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HOUSE & Garden

DECEMBER 2007

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Style

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+ The Biggest
House in
America

The Wild
World of
Tony
Duquette

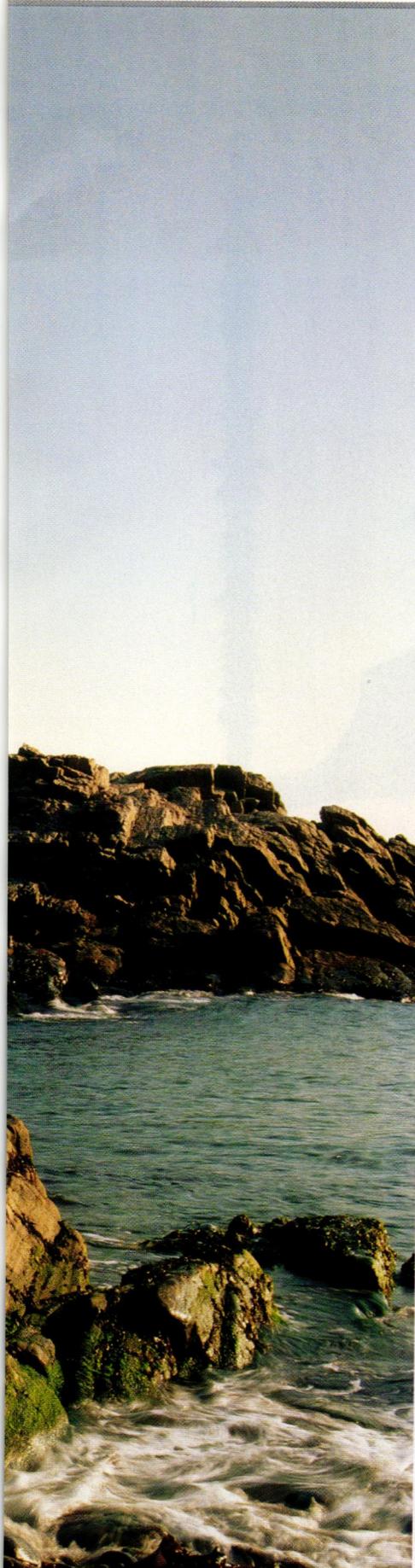
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New Look

The Real
Stars of
Lake Como
(the Gardens!)



I moved our whole family to Maine from Florida.
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Putting down new roots

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my Citi card. And a new rug. 

5 lamps. And a

secondhand car with 4-wheel drive. 

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Welcome Home.

The Connaught Hotel in London is the first hotel I ever fell in love with.

I could not afford to stay there, as a student cruising through Europe on a train pass, but I made a pilgrimage. I wish I could explain why I fell so hard. Certainly it had something to do with my love of English literature; Edwardian-era writers have always been among my favorites—Virginia Woolf, J. M. Barrie, Arthur Conan Doyle, E. M. Forster. The hotel seemed, in its full Edwardian dress, to have perfectly captured, and then kept alive, another time, one that, as far as living well goes, has much to teach us about comfort and lively, imaginative, intelligent elegance.

The thing I remember most vividly about my first encounter with the Connaught is the feeling of being enfolded in rooms that shut out the world with layer upon layer of pattern and texture. It actually took a few moments for my eyes to adjust once I entered, as everything was in shadows. Only gradually did the gemlike colors of the heavy Persians on the floor appear; only quietly did I catch a glint of light on a mahogany banister burnished with years of old-fashioned wax, applied by hand. The curtains were swags of heavy, velvety fabrics; and the air, even at noon, was laced with a heady and magical fragrance of cigars and whiskey.

Years later I finally had a chance to stay at the Connaught. It was everything I had hoped it would be: marbled bathrooms, thick curtains, fine hardware, extravagant linen sheets, eccentric furniture in the hallways, butler bells by the bed, a vivid, patterned carpet running the length of the huge center staircase, the cozy bar full of leather Chesterfields and writing desks. I went out for a dinner, which ended late. It must have been around midnight when I got back to the hotel. Its massive doors were locked. I rang the bell. By the time a haughty butler came to the door, I was distraught. Not the most welcoming service, but in keeping with the hotel's air of superiority. I knew I was unworthy.

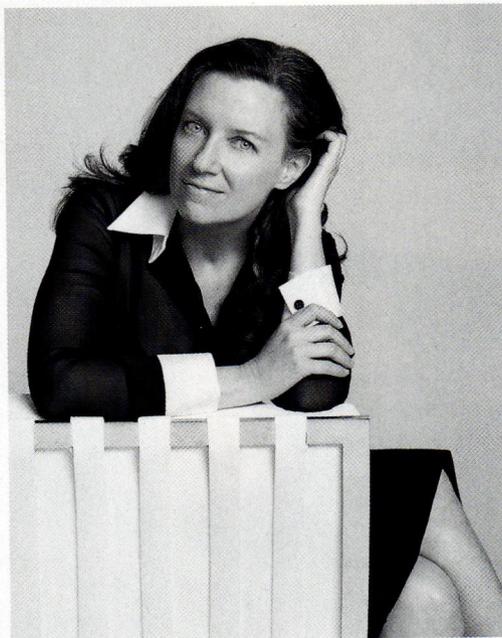
Over the years, the hotel's decor became frayed. I'm not one for letting things go to seed (well, actually, I am one for that, but I can understand why it isn't a smart business move). With a grand hotel like the Connaught, a little refurbishment goes a long way. It was a shock, therefore, to learn that the Connaught had been shut down for renovations so radical that the entire building had to be swathed in bandages. There could be nothing left of a patina that took a century to achieve. More frightening, though, was the notice on the Web site, informing us that the hotel would return as "a modern interpretation" of the legacy.

