butcher, and their black schnauzer, Yossarian, pose in front of a panel covered in their Nonsuch pattern wallpaper in a colorway called Havana.

BY SABINE ROTHMAN ▪ PHOTOGRAPHED BY DON FREEMAN

AT HOME WITH . . .
TIM BUTCHER AND LIZZIE DESHAYES

a cobalt ground, or a stylized weeping willow, or paste up the embroidered stripes that have lured clients like Las Vegas hotelier Steve Wynn. For now, their own goods are what they can afford. The couple's pretty—and pretty bohemian—roost in Maida Vale, a decidedly untrendy corner of London, is furnished mostly in hand-me-downs: cozy sofas in white cotton slipcovers, metal garden chairs, 1940s office furniture, simple wooden bookshelves, and just a bit of taxidermy. Their relative parsimony is partly practical—they are just starting out in business—but also philosophical. "When you're involved with making things—" he begins. "You don't want anything someone else manufactured, unless it's really exquisite," she continues. Ideas, however, they have aplenty: their book club ("a spoonful of intellectualism, then a big gulp of wine," says Butcher) is eliding into a proper salon, with artists, poets, and mathematicians. And they are putting all the enthusiasm and energy of youth into making the ideas, well, concrete. Says Butcher, "The best is still in front of us."

"Kvadrat felts *would make stunning curtains to go with our 20th-century collection. We'd design them to hang straight—with massive eyelets." —Butcher. Divina wool felt in 944, 562, and 462, $75 a yard, Kvadrat by Maharam. Conran Shop, NYC. 212-755-9079.*

"WALLS ARE A HUGE CANVAS. THE MOST LIFELESS OF ROOMS CAN BE TURNED INTO A COZY NEST, OR A DRAMATIC THEATER, WITH THE RIGHT KIND OF WALLPAPER." —BUTCHER

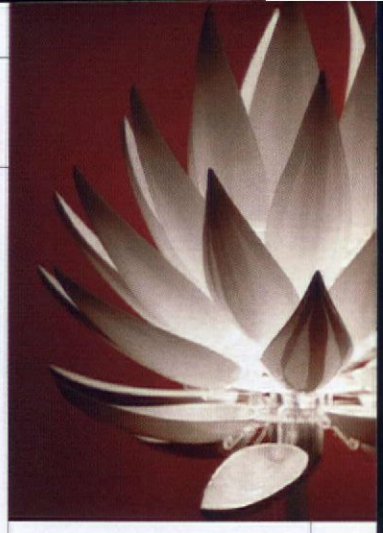
"Oliver Goldsmith made fabulous glasses *and everyone wore them, from Audrey Hepburn to the Rolling Stones. As creative director there now, I pick the ones that still feel right and see they get remade, all by hand." —Butcher. YuHu sunglasses, $510, P. Oliver Goldsmith, London. olivergoldsmith.com.*

"We found *our Pompadour champagne glasses on eBay. They're shallow, and the bubbles go flat very quickly, so they're not very practical, but they are lovely." —Deshayes. Larabee Dot champagne glasses, $75 for four, Kate Spade. 866-999-5283. katespade.com.*

"We 'heart' *Moleskine notebooks. A sketchbook is the most important thing a designer can possess, and these have the perfect size and paper weight." —Deshayes. Moleskine 4-by-6-inch sketchbooks, $12 each, Arthur's Invitations, NYC. 212-807-6502.*

"I love Web sites devoted to handmade things. I'm crazy about cuteoverload.com. It's all fluffy animals and products like these knitted toys, which are to die for." —Deshayes. Hand-crocheted So Softies, from $20, mpatrizio.etsy.com.

"My brother takes a Zen approach to cabinetmaking. He details every joint. He builds stunning objects using papier-mâché over steel, which allows cabriole legs to flare and taper at a more extreme angle than he could execute in wood." —Butcher. Mae West table in English Oak, from $4,500. Guy Butcher, Herefordshire. 011-44-153167-0160.



"I'd love to have one of Jeremy Cole's lamps made with fine porcelain petals." —Butcher. Aloe standing lamp, $1,907, Jeremy Cole, London. 011-44-207-266-1565. jeremycole.net.

"I LIKE TO SEE STYLES MIXED UP A BIT. CHINOISERIE IS ASSOCIATED WITH GRAND TRADITIONAL HOMES, BUT THIS DOESN'T HAVE TO BE SO. I LOVE TO SEE DECOROUS PATTERNS IN STARK CONTEMPORARY SPACES, AND ABSTRACT PATTERNS CAN WORK IN TRADITIONAL SPACES." —DESHAYES

"People think a tiny room needs a sparse pattern. This is not so. A small room should be loaded with pattern and color. Turn it into a jewel box. Go crazy—you can cover the space on a tight budget." —Deshayes. From left: Paradiso in Panama, $297 a square yard; Floribunda paper-backed silk panels in Blue Light, $340 a square yard; Paloma Sage, $167 a square yard. All from Fromental, London. 011-44-207-286-0106. fromental.co.uk.

"When we set the table, nothing matches. We'll use de Gournay reproductions with these Chinese chrysanthemum plates in dark red or celadon and add decrepit ivory-handled flatware from antiques shops." —Deshayes. Chrysanthemum plates, $140 each, Benjamin Creutzfeldt. keramis.net.

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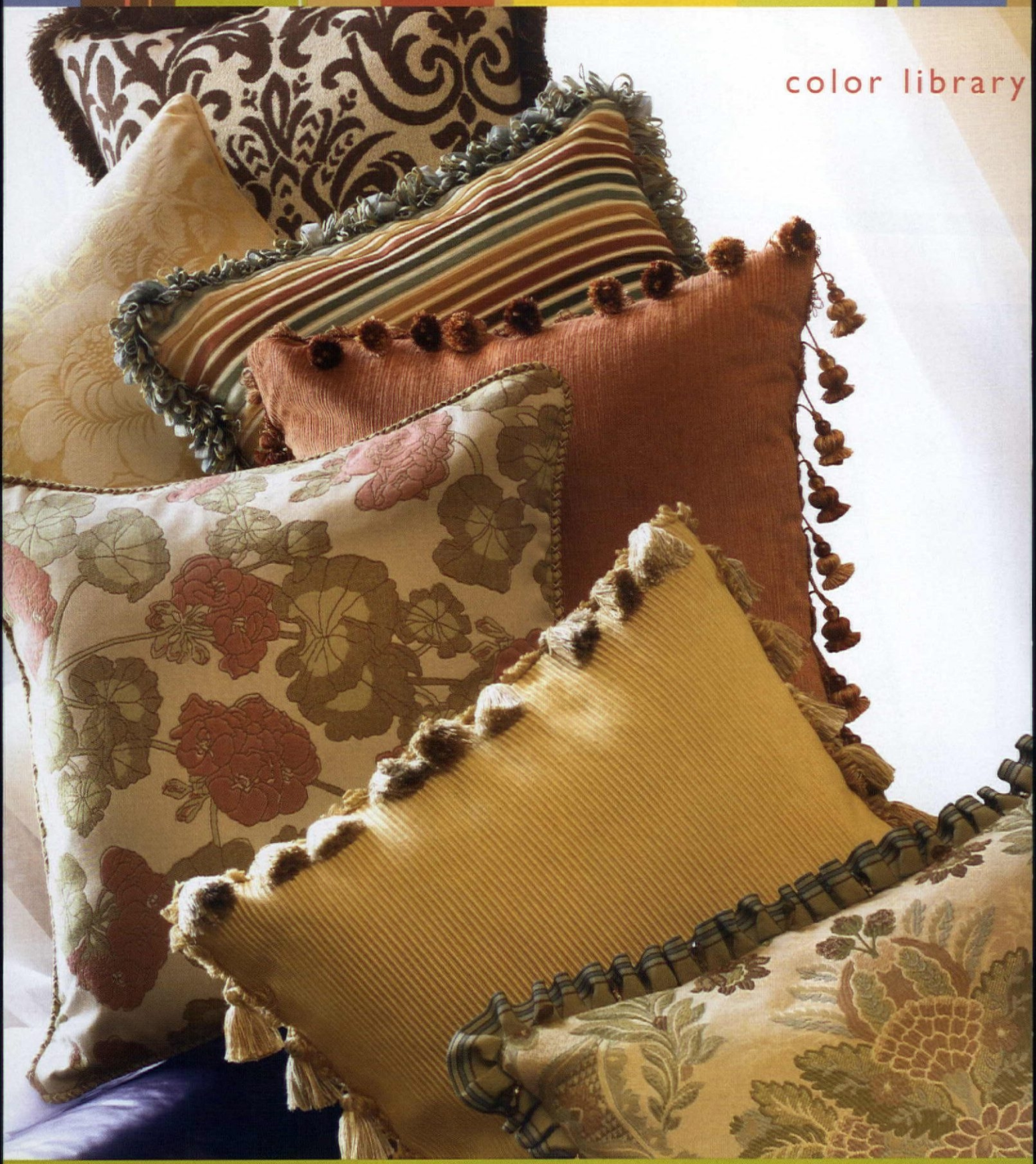

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WORTH THE WAIT

EXCELLENCE CAN'T BE RUSHED. THIS MONTH, WE SHOWCASE GREAT ARTISANS WHO USE TRADITIONAL, PAINSTAKING METHODS TO CRAFT THE BEST IN FURNITURE, FABRIC, FINISHES, AND MORE. THE PRICE IS PATIENCE; THE PAYOFF IS PERFECTION

1 **GRACIE** Does Pauline de Rothschild's chinoiserie-lined dining room sum up your style? Family-owned Gracie is the place to go. Love Albert Hadley's lacquered library for Babe Paley? Try a wall covering finished with a cashew-based lacquer that the company's artisans apply to its classic Ming-style tables. Or realize your own particular dream: a New Orleans client recently commissioned scenes of the bayou, all to be hand-painted in workshops in New York. graciestudio.com.

PRODUCED BY SABINE ROTHMAN ■ WRITTEN BY JEN RENZI, JESSE WILL, DAMARIS COLHOUN, AND CHLOE LIESKE ■ PHOTOGRAPHED BY ANTONIS ACHILLEOS AND JOHN LAWTON

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2

MIRELLA SPINELLA

These artisanal textiles reflect the rich history—and the decadence—of the designer's native Venice. But the chief pleasure of Spinella's work is the way she brings together Italian design's past and present. Working alone in her studio, a 15th-century warehouse in the Cannaregio district, Spinella begins her alchemic process by dyeing fine white silk, silk velvet, and linen, achieving endless tonalities of saturated color in the ground alone. She mixes her own pigments with a touch of gold dust, and presses hand-carved wooden blocks into the lustrous fabric. Her patterns twine classic Italian forms with ancient Chinese and Indian motifs—a longtime practice in the city that was once Europe's gateway to the East. Just as often, she echoes intricate Islamic decoration, continuing the Venetian fascination with Middle Eastern design that dates back to the time of the doges.

PHOTOGRAPHED BY MAURICIO ALEJO ■ STYLED BY MICHAEL REYNOLDS

Worth The Wait

3 Lutson Goudleder
Its embossed and gilded leather wall panels shimmer like a Vermeer interior; geometric designs give contemporary decor the same depth and texture. lutson.com.

4 Farrow & Ball
Its soft, chalky finishes, printed by the 19th-century pan method, are appealing in stripes or dragged patterns. Like the firm's paints, these papers are made with color formulations close to those of yore. farrow-ball.com.

5 Atelier d'Offard
Talented young François Richard bases his breathtaking block-printed, flocked, and embossed wallpaper on designs from archives like those of Paris's Musée des Arts Décoratifs. Available through Classic Revivals. classicrevivals.com.

6 Mauny
Mauny's extraordinary range of block-printed wallpaper includes the Deco era Pommes, shown here. Through Zuber et Cie. In NYC, 212-486-9226.

7 Adelphi Paper Hangings
Christopher Ohrstrom and Steve Larson research 18th- and 19th-century wallpapers to come up with ones, like Shell & Carnations, that have a fresh life of their own. adelphipaperhangings.com.

8 Given Campbell
This Florida artist's hand-stenciled custom paper has a soulfulness that humanizes its pop graphics. customdesignprojects.com.

9 Maya Romanoff
Top designers turn to Romanoff for extraordinary surfaces like these hand-painted mother-of-pearl tiles, left. mayaromanoff.com.

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Worth The Wait

10 Sam Kasten
The dean of American hand weaving makes fewer than four yards a day of his custom fabrics. samkasten.com.

11 Carol Davis Design
This onetime Wall Streeter transforms antique tapestries into baroque cushions, but has also created sleek mod examples for designers such as Thom Filicia. In NYC, 212-420-4785.

12 A. M. Hokanson
Tara Chapas creates cloudlike cashmere chenille and weighty, colorful weaves, above, for this new firm—created by the merger of Hokanson and A.M. Collections—which also makes contemporary rugs and markets many other artisanal fabrics. amhokanson.com.

13 Luigi Bevilacqua
This family-run business reproduces any of 3,500 archived patterns for velvets, damasks, and brocades on looms in use since the 18th century. Through J. Nelson. jnelsoninc.com.

14 Prelle
If you have six months to wait, order the silks that hung in Marie Antoinette's quarters, or this handwoven Directoire geometric. If not, try an archival design made on automated looms. prelle.com.

15 Sabina Fay Braxton
Her fabrics evoke France's 18th century Nouveau Bizarre period, Venice (her home), and the Middle East (where she grew up). Via J. Nelson Inc. jnelsoninc.com.

16 Claudy Jongstra
This Dutch artist's production of her woolly textiles starts with the sheep she raises herself. Through Maharam. claudyjongstra.com.

we also recommend

17 Peter Fasano
From his Berkshires workshop, Fasano produces palazzo-worthy velvets, nutty monkeys on linen, and modern sprigs on cotton. (Laura Bush chose the latter.) peterfasano.com.

18 Hazelton House
Drawing on the archives of England's Turnbull mill, this Canadian firm can take as long as a week to make just 18 yards of its hand-blocked prints. hazeltonhouse.com.

19 Le Crin
Owner Olivier Nourry uses horsehair to craft seductive designs like trompe l'oeil snakeskin and braided tiebacks. ceda-creations.fr.

20 Zuber et Cie
Designated a French national treasure, this wall coverings firm, founded in 1797, puts only one of its archival scenic patterns into production per year. In NYC, 212-486-9226.

21 Bernard Thorp
For years a decorators' secret, Thorp makes hand-printed bespoke fabric in a London factory that delivers quality quickly. Through Old World Weavers. bernardthorp.co.uk.

22 Tassinari & Chatel
Heir to Lyons's silk-making tradition, Tassinari ekes mere inches of rich brocade from its antique looms each day. tassinari.fr.

23 Alpha Workshops
By choosing Alpha's hand-painted wallpaper—we love Oh So Faux, a trompe l'oeil wood grain—you support a job training program for persons with HIV. alphaworkshops.org.

24 Beaumont & Fletcher
This British firm's embroidered silks, inspired by 17th-century botanicals and Indian palampores, lend rooms a splash of glamour. beaumontandfletcher.com.

25 Dintiman Design
Robin Dintiman uses ancient Japanese painting, stenciling, printing, and burnishing to make fabrics with subtle, timelessly elegant patterns. dintimandesign.com.

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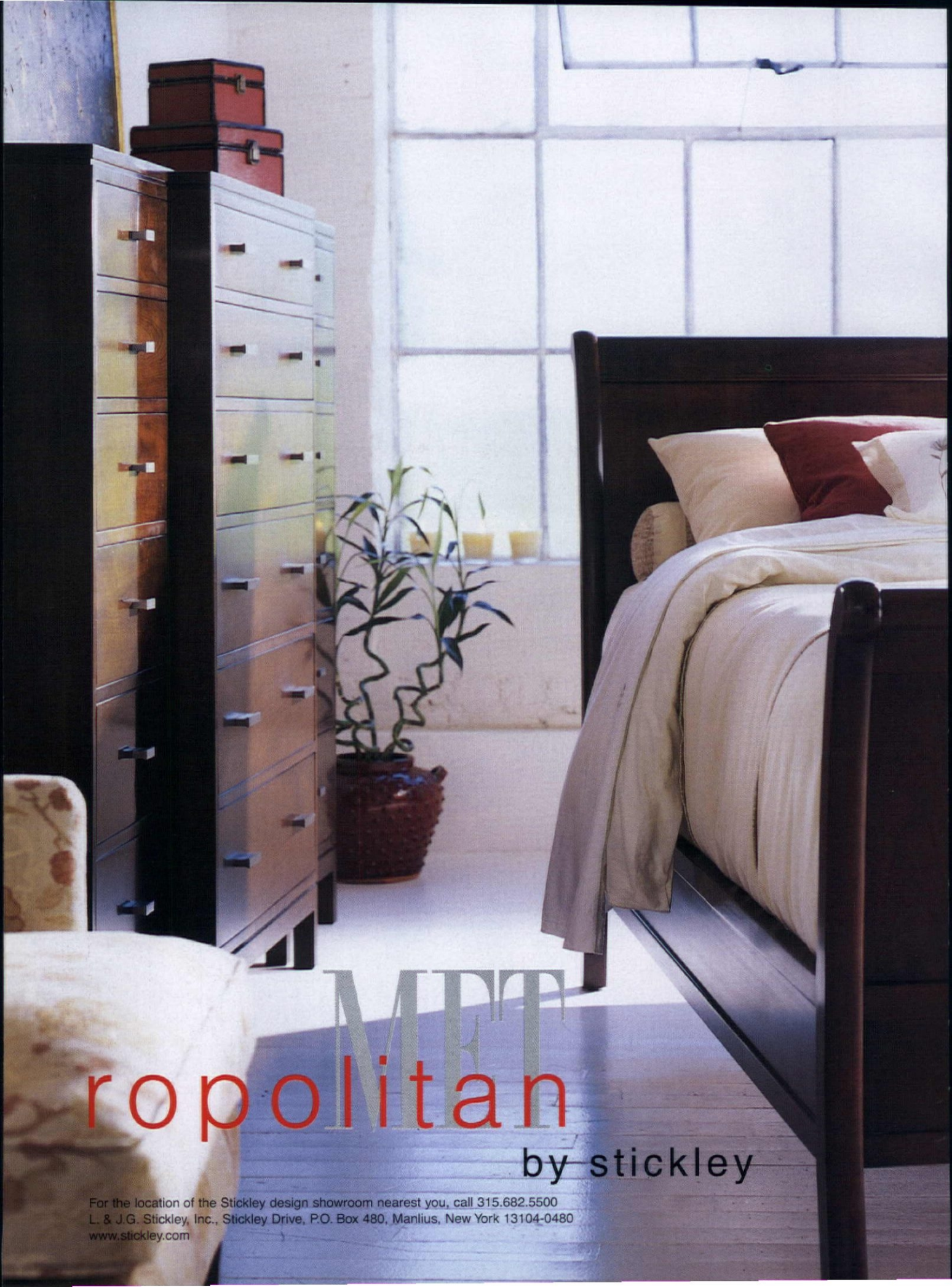

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FURNITURE

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26

MIGUEL GOMEZ-IBAÑEZ

Marquetry, wood turning, hand-cut dovetail joinery, French polishing—such labor-intensive techniques might seem the stuff of a bygone era, but old-world traditions are flourishing among members of a burgeoning studio-furniture movement. Take New England artisan Miguel Gomez-Ibañez, who draws from classic iconography to craft exquisitely constructed museum-quality pieces that hold their own against historic heirlooms. This fanciful Spanish-style vargueno—a nod to Renaissance-era cabinets of curiosities—showcases his sensitive handling of rich woods like walnut and purpleheart and his deftness with inlay. Add to these skills that of team player: Gomez-Ibañez collaborated with Joseph Reed, a self-taught botanical artist who executed the miniature paintings that decorate the drawer fronts. In Weston, MA, 781-710-7007.

Worth The Wait

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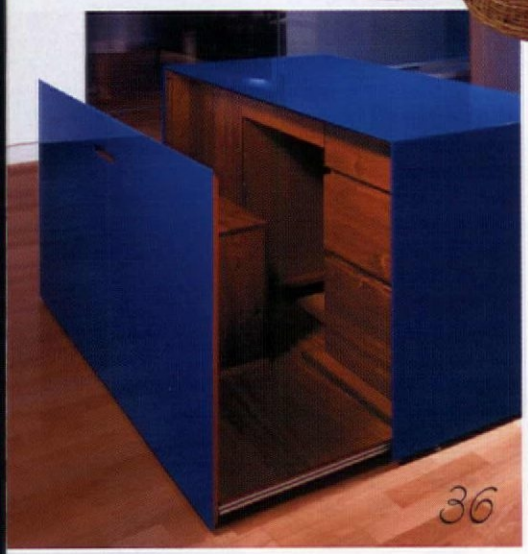

36

32 Mariana Antinori This Italian designer's daintily scaled pieces add a touch of the surreal. To wit: a chair dressed with fox fur bagged in Patagonia. 917-697-2088. marianaantinori.com. Through vivre.com.

33 Hivemindesign In a workshop on Brooklyn's industrial fringe, Ruby Metzner and Sather Duke put a modern spin on wood- and metalworking in pieces like a water-jet-cut aluminum and walnut bench. 718-782-3539. hivemindesign.com.

34 Lawrence De Martino This New York artisan's reverse-painted glass table, shown here, showcases the lyricism that distinguishes his mirrors, side tables, screens, and decorative work in sculpted plaster, metal leaf, mica powder, and other luxe treatments. In NYC, 212-675-0045. decorativeart.com.

35 Soane Ltd. Lulu Lytle and Christopher Hodsoll's high-end antiques dealership includes workshops that produce handcrafted furnishings in the British tradition as well as vintage-inspired modern pieces like this side table in handwoven rattan. In London, 011-44-207-730-6400. soane.co.uk.

36 Paul Kelley Donald Judd meets Yves Klein in Kelley's sleek acrylic-wrapped mahogany desk-in-a-box. The artist's limited-edition furnishings, which marry traditional craftsmanship and modernist materials, have drawn a cult following. In London, pk-designs.co.uk.

we also recommend

37 Furniture Masters This Brooklyn shop specializes in custom cabinetry as well as upholstery, window treatments, and hand finishing. 718-599-0771. furnituremastersinc.com.

38 Kipper British craftsmanship and luxurious French polishing—by way of a California-based Irishman. Niall Bourke mixes his own glues and varnishes to create pieces with an exemplary devotion to detail, including his annual visits to clean and rewax. In L.A., 310-313-4000.

39 Garrison Rousseau Based in the Philippines, he makes precious furnishings in shagreen, crocodile, and parchment. Through Nina Griscom. In NYC, 212-717-7373.

40 Jim Galloway Fluent in period styles from Queen Anne to Federal, this furniture and cabinet maker specializes in expertly detailed built-ins, doors, and furniture. In Brooklyn, NY, 718-596-2087.

41 BDDW Tyler Hays makes by hand irreverent tables and seating that celebrate the raw edges and natural grain of solid hardwoods. In NYC, 212-625-1230. bddw.com.

42 George Nakashima, Woodworker Mira Nakashima-Yarnall creates low-slung sculptural pieces in her father's signature organic style. In New Hope, PA, 215-862-2272. nakashima.woodworker.com.

43 Thomas W. Newman This cabinetmaker scours New England for cherry, maple, and walnut trees to make his hand-sawed artful furniture. Hoboken, NJ, 201-963-9108. thomaswnewman.com.

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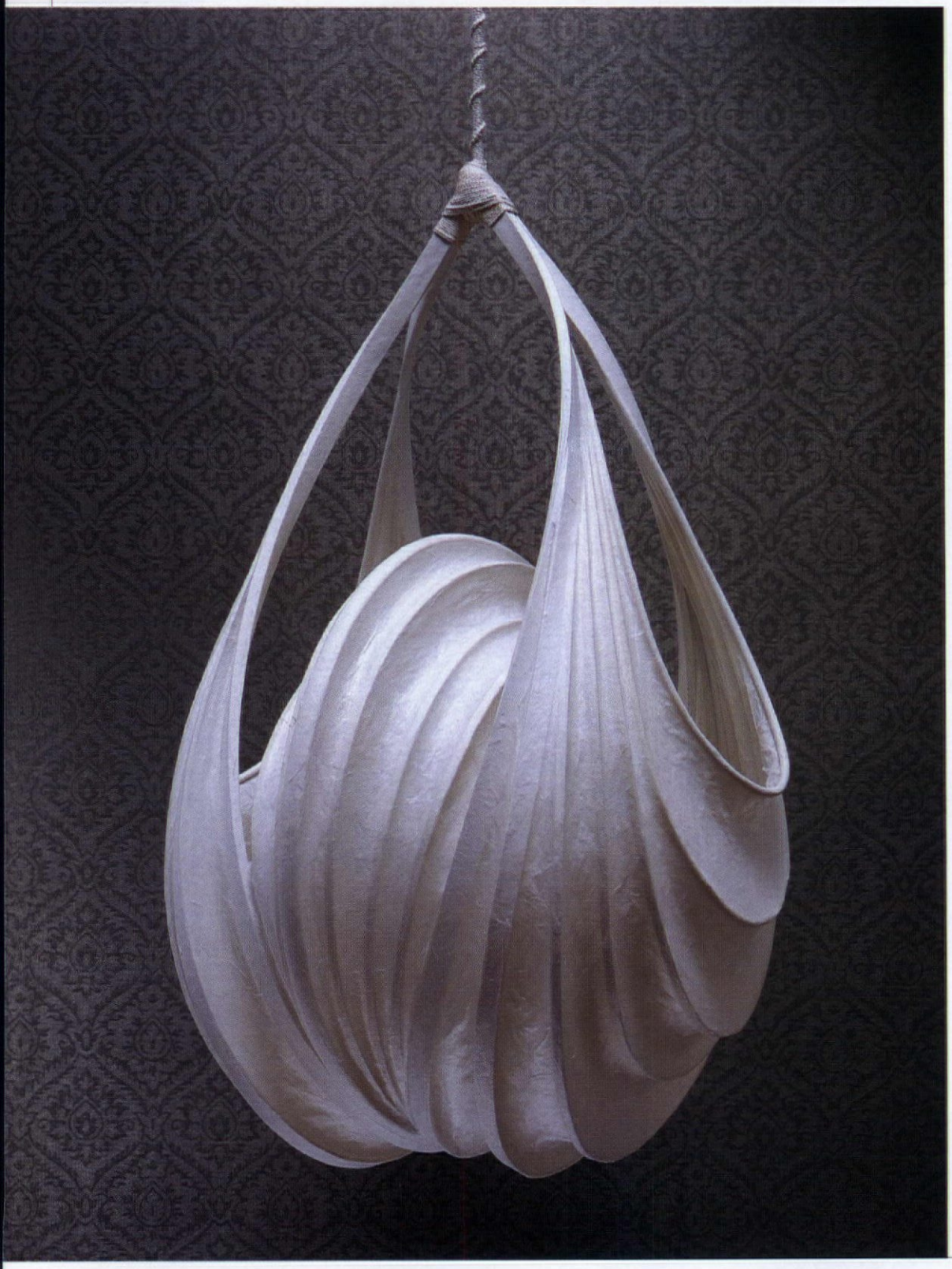

44

STEPHEN WHITE

In a world dominated by mass-market creations, lighting that projects the character and skill of the artisan who created it immediately, if subtly, sets an interior apart. Take, for instance, Stephen White's work. A self-described light sculptor, White came up with his first fixture because he needed lighting in his own home. His inspiration was the rugged coastline of Alaska, which he reinterpreted in a design for a ceiling lamp in paper and wood. Despite evolutions in his technique and style, traces of that first piece are still evident in White's designs today. Now more likely to be inspired by Japanese design, each of White's pieces begins with a sculptural wooden frame that he layers with fine-grade laminated paper. The result is a fixture with fluid, supple shape, both delicate and durable. emmersontroop.com.

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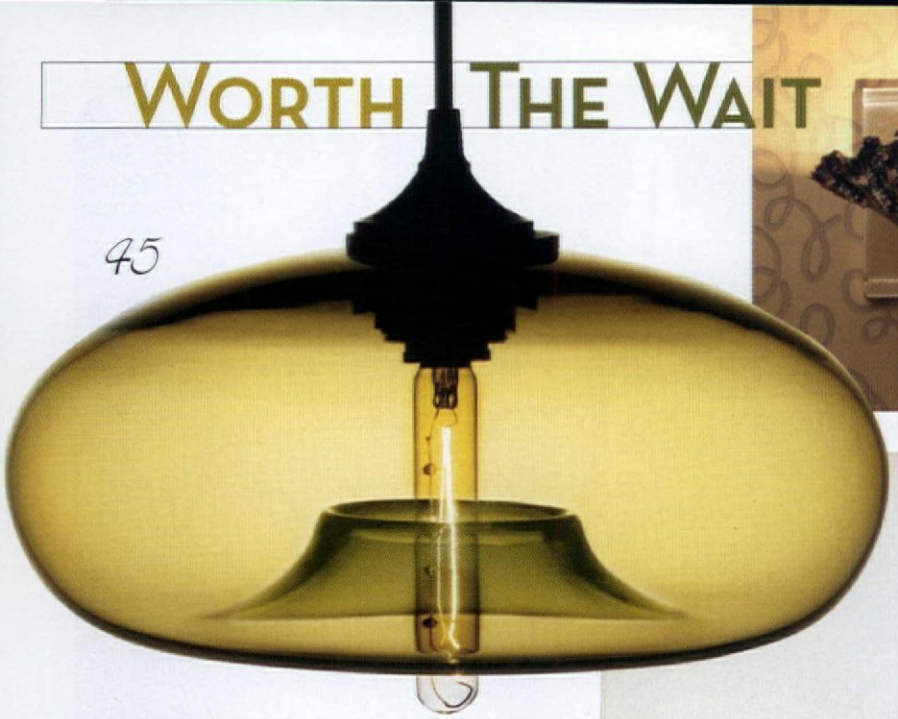
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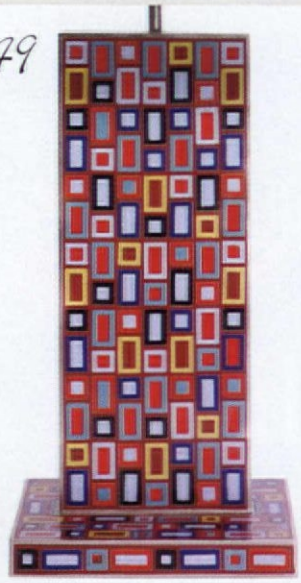
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45 Jeremy Pyles
Inspired by celestial bodies, Pyles's gentle, well-balanced forms are handblown for Niche Modern. In NYC, 212-777-2101. nichemodern.com.

46 Jonathan Browning Inc.
Cast in bronze and triple-plated in bronze, nickel, or silver, Browning's fixtures feature sensuous details that feel hand-sculpted. In San Francisco, 415-401-9999. jonathanbrowninginc.com.

47 Deborah Czeresko
Her mastery is seen in the complex forms and translucent surfaces of her pendants. In NYC, 212-627-0592. sitespecificart.com.

48 Blanche P. Field, LLC
Each lampshade is crafted by just two workers: one to build the wound-steel frame, another to make the covering. In Boston, 617-423-0715, and NYC, 212-355-6616. blanchefield.com.

49 Christine Van Der Hurd
This designer asked: Why not apply my rich textile and rug designs to other media? The result: limited collections featuring her signature patterns and cloissoné enameling, which get better with age. In NYC, 212-213-6541. vanderhurdstudio.com.

50 Andrew Reflector Sconce
The prolific furniture and landscape designer Mark Maresca has an architect's passion for composition and enduring materials, both evident in the fixtures he designs for Urban Electric Co. In Charleston, SC, 843-723-8140. urbanelectricco.com.

51 José Esteves
This Portuguese-born artist's chandeliers defy categorization. His work is inspired by the commonplace and the whimsical alike, from crescent moons to vintage kitchen spoons and ladles. In NYC, 212-343-0800. interieurs.com.

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AT THE TABLE

ONCE-IN-A-LIFETIME EVENTS BEGIN WITH A TABLE SET WITH ONE-OF-A-KIND PIECES

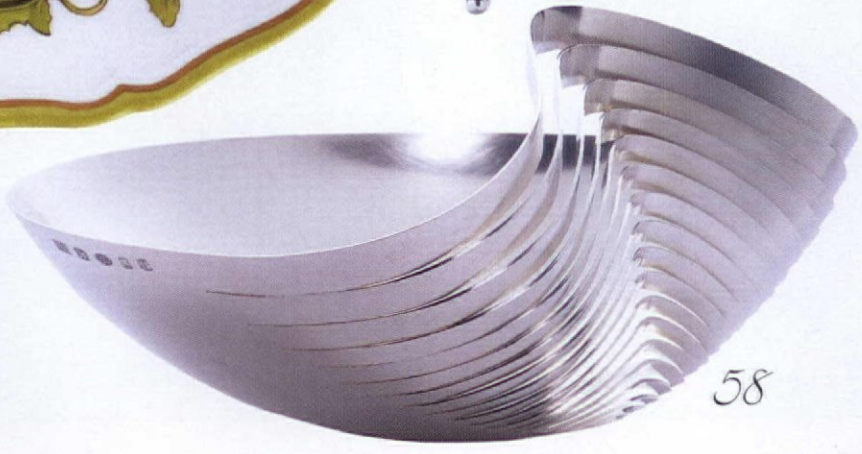
52

WILLIAM GUDENRATH

Hand-forged silver has a different feel; it's elegantly proportioned and substantial. In the same way, the skill and patience required to paint a set of dishes by hand is reflected in the luxurious finish.

For things of beauty intended to withstand years of use, look to artists and craftsmen like Gudenrath, who found his calling as a child after melting a piece of glass tubing while playing with his chemistry set. He was mesmerized by the result and began spending his summers working for a local glassblower. As his passion developed, he became an authority on historical glasswork techniques, from ancient Egypt to the Renaissance. Working entirely by himself, he turns this knowledge into pieces that enchant with their delicate textures, ornate motifs, and luminous colors. Through the Corning Museum of Glass. In NY, 800-732-6845. cmog.org.

Worth The Wait



53 Atelier du Vieil Apt
At one of only two workshops still making Provence's Apt earthenware, Luc Jacquel molds and turns Luberon clay vessels, while Benoît Gils shapes flower and leaf ornaments by hand, taking up to two weeks to complete a single piece. In Apt, France, 011-33-490-040-396. atelierduvieilapt.com.

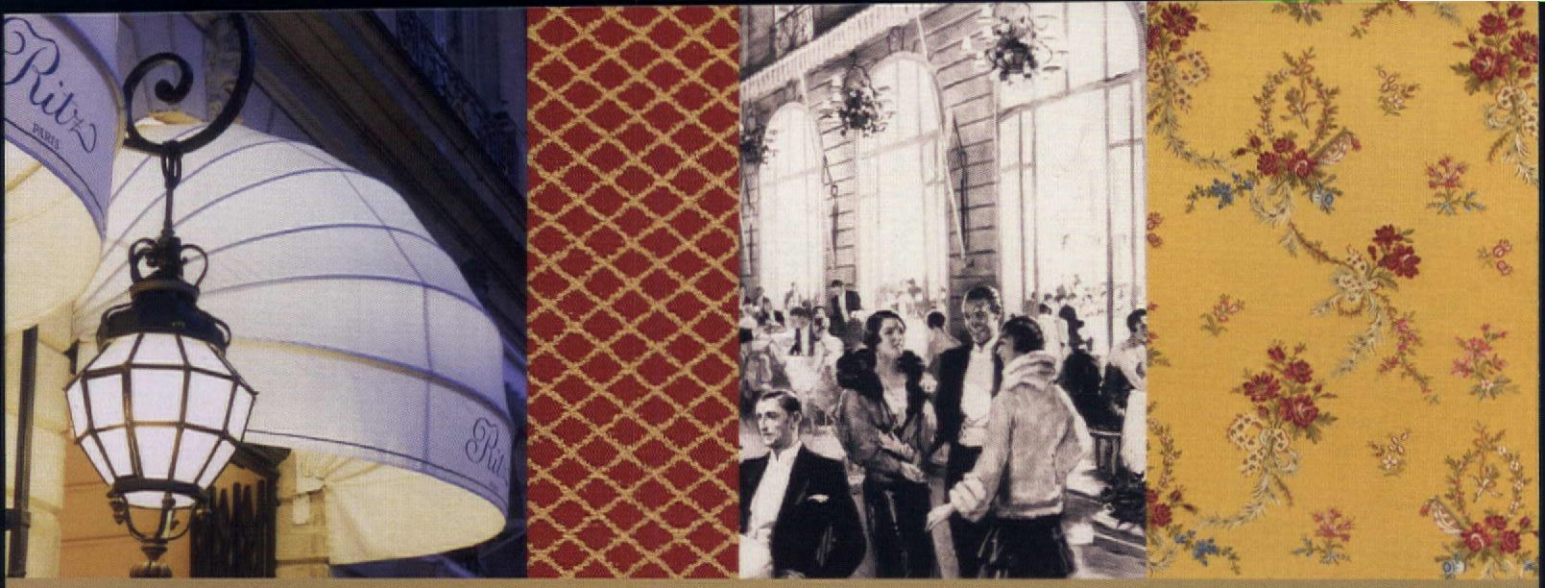
54 Studio Eligius
The gracefully interlocking curves of Wouter van Baalen's silverware breed whimsical shapes, from his Candle & Flower Tree candlesticks, here, to pieces classic enough to be commissioned for the Netherlands' Queen Beatrix. In the Netherlands, 011-31-182-385082. studioeligius.nl.