I nearly wept, scrolling through the Web display of the rooms to come. These modern interpretations are a recent design trend that I find deplorable. Great beauty and personality are gutted in the interest of—well, what, exactly? Younger guests? Business travelers? These interpretations are safe and predictable, so as not to offend. But they bore, and they don't age well. Sanitized decors will look out of date, dull and drab, within a few years. Modern interpretations seem to be confined to a palette of beige, gray, and cold. The rooms could be in New York, Los Angeles, or Atlanta.

When I'm in London, I want to feel what is quintessentially British—and that can be modern, of course, but it has to be rooted in something. Claridge's has succeeded admirably in retaining its fizzy, swellegant Art Deco feel—and the same design firm is doing the Connaught, so there is always hope. Some face-lifts work; you immediately recognize the taut version of the old visage. But they seem to be the exception. Remember when Brooks Brothers dismembered its classic Madison Avenue flagship? Most of the gorgeous old glass-fronted mahogany display cases were ripped out and replaced with modern tables. The store lost its cachet. It was depressing. It was the same as any mall version of itself.

Let's hope things are better than the photos of the bedrooms promise. Part of the appeal of a classic style—whether it belongs to Kate Hepburn or the Connaught—is that it is not easy to replicate, but it gives you something to aim for, something you hope you can someday attain. It makes you think: how did that happen? How can those colors work together? Why is that arrangement so pleasing? The Connaught Hotel was a classic. It had an enduring appeal. A classic beauty doesn't worry about whether or not the young or ignorant will recognize its allure. A classic is a generative force; it inspires on down through the generations. Great style at any age turns heads of any age.

Beauty of any sort is fragile, I suppose, at the mercy of so many destructive forces. We have much to learn from those before us, if we would only stop and think about what we have been bequeathed. Or, as E. M. Forster wrote, if we would "only connect."



Dominique Browning

Dominique Browning, EDITOR



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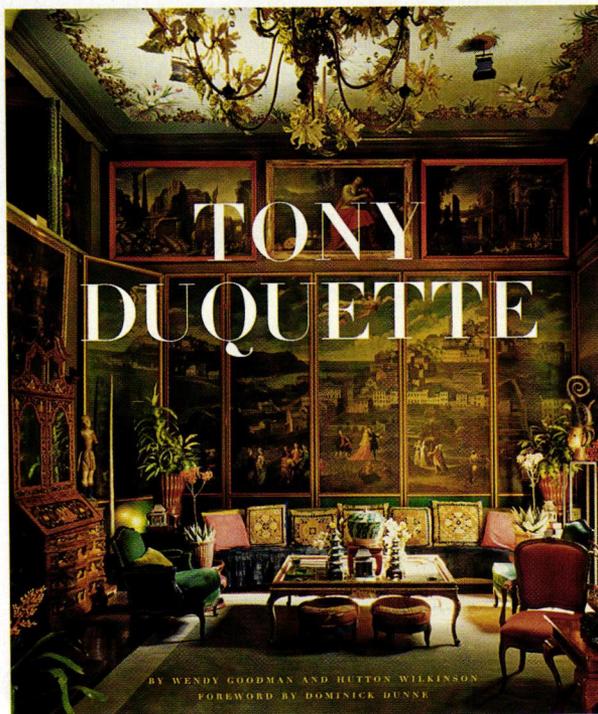


In This Issue



For a woman with good manners and a circumspect demeanor, *House & Garden's* new design director, Wendy Goodman, enjoys surprisingly wild company. Her ongoing love affair with the career of the late Tony Duquette is a case in point. From her first glimpse of an extravagantly jewel-encrusted Duquette cabinet on a 1990 visit to Hollywood, when the designer was still alive (he died in 1999), Goodman became obsessed with chronicling every over-the-top fantasy, every set and costume design, every glamorous Tinseltown interior in Duquette's turbo-charged ride through the land of outrageous dreams. And so she has, in an abundantly illustrated book with coauthor Hutton Wilkinson that arrives this month with enough fanfare to please the master himself. For seven weeks, beginning November 14 and continuing through the Christmas season, the most celebrated windows on Fifth Avenue, those of Bergdorf Goodman, will bring many of Duquette's designs to life. For clients such as J. Paul Getty, David O. Selznick, James Coburn, Doris Duke, and Elizabeth Arden, Duquette created furniture, interiors, jewelry, and costumes that defined what glamour was when there still was such a thing. A glimpse of his world can be found on page 98 of this issue.

Goodman began her career as an aspiring actress at New York University's School of the Arts, but moved on to celebrating the drama in other people's lives as a stylist, fashion editor, and design editor for several magazines, including *Harper's Bazaar*, *Interview*, *House & Garden*, and *New York*. From her point of view, decorating and design are exciting when they are "by-products of someone's life. The more personal they are, the more fascinating they become to me." *House & Garden* welcomes to its pages Goodman's eye for the authentic personal stamp, whether restrained or unbuttoned.



House & Garden's new design director, Wendy Goodman, top. ■ The John Gault illustration, above, for one of the windows at Bergdorf Goodman is based on Duquette's designs. ■ Goodman cowrote the stunning book *Tony Duquette* (Abrams), left, with Duquette's former business partner, Hutton Wilkinson.



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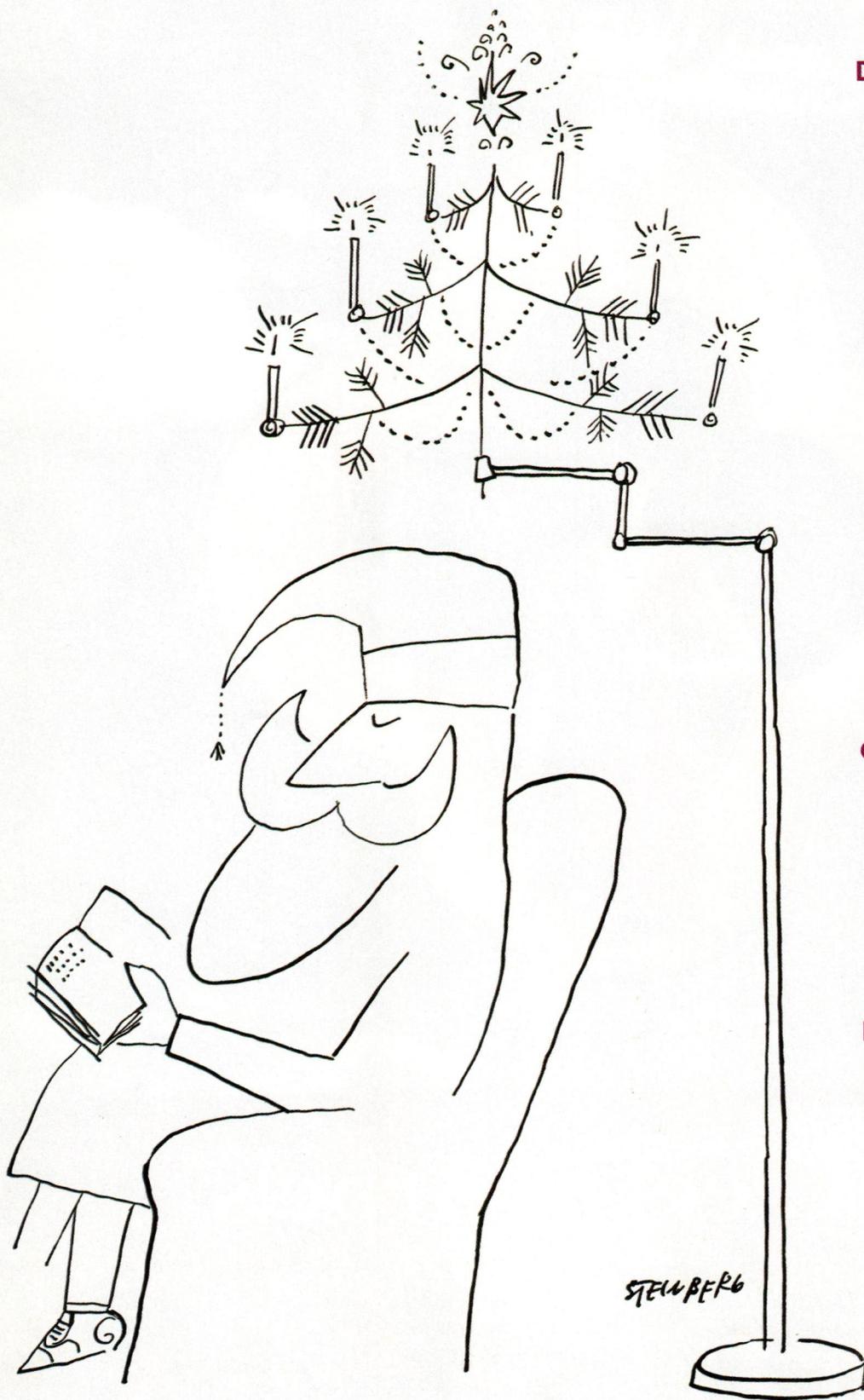
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< This drawing by Saul Steinberg
appeared in the December 1951 issue
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PRODUCED BY TESSA TRAEGER
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Aerin Lauder ("The Art of Entertaining," page 90) in an Oscar de la Renta taffeta gown, \$14,900, at Neiman Marcus and Saks Fifth Avenue. Wreath and flowers by Polux Fleuriste.

PHOTOGRAPHED BY FRANÇOIS HALARD.

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Rhododendrons and azaleas in cheerful pinks and reds line a path at Villa Carlotta on Lake Como, Italy.

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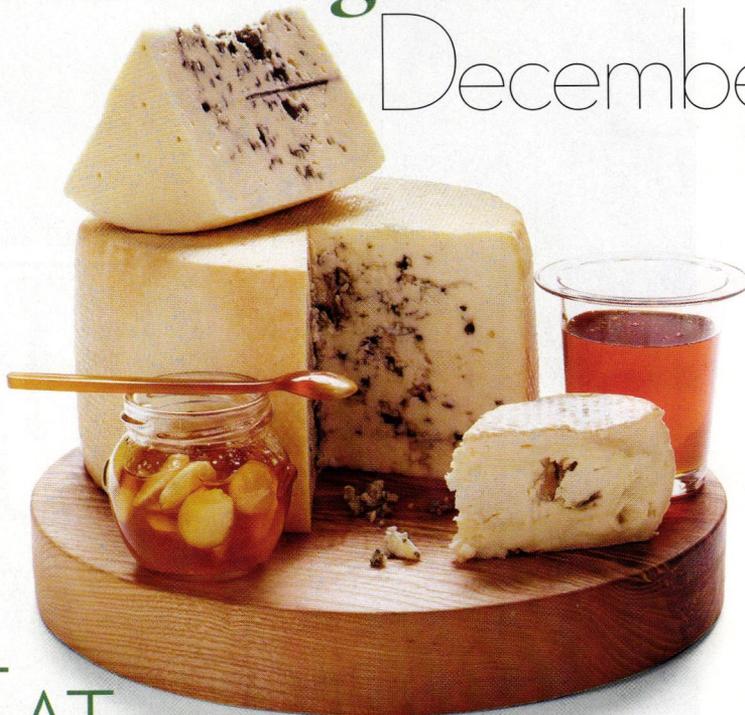