55 Esque
Artists Justin Parker and Andi Kovel collaborate on a large collection of functional glassware inspired by organic forms, both plant and animal. In Portland, OR, 503-289-6392. esquedesign.com.

56 Berthold Hoffmann
Limited editions of his wonderfully shaped cookware, cast in a local iron foundry and finished by hand, are shown at museums. Each pot is burned black with cooking fat before delivery. In Germany, 011-49-911-563-267. hoffmann-metallgefaesse.de.

57 Anna Chiara Branca
Working in Rome, Chicago, and Laguna Beach, CA, she takes six months to a year to complete a set of her hand-painted plates, bowls, and tureens, adorned with botanicals and natural history subjects. In NYC, 212-452-1104.

58 Ane Christensen
Finding unlikely inspiration in demolished building sites and Japanese paper packaging, she experiments with deconstruction and optical illusion by cutting and manipulating a single sheet of metal. In London, 011-44-207-419-4531. anechristensen.com.



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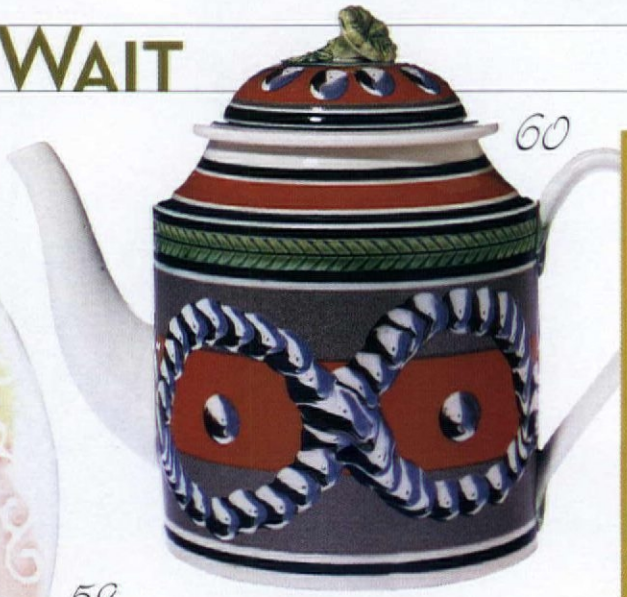

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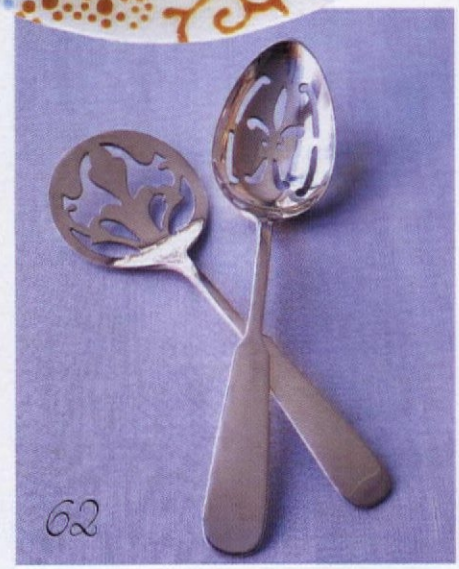

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59 Dish Studio
Jody Guralnick decorates classic unglazed Italian ceramics, turning them into brightly colored, uniquely patterned place settings as she paints, glazes, and fires each piece by hand. Custom orders take about three months from design to delivery. In Aspen, CO, 970-925-4326. dishstudio.com.

60 Don Carpentier
His staggeringly accurate reproduction Mocha ware is the primary product of Eastfield Village, his 14-acre property in upstate New York, where he has replicated American life circa 1800–1840. His mania for authenticity has brought Hollywood calling: he has advised set decorators on such films as *The Bostonians* and *The Age of Innocence*. In East Nassau, NY, 518-766-2422. greatamericancraftsmen.org.

61 Mike Mahoney
A professional wood turner since 1994, Mahoney scavenges choice woods from landfills and, over the course of more than six months, transforms his gleanings into amazing one-of-a-kind bowls. In Orem, UT, 801-802-8484. bowlmakerinc.com.

62 Erickson Silver
Working in the tradition of New England's Colonial-era silversmiths—a craft he learned from his grandfather—Peter Erickson makes elegant flatware and traditional specific-use serving pieces, such as asparagus forks and jelly spoons. In Gardner, MA, 978-632-0702. ericksonsilver.com.

63 Michelle Erickson
Using techniques from 17th- and 18th-century England, Erickson creates ceramics with a twist. She reinterprets traditional English slipware using delft motifs and has made blue-and-white ceramic bowling pins painted with city skylines. In Virginia, 757-727-9139. perioddesigns.com.

we also recommend

64 Michael and Maureen Banner
This husband-and-wife team engages in spirited debates about the designs for their handwrought hollowware. What emerges echoes Art Nouveau's fluid lines, with a futuristic twist. In Monterey, MA, 413-528-0421. mmbanner.com.

65 Sydney Albertini
Her bespoke ceramics with patterns inspired by vintage textiles are colorful, cheerful, even a little cheeky. albertinistudio.net.

66 John Pomp
This Venetian-style glass-blower cooks his materials in a 2,000-degree furnace, then transforms the glass into wild motifs, such as beehives and eggs. In NYC, 718-486-9620. johnpomp.com.

67 Ernst Gamperl
This self-taught artist crafts cocoonlike vases and bowls from wet wood, allowing elegant new shapes to take form as the material dries. In Italy, 011-390-365-917-068. ernst-gamperl.de.

68 Rolando Negoita
His knives incorporate exotic woods like cocobolo and ebony, local woods like maple and black walnut, plus brass, copper, and silver insets and blades of fine Damascus steel. In New Paltz, NY, 845-255-9635. atelierrolando.com.

69 L'Orfèvrerie d'Anjou
The leader in luxury pewter has teamed with designer Eric Berthès, whose sketches inspired a line of bold contemporary champagne buckets and accessories. In France, 011-33-241-437-912. lorfevreriedanjou.com.

70 F2
Marilyn and Peter Frank channel the geniuses of mid-century Scandinavian design as they craft striking glassware in muted colors and organic shapes. In Chicago, 312-371-1391. f2.cc.

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71

McTEIGUE & McCLELLAND

Money can't buy anything more precious, or glamorous, than bespoke jewelry, which signifies the individuality of its owner while honoring an age-old, civilizing art. The delicate petals and fragile wings of these dandelion and honeybee brooches and earrings from McTeigue & McClelland's Flora Collection exemplify the best of that art. With its meticulous craftsmanship and top-flight materials, the partnership's jewelry is feminine and playful, yet deceptively sturdy. After cutting his teeth as a stone merchant in New York's diamond district and at Harry Winston, Walter McTeigue joined forces with artisan Tim McClelland, a highly regarded master gold and platinum smith. Using traditional techniques and a market-savvy eye, the pair create dynamic, progressive pieces that are firmly rooted in classic period styles. 800-956-2826. mc2jewels.com.

Worth The Wait

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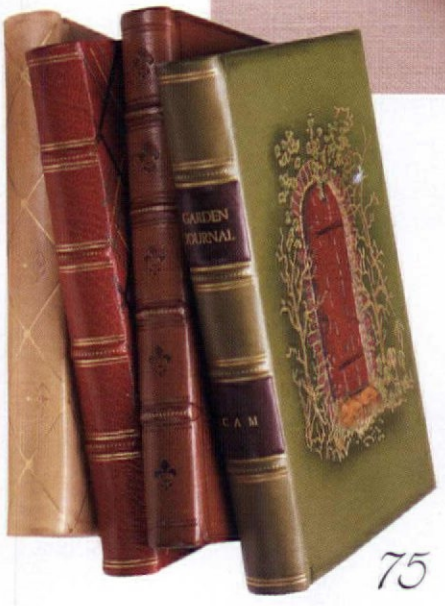

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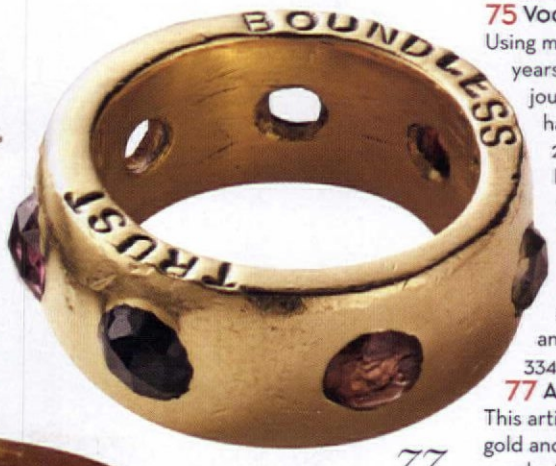

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72 M. Dale Chase
Found in museum collections, Chase's boxes are made using deep rose-engine engraving and antique carving machines. At Del Mano Gallery. delmano.com.

73 Janis Provisor
Art gallery curators and jewelry connoisseurs alike love Provisor's chunky topaz, tourmaline, and moonstone jewelry. janisprovisorjewelry.com.

74 Francesca Visconti
At age 8, Visconti began collecting stones in Cairo's bazaars. Today she is known for sexy designs with eye-popping gems in 18k gold settings. In NYC, 212-593-6106. francescavisconti.com.

75 Vogel Bindery
Using methods unchanged for 300 years, Vogel creates albums, journals, and diaries bound in hand-tanned leather with 24k gold details. In East Hampton, NY, 631-329-3106. vogelbindery.com.

76 Mathieu Lustrerie
"The Harry Winston of lighting" uses diverse glass and metals to create lamps in any style you like. In France, 011-334-90-74-92-40. mathieufall.com.

77 Aurora Lopez Mejia
This artist inscribes her simple gold and silver rings, crosses, pendants, and bracelets with her own slogans or custom messages. auroralopezmejia.com.

Worth The Wait

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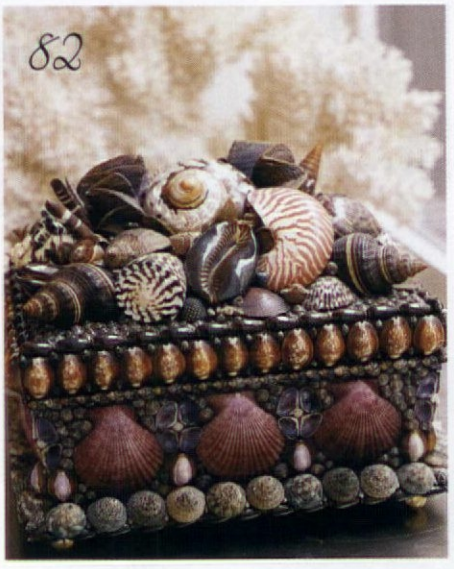
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78 Cartier
The artisans at this esteemed jewelry house work with clients on custom designs, as well as their own handcrafted pieces like this necklace from the Caresse d'Orchidées collection. 800-CARTIER. cartier.com.

79 CB I Hate Perfume
"Perfume should be an invisible portrait of who you are," says Christopher Brosius, who custom-crafts a signature fragrance by guiding you through his library of scents. In Brooklyn, NY, 718-384-6890. cbihateperfume.com.

80 Verdura
This firm offers bespoke jewelry based upon late founder Fulco di Verdura's sketches. It can also put a new twist on a vintage piece or work loose stones into an original design. verdura.com.

81 David Linley
Hand-cut dovetailing, gilded detailing, and intricate engineering are the marks of David Linley's furniture and objects. But it's the artful surprises, like hidden compartments and push catches, that make pieces like this jewelry box a delight. In London, 011-44-20-7730-7300. davidlinley.com.

82 Thomas Boog
Boog's singular shell creations feature gleaming surfaces, exotic shapes, and baroque detailing. In Paris, 011-33-1-43-17-30-03. thomasboog.com.

83 Ameico
Peter Kahane produces 20th-century classics—Antoní Gaudí mirrors, Salvador Dali's iconic Leda chair—as well as contemporary designs. In Connecticut, 860-354-8765. ameico.com.

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FINISHING TOUCHES

MURALISTS, TILE MAKERS, AND OTHERS WHO CRAFT A DECOR'S CROWNING GLORIES

84

OUDOLF JR.

Nothing adds atmosphere to a room like surfaces that show the human touch in their beautifully slight imperfections. Take, for example, the wall tiles designed by Pieter Oudolf Jr., whose small shop in Utrecht, Netherlands, supplies delft tiles made out of kiln-dried clay the way his countrymen did in the 16th century. Orders come in from all over the world—almost all of them custom requests. The Dutch, Oudolf says, favor the subtle tones of his 15 shades of white, while Americans prefer scenic tiles in classic delft blue. Most orders are filled in three to four weeks by a small team of artisans Oudolf commissions to complete his designs, who lay them out in graphite dust before painting the patterns by hand. With decades of training in the Low Country art, these artisans are dedicated to making what amount to heirlooms for future generations. "What we're making will still be treasures in a hundred years," Oudolf says. In the Netherlands, 011-31-302-52-3874. delfttiles.com.

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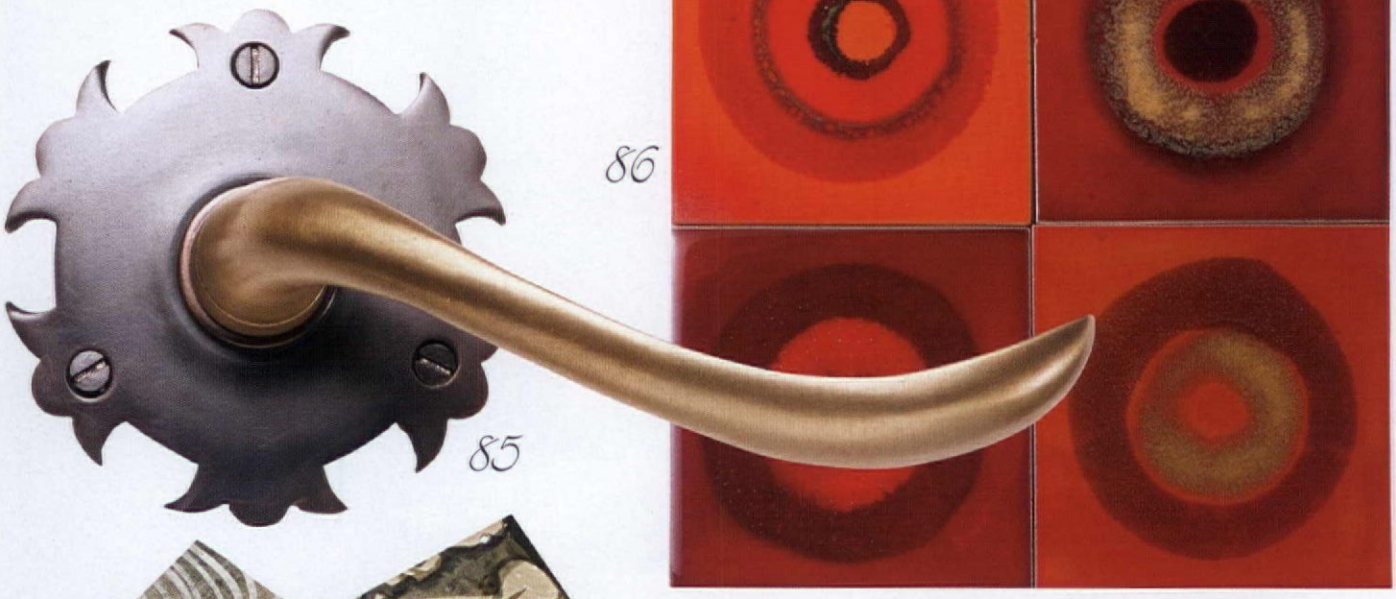

85 H. Theophile
Using methods his German great-grandfather did more than a century ago, architect Erich Theophile makes custom machined-metal hardware drawn from historical castings. He also makes beautiful flush-mounted, minimalist components for his Modern Collection. In NYC, 212-727-0074. htheophile.com.

86 Lubna Chowdhary
Electric colors dazzle in this U.K. artisan's hand-cut, hand-glazed ceramic tiles and panels. Eight designs are readily available for shipping. Or you can commission a composition, as Terence Conran did for his Alacazar restaurant in Paris. In England, 011-44-208-769-1142. lubnachowdhary.co.uk.

87 Clifton Jaeger
Top decorators like Bunny Williams and Miles Redd may have this panoramic muralist on speed dial, but his old-world, meticulous work incorporates traditionally pigmented milk paint on panels, and seems to freeze a moment in time. In Connecticut, 860-824-5474. cliftonjaeger.com.

88 Atelier Fancelli
This family firm, which helped restore Versailles and Fontainebleau, crafts wood, stone, and plaster as if it were still the 1700s. Their carved wood paneling begins with full-scale renderings and ends when Parisian artisans install it at your home. In NYC, 212-935-6537. atelier-fancelli.com.

89 Bronzework Studio
This Chicago team casts bas-relief metal tiles and tile accents. Over time, the pieces develop a beautiful surface—partly burnished, partly patinated. 773-784-2628. bronzeworkstudio.com.

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Worth The Wait

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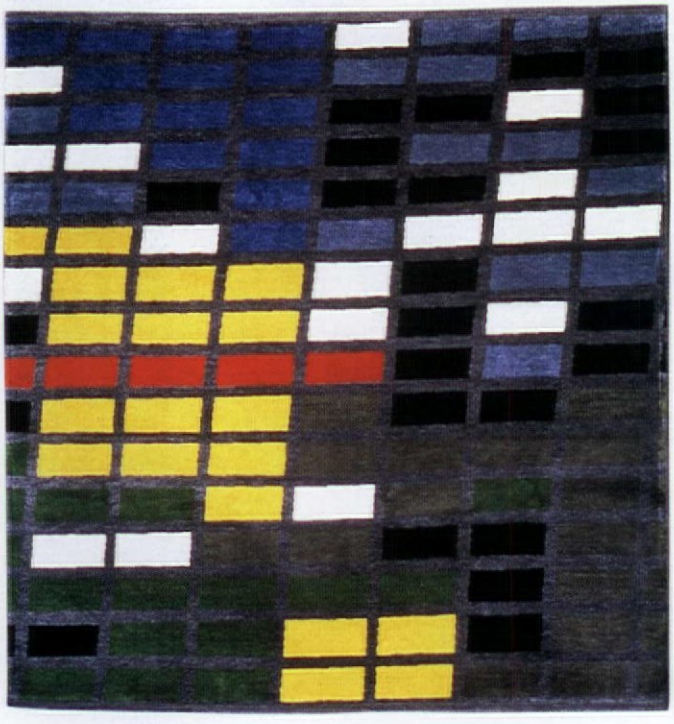
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90 Les Métalliers Champenois
Brought over to restore the Statue of Liberty's torch in 1984, the French metalworkers at L-M-C's American outpost in Paterson, NJ, stayed to produce museum-quality, cost-is-no-object greenhouses, staircases, doors, windows, and grilles with repoussé decoration. 973-279-3573. l-m-c.com.

91 Paulin Paris
Working with a small team based in Los Angeles, this French-born artisan creates modern murals and wall paintings that transcend background decoration. 310-827-7630. paulin-paris.com. Screen through Bourgeois Bohème. bobo-antiques.com.

92 John Landrum Bryant
This former National Parks Foundation president crafts animal-themed jewelry, metal furniture, and hardware, including these starfish faucet handles. In NYC, 212-935-0999. johnlandrumbryanthome.com.

93 Christopher Farr
The British rug maker collaborates with cutting-edge artists to produce limited-edition carpets—like Sarah Morris's hand-knotted Condé Nast, shown—that take up to six months to fabricate, using wool and mohair spun and dyed by hand. In Los Angeles, 310-967-0064. cfarr.co.uk.

we also recommend

94 York Street Studio
A warm, tailored sensibility pervades the firm's leather wall panels, crisp furnishings and lighting, and cast metal and woven leather cabinet pulls. In Connecticut, 800-967-5811. yorkstreet.com.

95 Bill Amberg
His London store is famous for handbags and accessories, but Amberg also crafts calfskin furniture, floor tiles, wall panels—even architectural elements like handrails. 011-44-20-8960-2000. billamberg.com.

96 B.F.D. Firehouse Studios
Brooklynites Walter Kenul and Janet Rutkowski-Kenul tap their training as sculptors to make one-off metal furnishings, ornate gates, and stair rails, from Mondrian-esque grids to frilly Victoriana. 718-383-3667. bfdfirehousestudios.us.

97 Edelman Metalworks
This Connecticut firm excels in precision architectural metalwork. Past projects include crisp modern forms for architect Ráfael Viñoly and a reproduction of the Scribner Building's Deco spiral staircase in New York. 860-355-7525. edelmanmetalworks.com.

98 J. Prichard Design
In Prichard's otherworldly installations, tiny three-dimensional ceramic forms spread across a wall like living things. She is a true original. jprichardesign.com.

99 Asterisk Designs
Celeste Coughlin's wall treatments begin with a Venetian plaster base, to which she adds inlays for a wondrous textured finish. In Brooklyn, NY, 718-349-6300. asteriskdesigns.com.

100 Elisa Stancil
Hand finishes from floor to ceiling. If it's traditional, this San Francisco studio does it, from faux bois floors to Renaissance mural replicas to glazed millwork highlights. 415-243-9746. elisastancil.com.

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THE SHEDISTAS

A GROUP OF YOUNG WINEMAKERS IS TURNING OUT GREAT SYRAHS IN THE WAREHOUSES AND INDUSTRIAL PARKS OF SANTA BARBARA COUNTY

BY JAY MCINERNEY

The warehouse gang, clockwise from top left: Mark Horvath, Chad Melville, Benjamin Silver, Jason Drew, Kris Curran, and Kenneth Gummere.

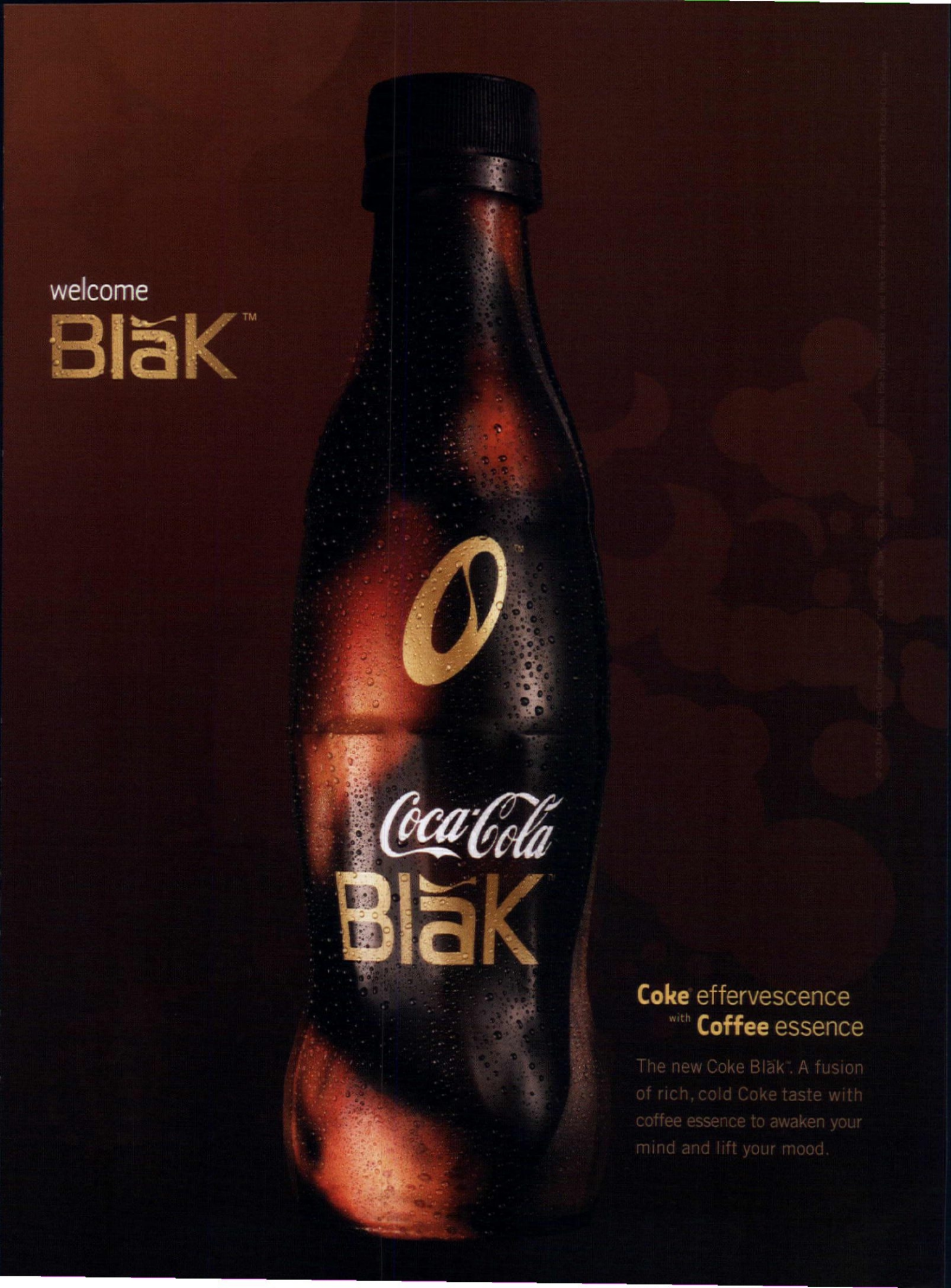
IN RECENT YEARS, the archetypal fantasy of starting a small winery has become more and more fantastic; in Napa the start-up cost for a small vineyard with a winery is now generally reckoned at around seven to ten million, and the Bureau of Alcohol, Tobacco, and Firearms bonds required to open new wineries are scarcer than magnums of Screaming Eagle. But down the coast in Santa Barbara County there are dozens of new, tiny, bootstrap wineries operating out of sheds and warehouse spaces in rural industrial parks, and they seem to be multiplying like Kennedys. While pinot noir has become the established star of the region, these upstarts in their aluminum-sided sheds are mostly making Syrah, in part out of necessity, good pinot having become scarce and expensive, and in part out of a conviction in Syrah's great potential in the area, thanks to pioneering Rhône Rangers like Qupé.

The typical Santa Barbara shedista narrative goes like this: You start working in the cellar of a bigger winery and learn the ropes—the region, the vineyards, and the growers. Eventually you borrow from relatives and max out credit cards to rent a shed, buy a few tanks and a few tons of Syrah grapes, design a label, and make your own wine. You share equipment and wine notes with friends. And you keep your day job in the meantime.

A classic example is Kenneth-Crawford, started in 2001 by Joey Gummere and Mark Horvath. (The winery name combines their two middle names.) "Mark and I met working in the cellars of Babcock," Gummere told me recently. "You see how things on a smaller scale can be so much better." Gummere moved on to Lafond, another midsized winery, before teaming up with Horvath in 2001 to produce four barrels of Syrah from the Lafond and Melville vineyards, two relatively cool sites in the Santa Rita Hills appellation. As of the '05 vintage, they are producing 1,500 cases—quite a lot on the shedista scale. When I visited a couple of years ago, Kenneth-Crawford was sharing a 2,400-square-foot shed with Jason Drew, another Babcock alum, who started Drew Family Cellars (sounds better than Drew Family Shed, I guess) in 2001 and who has been producing beautiful red monsters ever since.

Benjamin Silver, of the eponymous Silver Wines, identifies 2001 as a watershed vintage for the new landless winemakers, the year when a number of non-winery-affiliated vineyards started producing Syrah in sufficient quantities

PHOTOGRAPHED BY DANIEL HENNESSY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Uncorked

to sell. "This offered access to Rhône varietals to us smaller guys and gals," Silver says. Some of these vineyards were planted in 1995, when the '93 Zaca Mesa Syrah made the No. 6 slot on *Wine Spectator*'s Top 100 list and Manfred Krankl's first Sine Qua Non bottlings were drawing attention to the potential for Syrah in the Santa Barbara area. Silver, who worked at Zaca Mesa at the time, then went on to create his own label, which includes several Syrahs.

"I used to make pinot under my own label, and then it got hard to find," says Kris Curran, who turned to Syrah after losing her pinot sources in the 2000 vintage. Curran made a name for herself as the winemaker for Sea Smoke, the new Santa Rita Hills star. She makes Sea Smoke Pinot and Curran Syrah in an industrial park in Lompoc that its wine-making denizens refer to as the "ghetto." The ghetto is home to half a dozen small, ambitious Syrah producers, including Steve Clifton of Brewer-Clifton fame, who makes a Syrah under the Alder label, and Chad Melville, who serves as the viticulturist for his family's eponymous winery by day and makes several Syrahs with his wife, Mary, under the Samsara label. Melville shares his shed in the ghetto with three friends: Sashi Moorman and Peter Hunken, who pay the rent with jobs at Stolpman Vineyards, and Jim Knight, whose family owns the Wine House, a Los Angeles wine store. Knight, a former percussionist and cellar rat at Lafond, makes a Syrah under the Jelly Roll label, while Moorman and Hunken's label is Piedrasassi. (Confused yet?) And together the four make a wine called Holus Bolus. "We're all good friends," Melville says. "We purchased equipment and formed an LLC [limited liability company]. Our press and destemmer alone cost us $130,000. None of us could do it on our own, but collectively we could afford good equipment."

The other HQ for the shedista movement is Central Coast Wine Services, a so-called custom crush facility in Santa Maria that provides equipment and storage space to many of Santa Barbara County's low-budget oenologists, including Benjamin Silver and Seth Kunin, a transplanted New Yorker who bailed on med school to work in Santa Barbara at the Wine Cask, the retail headquarters of the local wine revolution. Kunin fermented his first batch of purchased grapes in a garbage can at the store and later got a job in the cellar at the Gainey Vineyards. He was drawn to Syrah and now makes Côte-Rôtie wannabes under his label, while keeping his day job at Westerly Vineyards.

You get the distinct feeling that this scrappy communal spirit must be good for the wine. Some great juice is coming out of these sheds, and at an average price of about $35 for a single-vineyard, small-production wine, these wines make cult cabs seem grossly overpriced. Santa Barbara County in the first decade of the twenty-first century is sort of the oenological equivalent of Silicon Valley in the 1970s or Paris in the '20s. If you want to get in on a very good thing, get on some of these mailing lists. □

THE OENO FILE

These wines are produced in limited quantities and are available mainly by mailing list. Great Santa Barbara Syrahs to watch for nationally include Beckman, Melville, Stolpman, and Qupé.

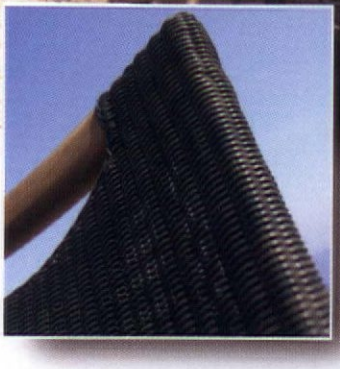
- **2004 Jelly Roll Santa Ynez Valley Syrah** Powerful, rich, and packed with blueberry and blackberry fruit (and alcohol), with spicy highlights and a bass line of tannin. Named for a Van Morrison line about Jelly Roll Morton. Call 310-902-7961 to get on the mailing list.
- **2004 Samsara Ampelos Vineyard Syrah** From the cooler Santa Rita Hills, this is less jammy and more peppery than many of its shedmates. Will be at its best in three or four years, or right now with short ribs. samsarawine.com.
- **2004 Drew Rodney's and Larner Syrah Santa Ynez Valley** From a warmer inland vineyard, this has lots of flesh and fruit but remains well-balanced. It will improve with the years. drewwines.com.
- **2004 Kunin Pape Star Larner Vineyard Santa Ynez Valley** A more restrained and Rhône-like expression of the Larner Vineyard. A deliciously suave, Euro-style Syrah, this will get better with keeping. kuninwines.com.
- **2003 Silver Whitehawk Vineyard Syrah** Still tightly wound after three years, but clearly endowed with deep hidden pleasures, this will require another year or two to come around. silverwine.com.
- **2003 Curran Reeves Ranch Syrah** Lush, rich, and mouth-coating, this is a warmer and fuller style from the east end of the Santa Ynez, but it's extremely well-balanced, like a soft-spoken giant or a cello-playing sumo wrestler. Drink now, later, and often. curranwines.com.

At the Bar

WHISKEY A-GO-GO

Shudder, single-malt Scotch snobs: three pals from the U.K. are out to make fine whiskey—ahem—"fun." And with cheerful marketing and tasty spirits, Jon and Mark Geary and David "Robbo" Robertson, onetime master distiller for the famed single malt Macallan, may do it. Last year, they issued three malt whiskey blends, each named for its flavor. The Smokey Peaty One compares to Islay Scotch, without the cloying fossil-fuel taste; the Rich Spicy One has the nuts-and-cloves notes of Speyside malts; the Smooth Sweeter One is 70 percent Irish whiskey, deepened with Scotch. All are priced to make any Scot smile: $30.

Quality Time



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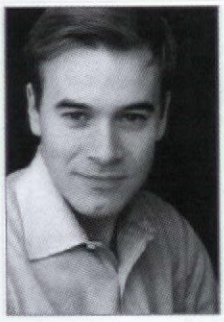

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JUST BE PATIENT

In the garden, more than anywhere, the very best things take time

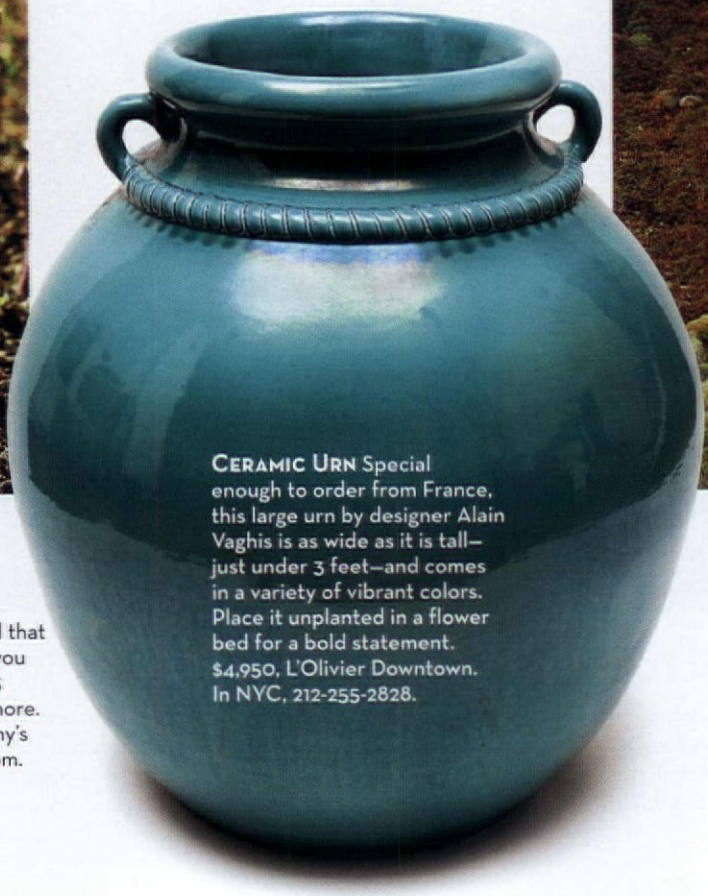
In this age of mega chain home improvement stores and online shopping, it's clear that not every easily obtained product is worth having. Gardeners are accustomed to waiting. We wait for the end of winter, for saplings to grow into tall trees, and for seeds to grow into thickets. Here, we the garden editors recommend items that require the slow hand of the artisan or the unhurried nature of Nature. If you have a little patience, these objects of desire can add virtue to your garden as well.

MAIL-ORDER SEEDS For more than 20 years, the Fragrant Path has specialized in seeds for fragrant, rare, and old-fashioned plants. There is now a Web site, but you can't phone and you must post your order by mail. fragrantpathseeds.com.

GARDEN ILLUSTRATION Now that your garden is finally the way you want it, hire artist Neil Gower to create a beautiful and detailed garden plan. He prefers to visit the site, but can also work from photographs. neilgower.com.

HAND TOOLS We're always searching for attractive-looking new tools. Lazy Dog Tools, a small company in North Yorkshire, England, specializes in handmade ones that make weeding easy. The handsome, well-made trowels and forks are constructed of stainless steel and have sturdy ash handles. From $52. lazydogtoolco.co.uk.