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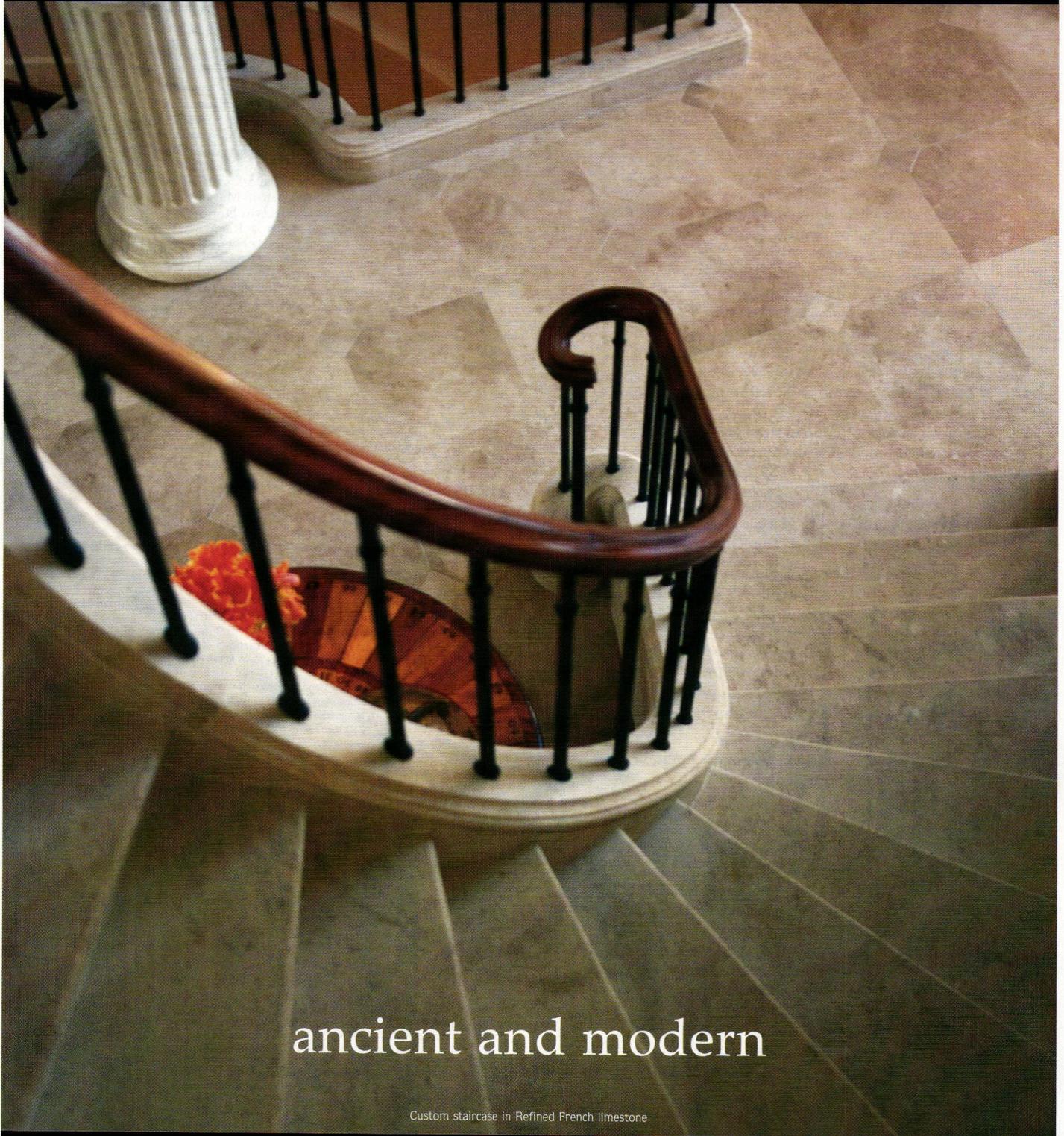
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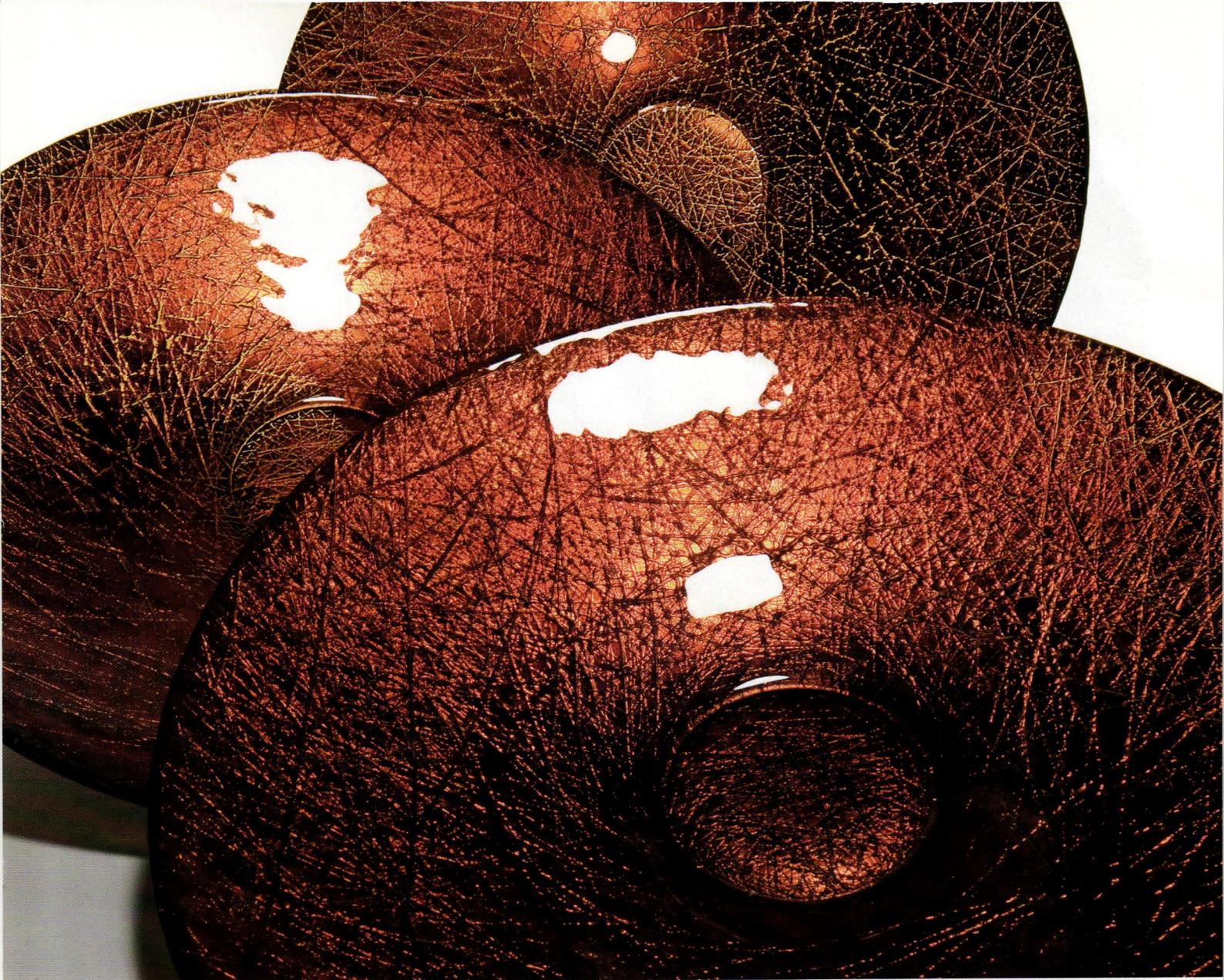
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At Home With... Amy Sedaris