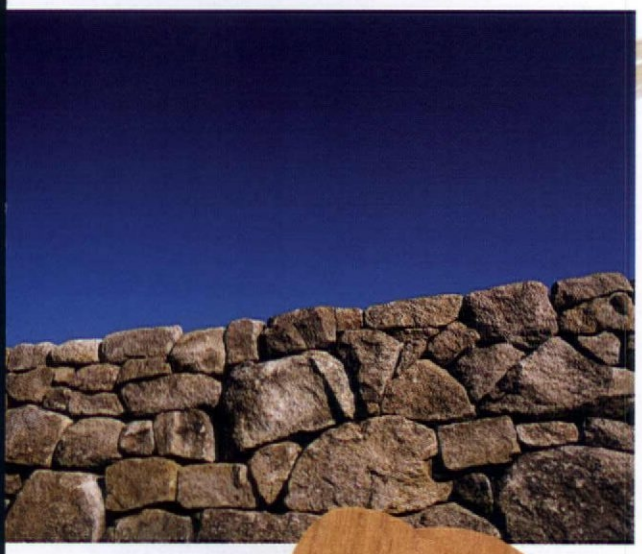
ASPARAGUS Vegetables never taste more delicious than when they are plucked fresh from the garden. Asparagus is a perennial that won't reward you immediately: you shouldn't harvest it for at least 3 years, but it will last at least 15 more. $4 for seed, $27 for stalks. Johnny's Selected Seeds. johnnyseeds.com.



CERAMIC URN Special enough to order from France, this large urn by designer Alain Vaghis is as wide as it is tall—just under 3 feet—and comes in a variety of vibrant colors. Place it unplanted in a flower bed for a bold statement. $4,950, L'Olivier Downtown. In NYC, 212-255-2828.

MOSS GARDEN Moss in its many forms—providing the aged look of patina or a carpet of green—continues to allure gardeners. While moss can take years to establish itself, Moss Acres, a nursery in northern Pennsylvania, will help get you started, offering a variety of mosses, kits for misting, and starter sets. mossacres.com.

Stone Wall For almost 30 years, artist Lew French has been crafting exquisite works out of stone. Using dry stacking, an old technique that requires no mortar, he selects each stone to fit. The process can't be hurried, but the results are worth it. E-mail: lew_french_stone@yahoo.com.



Koi Since mature koi are expensive to buy—some varieties can fetch well over $1,000—many people opt to fill their ponds with younger, smaller species. With the proper conditions, these graceful fish can live for decades, reaching as much as 3 feet in length. You can watch them grow up along with your children—or even your grandchildren. Associated Koi Cubs of America. akca.org.

Night-Blooming Cereus Captivated by the intoxicating scent and large white flowers, growers of the night-blooming cereus (*Epiphyllum oxypetalum*) wait all year for it to bloom. Each flower of this dramatic plant unfurls its petals for only one night. Logee's. logees.com.

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Garden Pot Customize a hand-thrown pot by Clay Trout Pottery. Kim Barry-Van Voris will create a logo or use your own design. Pots can be made in white, parchment, or terra-cotta clay, in various finishes. $16 for a small Tom pot, shown, plus $30 to create a custom logo stamp. claytroutpottery.com.

ONE GARDENER'S ALMANAC

Just for Herself For what she says will be her last garden, the author's 80-year-old mother has special plans

by tom christopher

June Christopher clears the landscape that she plans to convert into a garden filled with ideas calculated to appeal to a company of one.

MY MOTHER, 80 years old but just embarking on a new garden, has chosen a pair of role models for her project. Not Gertrude Jekyll and Beatrix Farrand—after gardening with my mother for more than 40 years, I wouldn't expect anything so predictable as that. No, the figures my mother intends to emulate, she says, are Rapunzel and the witch from *Hansel and Gretel*. When I ask why, she grins and tells me that both of them were on their own, as she intends to be.

She doesn't want to be isolated; the house she has just moved to is, after all, only a mile from my own. But she wants her privacy. That's why she insisted on this property: a solid but shabby cottage tucked into a wooded triangle between another yard, a road embankment, and a railroad track. Access is by right-of-way off the end of the neighbor's driveway. My mother's attorney discouraged the purchase. He lost that argument, and my mother has since had the satisfaction of discovering an intact eighteenth-century farmhouse underneath the modern accretions she has removed. What's really exciting her, however, is the landscape she is planning.

It will include many firsts for her, though the garden is hardly her first. My mother has been planting tirelessly since age 12, and in a sort of horticulturist's version of Shakespeare's seven ages of man, she recalls each period of her life by the garden she created at the time. She can still see clearly, she says, the scarlet-blossomed oriental poppy she shoehorned in alongside the dusty Rocky Mountain path from her family's house to the mine in which her father worked. She can smell the marigolds she planted around the side yard of the house in Salt Lake City, where her family spent her high school years. There was the penthouse terrace in postwar Rome that she swathed with Virginia creeper, nasturtiums, and oleanders—a retreat for entertaining the colleagues of my father, a foreign correspondent. Later, in a New York suburb, she restored order to terraces that stepped up from the Hudson River to the authentic Dutch Colonial that had once been the retreat of playwright and screenwriter Ben Hecht. This provenance delighted my father, an editor by then, who dreamed of a return to writing. My mother, though, preferred the modest house on a corner lot in the village she moved to after the divorce; the soil was a bottomless deposit of rich river silt, and though she was short of money, she had, at last, plenty of her own time. Fluorescent fixtures hung thick as bats in the basement, lighting the trays of Styrofoam cups, eggshells, and pots in which my mother raised every imaginable flower. The resulting display, a cottage garden by Jackson Pollock, jumped the hedge and spilled out all the way to the curb, becoming the talk of the town.

That effect, she notes, was a common feature of these previous gardens: all were calculated to please others. In this new garden, which my

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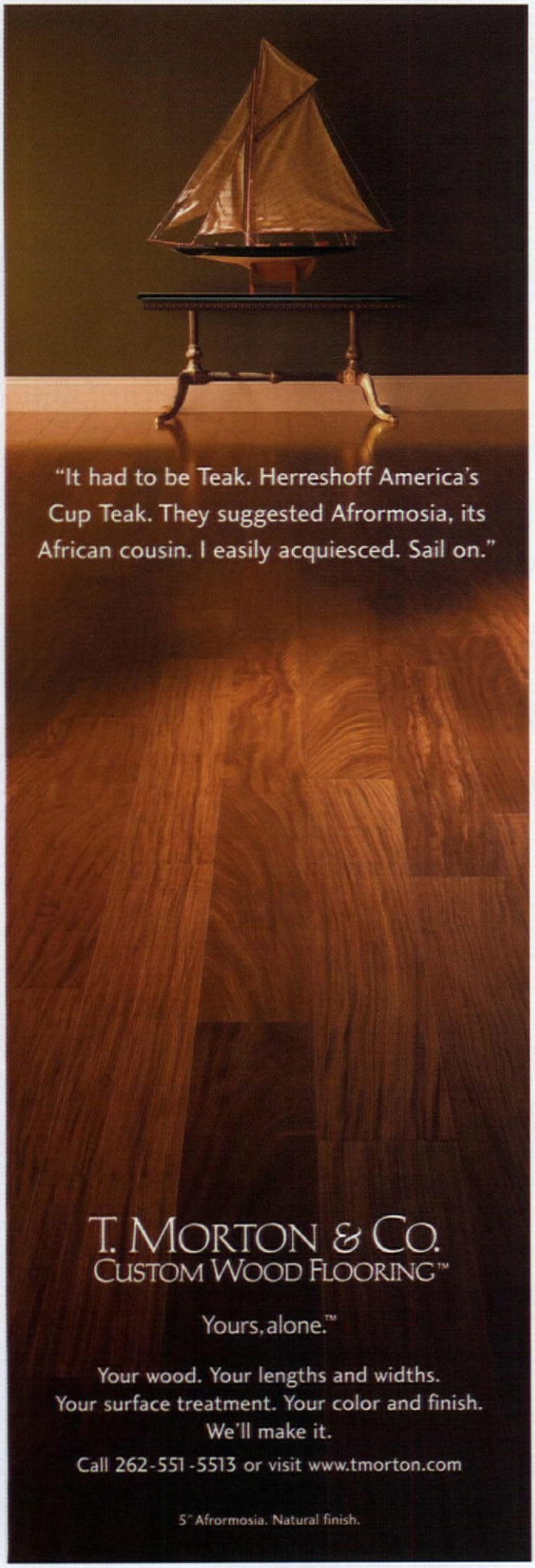

mother says will be her last, she intends to concentrate on pleasing herself. She predicts five more years of active gardening, which leaves her no time for conventions such as a formal lawn embroidered with flower beds. The odd seclusion of the site, she insists, is ideal; if she wants to let an area go, she can do so without antagonizing the neighborhood.

She is finished, my mother says, with plant novelties. In her next to last garden, she planted unique roses and tree peonies so rare outside China that the importing nurseryman employed a professor from Yale to translate their names. This time, my mother is going to stick with the plants she has already found to be the best, and if they are commonplace, so be it. She was delighted when she found that the 'Miss Canada' lilac she wanted was marked down at the local Home Depot; she grew it decades ago outside a summer cottage in Ontario. She is contemplating evergreens: she has come to prefer the subtler pleasures of foliage textures to those of flowers, and I think she hates wasting the winters she has left on dormancy. She has set a spot aside for vegetables: "tomatoes, a few beans, and rhubarb, a few things that I like and in small quantities. I'm through with canning."

Most recently, my mother has been choosing trees to screen her yard's perimeter: Lombardy poplars, arborvitaes, and the quaking aspens she remembers from mountain meadows of her childhood. These are all fast-growing, and yet when I ask, hesitantly, if she expects to see them fully grown, my mother laughs and tells me that a garden passes along. It doesn't move in and out of an address like people do. The garden remains, changing always, growing and dying, but persisting, too. Understanding that, perhaps, and having the courage to please yourself, seems to me to be the wisdom that is supposed to come with age. And that may be my last, and certainly my most important, gardening lesson from my mother.

Look for Tom Christopher's blog at houseandgarden.com.

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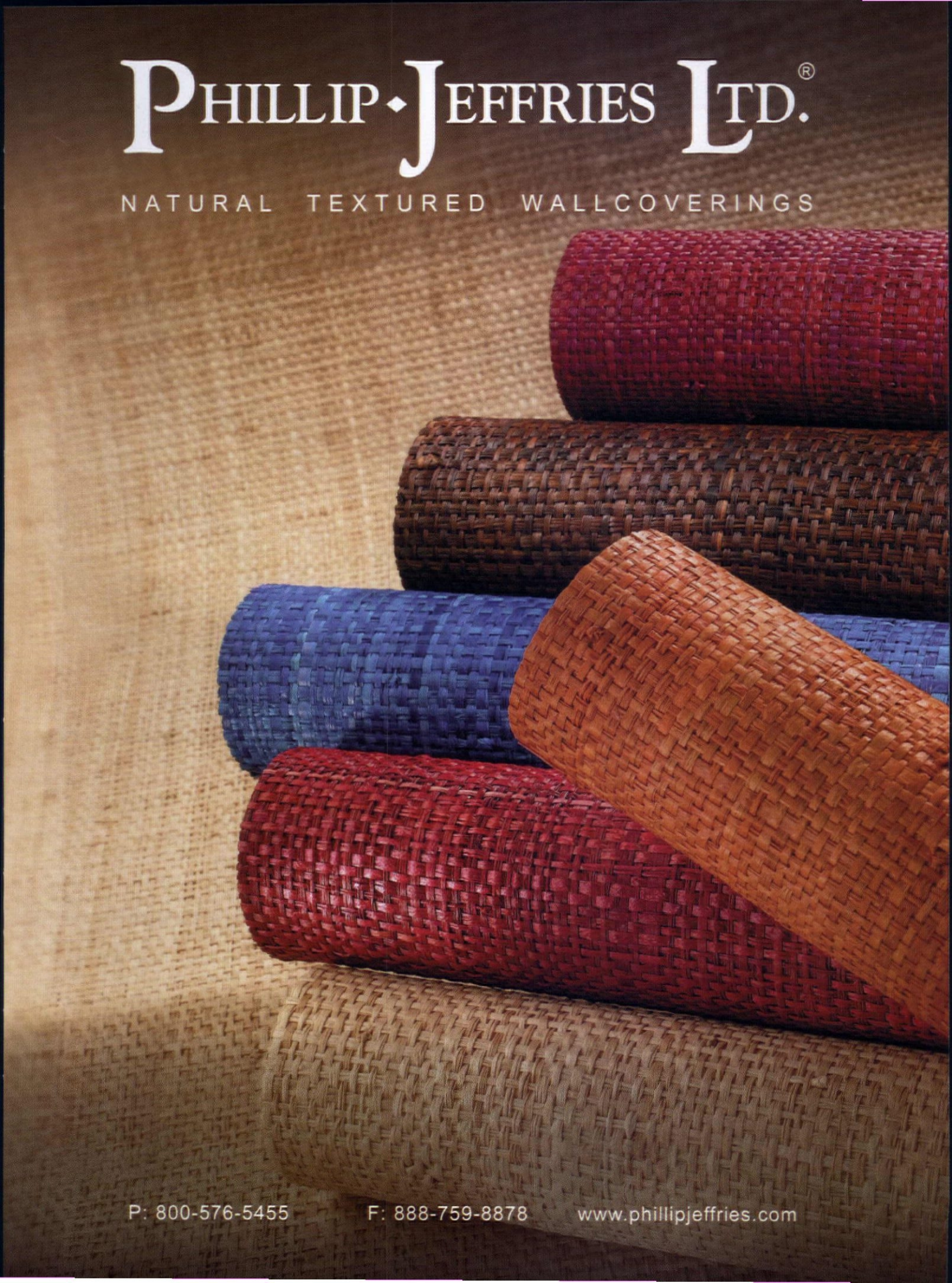

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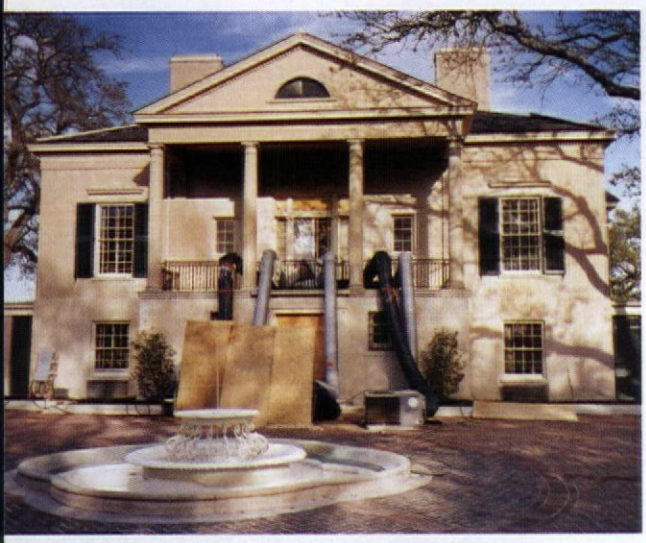
The Long Road Back Hurricane Katrina did horrific damage to New Orleans's magnificent Longue Vue Gardens, but staff and volunteers are bent on restoring them

by jennifer jewell

THE SUN IS warm, and the soil is black—the loamy, "friable" soil that gardeners always go on about. Camellias and roses are blooming; daffodils and pittosporum scent the spring air. It is a privilege and a relief to work in the sun and soil of Louisiana when my Colorado garden is months away from such pleasures. It is a relief until I remember that just below my hands is the hole from which I removed one of the countless dead shrubs at Longue Vue Gardens. Ten feet from me three mature southern magnolias and a red oak once stood. All of them were lost, like the shrubs, to the force of Hurricane Katrina last year.

I first visited Longue Vue in 1998. My mother, a professional gardener, had just died, and I was beginning my journey as a garden writer. The gardens impressed themselves upon me strongly during that visit, and when Katrina hit, I—like many others—wanted to help, even for just one day.

Longue Vue House and Gardens, which is now a National Historic Landmark, was the home of philanthropists Edith and Edgar Stern. The gardens, open to the public since 1968, were designed in the 1930s by the great American landscape architect Ellen Biddle Shipman, and are one of only a handful of Shipman gardens still intact.



Behind the Spanish Court, a tangle of living ginger plants and magnolia trees downed by the hurricane faces the west side of the house, above. ■ Five large tubes from dehumidifiers extend into the house from the forecourt. Dehumidifiers are still being used to dry out the structure and remove standing water in the basements.

"We are on our second or third round of removing the dead or too badly damaged plants," head gardener Amy Graham explains. It is 8 A.M., and she is discussing tasks for the day with her two under-gardeners, Reynard Rochon and Hillary Schackai, and two volunteers: Brian McGowan, a nurseryman from Massachusetts who has been here for several weeks, and me. Though her own house was rendered uninhabitable by the storm, Graham was back at work in just a few weeks.

The trees and large branches felled by the storm twice filled Longue Vue's large visitor parking lot before debris removal was completed. During my day we work in the Discovery Garden, a hands-on children's learning center, removing plants that have succumbed to stress caused by the storm and the five-week drought that followed. We cut back overgrowth on the thriving survivors, weed, and

PHOTOGRAPHED BY MAUDE SCHUYLER CLAY

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1 part cream or milk

Combine all ingredients in a blender, add ice and blend until smooth.

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1 tablespoon minced garlic clove

1 tablespoon minced ginger

½ cup peanut butter

3 tablespoons Kahlúa®

3 tablespoons soy sauce

2 tablespoons warm water

Combine ingredients and whisk together. Garnish satay with red pepper flakes and chopped scallions.

**Always be careful when cooking with alcohol. Keep away from the flame.*

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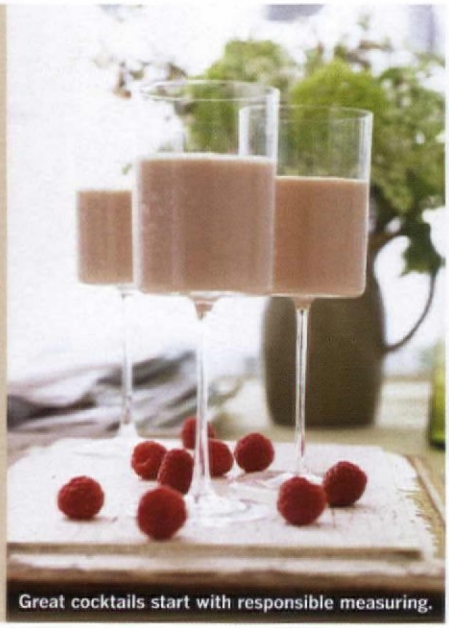
1 part Hiram Walker® Raspberry Schnapps

2 parts milk or Half & Half

Dash of grenadine

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



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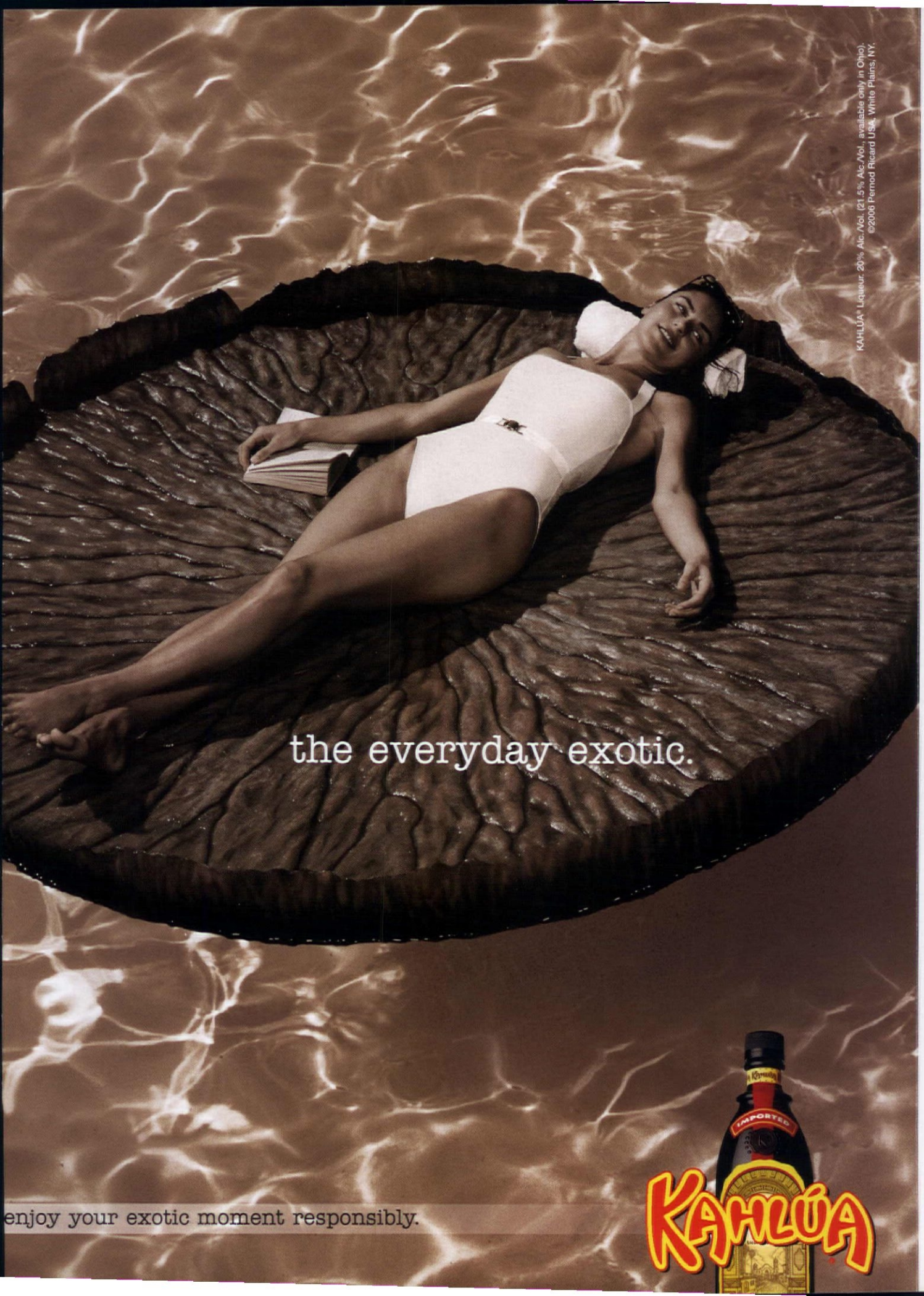
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do some replanting. In the Pan Garden, we clean, weed, edge the borders with impatiens, set out a display of flowering pots, and water the areas not yet reached by the irrigation system. We plant a test patch of boxwood shrubs in the Spanish Court, where saltwater flooding killed almost everything. We finish up by weeding a small cutting garden.

"Within a week of Katrina, families trying to return to their homes were calling to see if the Discovery Garden was open," executive director Bonnie Goldblum says. "The need to find a familiar place that was safe and somewhat alive seemed crucial. Rather than shut down Longue Vue completely for repairs, the board of directors chose the path of cutting expenses but allowing us to move forward with restoration while supporting our community." The Discovery Garden was cleaned out and opened in early December.

Longue Vue comprises 11 sub-gardens. The most significant is the Wild Garden, which was designed to display native plants of Louisiana well before native planting was common. The Wild Garden was the area hardest hit by Katrina, and it will take the longest to recover. Without the shading canopy of the three large southern magnolias that were lost, a remarkable camellia collection and much of the native collection are beginning to burn. Ironically, just six months before Katrina, at the end of a $4 million restoration of the gardens, Goldblum and former head gardener Marcela Lineiro stood at the Wild Garden and thought: "It's perfect. How to maintain it from here?" "Nature answered our question," says Goldblum, who estimates that damages to the garden exceed $1.5 million.

Roses and gardenias surround the boxwood parterre in the Portico Garden, above, seen here in the 1990s. It was one of three gardens still intact after Katrina. ▪ Mature citrus trees were the only plants in the Walled Garden, below, to survive.

Still, she says, "we know we were lucky." Half the staff is back at work—a much better return rate than for the rest of the city. Fortunately, Shipman's original, very detailed plans of the gardens survived. What's more, Graham and Goldblum cite examples of the "odd opportunity" created by the storm's destruction. The many horticultural volunteers who arrived—from the likes of the Atlanta Botanical Gardens, the Smithsonian, the Denver Botanic Gardens, and the Garden Conservancy—have forged working associations. "The Holden Arboretum in Kirtland, Ohio, sent volunteers early on, and now we are hoping to collaborate with them on developing a horticultural therapy program modeled on theirs," Goldblum says. Louisiana native David P. Morrow, a student at the New York Botanical Garden's School of Professional Horticulture, will compile the first catalog of Longue Vue's living collections. "I am not sure what I would do without the help and enthusiasm of the volunteers," Graham says. She is waiting to see whether the soil recovers enough to support large-scale new planting. She keeps copious notes and photo documentation. "It's hard to know where to start, but sometimes it's more important just to start, one handful of soil at a time," she says.

For me, it was just one day. But every little bit is something, and all the somethings *(Cont. on page 184)*

HOUSE & GARDEN PROMOTION

HOUSE &GARDEN ON THE WEB

TRADE SECRETS VIDEO

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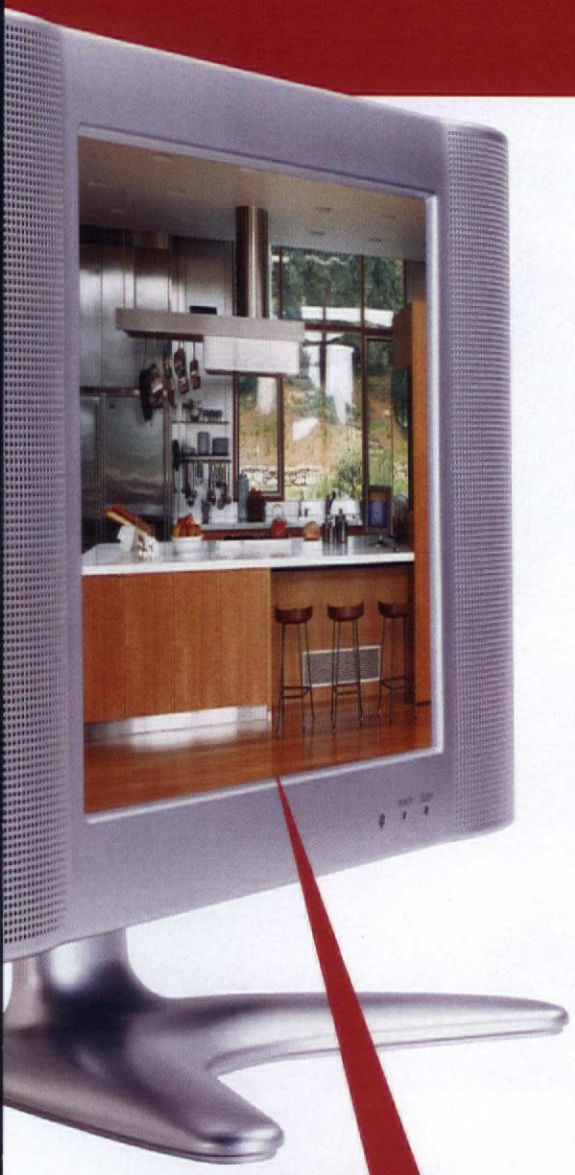

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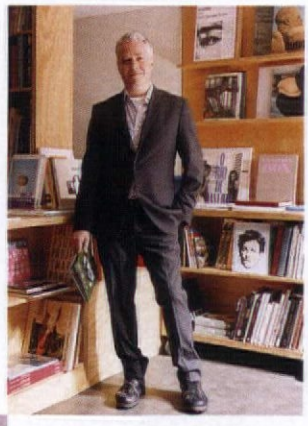
on the scene

THIS MONTH'S DESIGN BEAT by ingrid abramovitch

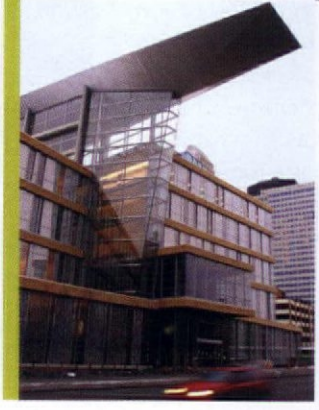
{ICON} **Charley Harper** might think the world of birds—as the caption for his breathtaking new poster for the Cornell Lab of Ornithology makes clear—but we think the world of him. We're not the only fans of the 83-year-old Cincinnati artist, whose career began in the 1950s when he was commissioned to draw wildlife for the late *Ford Times* magazine. The design crowd has recently rediscovered this midcentury-modern Audubon and is snapping up his paintings and silk screens. "He's astonishing," says designer Todd Oldham, who is introducing a line of Charley Harper fabric patterns, from birds to ladybugs, for his furniture for La-Z-Boy. "It feels great, though it's coming rather late in life," says the artist, who still works in the Ohio studio he shares with wife Edie and son Brett. The Cornell poster is available for $10 from sapsuckerwoods.com. For more information on Harper's other artworks: fabframes.com.

{PHOTOGRAPHY}
"It seemed crazy that New York didn't have a single independent photography bookstore," says David Strettell, a former cultural director at Magnum Photos who has remedied the situation by opening **Dashwood Books** in Manhattan's NoHo, where he tracks down collectible and contemporary photography books. dashwoodbooks.com.



{DESIGN}
At **"Homey and Hip: Knoll Design at the Shelburne Museum"** (until October 31), you can touch the exhibits and sit in them. The show, in the Vermont museum's Collector's House, highlights classic Knoll pieces like Eero Saarinen's Tulip chair, left, and new fabrics by Knoll Textiles creative director **Dorothy Cosonas**. shelburnemuseum.org.

{SHOPPING}
The Kohler Co. is making a splash in Chicago with its **Kohler Store**, the first of several planned in the city. Open to the public, the interactive shop lets visitors flush toilets, feel the spray of WaterTiles, right, and get help for their own bathrooms from the in-house design team. thekohlerstore.com.



{ARCHITECTURE}
It's going to be a hot summer for architecture in **Minneapolis** with the opening of three major projects: Jean Nouvel's Guthrie Theater, Michael Graves's Minneapolis Institute of Arts, and **Cesar Pelli**'s new Minneapolis Central Library, left, featuring fireside reading dens, an auditorium, a glass atrium, and a green roof. minneapolis.org.

COURTESY OF KOHLER CO. (TOP); COURTESY OF THE MINNEAPOLIS CENTRAL LIBRARY (FROM TOP)

HIGH LIMITS

HOW CONTEMPORARY ART COLLECTORS ARE CHANGING TODAY'S DESIGN WORLD

by gregory cerio

SORRY, CHARLIE. And sorry to you, Mrs. Eames, and to Eero Saarinen, Isamu Noguchi, George Nelson, Jens Risom, Edward Wormley, the architects of the Case Study Houses, and all the other mid-century pioneers who believed that good design should be available to everyone. Your views have fallen out of fashion just now. The words on the lips of many of today's leading furniture designers and dealers are "limited edition."

In ateliers from Paris to São Paulo, more and more well-known designers are creating strictly numbered sets of chairs, cabinets, tables, and other furnishings, guaranteeing eager buyers that only so many copies of an object will be produced and no more. (A typical edition comprises 12 pieces, including two prototypes and two designer's proofs.) Exclusivity in furniture is, of course, nothing new. From Louis XV's court *ébénistes* and Thomas Chippendale to Art Deco giants like Paul Poiret and Pierre Chareau and Hollywood glamour decorators like Paul László and Tony Duquette, designers have made their name creating unique, costly custom pieces for specific patrons. The twist is that today's limited editions are being produced—and more blatantly marketed—as art. ▷

RON ARAD poses at Design05 with his "Paved With Good Intentions," an installation of 69 unique mirror-polished steel tables. Over half of the pieces have been sold; the remainder is for sale through Barry Friedman Ltd., NYC.

PRODUCED BY MELISSA FELDMAN ■ PHOTOGRAPHED BY JASON SCHMIDT

^ CLÉMENCE, left, and DIDIER KRZENTOWSKI, of Paris's Galerie Kreo, with works by, from left to right, Martin Szekely, Marc Newson, and Hella Jongerius.

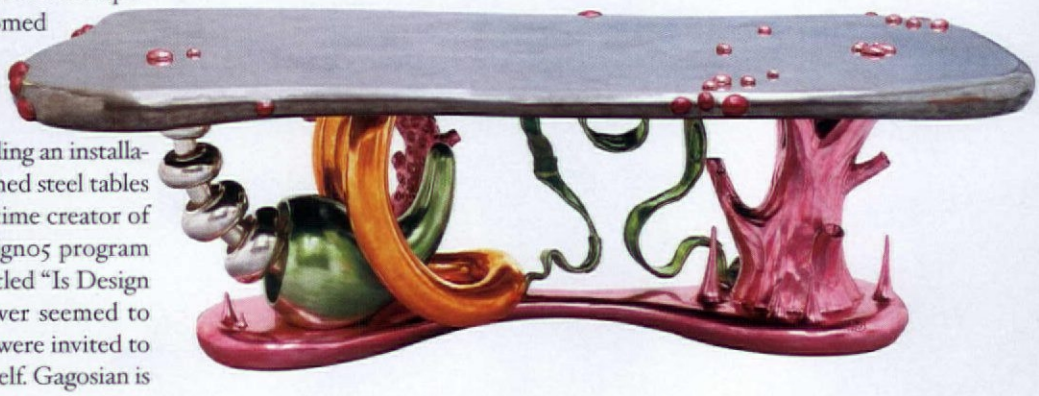
This sea change (or, to use a business term, repositioning) is a response to the emergence of a new high-end clientele. "Design was long seen as the stepchild of art," says Suzanne Demisch, co-owner of the New York gallery Demisch Danant. "The old joke about art collectors' homes was that they had the best stuff on the walls and the worst on the floors. But now the art world is embracing design. Collectors are buying furniture the same way they buy art."

Evidence of the growing coziness between art and design had been emerging over recent seasons as fine art galleries began to exhibit furniture. New York's Sonnabend Gallery mounted a show of work by the legendary French designer Jean Prouvé, and the Beverly Hills branch of the Gagosian Gallery followed with its own exhibit of pieces by Prouvé and his colleague Charlotte Perriand. But the link was completed last December at Art Basel Miami Beach, the four-year-old, wildly successful offshoot of Switzerland's esteemed contemporary art fair. The art dealers welcomed a new satellite showcase called Design05, which drew large crowds of avid buyers for work represented by 15 top furniture galleries, including an installation of 69 free-form, mirror-polished steel tables by the designer **Ron Arad**, a longtime creator of limited-edition pieces. The Design05 program also featured a roundtable talk titled "Is Design Crashing Art's Party?" The answer seemed to come when Design05's 15 dealers were invited to exhibit this month at Art Basel itself. Gagosian is also getting into cutting-edge design: the downtown Manhattan branch will exhibit new work by **Marc Newson** later this year.

Certainly furniture dealers are eager to cultivate art collectors, who are a different breed of buyer. "The design collector is a shopper—they want the best piece for the dollar," says Evan Snyderman, co-owner of New York's R 20th Century gallery. In contrast, he says, art collectors' only concern is quality. He cites reactions to two of London-based architect **Philip Michael Wolfson**'s designs that R 20th Century is showing: faceted Origami mirrors in an edition of 50, and the constructivist Origami table, in an edition of 10. The objects are priced at $5,000 and $30,000, respectively. "Our art collector clients just look at them and say, 'I'll take one,' " says Snyderman. "They don't even ask the price." Barry Friedman Ltd. of New York presented the Arad tables at Design05 and quickly sold more than half of them. The others are priced from $45,000 to $55,000, and the gallery's director, Marc Benda, has no fear that the rest will sell. "Art collectors are concerned with the inner strength of an object," he says, "not whether it fits in their decor."

Not everyone is comfortable with the idea of marketing design as art. "Art is about asking questions, and design is about offering solutions, though decorative solutions they may be," says Chicago auctioneer Richard Wright. But many dealers spiritedly defend the notion that design can achieve the status of art. "Some design does take on qualities of art—it's born of an idea, and with thoughts beyond function," says Demisch, whose gallery, along with New York's Lehmann

V MATTIA BONETTI's Abyss table, from an edition of eight, was recently shown at Luhring Augustine Gallery, NYC. Price: $100,000 plus.