WITH HER TONGUE-IN-CHEEK DECOR AND KITSCH COOKERY, THE WACKY COMEDIENNE WINS OUR HOLIDAY BAKE-OFF FOR HOSTESS WITH THE MOSTEST

This season, we're spending the holidays with a blond television personality and best-selling author who lives for baking, entertaining, and raising farm animals. We're referring, in case you had someone else in mind, to Amy Sedaris, the comedienne and star of the lamentably canceled sketch comedy show *Strangers With Candy*. Last year, Sedaris published *I Like You: Hospitality Under the Influence*, her first book on entertaining, and promptly became an anti-heroine for those hostesses who, like Sedaris, believe good taste too often gets in the way of a good party. Sedaris's 700-square-foot Greenwich Village apartment is crammed with anything that has ever struck her fancy, from furniture she has found on the street to her prized collection of artificial foods, ranging from hams to birthday

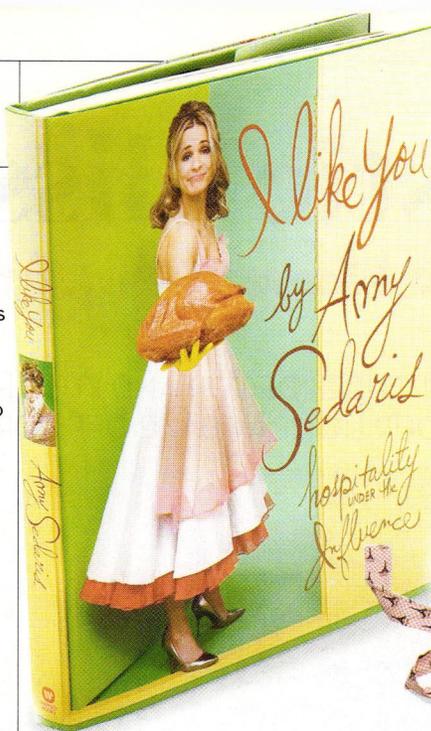
Sedaris, in a costume by Mary Adams, prepares to bewitch guests with her cooking and hostessing prowess. The coffee table is set with the faux cakes and sham hams she makes and collects.



At Home With... Amy Sedaris

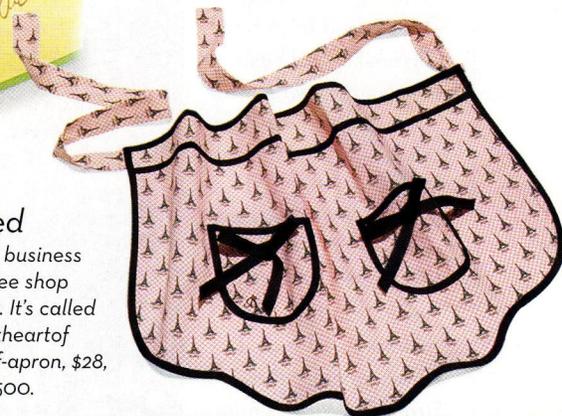
cakes. Her furry companion, Dusty, a mini rex rabbit—"the ultimate rabbit," according to Sedaris—has a penchant for chewing on the furniture and baseboards but nonetheless has the run of the apartment.

As with the outrageous characters she plays in movies and on television, there is a distinct method to the madness. "I have a lot of stuff," she says, "but I'm pretty good at knowing how to store it." She also has a devoted group of talented friends who have a habit of dropping by and picking up a hammer and nails—like furniture designer Todd Oldham, who built Dusty his rabbit hutch. "I have an incredible tool kit with two kinds of saws—I'm not bragging," Sedaris says. "If anyone comes over with a skill, I can take advantage." Her lure is her hospitality, which, though offered partly tongue-in-cheek, draws on her own serious skills. An expert baker (she makes cupcakes for a New York café, Joe), she always seems to have a batch of gingersnaps coming out of the oven. At holiday time, she dons her red corduroy yuletide outfit and invites friends over for roast beef and popovers. Who's the domestic diva now?



> "I have always loved to bake. I have a small business baking cupcakes for a coffee shop not far from my apartment. It's called Joe the Art of Coffee." joetheartofcoffee.com. Ooh La La half-apron, \$28, Anthropologie. 800-309-2500.

< "One of my favorite recipes from my book 'I Like You: Hospitality Under the Influence' is my mother's Greek beans, which I serve in an orange Le Creuset pot. For the holidays, I'll also make the powdered butter cookies and some cheese balls." Book, \$28, Warner Books.