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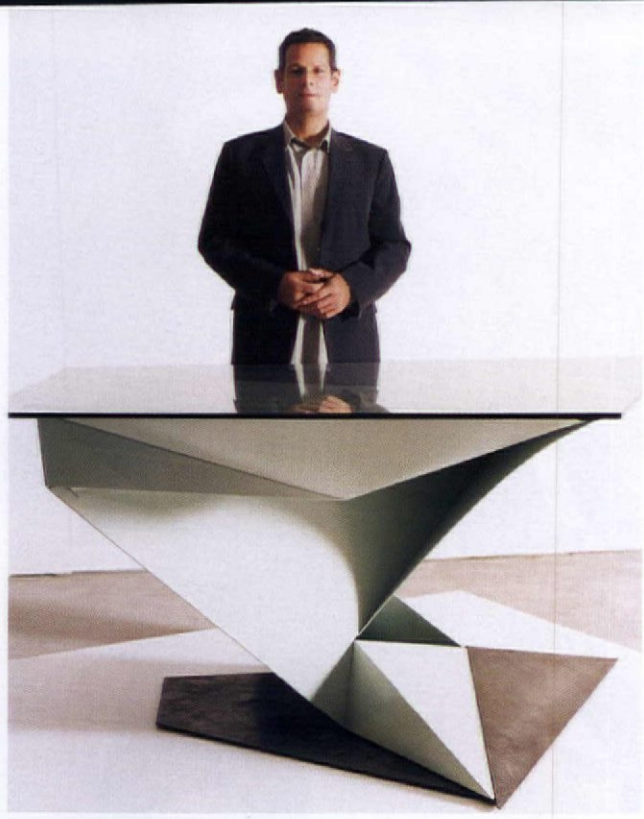

< PHILIP MICHAEL WOLFSON, a London-based architect, and one of his ten Origami tables, shown at R 20th Century gallery, NYC, and priced at $30,000.

V MATHIAS BENGTSSON'S wood Slice chairs, an edition of 20, are sold for $12,500 through Barry Friedman Ltd.

Maupin Gallery, mounted a monthlong exhibition of 16 new limited-edition works by French designer **Maria Pergay** in March. Pergay is best known today for her designs of the 1970s: strong, imaginative furnishings crafted from stainless steel and other metals paired with wood. "Pergay's work is more like sculpture," says Demisch. "Her objective is to make something beautiful and extend the boundaries of materials."

Paris's seven-year-old Galerie Kreo is widely acknowledged as the first to promote limited-edition design, featuring work by such luminaries as Australian-born Newson; Frenchmen **Martin Szekely** and **Ronan and Erwan Bouroullec**; and, this month, Britain's **Jasper Morrison**. Kreo considers itself a "laboratory space" for designers. "We present work that is made without restraints—and thus it becomes art," says co-owner Clémence Krzentowski. Design can be called art, she says, "when one piece changes a whole room."

Designers themselves seem to have mixed feelings about wearing the "artist" label. On one hand there is **Mattia Bonetti**, a Swiss-born interior designer who creates limited-edition and one-off furnishings for sale in design galleries, then uses the pieces in his decorating commissions. Bonetti is regularly represented by London's David Gill Gallery, where his pieces start at about $10,000. (Dealers are loath to cite specific amounts, as prices rise when editions near selling out.) But Bonetti's work and his design drawings have also been exhibited at the New York art gallery Luhring Augustine, where his Abyss table, from an edition of eight, was recently on sale for more than $100,000. "My work is a way of feeling free," says Bonetti. "I try not to make references to the past. My work is more original, more personal. So there is a tendency to art."

Architect **Johanna Grawunder**, a protégée of famed Italian designer Ettore Sottsass, recently presented a collection of limited-edition furniture and lighting, priced from $8,000 to $25,000, at Paris's La Galerie Italienne. Grawunder says that, "like an artist, I get to do what I want; I don't have to worry about outside criteria when I design. Still, the bottom line is that you are making a product that is useful."

Whatever they call their output, designers whose work might have forever remained in the studio are benefiting from the art world's thirst for the cutting edge. The members of the conceptual Swedish design firm **Front** create pieces that attempt to render spontaneous moments in solid form. For one recent project, they used motion-capture technology employed in movie animation to record their actions as they "drew" furniture in the air. Plastic furniture was then fabricated based on that digitalized data. The resulting side table, chairs, and lamp are available from Barry Friedman for prices ranging from $9,000 to $12,000. For Philip Michael Wolfson, furniture is a faster way to see ideas come to life. "A table," he says, "can take concrete shape much more quickly than a building."

However, some observers worry that as furniture galleries market limited-edition work, they may assume some of the cliquish tendencies of art

> JOHANNA GRAWUNDER'S Folding table, from an edition of 12, has leaves in wood, Corian, and acrylic, and is priced at $8,000 by La Galerie Italienne, Paris.

galleries. One design dealer admits that he and his colleagues have discussed adopting one of the more unseemly practices of the art world: choosing to sell certain pieces only to the right (that is, the most prestigious) buyer. "The democratic ideals of Charles Eames are so out of vogue now," says Richard Wright. "All collectors want to have something special, but this verges on elitism."

Fans of limited-edition design cheerfully confess that elitism—or at least exclusivity—is precisely the point. "The designs are fantastic, but if there were a load of them out there, you'd get tired of them," says New York decorator Muriel Brandolini. "Rarity is of great importance to our clients," says Marc Benda of Barry Friedman. The Pergay pieces that Suzanne Demisch had for sale this spring were marked from $15,000 to $150,000. "If you're going to sell something at that price," she says, "it has to be exclusive."

The charges for limited-edition work can indeed be astonishing. Newson's designs range in price from $6,000 to $240,000; the Bouroullec brothers', from $10,000 to $55,000; and Szekely's, from $14,000 to $55,000. Even the work of designers still wet behind the ears fetches huge sums. That of techno-innovator **Mathias Bengtsson**, 34, is familiar only to the most avid design mavens, yet his chairs go for $12,500 at Barry Friedman. Dealers defend such prices on the grounds of exacting craftsmanship. "Production is expensive," says Clémence Krzentowski. "It can take a year and a half to make one piece." Others try to place the costs in context. "The prices in our world are on a completely different scale than those in the art world," says Demisch. "Relatively speaking, design is quite affordable." And still other dealers make no apologies at all. "These designers say to themselves, 'Hey, my work will be more valuable if I make less of it,'" says Snyderman. "Doing limited editions makes a lot of sense."

ZESTY MEYERS, left, and EVAN SNYDERMAN, owners of R 20th Century gallery, NYC, sit in Wendell Castle chairs below a Jeff Zimmerman chandelier.

MARIA PERGAY's new oxidized stainless-steel Tiger table, one of eight, at Demisch Danant Gallery, NYC.

James Zemaitis, head of Sotheby's modern and contemporary design department, makes no bones about what he thinks motivates limited-edition furnishings. "They are purely market-driven," he says. "They generate a huge revenue stream." But Zemaitis notes that designers themselves can't be accused of elitism. "Most of them are doing large-scale commercial design," he points out, and affordable examples of their work are widely available. Marc Newson's Zenit condiment set from Alessi can be had for $179, and his Stavros bottle opener for $27.50. Ron Arad's most recognized piece may be his Bookworm bookshelf, made by Kartell and yours for $359 and up, depending on size. Designs by the Bouroullecs for companies such as Cappellini and Vitra can be found at about the same price.

And from all available evidence, no one who collects limited-edition contemporary design is being ripped off, as Zemaitis can testify. One of his recent auctions included a Teddy Bear chair, a playful design consisting of plush toys stitched together and mounted on a metal frame, by **Fernando and Humberto Campana** of Brazil. One of an edition of 20, the chair was available a few months before at the New York design store Moss for $18,000. Sotheby's estimated that the lot would fetch $8,000 to $12,000. The chair sold for $66,000. □

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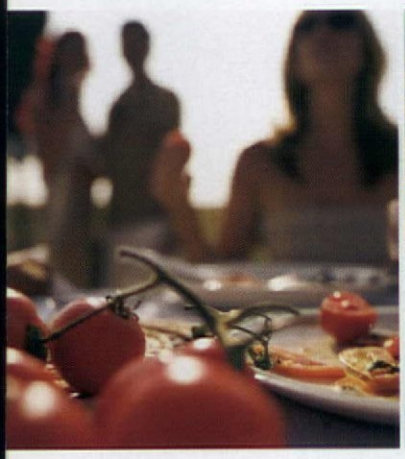

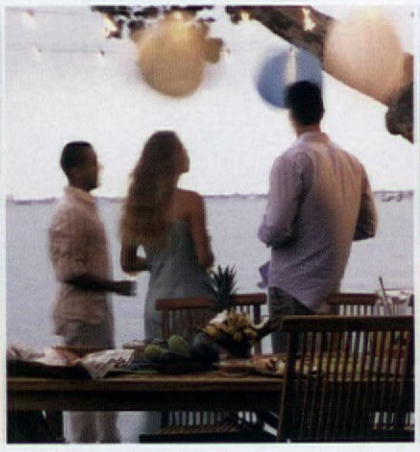
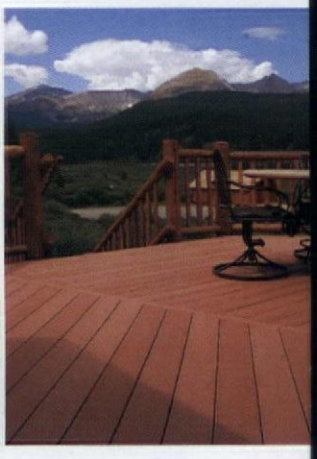

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my house

ROOMS AND DREAMS

AS A RESPITE FROM WRITING A FAMILY MEMOIR, THE AUTHOR REDOES HER WEEKEND HOUSE, WITH SURPRISING RESULTS by molly o'neill

SOME WRITERS SHARPEN pencils, others make phone calls or chicken soup. I tend to clean the house when I am incubating a story for a newspaper or magazine. But writing a book requires more than routine dusting and scouring; it calls for something larger and more consuming, something riskier and more protracted. Gutting and rebuilding a house works well.

I discovered this by accident several years ago when I set out to write *Mostly True,* a family memoir. Almost immediately, my spare, modern loft and the size of my life in New York City became uncomfortable and I felt more at home in my weekend house. The shift was not without an emotional logic. Manhattan is who I became, and the house upstate—an 1802 row house in a tiny, remote village—was, at least in my mind, an idealized version of where I'd come from.

"It's as close to Ohio as we can get without leaving New York," my husband had said when we found the house. He repeated the phrase several years later as he moved my books and computer into my studio. There was, however, more anxiety than tenderness in his tone that day: my remove from the city made us both nervous.

"I'll work in the city and come on the weekends," he said. "You need the house to write."

I slaked the unfamiliar solitude by feathering our weekend nest after work each day. "Hurry!" I would call from the doorway on Friday evenings. "I found the couch you wanted." Or "Wait till you see how great your paintings look in the living room." But as I moved deeper into this life, I began moving beneath the surface of the house as well. In my sixth month of writing I was, at sunset every day, suddenly seized by the urge to sand the dark, wide floorboards in my studio, a dark room on the ground floor of the house. I still remember those evenings—the ache in my forearms, the satiny feel of the pine emerging from beneath the dark stain—in the misty-eyed way that an alcoholic recalls the feel of his first drink. How remarkable the effect of human effort and, later, the effect of the various shades of white that I used to pickle the floors and paint the walls! How completely my preoccupation with paint chips numbed me to the suspension of familial life, the churning of words inside me!

In fact, the process of refurbishing was so gratifying that I didn't realize why the sun-washed studio that resulted felt so deeply familiar. This was the sort of room I'd dreamed about when I was a child scribbling poems in the dark basement of my parents' home. Several years would pass before I understood the relationship between the world that I constructed on the page by day and the one that I built, room by room, in the evenings. ▷

MY HOUSE

I was aware of being adrift. I'd been a journalist who looked out at the world, not a writer looking inward. In addition, the days that had, for several decades, routinely run from 12 to 16 tightly scheduled hours were now formless. As pages stacked up on my desk, I was suddenly sensitive to the violet shadows that crept across the floor and up the walls of my studio. Painting walls—or knocking them down and rebuilding them—kept the terror at bay.

The house had been restored by its previous owner, but its rooms were vignettes from someone else's life, and one by one each became, suddenly and intolerably, wrong. One evening, for instance, as I sat in the kitchen reading the letters that my father had written to his mother when he was playing minor league baseball, the modern butcher-block counters and shelves and glazed tile floor became unbearable. My father had died not long before, and I remember feeling a clutch in my chest as I read his letters. But I have no memory of hauling paint cans from the basement or of mixing blues and greens and gray. As I stood studying the three different patches of blue, in fact, I could not remember how they had gotten painted on the kitchen wall.

"It's awfully dark," said my husband when he arrived for the weekend. But my decorating disorder was taking on a life of its own, and he, not being one to idle on the tracks in the face of an oncoming train, joined me for a week of painting.

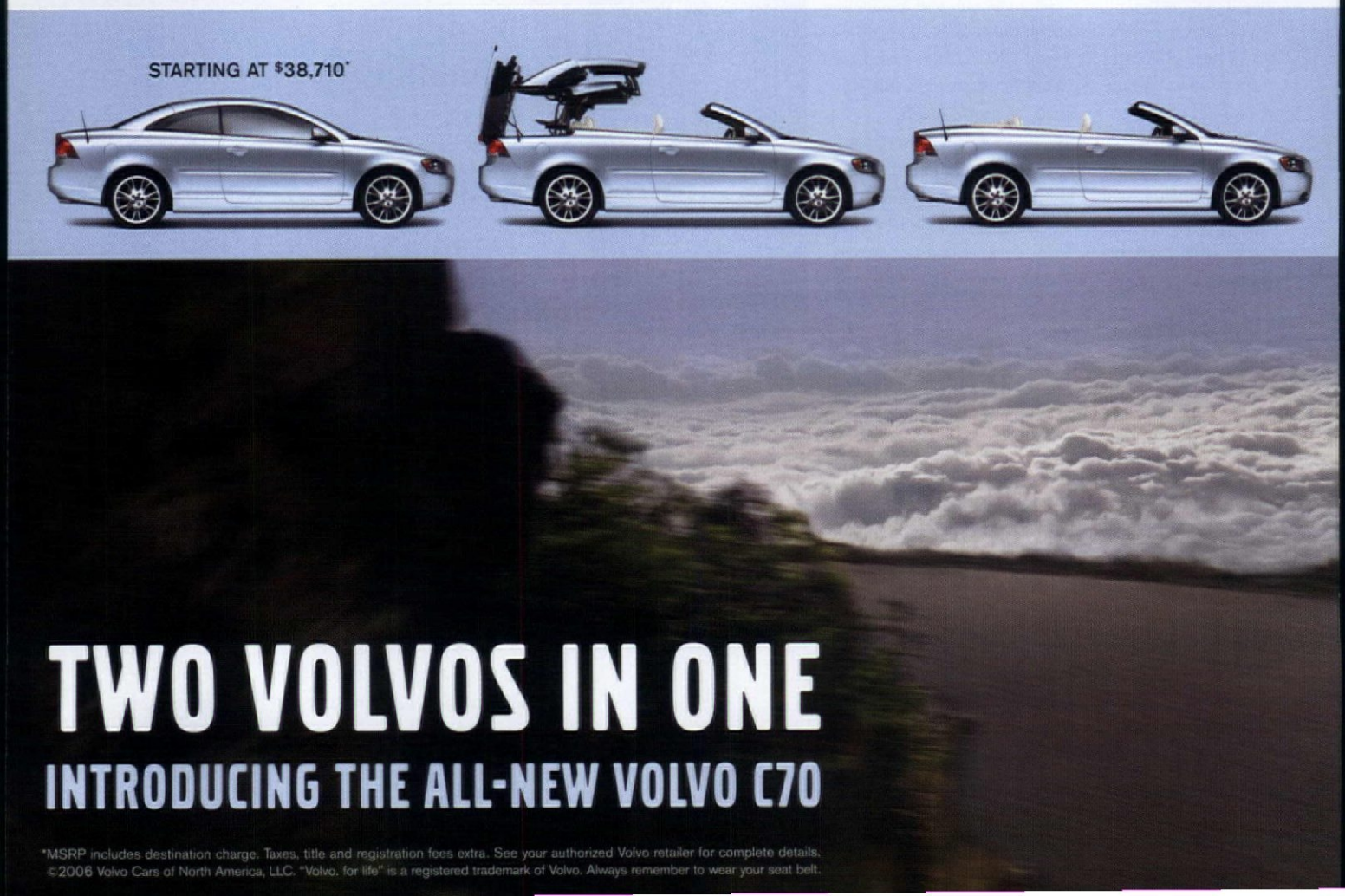
"It's too milky," I said after the first coat of pigment dried over the primer on the kitchen walls. Once the shade had been deepened and applied, I realized that one dividing wall needed more than blue paint. It needed to be moved.

"Why?" asked my husband.

I wasn't sure, but I was adamant. I was powerless over the force that directed me—to exchange the modern electric range for a retro-looking Viking one, to replace the Formica-topped café table and Bertoia chairs with a 200-year-old farm table and ladder-back chairs. At an antiques show, I spotted a huge, nineteenth-century painted country cupboard, and possessing it took on a life-and-death significance. It was the exact size of the space that had been freed in the kitchen by removing the dividing wall! It's aqua paint would make the room's dark blue walls seem like a brilliantly imagined contrast.

I couldn't sleep or write until the piece was installed, and when it was, I was drawn to the kitchen table whenever I was following the tendrils of my father's family—his regrets, his secrets, his ambitions, his hope—through my life. I'd never seen the kitchen on the farm in Nebraska where my father spent his childhood, battling epilepsy and dreaming of playing major league ball while his mother baked pies. "It was just like yours," one of my aunts said when I showed her a picture of my kitchen. "Mother kept all her baking supplies in a big cupboard like that. Isn't that strange?"

I didn't, however, dwell on this coincidence. By then I was writing about my mother's life, and I was pulled to the living room. The white walls had to be painted a dusty rose. The gilded Louis-something furniture had to be day-traded for an Empire secretary here, a Deco couch and ottoman there. The result was



the sort of room in which my mother had grown up, a space in which the old and the new are suspended in a sense of eternal entitlement, a dissonance that shaped her life as well as her children's.

The two worlds that had collided to create my brothers and me—my farm-raised father with his major league dreams and my carefully bred mother with her need for silk upholstery and leather-bound books—were, by then, incarnate on the first floor. My brothers and I had been born in my manuscript by the time I moved upstairs. I installed the furniture from my childhood bedroom in one room, combined several rooms to create a master suite, and then knocked down a wall to create a large landing and a library. Without planning to, I'd re-created the configuration of the second floor of the little house where I spent my earliest years. But I was not yet aware.

"Your study!" I announced excitedly to my husband, opening my arms to the book-lined room with the painted, checkerboard floor at the top of the stairs, when he arrived for the weekend. He closed his eyes and shook his head.

"How many more chapters?" he asked. I was, by then, out of rooms to renovate, and perhaps he thought that the end of the manuscript—and my return to our city life—would come more quickly. I knew better. The symbiosis between the book and the house was so complete that one could not thrive without the other.

For months in the winter of 2004, I wrote listlessly and circularly. Leaving my desk, I paced my studio, the kitchen, the living room, the library, the bedrooms. I drew pictures of the bathrooms that I intended to build, but dreams of tubs and tile didn't do it. I was incapable of moving beyond my family's story and into my own. And then the roof collapsed.

It was a still, snowy night, and I was awakened by a horrible sound: 200 years of history howling and crashing into the attic above me. Plaster and paint rained down on my bed. "Someone could have died here," said the insurance inspector several days later when he clambered through snowdrifts, debris, and live wires in the attic. He was amazed by my calm demeanor and the sketchbook that I carried. The fallen roof and crumbled supporting walls had revealed a panoramic view of the Catskills to the south. Over the next year, I had the roof raised and repitched, had a window of walls installed, and turned the attic into a spare, modern loft.

Someone had died, I realized recently as I drove back to the city. Room by room, page by page, the person who could not separate herself from her past and her family, the person who could not stop courting and pleasing, the person who could not own her own life had ceased to exist. The first copy of my book was sitting on the passenger seat as I drove south. I was planning my book party when I realized, with a start, how closely my loft in the city resembles the new attic in the old house upstate.

A former food columnist for The New York Times, *Molly O'Neill is the author of three cookbooks.* Mostly True, *her memoir of growing up with five brothers in a midwestern baseball family, was published last month by Scribner.*

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JEM SOUTHAM DWELLS ON A PLACE FOR MONTHS OR EVEN YEARS AT A TIME WHILE HE PREPARES HIS MYSTERIOUS LANDSCAPES

by caroline cunningham

JEM SOUTHAM'S elegant photographs of the English countryside cast a remarkable spell. The large-scale images are so evocative that one longs to be transported into the scene itself, to wander across damp fields at dusk or along the jagged, almost violent coastline. Southam combines the direct style of traditional topographic photography with the thoughtful awareness of a more modern documentary approach—he is both artist and cultural geographer. His luminous photographs capture transitory natural beauty and chronicle the marks of time with a specificity that is at once mysterious and mesmerizing.

Southam photographs at a particular location—a pond first noticed on a weekend bicycle ride or the river near his brother's farm in West Cornwall—for several months, or many years. His relationship to the place is both intellectual and emotional, "a picture-making problem to solve that also speaks to me in some deep, unconscious way," as he puts it. Over time, the problem becomes what Southam laughingly calls "a fixation." But it is this obsessive engagement that gives his ambitious panoramas such strength; the detailed photographs suggest a complex and ambiguous narrative. In Southam's work, the real is negotiated through the imaginary; powerful threads of fear and longing weave through the monumental stillness.

"The Pig, the Lamb, and the Goat" is part of a series that Southam shot along the Red River in West Cornwall. He spent five years documenting a landscape blighted by centuries of mining, and he reveals the beauty in the countryside with surprising images of both the scarred and the bucolic. The three animals in the photograph gaze calmly out as though they have been expecting this encounter. Framed by deep green fields and a delicate row of trees emerging from a silver mist in the distance, they seem more imagined than real, as if we have wandered into a fairy tale. Taken together, Southam's photographs amount to a visual history of a place and the ghosts that linger there.

The first comprehensive collection of Southam's work, Landscape Stories, *was published by Princeton Architectural Press last September.*

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BY LISTENING TO A NEIGHBORHOOD IN L.A.'S SOUTH CENTRAL, HODGETTS + FUNG HAS GIVEN THE COMMUNITY A SYMBOL OF HOPE IN A NEW LIBRARY by martin filler

The animated forms of the library's entry facade keep it from looking like an urban fortress, even though security was a big concern. One sign of local respect is the absence of graffiti.

IN THE LATE twentieth century, when it became clear that modern architecture could never transform the world in the way its pioneers dreamed, it was fashionable to deride those utopians as latter-day alchemists. In fact, most of them considered their new architecture not as some magical lodestone but as just one part of a broad agenda for improving humanity. That social impetus was easy to forget after the International Style became synonymous with American corporate architecture, the polar opposite of the movement's origin in European workers' housing.

Today, the most vocal American exponents of architecture as social uplift are the neotraditional New Urbanists. But their humane planning patterns are weakened by acquiescence to the market's demand for nostalgic styling. Fortunately, some continue to believe that good modern architecture can enrich the lives of average people. Inspiring proof can be found in California, where for more than a century the most innovative ideas in American architecture have originated. Yet just as Chicago is perhaps more noteworthy for the high average quality of its buildings than for its landmarks, so Los Angeles may be more remarkable for its inexhaustible pool of unheralded talent than for its architectural stars from Greene & Greene to Gehry.

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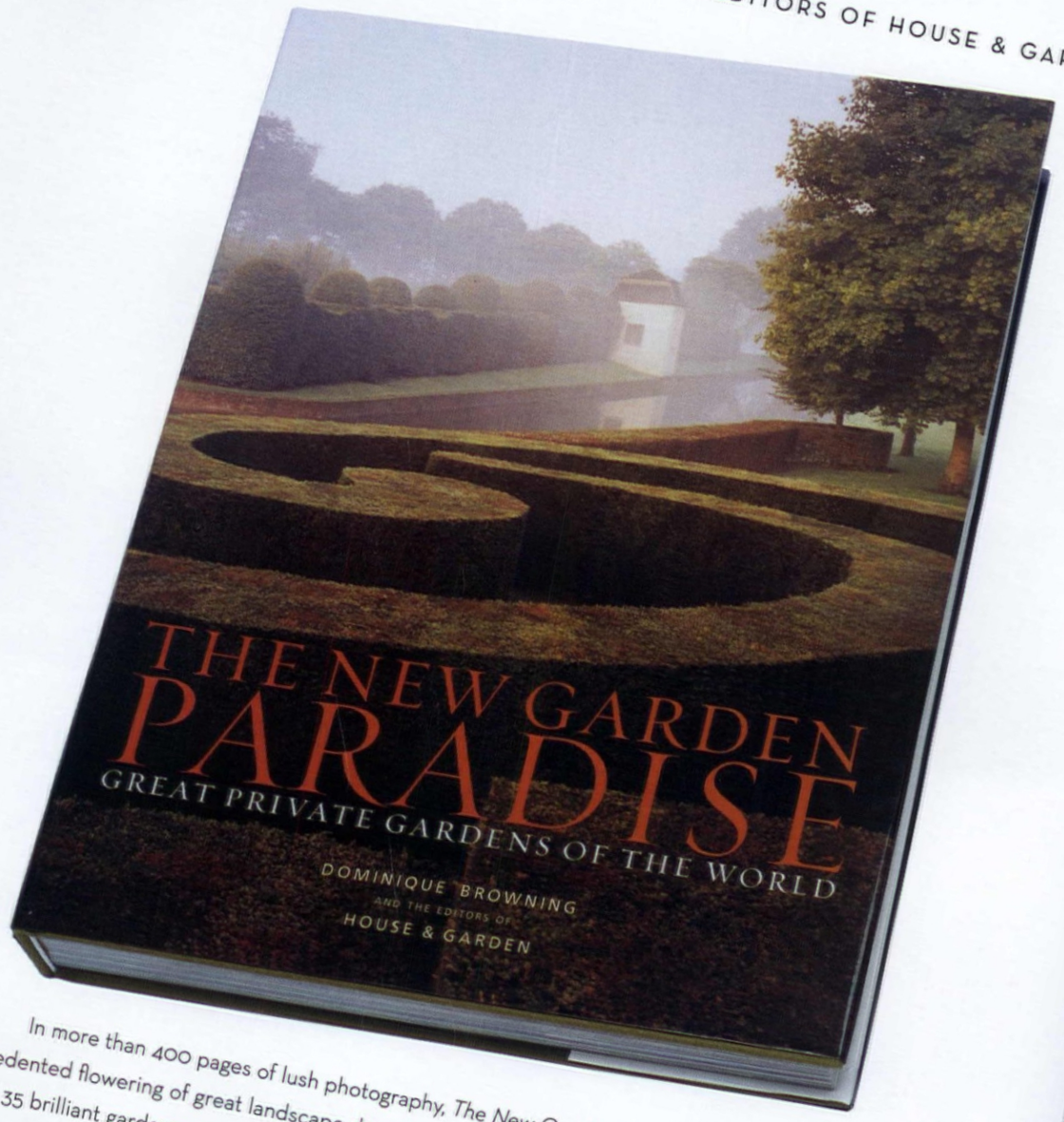

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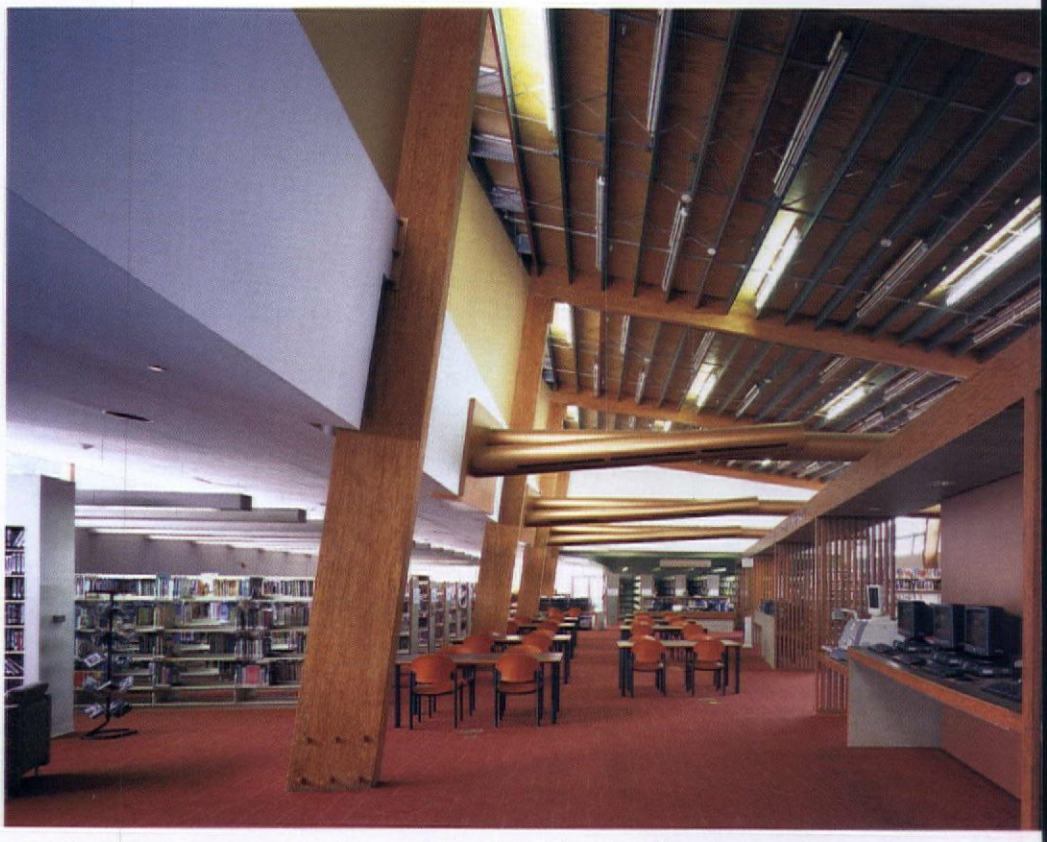
firms to design neighborhood branches for its public library system. Thanks to this spreading of L.A.'s architectural wealth, high-style buildings are rising in parts of the far-flung municipality that otherwise would never see such adventurous commissions. More importantly, the branch library program is creating a new audience for contemporary design, refuting the notion that the public always prefers everything traditional to anything modern.

One of the best results of that effort, Hyde Park's Miriam Matthews branch of the Los Angeles Public Library, designed by the Culver City partnership of Hodgetts + Fung Design and Architecture, proves there is wider acceptance of experimental urbanism than design conservatives claim. And not just among an intellectual or economic elite. It would be hard to find many California communities more disadvantaged than this one: South Central, scene of riots that erupted in 1992 after the acquittal of LAPD cops in the beating of Rodney King. Indeed, the site of the Hyde Park library, on the corner of Florence and Van Ness, is near the flash point of the violence. The crossroads was burned into the national conscience as TV cameras in helicopters hovered above it and broadcast the conflagration.

Even after a flurry of well-intentioned public and private initiatives to help South Central after the riots, it remains on the whole a pretty grim place, despite the perpetual sunshine and greenery that surprise visitors, whose initial impression is that it looks pretty good for a ghetto. The lives of the poor in this country have gotten even worse since 1992, and there is good reason to question what difference architecture could make in South Central, when the neighborhood's most urgent needs remain unmet. Undefeated by it all, local activists took a major role in shaping this superb scheme, now an anchor of this still struggling but more hopeful community.



The open-plan interior, above, is framed by angled posts and beams of Parallam, a recycled wood-chip composite. ▪ On the main street front, below, is a tiled mural by Robyn Strayhorne.

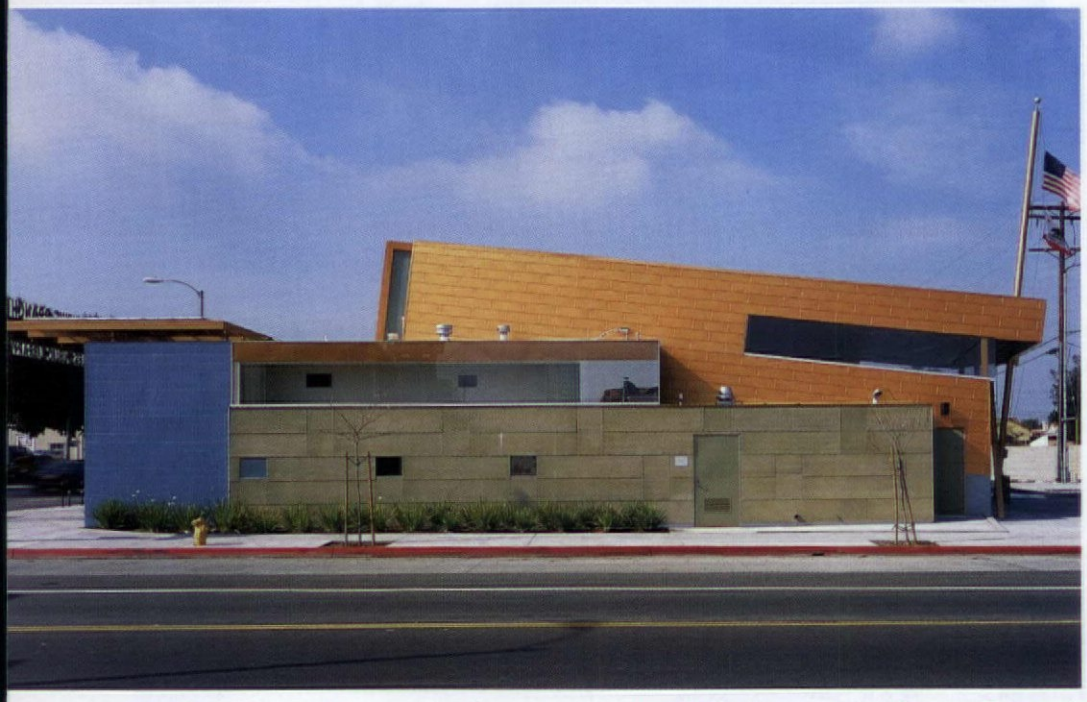
By choosing the husband-and-wife team of Craig Hodgetts, 69, and Hsin-Ming Fung, 53, Los Angeles officials paid homage to a pair whose high regard within the profession is the inexplicable inverse of their low profile outside it. Hodgetts and Fung are at a career stage when many of their colleagues have begun to rant about flagging reputations, upstart rivals, lost competitions, failed commissions, misdirected prizes, disproportionate publicity, and other injustices.

You won't hear any of that from Hodgetts and Fung, though. They don't seek fame, happily concentrate on smallish projects, and devote huge amounts of time to teaching, he at UCLA and she at the Southern California Institute of Architecture (familiarly known as SCI-Arc and pronounced "sigh-ark"). Their close contact with students—they really teach, unlike some guest stars—accounts

for the unfailing freshness of their work, which differs considerably from job to job.

Or even within a single job, as demonstrated by their Hyde Park library. When Hodgetts and Fung set up their practice in 1984, a reigning principle in architecture was contextualism, the tenet that new structures must respond to their existing setting and culture. Like every basically good idea, contextualism was soon taken to extremes, though Hodgetts and Fung kept to a middle way. Their position is emblazoned on their 1997 Rizzoli monograph: "Sympathy for context is by no means an automatic response," they wrote. "We have all confronted situations which require dramatic intervention, just as we have discovered those which call forth a profound regard for continuity."

Hodgetts and Fung were convinced that South Central's recent history required dramatic intervention: a dignified symbol of respect for the community and the area's rebirth. Perhaps burdened by that responsibility, the couple's initial design was more formal, conventional, and white-bread modernist than their usual off-kilter forms, contrasting materials, and lively colors. When they unveiled their plans for a simple glass box, local residents gasped. "They couldn't relate to the design at all," Fung recalls. "They felt it looked like a penitentiary." One neighbor, feeling cheated by minimalism, complained, "What are you trying to give us? Where's the architecture?"



The library occupies the spot where a market was destroyed in the 1992 South Central riots. The angular roofline and sandy colors recall the work of Frank Lloyd Wright.

Though architects always claim that intelligent feedback is the hallmark of a great patron, they bite their tongue during most client critiques. Yet Hodgetts and Fung were genuinely impressed by what they heard from South Central. "Because the community doesn't trust outsiders," Fung explains, "it scrutinized the redesign and building process much more closely than clients usually do. They wanted us to be more daring, more aggressive and sculptural, and they were right.

"We had been totally blind in thinking there was no context in South Central," she continues. "Once we started looking around, we began to pick up on all the colors and textures and materials. We also began thinking of how to take an African-American aesthetic and translate it. We found an answer in the wood sculptures of Brancusi, inspired by tribal art."

The small, single-story library—just 10,500 square feet—recalls Frank Lloyd Wright's Taliesin West with its upswept roofline, angular walls, pale earthy colors, and tilted flagpole. So does the library's inward-turning quality, with clerestory windows used to make the facility more secure in this high-crime environment. All the materials are low-budget but high-style, like the moss-colored steamed cement board used to shingle the exterior walls.

The soaring open-plan interior comes as a surprise, because the structure looks much smaller on the outside. The space is bisected by a strong diagonal axis emphasized by the sloping ceiling, angled from its low point above the children's reading area up to its full 24-foot height above the bigger adult reading room. The architects chose warm red upholstery and carpeting, Fung says, because "we wanted colors that would make African-American skin look good," says Fung.

Dropping in unannounced one school day afternoon, I was moved by how fully and seriously the library was being used. Study tables were jammed with kids doing homework, every computer terminal was busy, no one talked, and no cell phone or beeper disrupted the industrious silence. This is the best testament to the success of a noble endeavor. "We were received by the community with such eagerness," says Fung, "because they knew how important the library would be in their children's lives. When they didn't like our first design, they didn't say, 'Forget it; we're getting someone else.' And I think it changed our outlook on what is meaningful in architecture."

Look for Martin Filler's blog, Behind the Lines, at houseandgarden.com.

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- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 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 for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

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, such as your heart, brain, or skin. 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 in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting 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 Oriental (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) for a long time

General information about BONIVA

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

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

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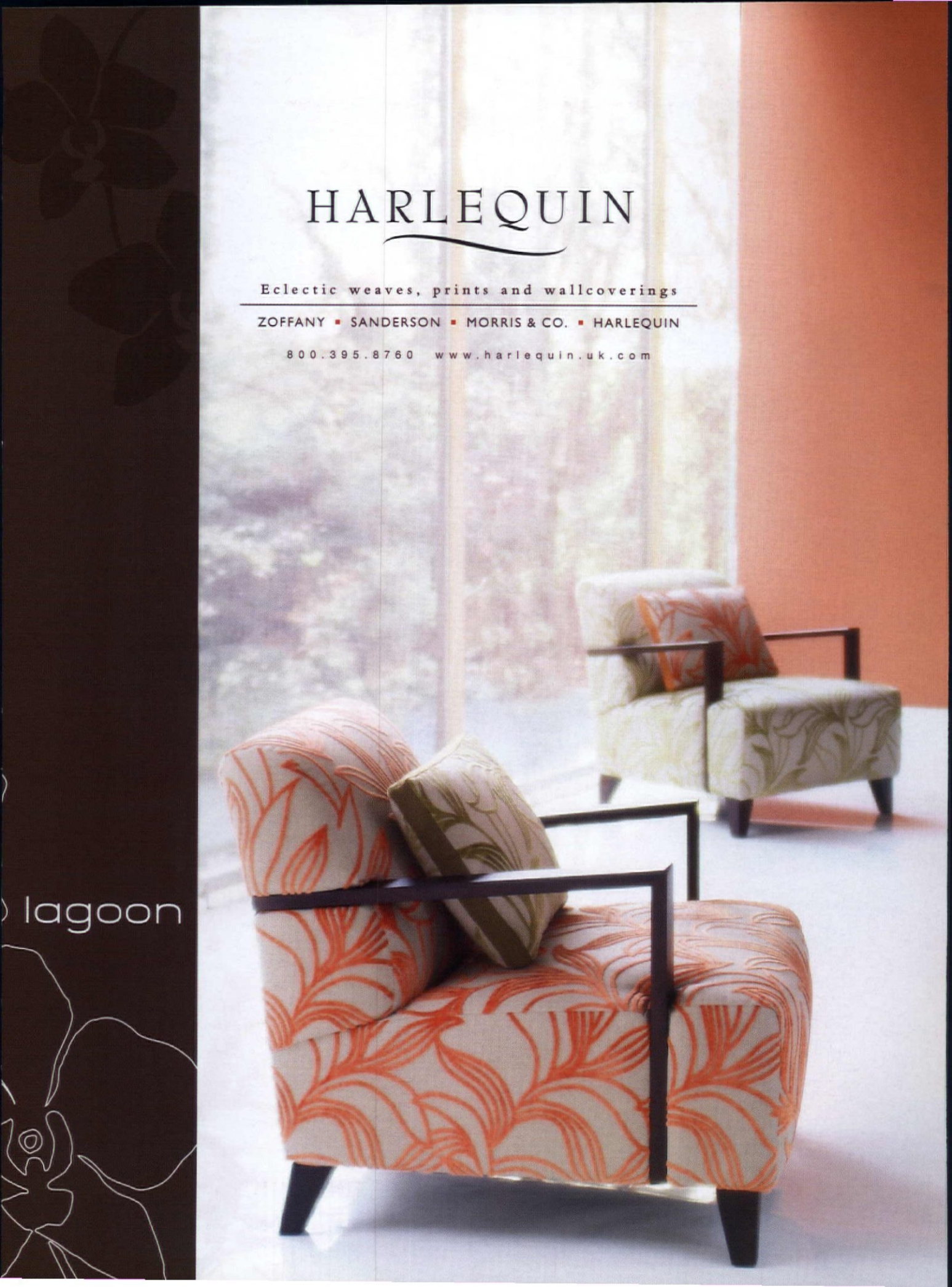
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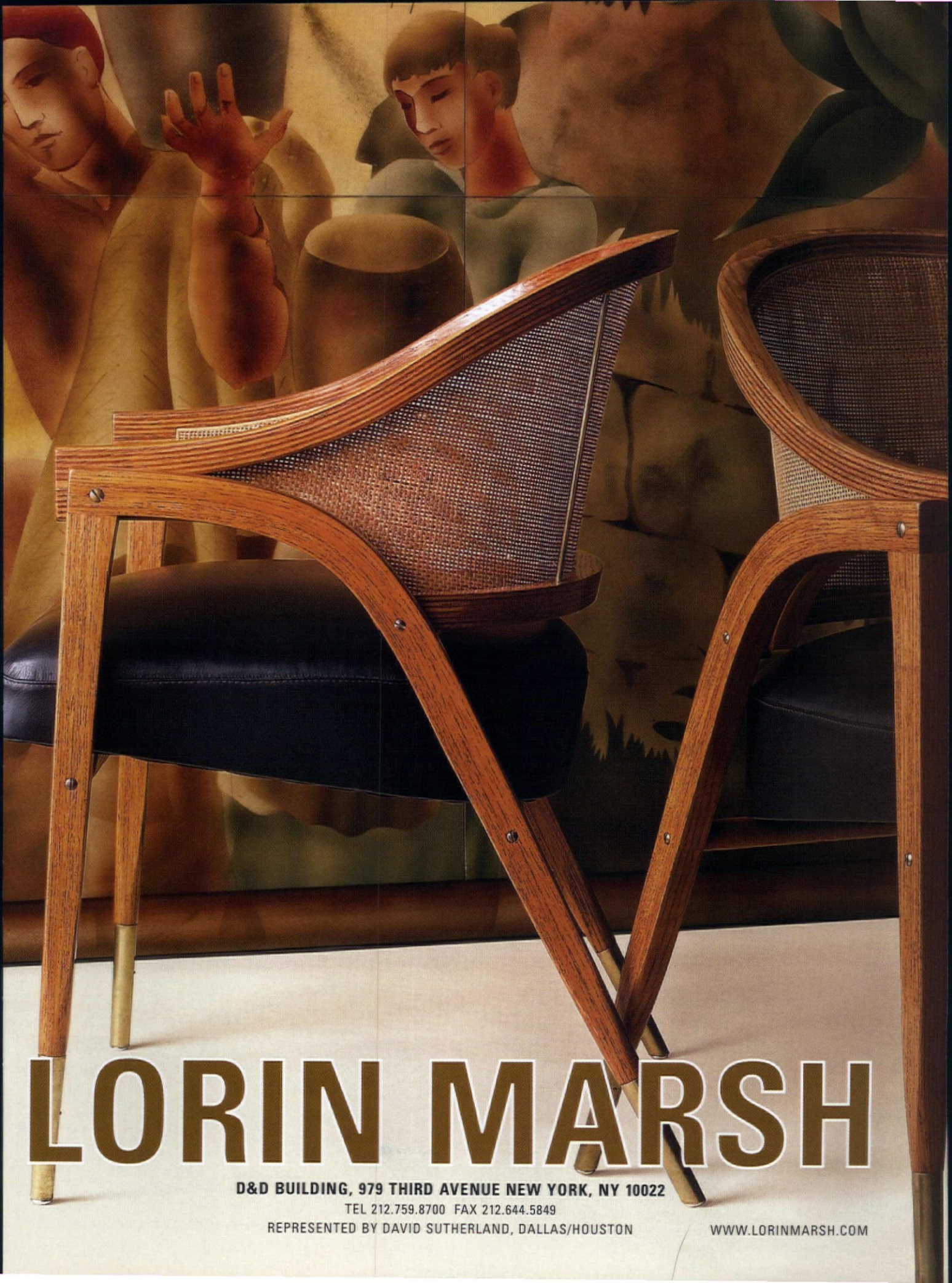

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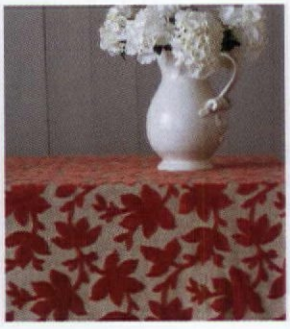

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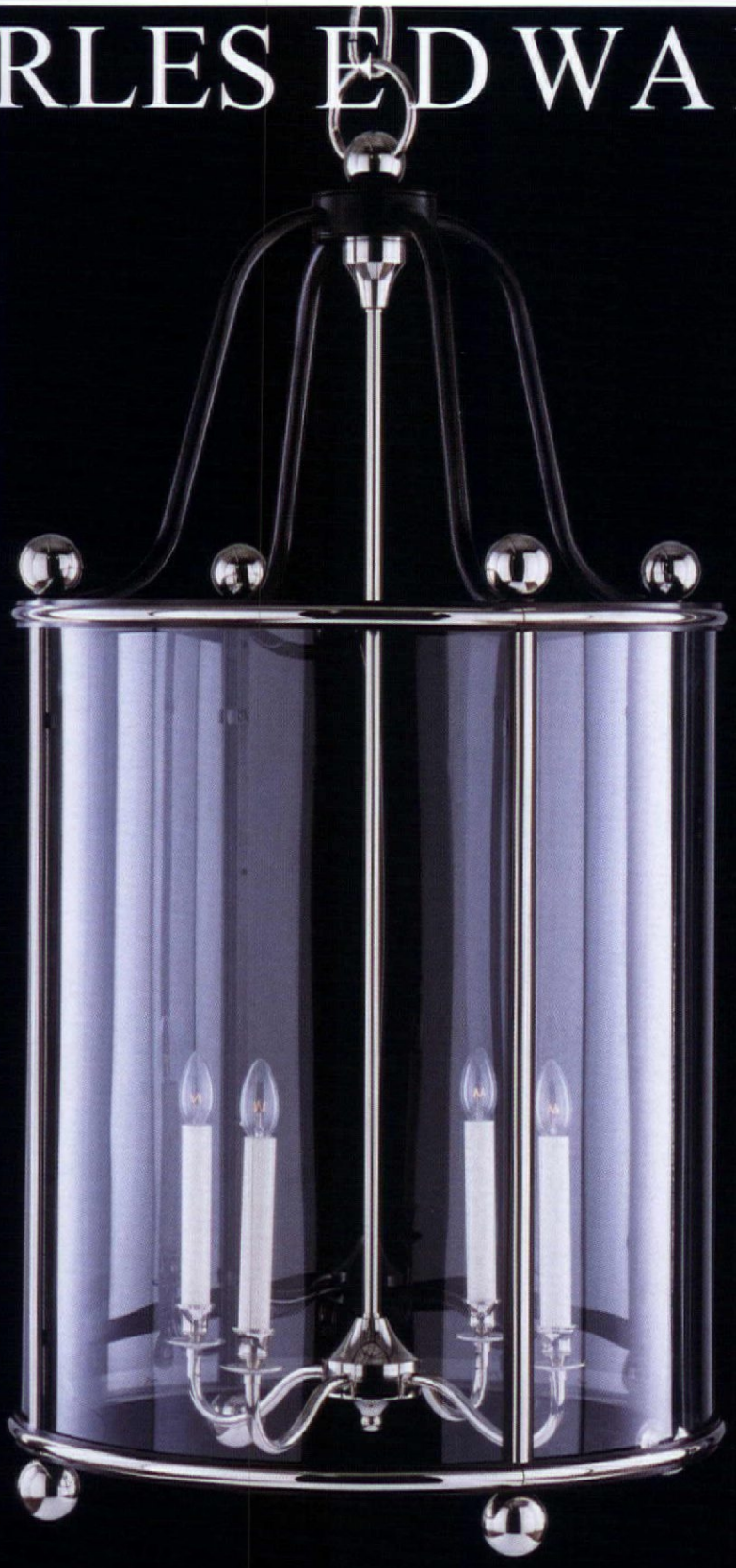

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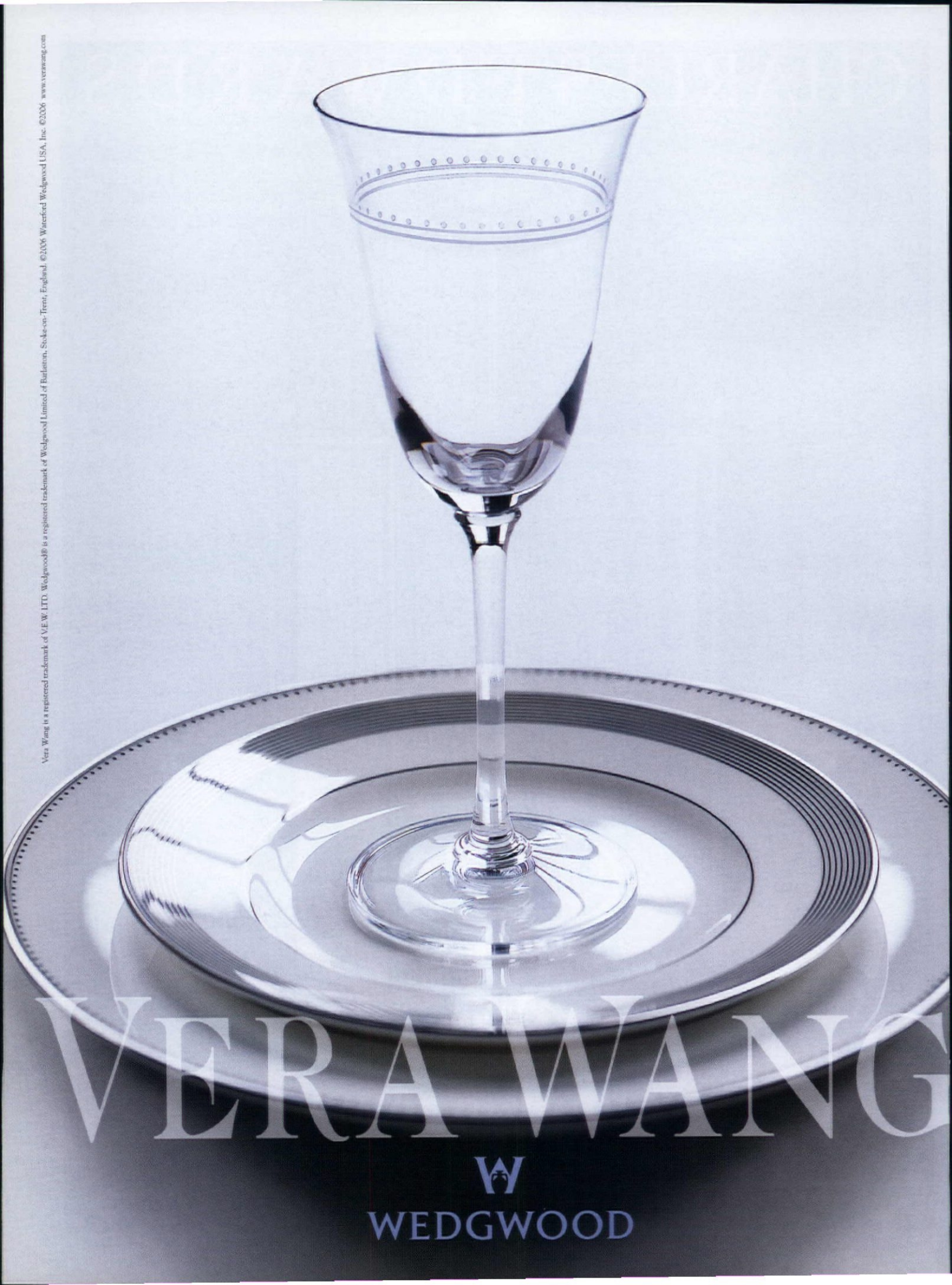

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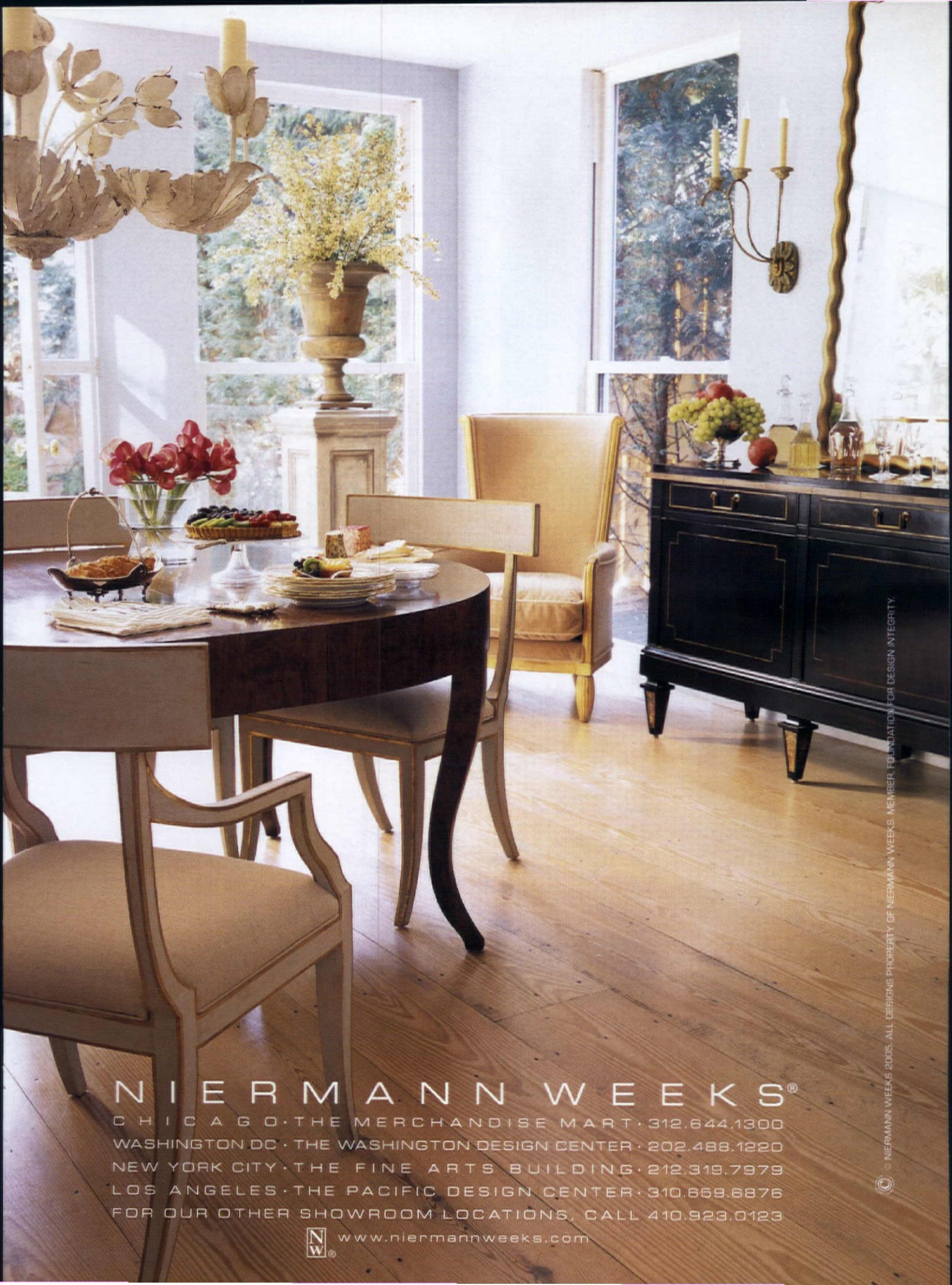

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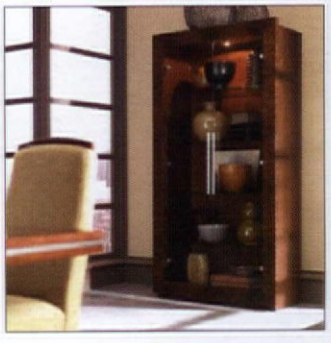

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WHEN THE LIGHTS GO OUT

EVEN IF YOU ARE NOT EXPECTING THE APOCALYPSE, IT IS A GOOD IDEA TO PREPARE YOUR HOME FOR THE FAR MORE LIKELY EVENT OF AN ENERGY FAILURE

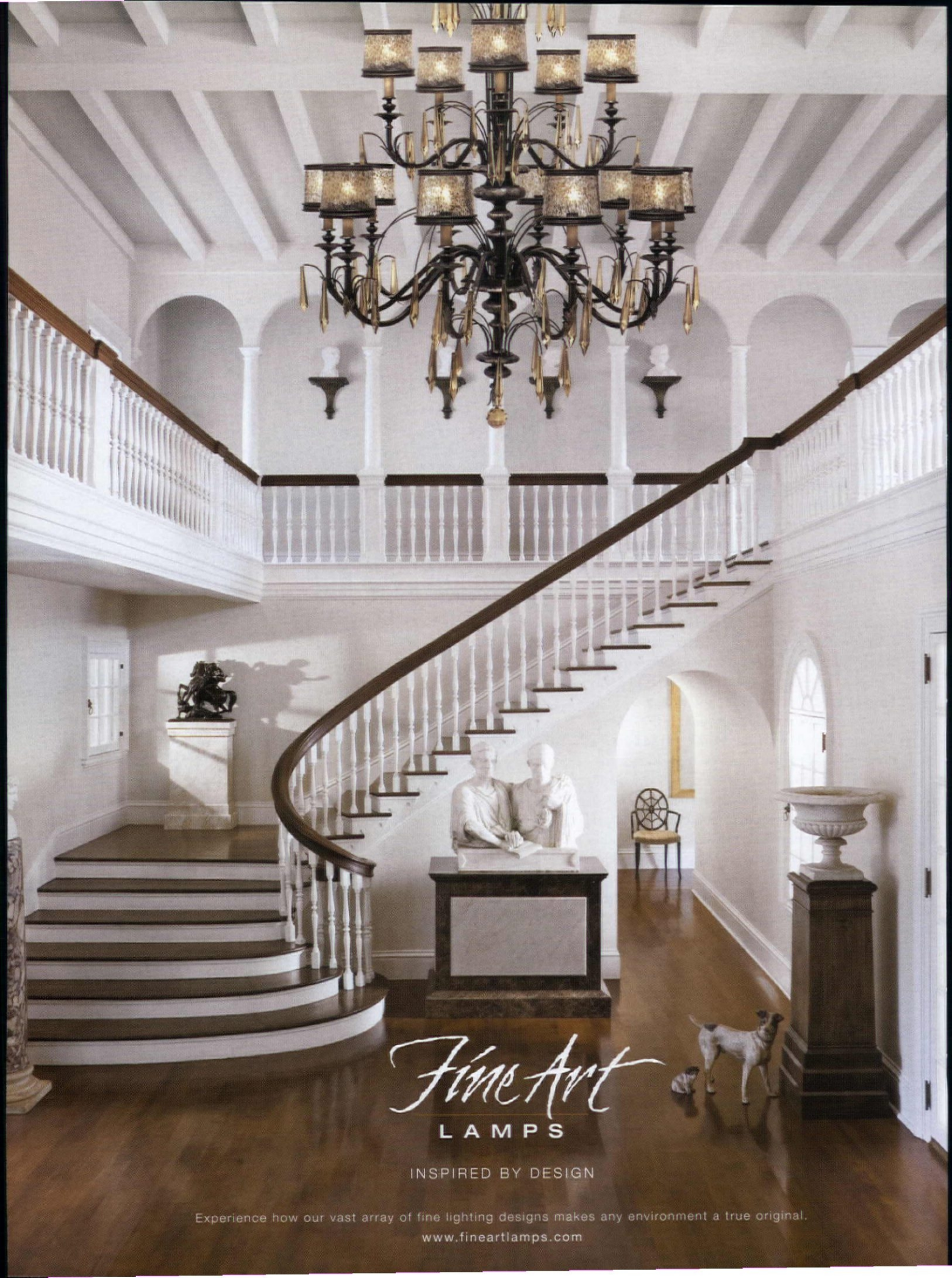
by sue halpern and bill mckibben

FIVE TIMES A YEAR or so, we go off-grid, like it or not. High winds, lightning, the occasional car crashing into a transmission line, and in an instant the continuous supply of electricity we've all pretty much come to expect, the way we count on the sun rising each morning, is gone. So last October, when an early wet snow began to fall on the full canopy of red and gold autumn leaves here in Vermont's Green Mountains, it seemed inevitable that the power would fail, and around eight that night it did. Outside, trees were splitting like kindling, their branches sheared by the weight of the snow. Inside, the lights guttered out, and the steady hum of the refrigerator gave way to an eerie silence. The usual injunctions were issued: no flushing the toilet unless absolutely necessary, no showers, no dish washing, no opening the freezer. Ordinarily, we'd have pawed through the kitchen drawers, looking for matches and candles, but this was just weeks after hurricanes Katrina and Wilma, extreme weather events that encouraged us to start thinking seriously about outfitting our house for a natural disaster. We knew where the matches were—near the woodstove—but rather than reaching for them, we grabbed one of the small flashlights placed strategically around the house and made our way to the plastic bin in the basement that had been stocked for just such an occasion. We pulled out a windup radio, windup flashlights, and two battery-powered, super-illuminating LED lanterns that promised 40 hours of light bright enough to read by. Ordered over the Internet from a camping supply store, the lanterns had arrived the day before. Luckily, we'd already socked away batteries of every size and invested in a solar battery charger, too.

Typically, when the power goes out here, it's for hours, not days, and most of the time we barely notice. Our computers have batteries, we cook with gas, and our house gets a fair amount of solar heat from its bank of southerly windows. Losing power is inconvenient but not a hardship. We guessed that this power outage would follow a similar course and that sometime in the middle of the night the lights would burst back on, the refrigerator would start chattering, and warm water would begin to churn through the baseboards. But it didn't happen. The night stayed dark, and in the morning when we flipped the switches, nothing happened. When we went to call the utility company to find out what was going on, we *(Cont. on page 184)*

Flashlights, and plenty of them—solar, windup, and conventional—are the starting point when the power fails. LED flashlights, above, from Essential Gear. essentialgear.com.

PHOTOGRAPHED BY JONATHAN KANTOR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June

House & Garden Celebrates the Beauty and Diversity of Great Design

Architect Tim Haynes, of Haynes-Roberts, Inc., designed this barn-cum-gatehouse for the Hamptons getaway he shares with designer Kevin Roberts.

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY FRANÇOIS HALARD WRITTEN BY ELIZABETH BLISH HUGHES

Iron torchères and Sol LeWitt's dynamic *Double Pyramid No. 3* (1986), by the window, give sculptural punch to the understated living room. A pair of streamlined American chaises, ca. 1950, from Alan Moss, NYC, in Peloton linen in Breakaway, from Rogers & Goffigon, are a counterpoint to an Austrian chandelier, ca. 1950, and a plaster academy model of Laocoön mounted on a wooden stand, from Amy Perlin Antiques, NYC.

Two for the Show

WORKING ON THEIR OWN PLACE, THE ARCHITECTURAL DESIGN TEAM OF TIM HAYNES AND KEVIN ROBERTS CREATED A GLORIOUS HOUSE OF UNUSUAL SPACES, MANY OF WHICH SERVE DUAL PURPOSES

Mid-century pieces like Borge Mogensen's teak and leather winged armchair, a pair of tufted aluminum chairs by Jansen, and a slate and wrought-iron coffee table by Jean-Charles Moreux ground one section of the living room. Al Held's *West-Northwest* (1970) is above the sofa.

Kevin Roberts and Tim Haynes, principals of the New York design firm Haynes-Roberts, Inc., recall homes they have visited with a passion akin to gourmets describing food. There's a sensual undertone when they describe the play of light on a honeyed eighteenth-century Pennsylvania pine floor, the unexpected delight of a formal parterre garden planted with vegetables, or the juxtaposition of stimulating art with an English club chair. They have been involved with every aspect of making houses into homes for some 15 years, but when they embarked on building their own home in the Hamptons a few years ago, they hit some choppy water.

Roberts wanted a library in a separate building. Haynes, a Harvard-trained architect who was advised by former professors to buy and renovate rather than build, wanted to experiment with space. With a 1690 parsonage on a neighboring property, and protected wetlands on their own, they opted against a modern glass box. Neither had a vision of an ideal home in mind, agreeing that the site and architectural context would determine the design. They had a marble floor tucked in a warehouse, and a few key paintings. While the site, with its old trees, persuaded them to stay within the largely New England vocabulary of saltboxes and shingles, both wanted light-filled rooms with high ceilings.

They have exactly what they want in a house that suggests the Loire Valley, the Lake Country, Tuscany, and even Napa in the quiet enclave of Sagaponack. It is the distillation of their professional lives together. "It's a postmodern world," Haynes says. "We're all borrowing from our memories and experience."

They started with a huge list of possibilities. "I had three thousand things

ARCHITECTURAL ELEMENTS DEFINE THE MAIN ROOMS, BUT THE FLOOD OF LIGHT AND LONG SIGHT LINES CREATE A SENSE OF ONE OPEN SPACE

The library, opposite page, bucks tradition with white-painted bookshelves, a rustic English table from Ann Morris Antiques, and barrel wicker chairs, ca. 1970, from R. E. Steele Antiques in East Hampton, NY. ■ A French hexagonal table from Amy Perlin Antiques, NYC, anchors the conservatory, this page.

floating in my head that I loved," Haynes says. With no client to edit those ideas, he and Roberts used each other as sounding boards, testing their personal and professional relationship. Differences of opinion would "broil and blister for a nice few weeks," Haynes says, but the process strengthened the partnership on both fronts.

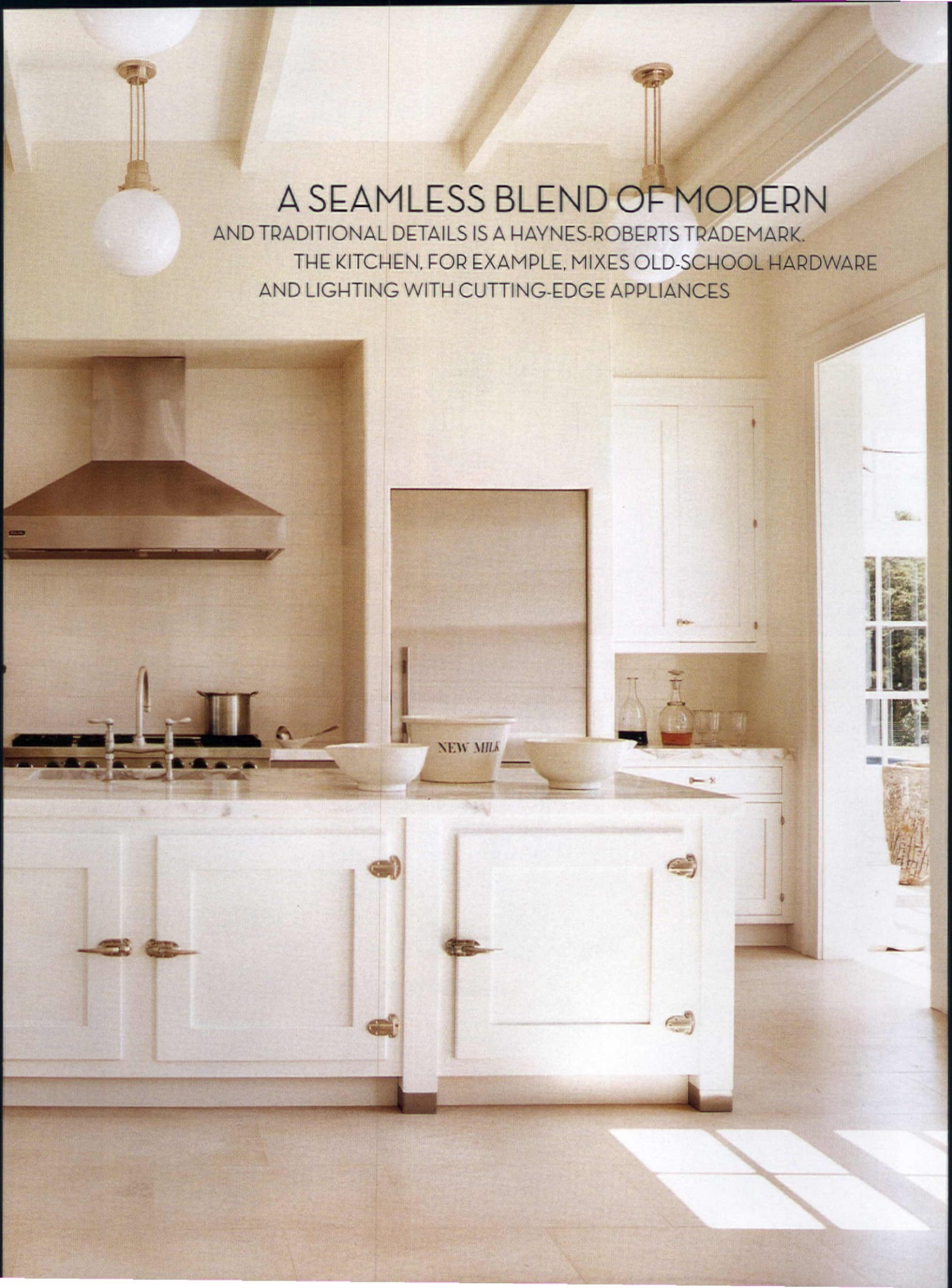
To enter the house, you drive through the adjoining barn/garage. "The barn gives us total privacy," Roberts says. The house offers a long view through dramatically scaled rooms and up a staircase. Faced with the atypical spatial relationships, many visitors pause. "I can't put my finger on what people who come to visit react to, but they're reacting as I hoped they would," Haynes says. "They walk in, look to the right, turn right, and look back. They get the vistas."

Off one side of the entry is a combination library and bar, a notion borrowed from L'Hotel in Paris. Far more than a bar with books, it helps a guest enjoy the playfulness of the house design. A row of columns, with bookcases to the left and a stand-up bar to the right, defines the room. It is the first place the owners look when guests go missing. Invariably they're found curled up in one of the big wicker chairs, often just staring ahead into the conservatory, which is filled with orange and fig trees.

Another double-duty space, the conservatory functions as a formal dining room. Haynes and Roberts serve Thanksgiving and Christmas dinners there, prompting guests to rethink the notion of a dining room.

And if you go straight ahead at the entry, you come to the living room. Somewhat underfurnished, in the Haynes-Roberts trademark style, it has exquisite proportions for a large

In the kitchen, custom cabinets by St. Charles of New York and Timothy Haynes Architect, NYC, are fitted with reclaimed nickel icebox latches to match Viking's stainless-steel chimney wall hood and open burner fuel oven. Cafeteria lights are from Urban Archaeology. Waterworks' Easton 2-Hole lever-handle kitchen mixer is in satin nickel. Giant clamshells are tactile, organic accents.



A SEAMLESS BLEND OF MODERN

AND TRADITIONAL DETAILS IS A HAYNES-ROBERTS TRADEMARK.
THE KITCHEN, FOR EXAMPLE, MIXES OLD-SCHOOL HARDWARE
AND LIGHTING WITH CUTTING-EDGE APPLIANCES

room—34 by 26 feet, with 12-foot ceilings. Set against white Venetian plastered walls, the furniture and art span the eighteenth to the mid-twentieth centuries, combining textures, forms, and colors. What could feel gallery-like doesn't. This is a warm, welcoming room that just happens to have a knockout collection of artistically or historically significant furniture and museum-worthy art.

While the house can accommodate large parties, Haynes and Roberts prefer small cookouts with friends, who also are drawn to a town with an old-fashioned general store rather than an outpost of a swank Manhattan grocery. "You create your own world on the back roads," Roberts says. For much of the year, the two entertain outside in a dining pavilion, which is adjacent to an indoor summer kitchen that recalls a command station in one of Britain's great homes. The shelves are open, filled with creamware and ironstone, all in heavy rotation. In the other kitchen, tiles with a crackled glaze run from floor to ceiling. The room features a 15-foot-long marble-topped island that incorporates newly nickel-plated hardware from old-fashioned walk-in refrigerators. The island is visible from the foyer, through the library and the conservatory, pulling guests in to the heart of the home.

The partners have more gardens to design, and are contemplating outdoor sculpture. Doing it all at once would have been too much, they admit. "I now feel really lucky to have spent time here, getting to know the house," Haynes says, "and finding we really love it."

Elizabeth Blish Hughes is a writer based in New York and San Francisco.