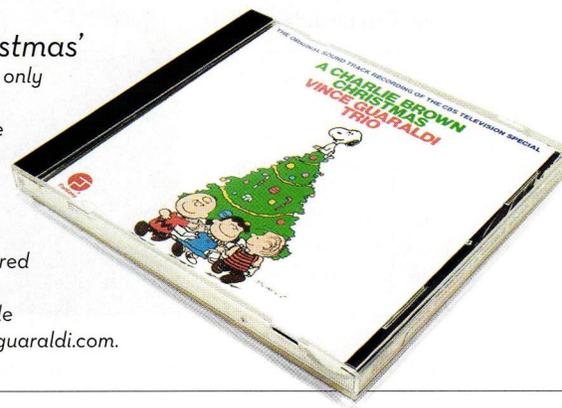


"IT'S ALWAYS CHRISTMASSY IN HERE. I HAVE A LOT OF HOLIDAY DECORATIONS. I LINE THE WINDOWS WITH LIGHTS AND PUT TINFOIL OVER MY FAKE TURKEY SO IT LOOKS LIKE IT'S HOT."



< "Sticky shelf paper will jazz up any cabinet. Todd Oldham cut it into shapes to decorate the front of my kitchen cabinets." Vintage Blue Floral and Tiled Porto Blue self-adhesive contact paper, \$50 per roll, at designyourwall.com.

> "A Charlie Brown Christmas' by the Vince Guaraldi Trio is the only holiday music I'll listen to. I'll invite friends over who don't have anywhere to go and play it nonstop. I put up a tinsel tree, so the rabbit won't get to it—she likes to chew on the real ones. I wrap empty boxes in colored foil and hang them on the walls like gifts. It's like when you're little and you go to JCPenney." vinceguaraldi.com.

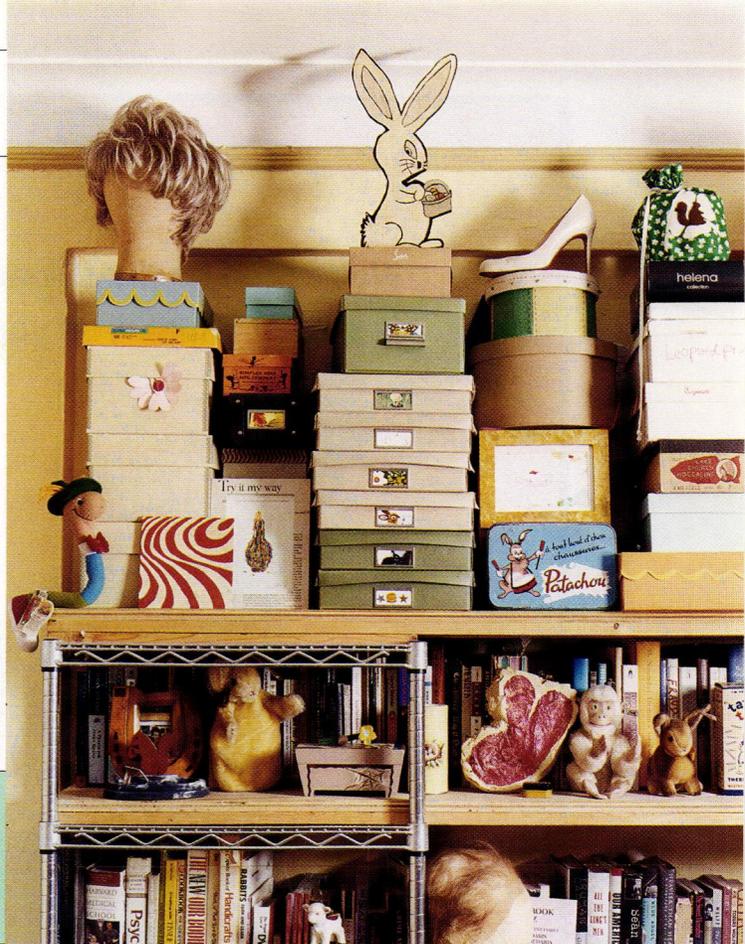


> "Everyone in my family loves squirrels. Maybe it's because they are the state animal in North Carolina, where we grew up. I like that squirrels think about storage, like I do. I have freeze-dried squirrels (never taxidermy) from the store Evolution, in SoHo, Steiff toy squirrels, and metal ones."



◀ **"I collect cake stands.** Sarah Jessica Parker gave me a green hobnobbed one for Christmas." From top: blue pedestal, \$50 for two, rosannainc.com. Golden rod, \$30, sighthouse.com. Fare, \$40, potluckstudios.com. Berry and Thread, \$75, juliska.com.

➤ **"When less than good shoppers** ask what I want for the holidays, I say Diptyque candles. They're expensive and smell great. I burn two at once; it's so extravagant." Epicea candle, \$90, at barneys.com.



"MY RABBIT, DUSTY, HAS THE RUN OF THE APARTMENT. I LIKE HAVING AN ANIMAL THAT'S USUALLY PREY IN THE HOUSE AND WATCHING IT KICK BACK."



▲ **"My brother David's boyfriend, Hugh Hamrick,** is a decorative painter who did a lot of the paintings in my place. That's a portrait of my rabbit, Dusty. The mantel was a theater prop. I'll paint it for the season. Before this, it was skin tone pink."

➤ **"I can't sew, but I have crafty friends who do.** You can't ask people to do stuff for you and not have the supplies available. Somebody once came over and asked if I had a paddle drill, and I did. I was proud of that. The first thing I put in my tool kit was a mirror, so girls could check their lipstick. I ordered this pink sewing machine from Sears. It comes in other colors." Kenmore's Mini Ultra sewing machine, \$100, at sears.com.

▲ **"I have a lot of storage.** Living in Manhattan, you have to. I'll store things in boxes that I keep behind my bed. In the living room, Todd Oldham built a cabinet so I don't have to look at the TV. The phone is on a low shelf with the volume turned down. You don't see any cords. It feels like you're in a psychiatrist's office."



FRANCOIS DISCHINGER (INTERIORS), MICHAEL GARTEN (CAKE STANDS), FRANCESCO MOSTO (ALL OTHERS)

**We're glad he likes it because one real dog
is plenty thank you very much.**





Stuffed poodle



Smitten dog

With all the howling Max was doing, my husband Eric and



I just figured he was lonely. So we used our Citi card to buy a new mirror and tried putting it at floor level. No dice. We tried changing the dog food.



Treats. A new dog bed.



We even brought in a

pet therapist, and still Max seemed so sad. Then it dawned

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Elements of a Room | Chalet Style

AS THE DAYS GROW COLDER, OUR THOUGHTS TURN TO MOUNTAIN VIEWS AND LODGE LIVING. THESE ROOMS WERE DESIGNED TO SUMMON OUR WILDEST WINTER FANTASIES, FROM THE COZY TO THE GLAMOROUS



True story: if you take a meandering drive through Morocco's Atlas Mountains, you could happen on an isolated Alpine-style village, an off-piste reminder of the country's colonial past. The idea of reimagining the Alpine aesthetic in a North African context was the inspiration for our first chalet. Exotic ikats and rich, vibrant textures are combined with folksy details, such as a heart-shaped chair or an antler chandelier, artfully placed to evoke a Tyrolean landscape in the unlikelyst of places.

—GERALDINE DE PUY

Clockwise from top right: Old World Weavers Princess Uzma **FABRIC**, through Stark Fabric. Pewter Horn **CHANDELIER**, \$1,000, from vagabondhouse.com. Le Leu **SOFA** from Jonas Inc., upholstered in Lee Jofa's Pardah Print. Heart **PILLOW** in Shepherd's Coat, from Culturally Chic. Doris Leslie Blau custom Tibetan **CARPET**, \$11,200 for 8-by-10. In NYC, 212-752-7623. Ram's horn **CANDLESTICKS**, \$1,195, at Charlotte Moss, NYC. 888-960-3888. Lando's Gingerbread Modern **ARMCHAIR**, \$3,500, Vol. 1 Antiques. **CUSHION** in Schumacher's Bohemian Rhapsody in Cinnabar. Jensen **PILLOW** by Pierre Frey. Check wool **BLANKET**, \$378, from gorsuch.com. Castle **CHAIR** by Neubeuern, \$490, at Bavarian Fine Furniture. Charles Pollock's 1116 Spanish trestle base **TABLE**, through William Switzer.

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Elements of a Room | Chalet Style

THE ALLURE OF JET-SETTER STYLE IS IRRESISTIBLE: GRAPHIC BLACK AND WHITE AGAINST A POLISHED INTERIOR BEST EXEMPLIFIES THE GLOBE-TROTTING GOURMET HIGH LIFE



Imagine James Bond and his 1960s consort: athletic, elegant, in sleek snowsuits to match their Chanel skis, flying down the Swiss slopes en route to après-ski. Their chalet is well-equipped to suit the sybaritic 007 aesthetic, with a sumptuous fur wall hanging and silvery faux-bois wallpaper. A jeweled lamp adds a glamorous touch, and a carbon-fiber Italian chair and jazzy contemporary freestanding fireplace make for the perfect spot for relaxing with shaken-not-stirred martinis in lieu of hot chocolate. —G. DE P.

Foreground: Wildwood **WALLPAPER** by Yangki in Iced Silver, at William Switzer. Le Petit Empereur crystal **LAMP**, by Mathieu Lustrerie at Prella, NYC. Front: Vortex mini carbon-fiber **CHAIR** by Giovanni Pagnotta, \$980, at Suite New York. suitenyc.com. Metallic leather **TRAPPER HAT**, by Kokin, \$815, at Henri Bendel. henribendel.com. Conmoto Plaza ventless **FIREPLACE**, \$3,400, at Rose and Radish. roseandradish.com. Selenite **LOGS**, from \$250, Ruzzetti & Gow. Chanel **SKIS**, \$3,995. 800-550-0005. Rear: Mongolian lamb **LEON RUG**, \$3,180, ddcnyc.com. Aluminum **ANTELOPE HEAD** by Barreveld, \$650, at vivre.com. Custom **PILLOW** in Schumacher Shockwave, made by Pascale Milon-Ouattara, at L'Atelier du Jour, NYC.

BATH FIXTURES, FURNISHINGS AND SURFACES



BATH TOWEL ON RING
STRATUM, EGYPTIAN COTTON, BLUEBOARD, 28" x 52"
ACCESSORY: CRYSTAL TOWEL RING, NICKEL
SURFACE: ARCHITECTONICS 2" x 2" CERAMIC FIELD TILE, MYKONOS

WATERWORKS

LOS ANGELES SAN FRANCISCO CHICAGO BOSTON MIAMI GEORGETOWN NEW YORK

Elements of a Room | Chalet Style

SOME OF THE MOST EVOCATIVE MOUNTAIN HOMES ARE THOSE THAT SUCCESSFULLY BRING THE OUTDOORS INDOORS WITH RUSTIC, ROUGH-HEWN SURFACES THAT MIRROR THE ROCKY TERRAIN OUTSIDE



Charlotte Perriand's name may be synonymous with the machine-age aesthetic of her pioneering collaboration with Le Corbusier, but it's her later work that inspired us here—in particular, Les Arcs, the 1960s ski resort she helped design in Savoie, France. The dwellings she created provided a modernist envelope for warm, woody interiors. Here, a vintage Perriand chair (foreground) sets the simple tone for a naturalistic decor that includes a free-edged organic screen by John Houshmand and prints by photographer Henning Bock that stand in for Les Arcs' glorious mountain views. —G. DE P.