Clockwise from top left: a bull's-eye mirror by Hervé Van der Straeten and Andy Warhol's *Robert Mapplethorpe—Side View* (1983) stand out in the master sitting room. ▪ The shingled house is an inviting mix of old and new. ▪ Haynes-Roberts designed the bed drapery around a custom frame by Morgik Metal Designs, NYC. ▪ Louise Fishman's *Trouble of the Touch* (2005) hangs above a 19th-century artist's worktable in the master sitting room.

WERNER
WERNER
WERNER

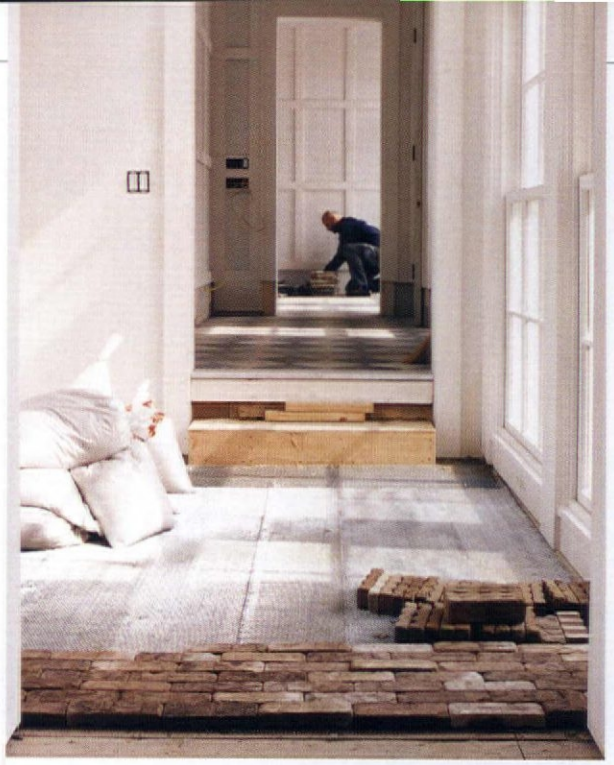
Trade Secrets

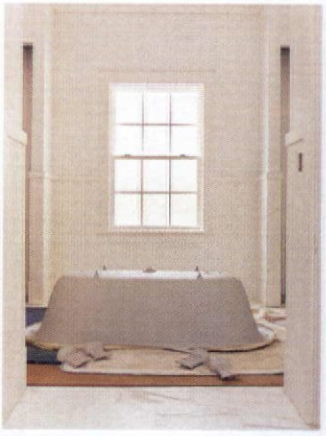
The Envelope, Please

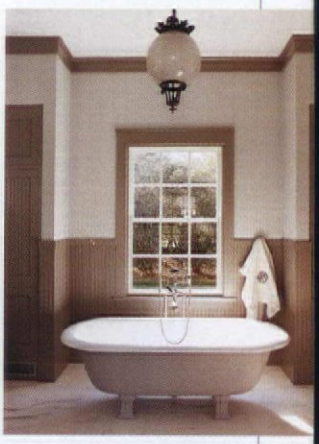
- SINCE HAYNES AND ROBERTS WANTED TO FURNISH THEIR HOME SPARSELY, WITH AN EDITED SELECTION OF PIECES, THE SURROUNDING SURFACES—FLOORS, WALLS, AND CEILING—WERE OF UPMOST IMPORTANCE. "WE ALWAYS START BY CONSIDERING THE ARCHITECTURE AND THE ENVELOPE. IF YOUR SURFACES ARE IN THE CONDITION YOU WANT, YOU'VE GOT THE BATTLE LICKED," ROBERTS SAYS.
- MANY OF THE MATERIALS WERE RECLAIMED. "THEY ARE A NATURAL CHOICE FOR A NEWLY BUILT HOME—THEY GIVE DEPTH, RICHNESS, AND PATINA THAT NEW MATERIALS CANNOT."

Stone and Brick

- THE ENTRYWAY IS TILED IN BLACK, GRAY, AND WHITE MARBLE FROM A 200-YEAR-OLD FLOOR SALVAGED FROM AN ENGLISH COUNTRY HOME.
- "WHEN WORKING WITH RECLAIMED SURFACES, MAKE SURE YOUR INSTALLER REALLY KNOWS WHAT HE'S DEALING WITH," ROBERTS SAYS. "THERE'S LITTLE DEGREE FOR ERROR, SINCE THE PRODUCT IS IRREPLACEABLE." NEW YORK STONEMASON SONNY GUTIC WAS THE MAN FOR THIS JOB.
- THE BRICK FLOOR APPEARS TO BE ANTIQUE MATERIAL, BUT WAS MADE BY ROBINSON BRICK, A DENVER COMPANY THAT TUMBLES THE PRODUCT FOR A WEATHERED LOOK.







Wide Planks

- THE MAIN ROOM'S FLOOR IS MADE WITH BOARDS SALVAGED BY SYLVAN BRANDT, A LITITZ, PA, FIRM THAT RECLAIMS PLANKS FROM 18TH-CENTURY PENNSYLVANIA ATTICS. THESE WIDE BOARDS WERE USED ONLY IN ATTICS BECAUSE OF THEIR SUSCEPTIBILITY TO WARP AND CRACK, BUT ARE NOW IN DEMAND FOR THEIR UNIQUE CHARACTER. BRIAN RUTLEDGE, A SPECIALIST AT LAYING RECLAIMED WOOD, SET THE FLOORS. "HE'S AN ARTIST," ROBERTS SAYS. "THERE'S NOBODY BETTER WITH OLD WOOD."
- THE PLANKS WERE LEFT UNFINISHED AND SIMPLY TREATED WITH LYE. THE RESULT IS A FLOOR THAT "FEELS VERY SOFT," ROBERTS SAYS. "IT HAS A BEACHY FEEL THAT TONES DOWN THE HAUGHTY ARCHITECTURE OF THE ROOM."

Surroundings

- EVERY WALL AND CEILING SURFACE WAS CAREFULLY CONSIDERED. IN MORE FORMAL SPACES, LIKE THE LIBRARY AND ENTRYWAY, LILLIAN HEARD USED A VENETIAN PLASTER TREATMENT ON THE WALLS, WHICH SHE BURNISHED AND WAXED. SHE TREATED CASUAL SPACES USING A MARMORINO PLASTER TECHNIQUE, WHICH PRODUCES A FLAT, CONCRETELIKE FINISH.
- WOOD MILLWORK AND PANELING GIVES SOLIDITY WHEN USED FROM FLOOR TO CEILING, BUT "IT'S THE QUICKEST WAY TO INCREASE YOUR COSTS," ROBERTS SAYS.
- CUSTOM-MIXED NEUTRAL PAINTS BRING AN AIR OF SERENITY. AS A RESULT, THE ANTIQUE FURNISHINGS INHABITING THE SPACE ALMOST SEEM TO FLOAT.

Roberts assists Haynes, on the ladder, opposite page, as he hangs an antique tole lantern in the entry. ▪ This page, clockwise from top: bricks wait to be set as a floor. ▪ A freestanding Waterworks tub was stored upside down until the master bath was finished. ▪ Stonemasons set reclaimed marble tiles. ▪ Brian Rutledge's team assembles reclaimed wide planks according to color and character before hammering them down.

CARTER BERG; FRANÇOIS HALARD (UPRIGHT BATHTUB)

POMP & POP

IN A STATELY PARK AVENUE APARTMENT, DESIGNER BUZZ KELLY OF JED JOHNSON

PRODUCED BY MAYER RUS
PHOTOGRAPHED BY MICHAEL MUNDY
STYLED BY MICHAEL REYNOLDS
WRITTEN BY JORGE S. ARANGO

TIGER

ASSOCIATES MIXES RARE OLD-WORLD FURNISHINGS WITH BOLD CONTEMPORARY ART

Buzz Kelly's design pairs an unorthodox color palette with furnishings that have bold, arresting forms and striking details. In the living room, the studded bronze frame of a Kelly-designed sofa, covered in Clarence House's Velours Uni in Nattier, plays off bronze ornaments on coffee tables by Gilbert Poillerat and side tables by André Arbus. The pearlescent damask silk on the bergères mirrors the ground color of the carpet, another Kelly design. The art is Roni Horn's *Tiger Tiger*, from the Matthew Marks Gallery, NYC.

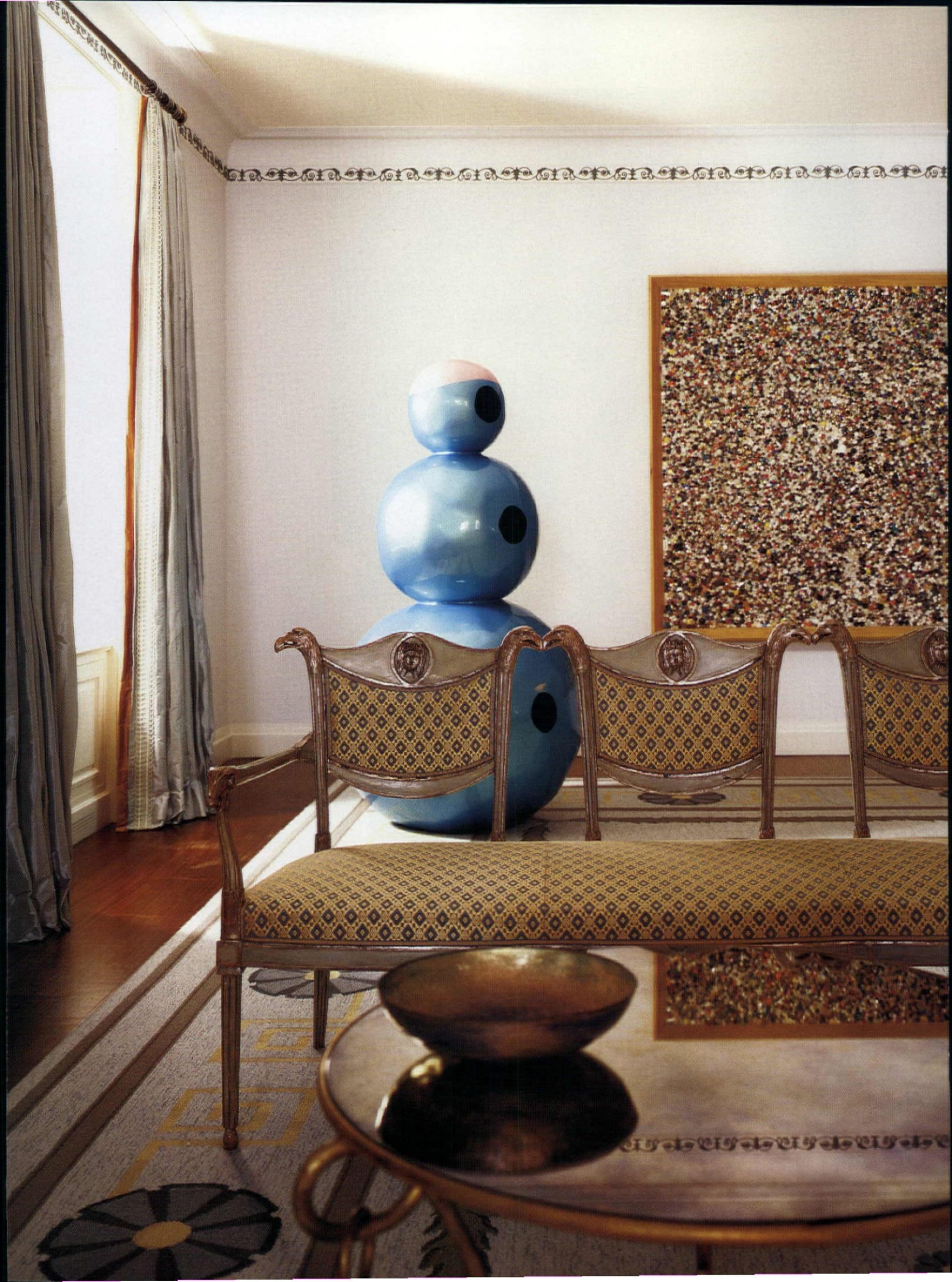
ARISTOTLE OBSERVED THAT "WIT IS EDUCATED INSOLENCE."

By that definition, the decor of this apartment on Manhattan's Upper East Side—owned by a couple who share the space with their two adolescent children—is as sharp as a sushi knife. Refined and intelligent, the interior design at the same time includes singular, chameleonic colors and juxtapositions of art and antiques that are brash, provocative, and playful.

Wit is never accidental. The woman of the house, who took the lead in organizing the decor with Buzz Kelly of the New York interiors firm Jed Johnson Associates, is an avid collector of contemporary art, and her choices offer evidence of a smart, well-developed sense of mischief. Most of her favored artists—Andy Warhol, Cindy Sherman, Gary Hume, Takashi Murakami, Mike Kelley, and others—are an ironic bunch whose work offers sly commentary on modern culture. The choice of design firms had a certain logic, too. Jed Johnson Associates, after all, has bona fide Warholian roots. The Johnson twins, Jed and Jay, were part of the artist's coterie, and Jed (who died in 1996) was a frequent collaborator with Alan Wanzenberg, the architect who had renovated this space for the couple.

Given that cutting-edge ethos, the first purchase that Kelly and his client made might seem odd: a late-eighteenth-century Imperial Russian sofa, neoclassical in style, with an ornate verdigris finish and a curving base supported by gilded sphinxes. But the client likes her furniture as she likes her art: surprising. "She didn't want the usual Park Avenue

A stunning late-18th-century Russian sofa covered in Rogers & Goffigon's custom-embroidered Fiorella in Chardin, above, is the focal point of another seating group in the living room, which includes ottomans by Jean-Charles Moreux and armchairs designed by Kelly. ■ Gary Hume's *Green and Black Orchid*, opposite page, hangs behind one of the chairs, which are upholstered in a Clarence House velour, and a Maison Jansen coffee table.



In another area of the spacious living room: Gary Hume's enamel-on-bronze statue *Carnival Snowman* and a Mike Kelley painting, purchased by the client through auction; a 19th-century Italian settee in Horsehair in blue/gold; and a Maison Frank coffee table. ▪ The library is lined in madrone wood panels and shelves, and the furnishings include an alabaster sconce by Jacques-Émile Ruhlmann, 19th-century Spanish armchairs, and a Jansen table. Kelly designed the sofa as well as the carpet, which he based on a rug on the French luxury liner *Normandie*.

apartment, and she didn't want what her parents had," says Kelly. "I came from the most minimalist background, beyond Le Corbusier!" the client interjects. "She wanted a beautiful but eclectic place that was fun and funky," Kelly adds.

The Russian sofa "dictated everything else that went on from there," says the client. It determined Kelly's approach to the furniture as voluptuous sculptural objects playing off the cool, slick nature of much of the art. It led them to the unusual color scheme—an almost phosphorescent lavender blue mixed with touches of gold and acid green—of the living room, where the sofa was placed, and more generally to the pair's attitude toward color throughout the apartment.

"Color to me is important in everything," says the client. Her art, she says, "is full of color, movement, and pop," and she asked Kelly to come up with what she calls specially mixed "noncolor colors." She explains the idea this way: "You're aware you're sitting in a color environment, but it doesn't scream at you. And if you were asked to recall the color, you couldn't say exactly what it was. I think that's really cool." Take the fabric for the club chairs that Kelly designed to accompany the Russian sofa: they're upholstered in velvet that's unmistakably blue but also feels somehow tinted simultaneously purple and green. The client was equally eccentric about floor coverings. She felt the rugs she was shown were overpowering, so Kelly designed and custom-colored every carpet in the house.

Then again, nothing is by the book here. Though the furnishings, for example, may all be neoclassical, their origins are far-flung and from many periods. There are other Russian

Color Chameleon

KELLY'S CLIENT HAD A HIGHLY REFINED SENSE OF COLOR AND WAS WILLING TO TAKE RISKS TO ACHIEVE SOMETHING TRULY ORIGINAL. "SHE REALLY WANTED TO MAKE THE COLORS HER OWN," SAYS KELLY.

- USING PAINTS FROM PRATT & LAMBERT AND FARROW & BALL, KELLY HAD COLORS SPECIALLY MIXED ON-SITE. MANY OF THE HUES HE CONCOCTED SEEM TO CHANGE IN DIFFERENT LIGHT. THE LIVING ROOM WALLS MORPH FROM PALE GRAY TO BEIGE TO THE LIGHTEST BLUE; THE BEDROOM WALLS READ PUTTY FROM ONE ANGLE AND VERDIGRIS FROM ANOTHER.
- KELLY CHOSE UPHOLSTERY FABRICS THAT HAVE A SIMILAR CHAMELEONIC EFFECT. THE VELOURS UNI IN NATTIER ON CLUB CHAIRS HE DESIGNED FOR THE LIVING ROOM CAN LOOK BLUE OR VIOLET WITH A HINT OF GREEN.

TRADE SECRETS

Piece by Piece

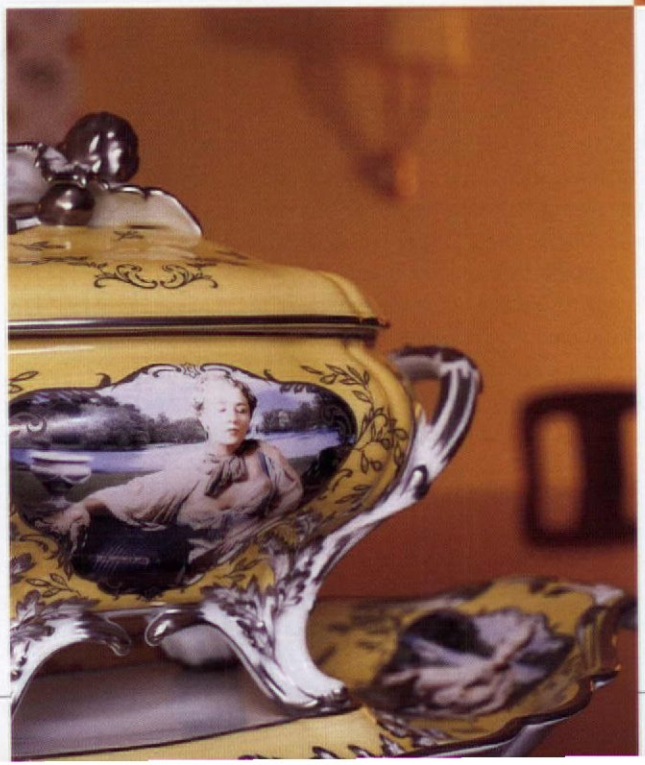
PRESENTED WITH AN APARTMENT IN A VENERABLE BUILDING IN A PRIME MANHATTAN ZIP CODE, DESIGNER BUZZ KELLY WANTED TO RESPECT THE HISTORY OF THE SPACE WHILE CREATING AN AMBIENCE THAT WAS INVITING, YOUNG, AND FRESH. ESCHEWING A STYLISTIC THEME, HE SLOWLY GATHERED FURNISHINGS THAT ARE FROM MANY PERIODS BUT HAVE A SIMILAR AESTHETIC HEFT.

∧ DESIGNED BY ART DECO GREAT ANDRÉ ARBUS, A MARBLE-TOPPED PALISANDER SIDEBOARD, ABOVE, FEATURES TWO-TONE MATERIALS AND A CLASSICAL DETAIL: A BRONZE MOUNT OF A MEDUSA HEAD, FAR RIGHT, BY RUSSIAN SCULPTOR VADIM ANDROUSOV.

- HIS CLIENT WAS CAPTIVATED BY AN ECCENTRIC LATE-18TH-CENTURY RUSSIAN SOFA WITH NEOCLASSICAL ELEMENTS. ITS LIGHT AND DARK WOODS AND ITS GUTSY DETAILING CUED KELLY'S DESIGN FOR THE ENTIRE DECOR.
- A KELLY-DESIGNED CARPET IN THE LIVING ROOM, IN GOLD, MILKY GRAY, AND STEEL TONES, IS ANOTHER GENRE HYBRID, BLENDING GREEK KEY AND GARLAND BORDERS WITH AN ART DECO FLOWER MOTIF.

The Craft

- WHEN KELLY NEEDED A FEW COPIES MADE OF THE 1940S FRENCH SIDE CHAIRS HE CHOSE FOR THE DINING ROOM, HE WENT TO FISCHER FURNITURE, NYC. OFTEN SCORNED, "REPRODUCTIONS ARE STILL ONE-OF-A-KIND PIECES," SAYS THE FIRM'S ERIC WHITELEY. "EACH PIECE HAS A UNIQUE SET OF ISSUES TO BE ADDRESSED BY THE CRAFTSMAN."
- FISCHER ALSO FABRICATED KELLY'S DESIGN FOR THE BRONZE INLAID MAHOGANY DINING TABLE. IT TOOK FOUR MONTHS TO MAKE, BUT AS WHITELEY ASKS: "DO YOU WANT AN HEIRLOOM, OR A TROPHY?"

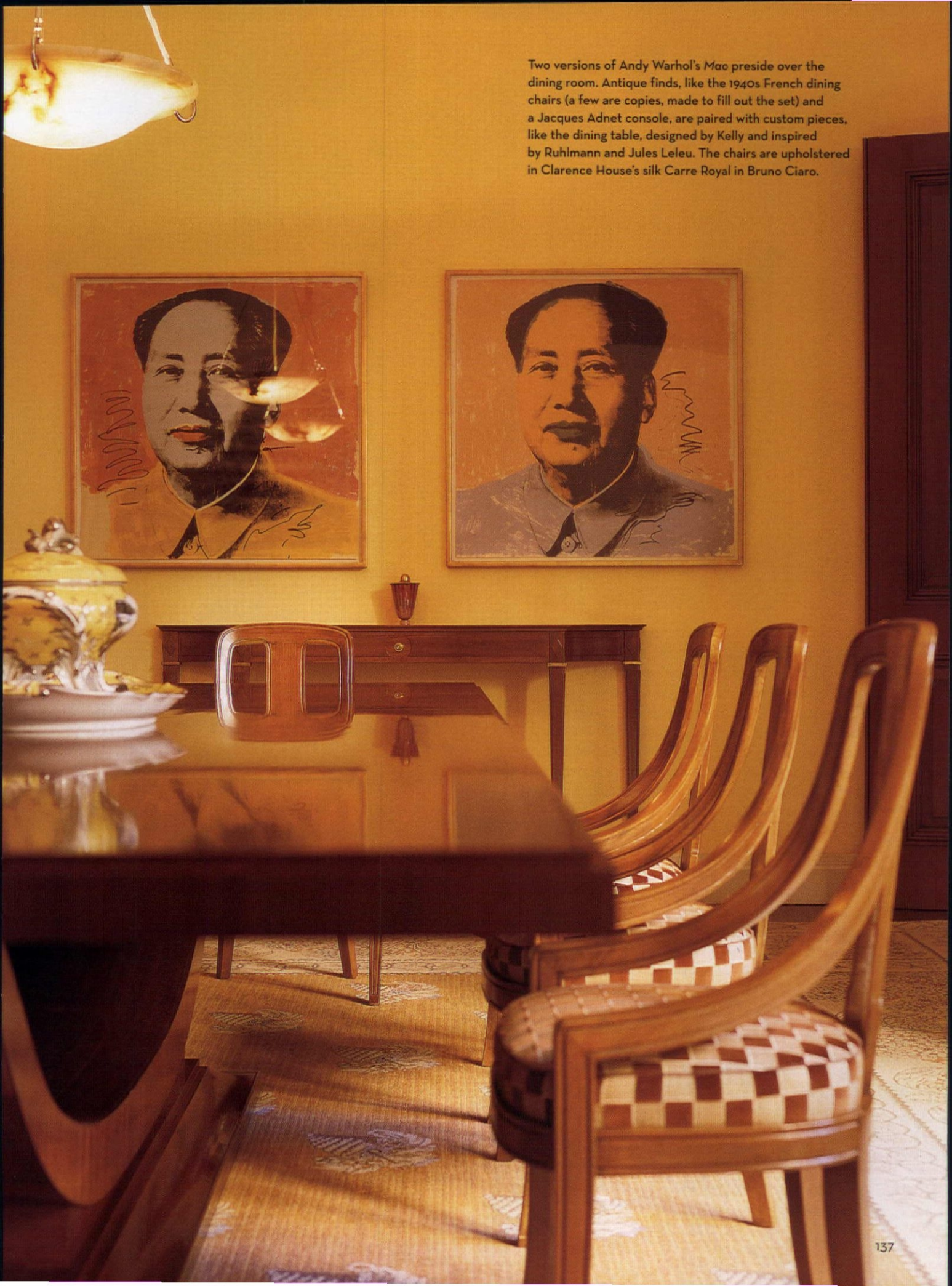


What to Do with Art

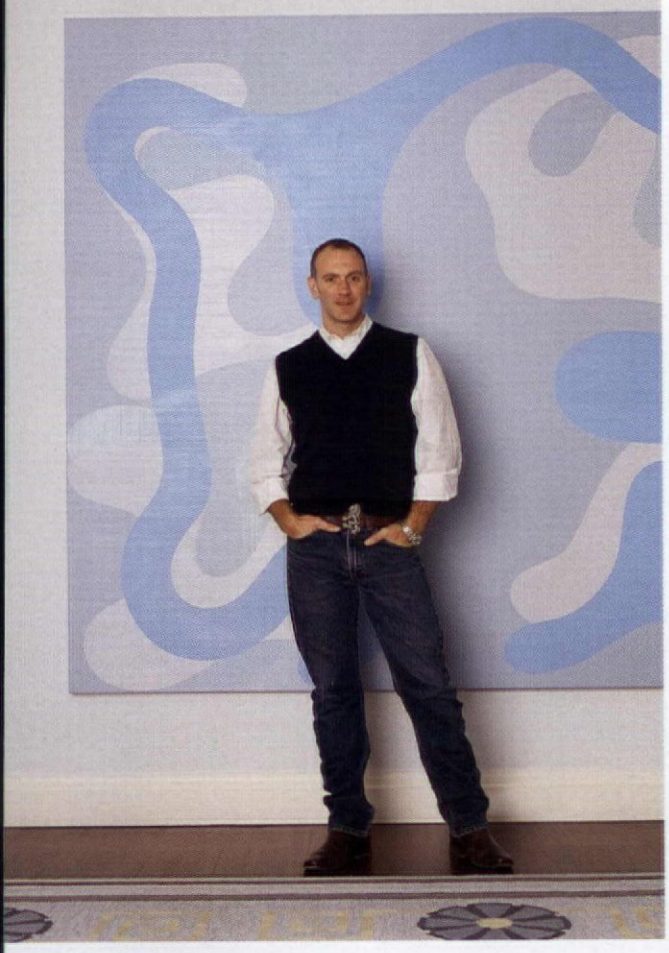
AN ART COLLECTION OFFERS A CHALLENGE TO THE DECORATOR: DO YOU PLAY OFF THE PIECES OR LET THEM STAND ON THEIR OWN? KELLY DEVISED A NUMBER OF INTERESTING APPROACHES.

- TAKASHI MURAKAMI'S "EYE/LUV," TOP, IS A TAKE ON LOUIS VUITTON'S SIGNATURE PATTERN. ITS PLAYFULNESS IS ENHANCED WHEN THE PIECE IS HUNG ABOVE THE RICHLY GRAINED ARBUS SIDEBOARD.
- THE NOT-QUITE-MANGO WALL PAINT AND THE HUES IN THE CARPET THAT KELLY DESIGNED FOR THE DINING ROOM, OPPOSITE PAGE, WERE CLEARLY INFLUENCED BY THE TWO PORTRAITS OF MAO BY ANDY WARHOL.

< CINDY SHERMAN'S ROCOCO PORCELAIN TERRINE, LEFT, WHICH FEATURES THE ARTIST AS MADAME DE POMPADOUR, IS DOUBLY WITTY WHEN SET OFF BY THE STRONG, SIMPLE LINES OF THE DINING TABLE.



Two versions of Andy Warhol's *Mao* preside over the dining room. Antique finds, like the 1940s French dining chairs (a few are copies, made to fill out the set) and a Jacques Adnet console, are paired with custom pieces, like the dining table, designed by Kelly and inspired by Ruhlmann and Jules Leleu. The chairs are upholstered in Clarence House's silk Carre Royal in Bruno Ciaro.



pieces but also Spanish furniture from the eighteenth century (an elaborately carved and gilded settee on the second-floor landing) and nineteenth century (a pair of chairs in the library); a turn-of-the-century Danish daybed (in the master bedroom); an Italian nineteenth-century settee (with carved eagle and ram heads in the living room). The French Deco school, which was rooted in neoclassicism, is represented by numerous pieces by Jacques-Émile Ruhlmann, André Arbus, Gilbert Poillerat, and Jacques Adnet.

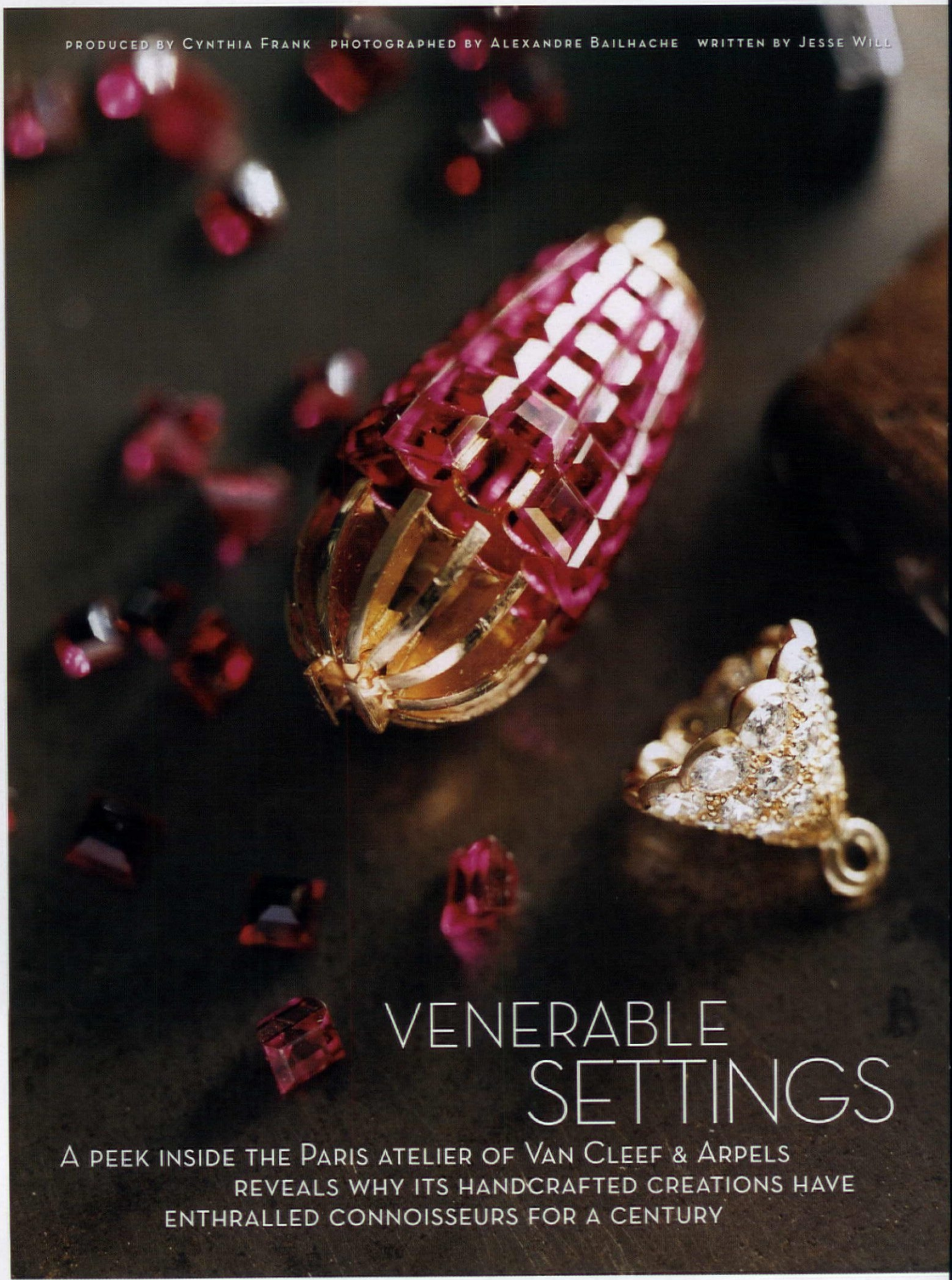
The canniness of Kelly and his client is most evident in the way they combine art, furnishings, and color. In the dining room, one of Murakami's "superflat" Louis Vuitton paintings, flanked by Ruhlmann sconces, hangs above a palisander sideboard by Arbus that has a sensuously bowed front and an elaborate Medusa escutcheon. A Rococo-style porcelain terrine looks oddly serious here—until you look closely and see that it's Cindy Sherman in the guise of Madame de Pompadour printed on the sides of the piece.

The room's color is an indeterminate shade existing somewhere between cantaloupe and mango, maybe, or perhaps light pumpkin. The scheme, which also includes lilac pink accents, clearly takes its cue from Warhol's Mao portraits, hung above an Adnet console. "I think the orange and lilac palette might be a hard sell for most women on Park Avenue," says Kelly with a wry smile. But not, happily for him, for someone with the wit to appreciate a great idea when she hears it.

Jorge S. Arango is a New York writer and stylist.

In the entry, opposite page, Kelly poses with Jerald Lean's *Untitled*, bought from the Lucas Schoormans Gallery, NYC. ▪ In the master bedroom, a Takashi Murakami stuffed toy sits atop a Danish neoclassical daybed that is covered in Christopher Hyland's Canaletto silk velvet in Royal Blue. A Brice Marden etching from his *Cold Mountain* series hangs between ca. 1940 French sconces. A carved bench by André Arbus sits at the foot of the bed. See Shopping, last pages.

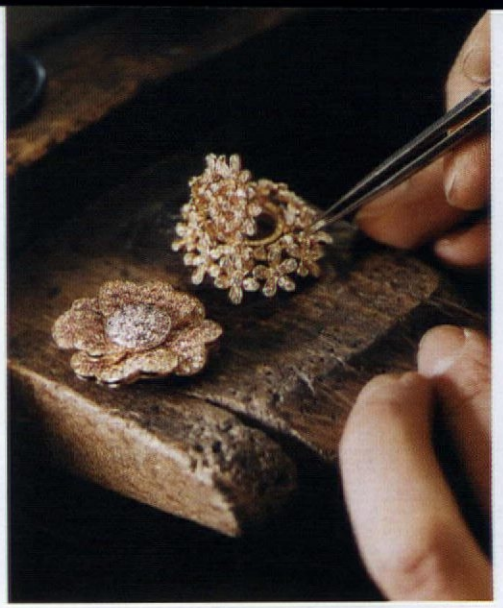
PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY ALEXANDRE BAILHACHE WRITTEN BY JESSE WILL



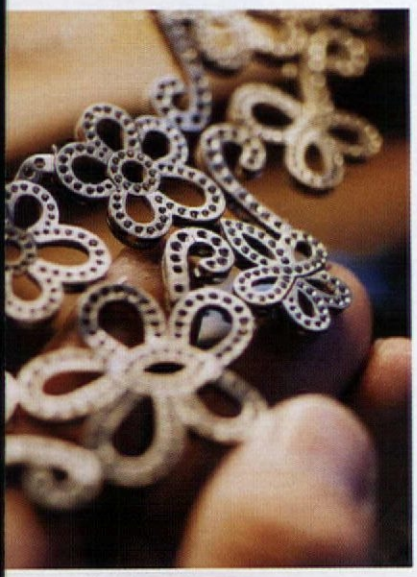
VENERABLE SETTINGS

A PEEK INSIDE THE PARIS ATELIER OF VAN CLEEF & ARPELS REVEALS WHY ITS HANDCRAFTED CREATIONS HAVE ENTHRALLED CONNOISSEURS FOR A CENTURY

Cut rubies, opposite page, are fitted onto a pendant using Van Cleef's "mystery setting" technique, in which stones are slotted into a gold bracket, hiding the metal setting from view. Custom pieces can take lapidaries upwards of one thousand hours to produce. ▪ The Trésors Révélés collection of ten pieces, created for Van Cleef's centennial year, includes items based on sketches from the company archives; this necklace is from a 1930s drawing.



Golden hands." That's how the principals of Paris jeweler Van Cleef & Arpels refer to their master craftsmen, who work in an upstairs atelier at the firm's flagship location at 22 Place Vendôme. In a space filled with a trove of costly gems—the custom pieces created here generally start at $50,000—those hands could be considered the most valuable things in the room, for they have built not only objects of surpassing beauty, but also a reputation for exacting quality that Van Cleef & Arpels will celebrate this year, the 100th anniversary of the firm's founding.



"Van Cleef is best known for creating pieces that are incredibly difficult technically," says Matthew Girling, director of jewelry auctions at Bonhams Worldwide in London. Case in point: the house's famed "mystery setting" technique, developed in 1935 and still practiced in the Paris and New York workshops. Rubies, sapphires, emeralds, and diamonds are precision-cut and slid one by one onto a thin lattice of gold and platinum. The result is jewelry with a surface literally paved in gems. With the settings hidden underneath, a full play of light brings out the fiery color of the stones. It's not uncommon for the artisans to spend hundreds of hours on a single piece.

That's nothing compared with the amount of time Van Cleef & Arpels has invested in its centenary. Its ateliers have produced three anniversary collections of one-of-a-kind pieces, all using the rarest of rare stones. One necklace features a 147-carat emerald; other pieces include scarce Kashmir sapphires, and gems that were purchased from private collections and had never before been mounted as jewelry. "It took us three years to gather them all," says president and CEO Stanislas de Quercize. In October at its New York salesroom and in November in Geneva, Christie's will auction 100 pieces from the Van Cleef archives, representing the spectrum of the firm's design styles. In another commemorative project, Van Cleef has sponsored the current edition of the art magazine *Visionaire*. A Van Cleef gold Alhambra charm was included with all 3,000 copies of the issue, which is a boxed set of lenticular prints—photos that suggest motion when tilted—by such photographers and filmmakers as Sofia Coppola, Spike Jonze, and Wong Kar Wai. Redesigns of the Paris and New York stores are part of the celebration. For the latter location, Randy Ridless incorporated lush chenille and silver leaf to lend the space a super-glamorous effect.

A jeweler prepares to set Pavot and Socrate lockets with clocks, top. ▪ The white gold element of a Dentelle necklace, center, is inspected prior to being fitted with diamonds. ▪ The interstices of the gold lattice of a Cosmos clip, above, are measured precisely before the lapidary cuts stones for the piece. ▪ Four strands of sapphire beads, opposite page, in the process of being attached to the white gold and diamond element of a necklace from the Pierres de Caractère collection.

As the preceding suggests, even as the venerable company toasts its past, it is keeping an eye on the leading edge of culture and fashion. Van Cleef designs are trending away from austere geometrics in favor of nature-inspired forms that suggest spontaneity and movement, such as an asymmetrical floral brooch covered in rubies and emeralds and a diamond necklace that looks like a casually knotted ribbon. New York jewelry designer John Landrum Bryant says the recent designs show a subtle shift toward youthfulness. "It's remarkable: the firm is becoming younger while still emphasizing its history." Its methods may be old, says de Quercize, yet Van Cleef "is not really celebrating the past but rather the start of our second hundred years." □

PRODUCED BY STEPHEN ORR
PHOTOGRAPHED BY ALEXANDRE BAILHACHE
WRITTEN BY PAGE DICKEY

"I do enjoy topiary," Christopher Lloyd wrote. "My father was keen on them, but when they falter and fail, I'm afraid I don't replace them. I haven't that kink in me that wants to." Nathaniel Lloyd, Christopher's father, started these clipped yew peacocks in the topiary garden. The younger Lloyd returned to East Sussex to take charge of Great Dixter, his childhood home, in the mid 1950s and guided the garden from its proper Edwardian roots to its becoming a showpiece of modern horticulture.

THE LESSONS OF GREAT DIXTER

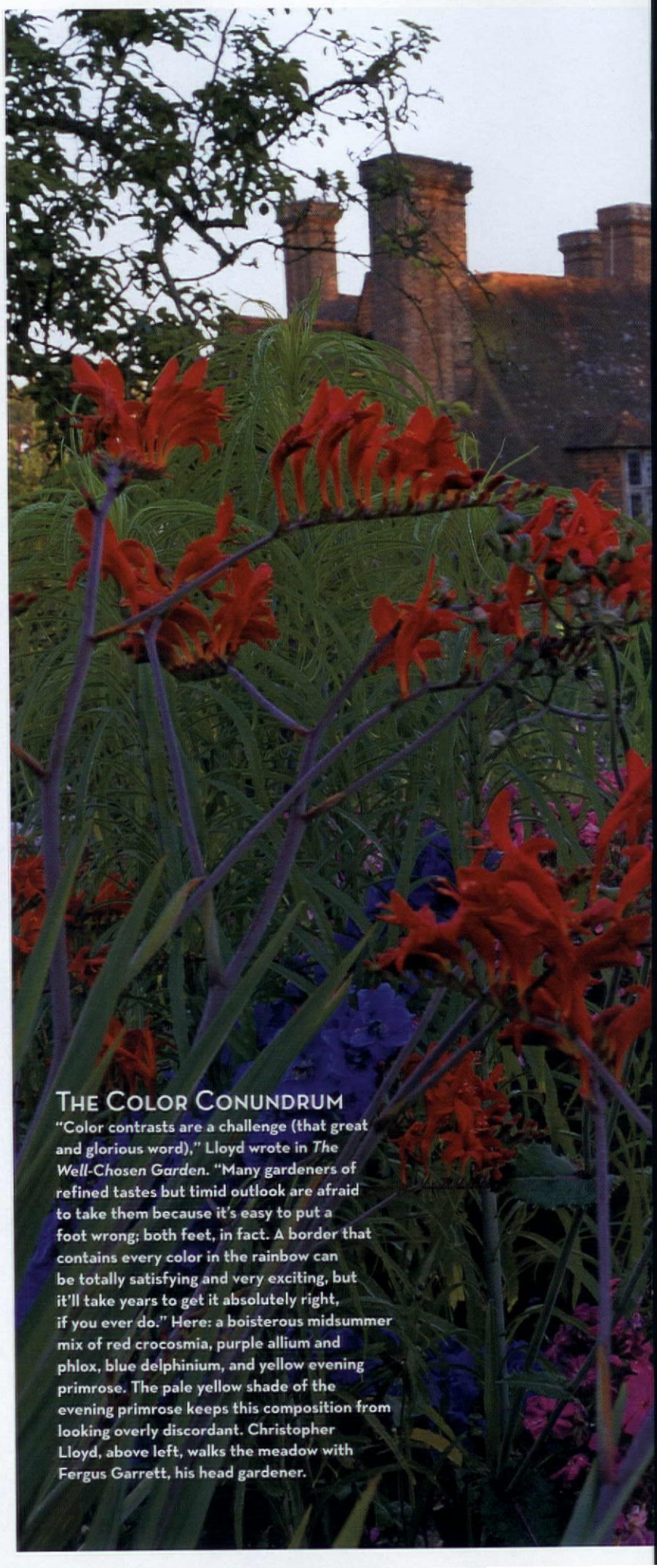
THE LATE CHRISTOPHER LLOYD'S RULE-BREAKING STYLE LEAVES

A LEGACY ON BOTH SIDES OF THE ATLANTIC

Christopher Lloyd died on January 27, a few weeks shy of his 85th birthday. The time since has been rich with reflection for friends of Christo, as he was affectionately known. It has been a time of recollection, too, for countless gardeners like me whose ideas were shaped by his books and his weekly column in *Country Life* magazine, as well as by the example of his exuberant garden at Great Dixter.

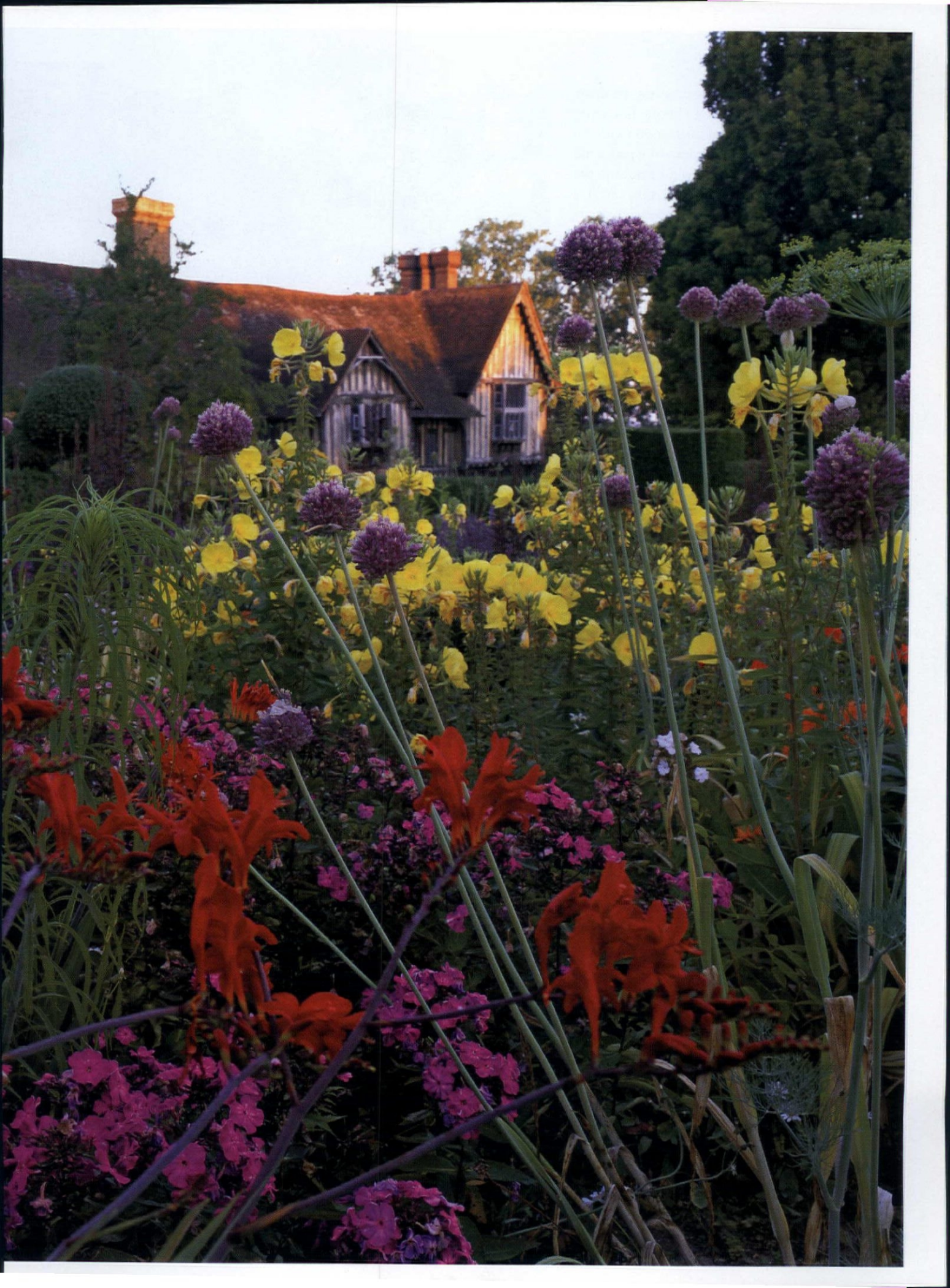
My first trip to Sussex to visit Great Dixter was on a cold March day in 1986. The moment I approached the entrance of the fifteenth-century timbered house, I realized I was in a garden of fresh ideas. For on either side of the straight stone path to the front door, instead of lawn, there was rough grass, and in it purple and white Dutch crocuses were blooming. A meadow purposely put on either side of a formal front walk? I had never seen such a thing, and it entranced me. That early spring day, as I walked around the garden marveling at its espaliered pear trees, its hedges and stonework, I came upon Lloyd kneeling on a gravel path by one of his borders and dividing a perennial, with his dachshund Tulipa cozily wrapped in a blanket on a pillow by his side.

Timidly, I went up to reintroduce myself—I had met him in New York—and to ask about a plant. Loath to be disturbed, he barked at me that this was an odd time of year to visit the garden, and I crept away chastened, wanting to say that I hadn't a choice, that I longed to see it in a fuller season. Over the years, I returned to drink in the eclectic summer plantings of the famous mixed borders, to learn from



The Color Conundrum

"Color contrasts are a challenge (that great and glorious word)," Lloyd wrote in *The Well-Chosen Garden*. "Many gardeners of refined tastes but timid outlook are afraid to take them because it's easy to put a foot wrong; both feet, in fact. A border that contains every color in the rainbow can be totally satisfying and very exciting, but it'll take years to get it absolutely right, if you ever do." Here: a boisterous midsummer mix of red crocosmia, purple allium and phlox, blue delphinium, and yellow evening primrose. The pale yellow shade of the evening primrose keeps this composition from looking overly discordant. Christopher Lloyd, above left, walks the meadow with Fergus Garrett, his head gardener.



his bold use of color, and to admire the many meadows he encouraged. Those flowering fields created an exciting visual tension with the strong structure of the garden—the paths and stone steps designed by Edwin Lutyens in the early twentieth century and the splendid yew hedges and topiary planted then and expertly pruned by Lloyd's father, Nathaniel.

Most Americans start gardening with a blank slate or, even worse, with a mess left by others. Christopher Lloyd had the advantage of beginning his gardening career on a handsome canvas. He could have felt hamstrung by the traditional stage set at Great Dixter, but he used its strong framework as his departure point and spent a lifetime having fun with it. In his playfulness he was a pioneer. Traditional English herbaceous borders, so popular but so labor-intensive, were replaced with mixed beds of shrubs, perennials, ground covers, and bulbs. Annuals in all their glorious brief color were added in drifts. New plants from all hemispheres

Tradition Unbound

"The cottage garden image is all very well, in its charmingly informal way," Lloyd wrote, "but it is largely a sham. Its appeal smacks of the granny's bonnets brand of sentimentality. Itsy-bitsy-ness is boring, really. A group of boldly structured leaves, a stately inflorescence, or a few imposing flowers makes all the difference." At season's end, the Sunk Garden, above, is an untraditional mix of ornamental grasses, spiky teasel, and late-blooming annuals set against a backdrop of yew. ▪ Giant leaves of gunnera, left, give a prehistoric feeling to the pond. ▪ The turf on the circular steps designed by Edwin Lutyens, opposite page, top, is neatly clipped, but the erigeron is allowed to seed itself in the cracks. ▪ The Long Border, opposite page, bottom, is a prime example of Lloyd's provocative use of color. The acid green of various shrubs and trees acts as a foil to the flowers: mauve allium, raspberry lupines, and pale blue columbines. Lloyd could often be found here, pad in hand, making notes on the border's color successes and failures.

were tried. North American natives such as our northwestern Camassias were introduced to his meadows. Dazzling, blinding combinations of reds, blues, and yellows were tried out in his long border. Tropicals, subtropicals, and ornamental grasses replaced his mother's rose garden, which was bedeviled by disease. I gasped when I first read that he had yanked out his roses. But he thrilled to this tour de force. "The best gardening," he wrote in his book *The Adventurous Gardener,* "is experimental as well as ephemeral." He encouraged us to break the rules, to dare to change things. "If you simply rest on your laurels, you slip backward into a state of repetition," he wrote in *Country Life.* Don't be a "safe old pussycat," he urged.

Be wary of pretentiousness and posing, he warned. Don't be swayed by those appealing adjectives "rare," "important," "choice," "useful." "Every plant in our gardens," he stressed, "should be there because, at some moment in the year, it gives us a real buzz of excitement and pleasure." The emphasis was on pleasing ourselves. The mark of the individual, he knew, was what made a garden fascinating.

"A garden dies with its owner," Sir David Scott, a colleague of Lloyd's, is quoted as saying in Lloyd's book *Other People's Gardens.* Ever buoyant, Lloyd replied with what could be an epitaph to his own leaving: "Sad in a way, but I do see a continuing succession of young people ready to take over, metaphorically, where others have left off."

We who are fortunate to still garden are those people, sparked by the honesty and daring of this garden champion and by the example of Great Dixter. Robert Dash, America's treasured iconoclast and creator of Madoo on Long Island, wrote at Christo's death: "Presence remembered is presence still." In our recalling Christopher Lloyd's words and actions as we plot and dig and change our gardens, he and Great Dixter stay with us.

Page Dickey's most recent book is Gardens in the Spirit of Place *(Stewart, Tabori & Chang).*

Mass Plantings

"A mistake often made by wealthy enthusiasts, keen to do a thorough job and to have an immediate knockout display, is to overplant," Lloyd wrote about daffodils. "You should leave wide gangways of turf between your groups. Each bulb will make up into a clump, over the years, and it is nice to see spaces between the clumps. It is easy to become over-daffodilled, so that the end of their season comes as a relief." Graceful old varieties of narcissus (not the "overpowering, coarse, and muscular" newer hybrids) are planted in the orchard in drifts, each variety in its own discrete neighborhood.

GROUND RULES

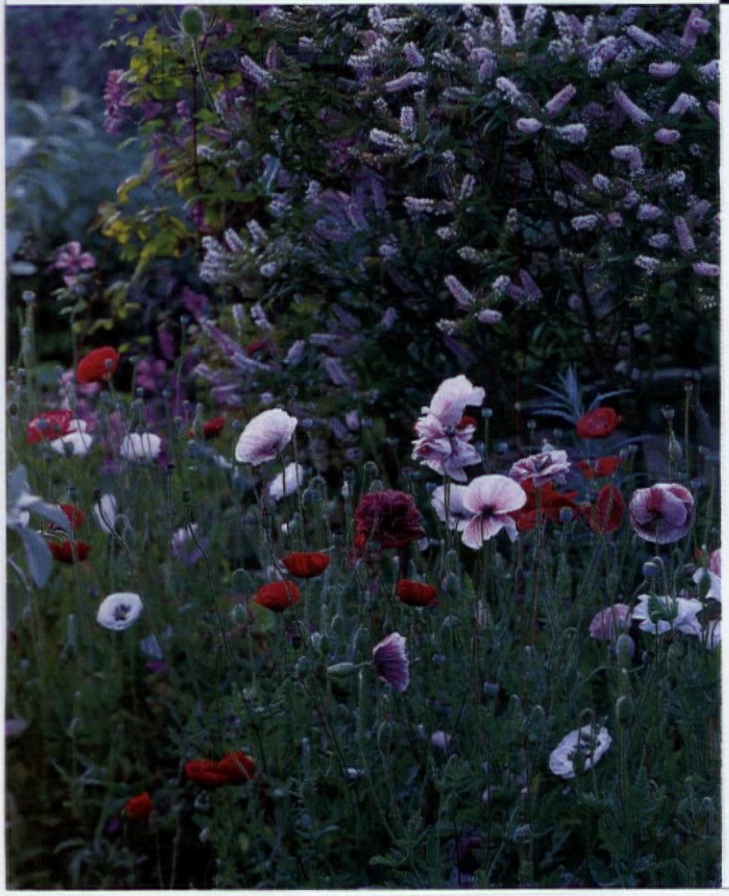
Great Dixter is a grand garden full of small lessons. Gardeners with even the tiniest urban plot can learn from Christopher Lloyd's exacting principles. His broad range of plant materials, strong prejudices, and sense of design live on in his books and in his garden.

Wild Things

• THERE ARE NO TIDY ROWS OR STUNTED HYBRIDS AT GREAT DIXTER. LLOYD PREFERRED PLANTS WITH A LANKY CHARM, THE TYPE FOUND ALONG THE ROADSIDE. TALL SILVER SPINDLES OF VERBASCUM POKE THROUGH THE SPIKY BLUE CROWNS OF ERYNGIUM, ABOVE. ANNUALS AND BIENNIALS SUCH AS VERBENA BONARIENSIS, QUEEN ANNE'S LACE, AND FOXGLOVE SELF-SOW AMONG THE CRACKS IN THE PAVEMENT. IN ALL INSTANCES, THE OVERLY MAINTAINED IS FORBIDDEN AND THE HAPPY ACCIDENT IS CAUSE FOR CELEBRATION.

Color Schemes

• LLOYD IS KNOWN FOR USING STRONG, SOMETIMES CLASHING COLOR SCHEMES: RED WITH MAGENTA, BRIGHT YELLOW AND ORANGE MIXED WITH DEEP VIOLET. HIS COLOR PALETTE COULD ALSO BE AS SOPHISTICATED AS IT WAS PROVOCATIVE. A STAND OF VIVID BLUE DELPHINIUM, RIGHT, IS PUNCTUATED BY GLOBES OF MAUVE ALLIUM, BURGUNDY RED ORACHE, AND OFF-WHITE ACHILLEA. COLOR COMBINATIONS WERE CONSTANTLY EVALUATED AND MODIFIED ACCORDING TO SEASON. TONAL VARIANCES IN A SINGLE SPECIES WERE APPLAUDED. "PLANT BREEDERS WORSHIP UNIFORMITY AND DENSITY OF COLOR ABOVE ALL VIRTUES," LLOYD WROTE. "MANY OF US ACTUALLY PREFER A BIT OF VARIATION AS BEING MORE RELAXED."



Bridging the Gaps

• THE FLOWER BORDERS AT GREAT DIXTER ARE FAR FROM STATIC. EPHEMERAL PLANTS LIKE ANNUAL POPPIES, LEFT, ADD A BRIEF BUT IMPORTANT FOCAL POINT TO THE PLANTINGS. TENDER SPECIES SUCH AS SALVIAS, PHYGELIUS, AND PLECTRANTHUS ARE OFTEN USED TO FILL IN FOR NO-SHOWS OR FOR AN EARLY BLOOMER THAT HAS PETERED OUT AND LEFT AN UNSIGHTLY BARE SPOT.

Experimentation

• LLOYD WAS THE LAST OF THE GREAT EDWARDIAN GARDEN MAKERS, WHO INCLUDED WILLIAM ROBINSON, GERTRUDE JEKYLL, E. A. BOWLES, AND VITA SACKVILLE-WEST. THESE VISIONARIES FORMED OUR MODERN CONCEPT OF ENGLISH GARDENING. LLOYD AND FERGUS GARRETT (HIS INFLUENTIAL HEAD GARDENER AND FRIEND), LIKE THEIR PREDECESSORS, APPEARED TO BE MOTIVATED BY A NEED TO PUSH THE HORTICULTURAL BOUNDARIES IN EVERY RESPECT. THE GREAT DIXTER BORDERS WERE THEIR PLANT LABORATORY, WHERE GARRETT CONTINUES THE EXPERIMENT WITH A STAFF OF GARDENERS AND EAGER INTERNS. SPECIES THAT OTHERS WOULD REJECT AS TOO TENDER FOR THE CLIMATE ARE TESTED, AND THE TRADITIONS OF GOOD TASTE THAT HANG OVER A GRAND ENGLISH ESTATE GARDEN ARE CHALLENGED. THE FORMER ROSE GARDEN IS A BLANK SLATE IN SPRING, BUT BY SUMMER'S END IS A GLORIOUS TANGLE OF DAHLIAS (D. COCCINEA 'MOONFIRE' AND 'HILLCREST ROYAL'), VINES (SUCH AS MINA LOBATA AND MORNING GLORY), AND BOLD, OFTEN TROPICAL LEAVES (STRIPED CANNAS, TARO, ARALIA, AND FATSIA). VARIEGATED PLANTS ALSO HOLD AN IMPORTANT PLACE: THE TALL STRIPED REED ARUNDO DONAX 'VERSICOLOR,' SPOTTED AUCUBA, PHLOX 'NORAH LEIGH,' AND STRIPED DWARF BAMBOO (PLEIOBLASTUS AURICOMA) HOLD VISITORS' INTEREST THROUGHOUT THE SEASON. —S.O.

Stellar Casts

At a foundry hidden in the heart of Greenwich Village, the fourth-generation family firm P. E. Guerin carries on the founder's Belle Epoque tradition of fine brass furniture, lighting, and hardware, all made by hand

In the main gallery, opposite page, samples of table legs—Rococo, ram motif, neoclassical—in gold- and nickel-plated brass, designed and cast at P. E. Guerin. ▪ Reference books and master catalogs in the company's pattern room, this page, preserve more than 150 years' worth of hardware designs. Pages devoted to work done in 1915 for a Henry Ford estate bear pattern numbers but no pictures, to foil copycats.

PHOTOGRAPHED BY DON FREEMAN ▪ WRITTEN BY PAUL O'DONNELL

At Guerin, they know it takes time to create history.

On a wall in a back room at the P. E. Guerin factory hangs a bronze relief, a bust of a Victorian-era gent in profile: long-nosed, high-collared, benignly smiling. "That? That's not P. E.," says the luxury hardware manufacturer's manager, Martin Grubman. "I'll show you P. E.," he says, dashing out of the room. But as we wend our way past a resplendent pair of mirrored sconces, a restored marble and brass mantel clock awaiting its mechanism, furniture mounts in the shape of lions, suns, moons, and muses, countertops strewn with window levers, and another bronze relief—this one is Grover Cleveland—the search for P. E. is forgotten. Grubman has been waylaid by questions about the finish on a drawer pull, paged to the phone, and finally distracted by the story behind the brass figure of a hippopotamus on his desk.

Yet P. E.—Pierre Emmanuel Guerin, the firm's founder—is everywhere in the three conjoined buildings on Jane Street, the quiet, now mostly residential Greenwich Village thoroughfare where the burgeoning business settled in 1892. Guerin is owned by P. E.'s great-grandnephew Andrew Ward, who lives in an apartment above the showroom. P. E.'s own patterns, from which castings are made, are among those that fill the rough cubbies that line the walls. Though numbered for reference, the patterns are piled so haphazardly that only institutional memory can make sense of their organization. Blueprints and sketches of his designs fill archive books. His metalworking tools—tiny spinning drums that decorate pieces as they turn on a lathe—grant his heirs the power to recreate authentic nineteenth-century-style hardware.

In the foundry, above, workers pour molten brass, heated to nearly 2,000 degrees, from graphite crucibles into molds made from sand quarried near Albany, NY. Before the molds can be filled, they are baked for 10 hours at 425 degrees to eliminate any moisture that could ruin castings. After the castings cool, they are wire-brushed, cut, filed, chased, polished, and plated. ▪ A client's 19th-century chandelier, right, awaits restoration in the storage room of P. E. Guerin's factory. Once missing or broken parts are replaced using new castings, this piece will be plated in gold. ▪ Bronze and brass curtain tiebacks, plated in gold and styled as rosettes and medallions, are mounted on a wooden display board in the main gallery of the showroom, opposite page. Hardware is made to order, and the numbers in ink refer to patterns stored in the firm's archives.

Much of the work, whether the painstaking creation of molds from clay-rich river sand or the hand-polishing of finished products, is done as it was in P. E.'s time, but with a few nods to modernities like alternating current. Once a piece is cast, its imperfections are brushed and filed before the pattern is retraced with files and scrapers uncomfortably similar to a dentist's. Only then does a piece begin its transformation at the hand of the chasers. These alchemists score, dot, and push texture into the shrill brightness of the brass with small chisels, giving details like leaves or a mermaid's hair the look of life. "It's all how you break up the light," says Grubman. From order to delivery, the process can take up to four months.

The business, by its nature, resists haste. On Fridays, when the molten brass is poured into molds, all work in the foundry stops. For one thing, the brass—at 2,000 degrees a menacing liquid the color of orange Kool-Aid—prompts an instinctive watchfulness. But there is also something more elemental at play: the ancient, ritual magic of watching base metal being turned into an object of desire. Deliberate work is what is owed not only the customer, but also history, art—and P. E.

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3261
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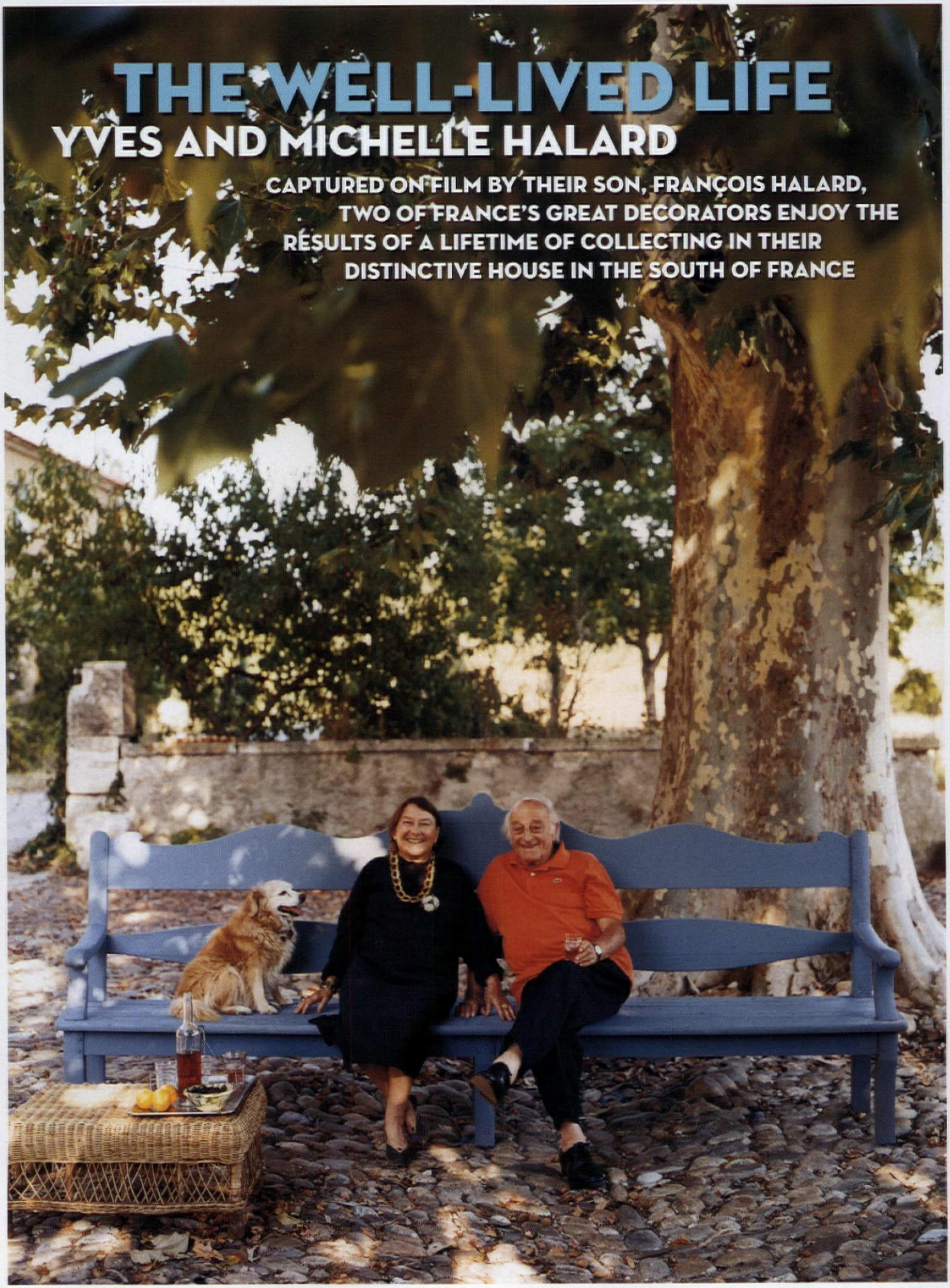
A hodgepodge of furniture mounts, capitals, bases, corbels, caryatids, and other decorative hardware is shelved in the company's pattern room, opposite page. ■ A poetic figural mount in gold-plated brass, this page, a common detail in furniture decoration of the 19th century, is seen in the showroom's main gallery.



THE WELL-LIVED LIFE

YVES AND MICHELLE HALARD

CAPTURED ON FILM BY THEIR SON, FRANÇOIS HALARD, TWO OF FRANCE'S GREAT DECORATORS ENJOY THE RESULTS OF A LIFETIME OF COLLECTING IN THEIR DISTINCTIVE HOUSE IN THE SOUTH OF FRANCE

Under hundred-year-old plane trees, Michelle and Yves Halard, opposite page, sit on a chapel bench modeled on one from their former home. ■ The entry, painted in a sky blue mixed by Yves Halard, features a wooden chandelier, once a stage prop, as well as Spanish urns and a bust of Christ. Above the console, which is covered in an antique silk textile, is a photograph by the Halards' son, François.

PRODUCED BY CAROLINA IRVING
PHOTOGRAPHED BY FRANÇOIS HALARD
WRITTEN BY JEAN BOND RAFFERTY

How do you downsize from a 43-room château without giving up the beloved possessions it contained? "It was a nightmare," French decorators Yves and Michelle Halard say in unison. They had decided to relocate from their castle, Châteaurenaud, in central France, to Provence to be closer to their families.

Michelle set out on the hunt for a Provençal château, but when she cited her budget, agents brought her down to real estate reality. "One didn't even open his files," she recalls. Another told her: "You're not rich enough to live in Provence." Friends came to the rescue. Parisian floral designer Christian Tortu and his wife, Sonia, pointed the Halards to an eighteenth-century hunting lodge on land that had been given over to agriculture early in the nineteenth century. The deciding factor: attached to the house were five farm buildings with thousands of square yards of space, once used to store apple crops. The buildings would provide ample housing for the furniture, paintings, books, and archives that the couple have accumulated.

The space had to be big, and the commute had to be a convenient one to Paris, where Michelle spends the week working on her design collections in the Halards' Saint-Germain-des-Prés apartment. Known for her decor of the eponymous Paris restaurant of three-star chef Pierre Gagnaire and of the hotel L'Oustau de Baumanière in Provence, Michelle is now designing faience dinnerware for Gien and has other projects involving silver and fabrics. Each weekend, she hops a TGV train for the three hour trip south, where Yves lives full-time.

The Provence property's price was right because there was a lot to be done. The Halards demolished one outbuilding, opening up the view to fields and greenery. They restructured rooms—the master suite was once the stable storeroom—and

The library runs from the front of the house to the back. Made-to-measure shelves hold the vast collection of books and bound magazines, as well as Yves's collection of vintage toys and mirrors. White side chairs from Versailles sit on a 19th-century Aubusson carpet. The curtains are in Aladin silk by Nobilis. Cowtan & Tout's Venetian damask in Bronze covers the Louis XV canapé.

Vintage garden chairs and terra-cotta pots filled with bamboo and cacti lend atmosphere to the esplanade courtyard, this page. ▪ With its neoclassical moldings, gilt detailing, and Italian marble mantel, the dining room, opposite page, is the only space still rooted in the lodge's 18th-century origins. The porcelain Olivier dinner service was designed by Michelle for Royal Limoges. See Shopping, last pages.

added bathrooms, a new kitchen, and central heating. In the process, much of the interior in the main house disappeared. They consolidated four rooms off the entry hall, including the former kitchen and dining room, into one stunning space: a library, which runs from the front of the house to the back. Off came the false ceiling, thus exposing old beams that the couple painted a gray-white. Vast custom shelves cover one wall and overflow with books plus a 50-year archive of decoration and art magazines, such as *Maison et Jardin* and *Connaissance des Arts,* bound in bright fabrics.

The space is off-limits to pets and children because of the sumptuous Aubusson carpet that covers the floor. The room contains an eclectic array of objects, including Louis XVI chairs mentioned in the inventory of the Château de Versailles, 1950s leather stools from the flea market, and an early-nineteenth-century English chair with a violin-shaped back, which inspired Michelle's Anne chair for Pierre Frey.

Abundance characterizes the decorative schemes—from the fairy-tale bedrooms with canopied beds to the new combination veranda and salon, with its wall of windows. "We went into our storage from Châteaurenaud as we would have gone to a thrift shop," Michelle says. Mixed with objects of the Halards' own design are such treasures as Yves's vintage toys (horses and donkeys march across the top of the library bookcase), Michelle's pieces of rare fabric (displayed on a vintage daybed), a life-sized wooden altar boy found in Verona, a Christian Bérard rug, and a circa 1914 leather airplane seat. "I wouldn't say we 'collect'—that

would be pretentious," says Yves. "We buy things we find adorable. They are not rare; they are poetic."

Vivid splashes of color are another Halard signature. In the dining room (which contains the only intact eighteenth-century decorative touch: hunting motif moldings), the table, with leaves that allow seating for 14, is laid with a tablecloth made from a vintage linen sheet dyed a deep rose. The curtains are sunny yellow silk, and the walls are what Yves, who chooses all the paint colors, deems "Russian green."

Fabrics, too, play a starring role, swathing beds, covering walls, and framing windows. "I have many textiles," Michelle says in a massive understatement. "They are my passion." Her football-field-sized studio in one of the outbuildings teems with tables holding boxes and baskets of fabric pieces that she has acquired over a half century, arranged by color and pattern.

The superabundance reflects a generosity of spirit, for warmth is what the Halards prize most about their country place. "When you entertain in Provence, you have an open-door policy—people bring their guests and friends," she notes. "When visitors come, I want them to feel good, that they've been welcomed with open arms—and lots of wine."

Jean Bond Rafferty is a writer who lives and works in Paris.

A canopy and bedspread bring special drama to the eccentrically furnished green bedroom, opposite page. For a similar fabric, try Nobilis's Chanteloup 8647-72. ■ An 18th-century screen, framed military scarves, and a marble statue originally belonging to Michelle's mother make the bathroom unusually tactile, warm, and elegant.

DESIGN FOR THE WELL-LIVED LIFE

Brimming with beautiful objects, lush colors, and beloved oddities, the interiors of decorators Yves and Michelle Halard's Provençal home are the realization of their belief that "more is more fun."

HOW DO YOU APPROACH COLOR?

Michelle: "We love a lot of color. I adore red—especially that iron rust shade, earth tones. People appreciate the abundance of colors we have. It's not something we reflect on; it's instinctive."

Yves: "We might be inspired by a plane tree leaf, which goes from brown to dark green to light green. You can put any colors together. People say green doesn't go with blue, but you just have to look at the sky and grass to see it does."

WHAT DO YOU DRIVE?

Yves: "A Volkswagen station wagon. The lines are pure and handsome, the windows are well designed, and there's room for all our stuff. We also have a big Toyota jeep with four-wheel drive. It's like a tractor—you can use it to pull old apple tree stumps out of the ground, transport wood, and it goes everywhere, even in the snow."

Michelle: "I'd love a Mini Cooper, but they aren't good in the country. You can't put anything in them."

WHICH OBJECT THAT YOU OWN IS CLOSEST TO YOUR HEARTS?

Michelle: "One of the first things we bought when we married, 50 years ago, was the palette of an 18th-century artist. On it, he painted a landscape with a lake and boating scene. We placed it on red velvet and framed it. It's gone everywhere with us."

A table set with vintage Marimekko plates and La Chaize cutlery by Michelle Halard, top. ▪ At right, Yves waters plants that line the esplanade. ▪ A framed artist's palette sits atop a Louis XV–style chair from the Yves Halard collection for Pierre Frey, left. ▪ A garden chair is placed on a Christian Bérard rug from a Paris *antiquaire*, below. ▪ Pieces from Michelle's fabric archive are laid out in the library, opposite page.

WHAT IS THE SECRET TO A WELCOMING DECOR?

Michelle: "You need a little disorder to go with a little fantasy. If you are too neat, you'll never have a warm house. There should be magazines lying around. Perfection is intimidating."

WHAT IS YOUR HOBBY?

Yves: "Gardening. I am planting cypress, olive trees, and bamboo. And I love languages. I speak English, Spanish, a little German, and I'm working on Russian."

WHAT IS THE ULTIMATE LUXURY?

Michelle: "To be able to entertain a lot of people very often. To celebrate Yves's 80th birthday, we had 80 people for breakfast, lunch, and dinner over two days."

HOW DO YOU DO IT ALL?

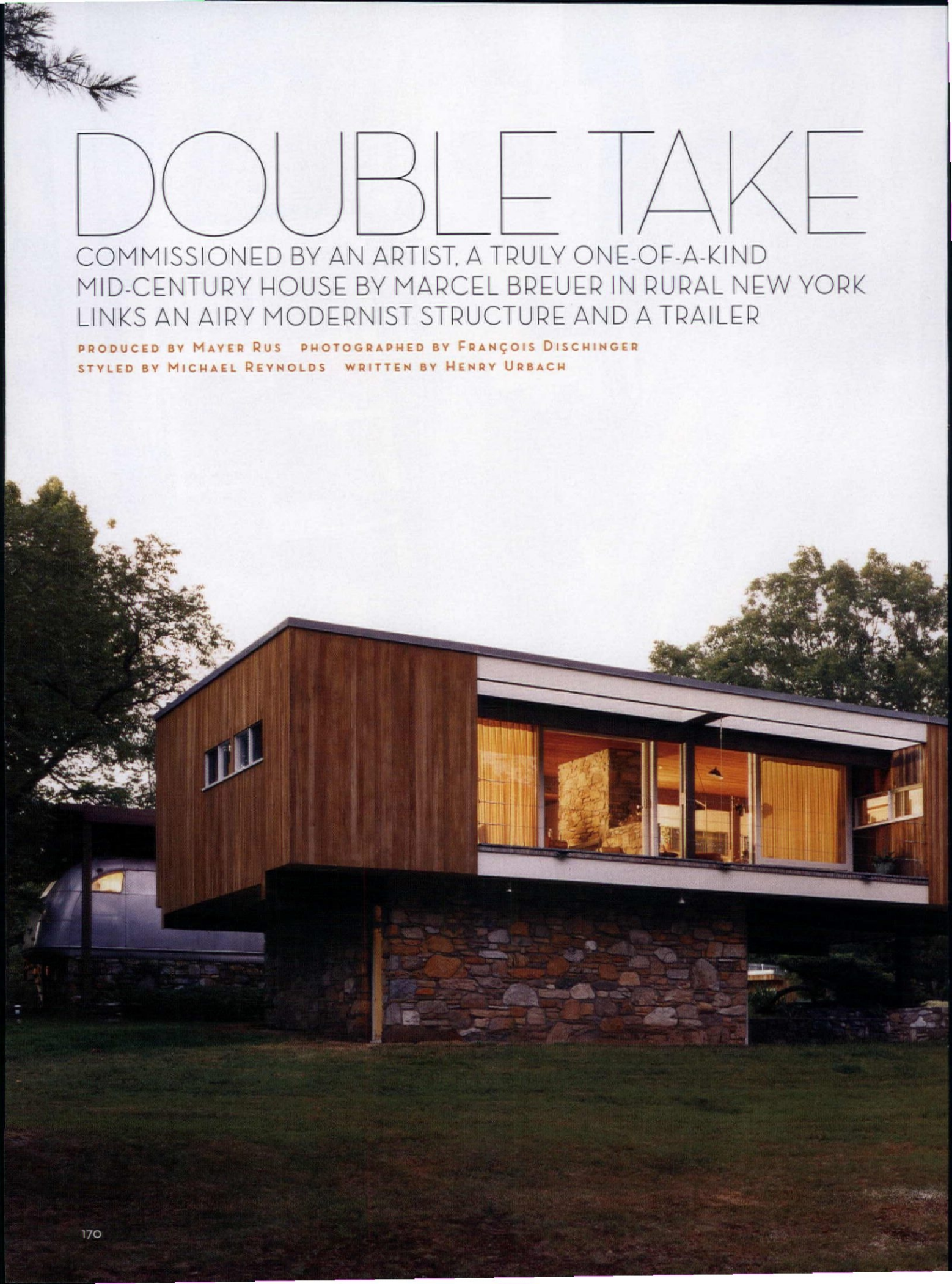
Michelle: "I'm quick. Our American business agent used to refer to me as Mrs. Tornado."

LE MONDE DE MARCEL PROUST
LE VOYAGE D'ITALIE

DOUBLE TAKE

COMMISSIONED BY AN ARTIST, A TRULY ONE-OF-A-KIND MID-CENTURY HOUSE BY MARCEL BREUER IN RURAL NEW YORK LINKS AN AIRY MODERNIST STRUCTURE AND A TRAILER

PRODUCED BY MAYER RUS PHOTOGRAPHED BY FRANÇOIS DISCHINGER
STYLED BY MICHAEL REYNOLDS WRITTEN BY HENRY URBACH



Windows line the south deck of the main house, allowing the living room plenty of natural light. Suspended on a base of stone, the body of the house is made of cedar.

A DOUBLE-SIDED FIELDSTONE FIREPLACE DIVIDES THE CENTRAL LIVING SPACE AND ADDS TEXTURAL CONTRAST TO THE WOOD INTERIOR

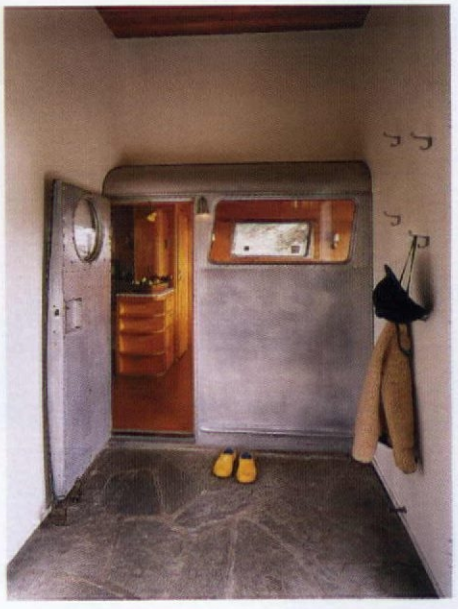
Moroccan carpets, from ABC Carpet & Home, NYC, add funk and texture to the dining room, above right, and the living room. Serge Mouille's three-arm standing lamp is from Gueridon; the Nakashima coffee table is from Delorenzo 1950. The Soriana chair and ottoman by Tobia and Afra Scarpa were purchased at Las Venus, NYC. Quartz crystals are from Astro Gallery, NYC. A Florence Knoll table and Ginotta chairs by Enrico Franzolini from Crassevig bolster the sleek decor.

Millbrook, New York's verdant hills summon images of horse farms, orchards, nineteenth-century estates, and, more recently, society figures such as Mary Tyler Moore. They hardly bring to mind the functionalism of midcentury modernism. Yet the hills are home to one of that era's quirkiest artifacts, a weekend residence designed by Marcel Breuer that joins a wood, stone, and glass pavilion to a state-of-the-art aluminum trailer.

Sidney Wolfson, a New York painter and sculptor, bought the land and lived there for a period in a rather special Spartan Mansion trailer, from the company then owned by J. Paul Getty. In 1949, Wolfson was ready to build, and got in touch with Breuer, who had immigrated to the United States 12 years earlier and was well on his way to peppering the Northeast with houses that joined European functionalism to emerging American realities. With some difficulty, Wolfson persuaded Breuer to keep the trailer. Breuer's design captures something of his ambivalence, maintaining the trailer as an independent structure joined to the house by an entrance hall that acts as a bridge.

The trailer holds a tidy kitchen, a spacious dinette, and a bedroom. Its unique character, tubular wooden interior, and machine-era details offer up a vibrant burst of Streamline design. The main part of the house, which contains a sleeping alcove, a

The architect had to be persuaded to incorporate the trailer in the design of the house, left, but the combination is eye-stopping. ▪ The entrance hall, below, links the trailer to the house. ▪ The trailer's guest bedroom, bottom, features a satin bedcover and pillows from the Liwan Bedding collection, through John Derian Company, NYC. ▪ Opposite page: Alvar Aalto chairs for Artek and a vintage Blenko clear crackled glass vase, ca. 1940, from Aero Studios, NYC, are the ideal period furnishings for the trailer's sleek but homey breakfast nook. See Shopping, last pages.



dressing area and bath, and a living/dining space divided by a massive, double-sided fieldstone hearth, is packed with spatial nuance. Interior and exterior entangle in many ways. The hearth extends asymmetrically with a low fieldstone partition that reiterates the stone walls of the countryside; the exterior cypress cladding reappears as interior ceiling finish and an echt Breuer sun deck that joins the living area to the landscape with a delicate latticework of exposed beams.

Once the house-cum-trailer was complete, Wolfson decided that his studio (now the dining area) was inadequate, and rejected Breuer's proposal to build a freestanding one. Working with a young designer named Tip Dorsel, Wolfson added a building with three distinct parts, including a studio space with floor-to-ceiling doors and a huge expanse of north-facing glass.

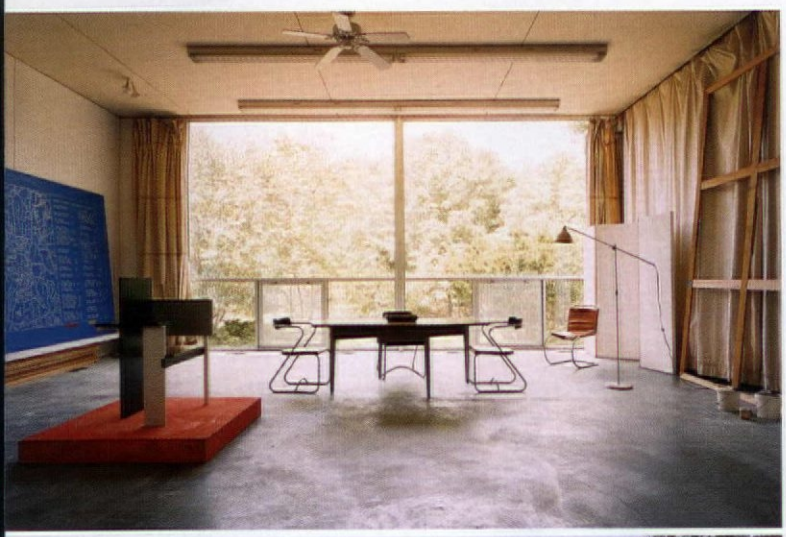
New York City artists David Diao and Maureen Connor purchased the property about ten years ago, and much of what is there today can be credited to their guardianship. "The place was in a shambles when we arrived," Diao says. Their interventions range from major—replacing the wooden trailer awning with a stainless-steel version—to many more subtle repairs, but the most significant change they had considered never happened. "We wanted to remove the trailer," Diao admits. "Breuer's widow told us he never really liked it, and it wasn't comfortable; it got hot in summer and cold in winter." The owners ultimately decided that, like it or not, the trailer had to stay. "Eventually we came to our senses," Diao explains. "The house is really a historical document. It simply is what it is."

Henry Urbach owns Henry Urbach Architecture, a gallery of contemporary art and architecture in New York City.

THE BURNISHED WOOD INSIDE THE TRAILER GIVES WARMTH TO THE BREAKFAST NOOK. CURVED WINDOWS BRING LIGHT AND A SENSE OF FUN

Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY JESSE WILL



MAINTAINING MODERN

"It has been a ten-year obsession—I've been bitten by the bug," David Diao says about restoring his mid-century gem ("Double Take," page 170). A few things he learned along the way:

- **FIND THE BLUEPRINTS** A few of Marcel Breuer's blueprints were in the house when Diao bought it; others he located in a Syracuse University archive. They proved "immensely helpful," he says, in deciphering how the pipes run and in measuring the new precision-cut cypress window and door sills.
- **DON'T BE AFRAID TO UPDATE** Diao replaced rotten wood decking with Trex, a wood composite that hadn't been invented when the house was built. "It's almost maintenance-free," Diao says. He also used Galvalume, a steel roofing material with standing seams to resist water intrusion, for the studio's exterior cladding.
- **BUILD A RELATIONSHIP WITH YOUR CONTRACTORS** Over time, carpenter Robert W. Smith and plumber Marty Brenner came to know the home's history and quirks. Diao says that their continued help was invaluable to this one-of-a-kind restoration project.

THE SPECIALIST: DECORATIVE PAINTING SHOP

Known for creating both subtle finishes and sweeping murals that hark back to another era, James Boyd and partner Anne Reath are a premier source for decorators who require one-of-a-kind wall finishes that are truly worth the wait. For a subtle strié on the living room walls of an Upper East Side apartment ("Pomp & Pop," page 130), designer Buzz Kelly of Jed Johnson Associates called upon Boyd and Reath, extending a working relationship that began in the mid-1980s, when Johnson took an interest in the pair's abstract stencil technique and gave them one of their first commissions.

CRAFTED MANNERS Each partner has a specialty. Reath concentrates on color and pattern, overseeing stenciling, faux bois finishes, strié painting, and Venetian plastering. Boyd creates murals destined for installation in grand rooms—works that carry influences from Rubens to the Hudson River School; most are painted on canvases that are to be hung by paperhangers on the job site. The commissions are often tailored specifically to the site in question. A well-researched example, pictured below, is a large easel painting, done for a Washington, DC, client, that depicts French statesman Lafayette paying a visit to the client's Georgetown town house in 1824. For Boyd, parting with a job like this can be sweet sorrow. "One of the painful things about painting for private residences is that once we're done, we'll often never get to see the work again," he says.

Boyd Reath Studios, NYC. 212-967-8549.

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House & Garden's Shopping Guide

Where to buy what's in this issue, plus a few surprises

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. 713-961-1271.

Design Center of the Americas, Dania, FL Referral service; open to the public. 954-920-7997.

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.

COVER
Chairs: Wilson Antiques, South Dixie Highway, Palm Beach, FL. 561-802-3881. **Planters:** Amy Perlin Antiques. amyperlinantiques.com. **Ceiling beams:** designed by Timothy Haynes, Architect.

DOMESTIC BLISS
19 At Home With . . . Tim Butcher and Lizzie Deshayes, of Fromental Wall Covering, London. fromental.co.uk. In U.S., through David Sutherland, NYC. **20 Wall covering:** Amelie in Alcazar, Fromental. **21 Plates:** Chrysanthemum plates, in HD403 Cafe-au-Lait, HD101 Sunflower, HD511 Purple, $140 each, by Keramis. keramis.net. **Vase:** for similar, try Carol Ketley Antiques, London. 011-44-20-7359-5529. **25 Worth the Wait** **33 Wall covering:** 33934-1 Bizantine in Original, Clarence House. **Stationery, pen:** Viceroy, $400, sterling silver, Yard-O-Led; Aladine ink in Nero, $9; G. Lalo Paris ivory stationery, Kate's Paperie, NYC. katespaperie.com. **38 Wall covering:** 635-138 Xorel Damask Emboss, Carnegie Fabrics. **39 Wallpaper:** 1511 Vermicelli, Farrow & Ball. farrow-ball.com. **43 Fabric:** Ponte in 132, Carnegie Fabrics. **46 Fabric:** Paolo in Celestial, Robert Allen. **48 Fabric:** Chamois in 132, Carnegie Fabrics. **57 Fabrics:** Meru in Cornsilk, Beacon Hill. Paolo in Shell, Robert Allen. **58 Fabric:** Paolo in Twilight, Robert Allen. **60 Fabric:** 6908-20 Touchstone, Carnegie Fabrics.

25 Worth the Wait Luxe looks mix in York Street's pewter "leather" pulls. 800-york-811. yorkstreet.com.

IN THE GARDEN
75 Just Be Patient **76 Orange bowl:** 422, DK Living, Global Table, NYC. 212-431-5839.

ON THE SCENE
110 Architecture Library: Los Angeles. 323-750-7241.
115 Living Well Flashlights: from left, eGear 1-Watt Waterproof Dive light; Luxeon 1-Watt 2-in-1 Stretch light; 10-LED Hand Torch, all $45; Luxeon Star 3-Watt Tactical Hand Torch, $65, Essential Gear. essentialgear.com.
184 Burner: Mr. Max tabletop burner by Athena. kitchenemporium.com.
118 TWO FOR THE SHOW Timothy Haynes and Kevin Roberts, of Haynes-Roberts, Inc., NYC. 212-989-1901. haynesroberts.com. **Chandeliers:** Youngblood, Sag Harbor, NY. 631-725-6260. **Sculpture:** Pace Wildenstein, NYC. pacewildenstein.com. **Windows:** Dynamic Windows & Doors. dynamicwindows.com. **Chaises:** Alan Moss Studios, NYC. 212-473-1310. **Model:** Amy Perlin Antiques. amyperlinantiques.com. **120 Teak chair:** Karl Kemp & Associates, NYC. karlkemp.com. **Aluminum chairs:** Galerie Yves Gastou, Paris. 011-33-53-73-00-10. **Fabrics:** 5500-225 Biltmore Collection in Cream, Joseph Noble, Pollack. **Low table:** Magen H. Gallery, NYC. magenxxcentury.com. **Art:** Al Held Estate/Foundation, Boiceville, NY. 845-657-8006. **122 Lighting:** oil-rubbed bronze, Ann Morris Antiques, NYC. 212-755-3309. **124 Hood, burner:** Viking. viking.com. **Mixer:** Waterworks. waterworks.com. **Lighting:** Urban Archaeology. urbanarchaeology.com. **Refrigerator:** Sub-Zero. subzero.com. **126 Chair:** Georgica Creek Antiques, New York. 631-537-0333. **Mirror:** 2004, Maison Gerard, NYC. 212-674-7611. **Paint:** custom mix of Benjamin Moore and Pratt & Lambert. benjaminmoore.com. prattandlambert.com. **127 Drapery:** 92501-02 Country/Cloth Plain in Borax, Rogers & Goffigon. **Landscape design:** Haynes-Roberts, Inc. **Pillows:** by Haynes-Roberts, Inc. **Side table:** Mondo Cane, NYC. 212-219-2944. **129 Wood:** Sylvan Brandt, LLC, Pennsylvania. sylvanbrandt.com. **Floor:** North Star Wood Flooring, New York. 914-646-4300. **Stonemason:** Euro Successful Marble & Granite, NYC. 718-626-9125. **Brick:** Robinson Brick, Colorado. robinsonbrick.com. **Plaster:** Lillian Heard Studio, NYC. 718-230-8693.
130 POMP & POP Buzz Kelley, of Jed Johnson & Associates, NYC. 212-707-8989. jedjohnson.com. **Fabrics:** sofa in 14100-15 Velours Uni in Nattier, Clarence House. Chairs in HO 1550-0001 Bernadotte in blue, Tassinari & Chatel, Old World Weavers. **132 Fabric:** sofa in 92902-02 Fiorella in Chardin, Rogers & Goffigon. **Paint:** custom blend of Benjamin Moore and Pratt & Lambert. benjaminmoore.com. prattandlambert.com.
133 Art: Matthew Marks Gallery. matthewmarks.com. **134 Fabric:** sofa in 1500-129 Horsehair in blue/gold, Clarence House. **135 Chairs:** Winter Antiques Show. winterantiquesshow.com.
136 Furniture: Fischer Furniture, Brooklyn, NY. 718-418-6206. **137 Fabric:** 33025-1 Carre Royal in Bruno Ciaro, Clarence House. **Art:** *Mao*, Brooke Alexander Editions, NYC. baeditions.com.
138 Fabric: DU802 Canaletto in Royal Blue, Christopher Hyland.
140 VENERABLE SETTINGS Van Cleef & Arpels, NYC. vancleef-arpels.com.
144 THE LESSONS OF GREAT DIXTER Great Dixter House & Gardens greatdixter.co.uk.
154 STELLAR CASTS P. E. Guerin NYC. peguerin.com.
160 THE WELL-LIVED LIFE Yves and Michelle Halard, France. Collection Yves Halard for Pierre Frey, NYC. 212-213-3099.
162 Curtains: 42429 Aladin, Nobilis.
165 Dining service: Olivier Gold, Royal Limoges. Try replacements.com. **166 Drapery:** 8647-72 Chanteloup, Nobilis. **168 Plates:** vintage, Marimekko. marimekko.com.
170 DOUBLE TAKE Marcel Breuer marcelbreuer.org. **172 Pillows:** ikat by Madeline Weinrib. madelineweinrib.com. **Carpets:** ABC Carpet & Home, NYC. abchome.com. **Standing lamp:** Gueridon, NYC. 212-462-2149. **Coffee table:** Delorenzo 1950, NYC. delorenzo1950.com. **Scarpa chair, ottoman:** 6958583, Las Venus, NYC. 212-982-0608. **Wood bowl:** mango wood, Aero Studios. **173 Glasses:** Sugahara collection, Aero Studios, NYC. aerostudios.com. **Crystals:** Astro Gallery, NYC. 212-889-9000. **Glass vase:** in Aubergine, Aero Studios. **174 Bedding:** John Derian & Co., NYC. 212-677-3917.

CORRECTIONS
April 2006, page 134: pillows custom-designed and manufactured by Carol Davis Design for Thom Filicia, NYC. 212-420-4785. **May 2006, page 32:** Jeffrey W. Miller produced Elements of a Room. **Page 142:** Michael Reynolds produced Time Traveler.

■ 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

To the Trade: In This Issue

FABRICS
Alpha Workshops
alphaworkshops.com
A.M. Hokanson
212-758-0669
Beacon Hill
212-421-1200
Carnegie Fabrics
212-627-2060
Christopher Hyland
212-688-6121
Clarence House
clarencehouse.com
Classic Revivals
classicrevivals.com
David Sutherland
212-871-9717
J. Nelson
jnelsoninc.com
Maharam
212-614-2900
Maya Romanoff
mayaromanoff.com
Nobilis
212-980-1177
Old World Weavers
212-355-7186
Pierre Frey
212-213-3099
Pollack
212-421-8755
Prelle
prelle.com
Robert Allen
212-421-1200
Rogers & Goffigon
212-888-3242
Zuber et Cie
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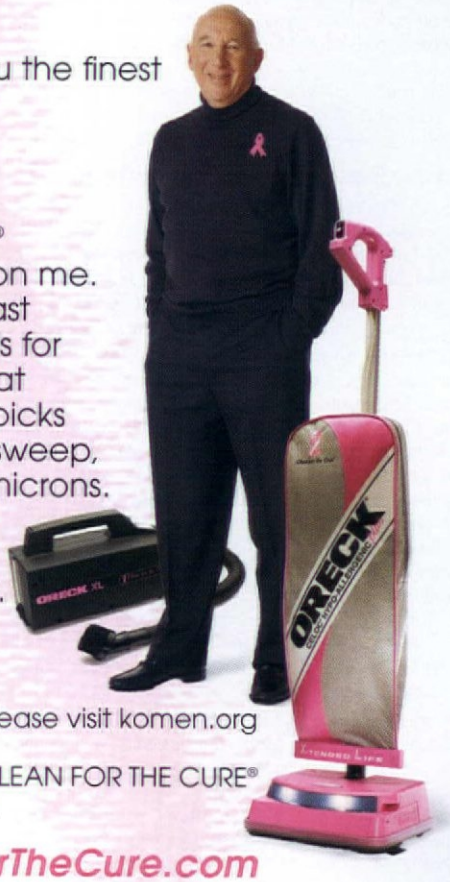

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Cosmetic Breakthrough

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In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark cream called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well... not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)... the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

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Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botox is the preferred treatment for moderate to severe frown lines between the brow. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet... the kind of fine lines, wrinkles and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind... skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botox.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are ☆macy's *way to shop*, SEPHORA shops, PARISIAN, **Lord & Taylor**, bloomingdales, or **Saks 5th Avenue** (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-414-5262
or order online at
www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap... but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.

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Study References:

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

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APPLIANCES

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

3. 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.** Contact Tammilyn Leyser **905-319-8835**.

4. Vent-A-Hood: Vent-A-Hood's "Magic Lung" centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. It's the most powerful, efficient, quiet and easy to clean ventilation system you can install in your home. For more information, call **800-331-2492** or visit **www.ventahood.com.**

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22. Moen: Moen offers unique designs for the kitchen and bathroom including faucets and coordinating accessories that are livable and enduring. Visit **www.moen.com.**

23. 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.**

24. ROHL LLC: Presenters of high-end, luxury faucets, sinks and fixtures. Visit **www.rohlhome.com** or call us at **800-777-9762.**

25. Viking: If cooking is everything, the complete Viking kitchen offers everything you need — professional performance and impeccable design. Call **888-845-4641** or visit **www.vikingrange.com.**

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FIELD TRIP

(Cont. from page 86) eventually add up to progress. During my day at Longue Vue, Graham spotted, for the first time since the storm, a brown thrasher scuffling in the Wild Garden, and she pointed out a fat Gulf fritillary butterfly caterpillar in the Discovery Garden. Will life at Longue Vue resume exactly as before? In part, it already has; in part, probably not. But the opportunity is there for Longue Vue to grow into something even greater.

■ Longue Vue is open Monday through Friday. longuevue.com.

Jennifer Jewell is a gardener and writer based in Colorado.

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LIVING WELL

(Cont. from page 115) found out something about our situation that we hadn't even considered: the phone was dead, too. We set out on skis to explore, only to retreat within minutes—along the driveway branches and wires hung precariously overhead. We were marooned and couldn't tell anyone about it.

Back inside we cranked up our radio and made a fire. We cooked scrambled eggs and fried bread on the stove top and boiled water for tea, all the while congratulating ourselves on the foresight to have put a 55-gallon drum of potable water in the basement. (Actually, only one of us congratulated herself. The other one had insisted that clean water would never be a problem for us, since we live about a quarter mile from a swift-moving stream. On this morning, however, getting to that stream was perilous.) Fifty-five gallons may seem excessive—at 475 pounds it's certainly heavy—but according to our research, it would give us about two weeks of hydration, with half a gallon each per day for drinking, and another half gallon for basic hygiene, rudimentary dish washing, and cooking. In our "disaster bin" was a collapsible five-gallon carrier with which we could simultaneously transport and ration the water.

Also in the bin was a roll of clear plastic sheeting, duct tape, and scissors, in case we had to patch a hole in the roof or cover a broken window; iodine drops to disinfect stream water; a first aid kit; foil "space" blankets; matches and candles; a small inverter that switches a car's 12-volt power supply to alternating current, so we could, if it was absolutely necessary, recharge a computer battery; a hatchet (you never know); a multi-tool; and the slew of batteries. Nearby was our camping gear, which might come in handy, too. What was missing, deliberately so, was food. While disaster planning companies and survival gear stores sell cases of Meals Ready to Eat—the same MREs, in fact, that are supplied to our troops in Iraq and Afghanistan—we opted to put powdered milk, instant oatmeal, a variety of pastas, a couple of cases of soup, and a two-pound block of hazelnut chocolate in a separate section of the pantry, all of it off-limits except in the case of an emergency.

We broke out the chocolate at midday, after picnicking by the fire at lunch. By evening, when the power and phone still hadn't been restored, we started to talk about rationing it, too. There was a deserted island feel to our predicament, but in a good way. We weren't uncomfortable; we weren't in any danger; we had plenty of food and water, a fire to warm us, enough light by which to read, a radio for news and music, natural silence, each other. All of our planning was paying off.

Two days later the lights came on. A day after that we had a dial tone. We called a relative in Miami. It was three weeks after Hurricane Wilma, and he was still without electricity. "As soon as the power comes on," he declared, "I am going off-grid."

Getting Started

Disaster preparedness companies can make you paranoid thinking of all the things that could go wrong.

■ Our favorite is the **Nitro-Pak Preparedness Center**. 800-866-4876. nitro-pak.com. Basically a department store for disaster planning, it sells water barrels, pumps, purifiers, dehydrated food, flashlights, and the Baygen Freeplay Ranger radio, which can be hand-cranked or run off its internal solar panel.

■ We found our 12-LED lanterns, which are made by Essential Gear, at **Campmor**. campmor.com. We chose LEDs over lanterns equipped with other kinds of bulbs because the LEDs are supposed to last 100,000 hours. Campmor also has gas-fueled camping stoves.

■ If messing with propane and matches worries you, consider a **Burton** portable 7,400 Btu (Mr. Max) burner; it has a built-in starter and won't flicker out. While we were in the dark, we talked about adding a battery pack to our rooftop solar array—the batteries would kick in when the power went out—but were dissuaded by the price tag. Ditto for integrating a gasoline-powered generator into our system. If we thought the power would be off more frequently, we'd reconsider.

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THE NEW TASTEMAKERS
50 FOR THE FUTURE OF DESIGN

DOUGLAS LITTLE

THOM FILICIA

On Wednesday, March 8th *House & Garden* partnered with GMC Yukon, Nautica and Swarovski to toast The New Tastemakers at a photo exhibition and cocktail reception at Lotus Space in New York City.

Cover girl Jade Jagger along with many of The New Tastemakers mixed and mingled with *House & Garden* Editors, friends and members of the New York design and advertising community.

Special thanks to Larson-Juhl, Chateau Ste. Michelle and JANUS et Cie for their contributions in making the party a huge success.

To view photos from the evening visit www.explorehouseandgarden.com

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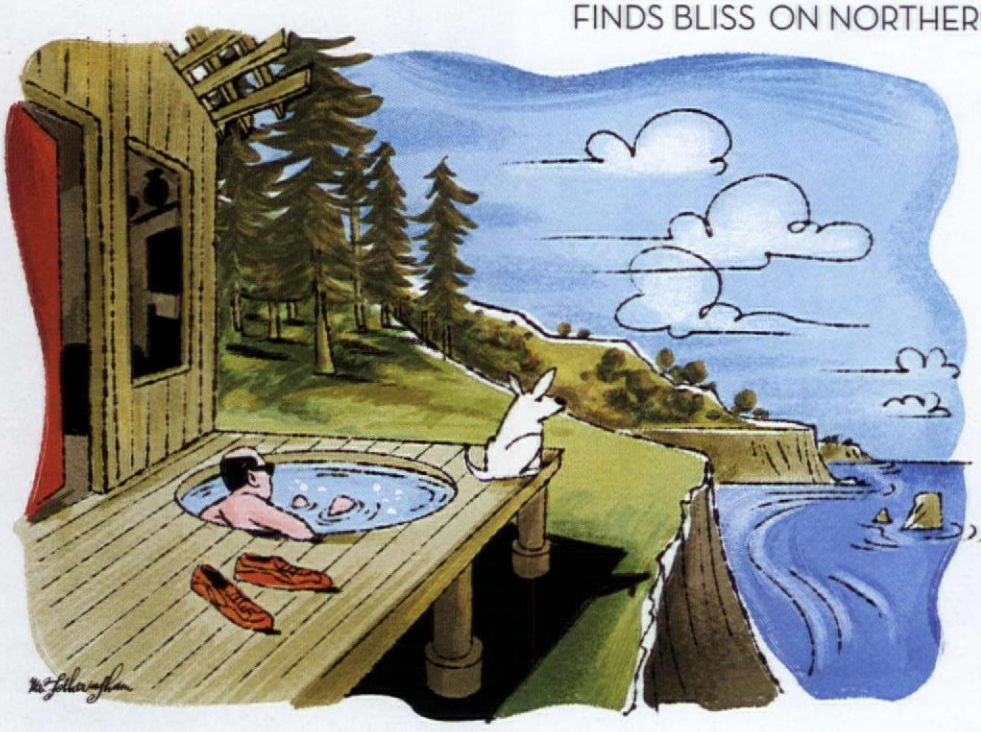
SUB-ZERO

The Testy Tastemaker

TO SUR, WITH LOVE BURNED OUT ON VENOM, VITRIOL, AND VENTING SPLEEN, THE TASTEMAKER FINDS BLISS ON NORTHERN CALIFORNIA'S COASTLINE

BY MAYER RUS



A COMBINATION OF doctor-approved happy pills and shopping therapy helps me deal with everyday depression. But when it comes to treating extreme weltschmerz and spiritual torpor, Pfizer and Bergdorf Goodman have nothing on Mother Nature. I'm not talking about garden-variety rainbows or a brave little flower blossoming through the cracked concrete of a desolate urban sidewalk. That stuff's for greeting card poets and motivational speakers. Mother Nature's apothecary has far more potent antidepressants guaranteed to pacify even the most tortured souls—and you can't score her kind of herbal ecstasy in the parking lot of a hippie rave.

I realize that the magic of nature is an improbable theme for the Testy Tastemaker, perhaps even ridiculous, but I just can't work up a head of steam over ballsy decorators and bitter socialites this month. My spring break idyll in Big Sur, California, drained all the testiness out of me, and even now, weeks after my return to civilization, I'm still entranced by the landscape Henry Miller described as "the face of the earth as the Creator intended it to look." Surrendering my precious cynicism was never so easy—or so rewarding.

I can't fully explain Big Sur's palliative effect. Natural splendor alone doesn't guarantee results—I've been wretched in Rio, melancholy in Marbella, and suicidal in Santa Fe. Some kind of pixie dust in the Pacific air must have disabled all my testy circuitry. There was certainly no shortage of targets: Big Sur is chock-full of hokey northern California art (picture an abstract sculpture of a man and a woman locked in a seamless, life-affirming embrace); restaurants dole out the vaunted regional cuisine with maximum pomp; and my hotel turned out to be entirely nonsmoking (which I'm used to) and television-free (which I am not). Miraculously, I didn't bat an eyelash. It all seemed perfectly natural, charming even.

Going cold turkey on *The Simpsons* was a snap at the heavenly Post Ranch Inn. Spread out along a mountain ridge hard by the ocean, the Post Ranch is composed of individual guesthouses. There are cliff pods that hover above the crashing waves, and tree houses on stilts with mountain views. Architect Mickey Muennig, a student of the great Bruce Goff, pulled off a rare feat: his design has integrity, imagination, and incredible presence, but it is also perfectly deferential to the surroundings. To borrow a phrase from my old buddy Frank Lloyd Wright, Muennig's architecture is "of the hill, not on the hill." The only hiccup in my elysian field trip occurred when a fellow guest, mistaking me for a scary interloper, called security to have me escorted off the premises. I was wearing a hooded sweatshirt and oversized, Lew Wasserman–style sunglasses, so perhaps she mistook me for the gay Unabomber. In any case, I was too blissed out to care.

Ultimately, what's most miraculous about Big Sur is the minimal encroachment of development on the land. There's a lesson here that most places in the world would do well to heed: it's not nice to fool with Mother Nature.

■ **FAST-FORWARD** one month. I'm in Los Angeles, trapped in purgatorial traffic on the 405, and I'm cranky as hell. A desiccated Hollywood mummy with a discount toupee gives me the finger when I shift lanes. Tension surges; I try to conjure images of mountains and sea, but it's no good. Familiar voices in my head start to squawk: "Big Sur was a hallucination." "All that junk about nature's awesome force is pure twaddle." "In California, pixie dust is something you snort." "If you need comfort and cheer, reach out to old friends—like Fred Segal and Colonel Sanders." Then, a voice breaks through the harpy chorus. It's Joni Mitchell, preeminent Big Sur siren, high priestess of Demeter, telling me: "We are stardust / We are golden / And we've got to get ourselves back to the garden." Hold the Extra Crispy.

ILLUSTRATION BY EDWIN FOTHERINGHAM

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1954

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