On wall: vintage sunburst **MIRROR** from Tom Thomas Gallery, at 1stdibs.com, and Saulorme **CHAIR** from Holly Hunt on Larsen's Hiroko **FABRIC**. On custom **OTTOMAN** from Chelsea Workroom, covered in Pollack's Dorothy: Austrian swirl **TEAPOT**, \$148, at gorsuch.com, atop Bulgar **THROWS**, \$190 to \$400, at bulgarusa.com. On floor: horn and sterling **VASES**, Charlotte Moss, NYC. Dan Pollock **BOWL**, \$1,125, and brass **DOORSTOP**, \$429, both from Suite New York. suiteny.com. John Houshmand's Paulownia **SCREEN**. 212-965-1238. Rear: **TABLE** from Tucker Robbins, \$1,170. Pewter **CANDELABRA**, \$375, at vagabondhouse.com. Artelano's log **CHAIR**, \$2,995, Lepere, NYC. **PHOTOGRAPHS** from lumas.com.



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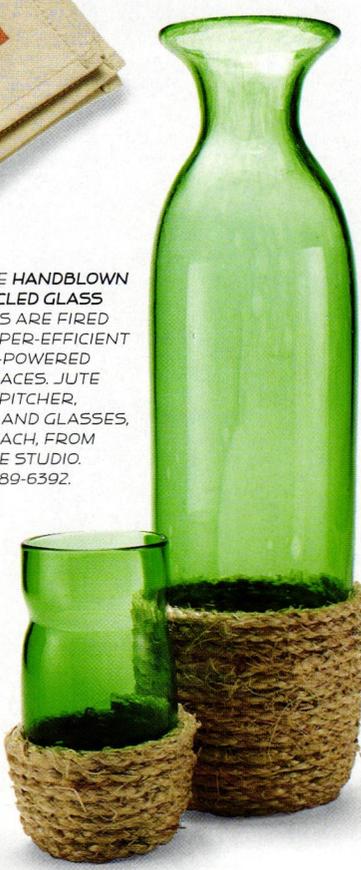


Eco Chic | Holiday Gifts

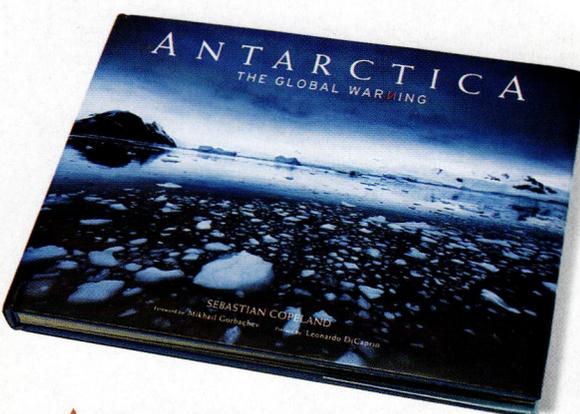
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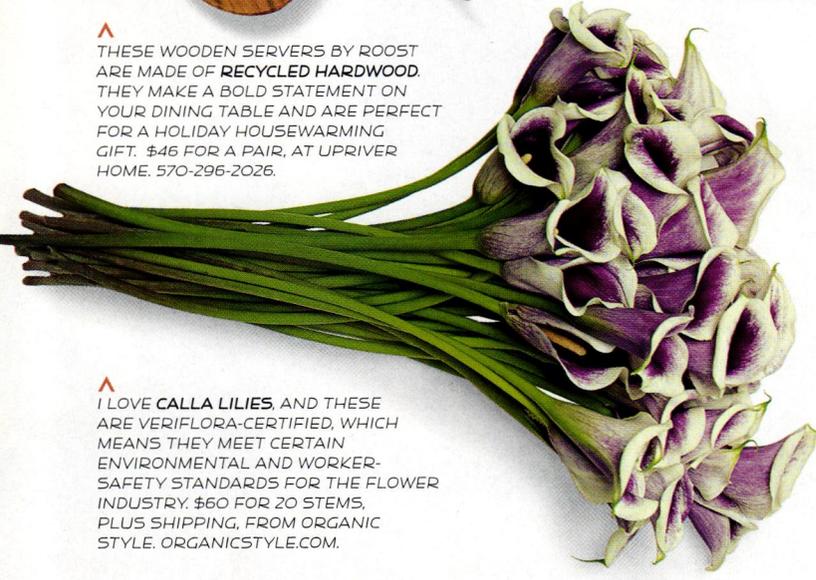
▶ THESE HANDBLOWN RECYCLED GLASS PIECES ARE FIRED IN SUPER-EFFICIENT WIND-POWERED FURNACES. JUTE COZY PITCHER, \$280, AND GLASSES, \$60 EACH, FROM ESQUE STUDIO. 503-289-6392.



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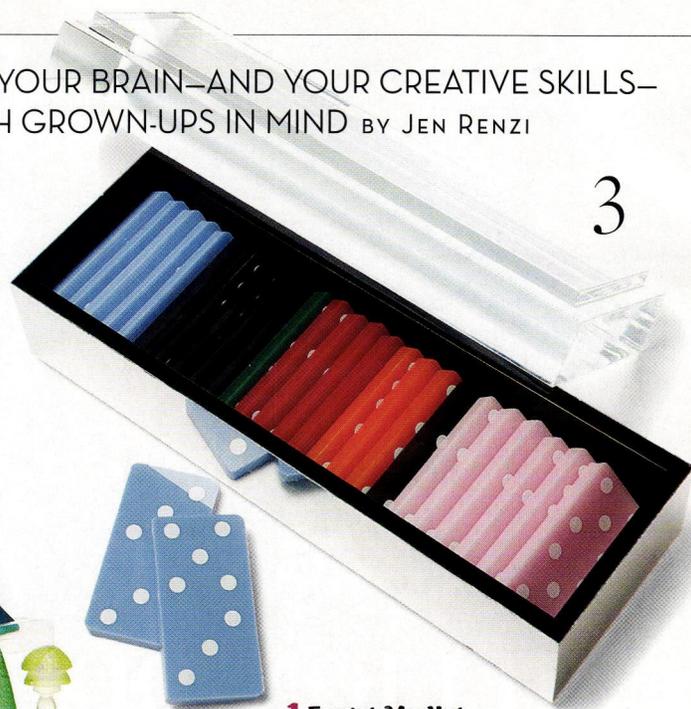


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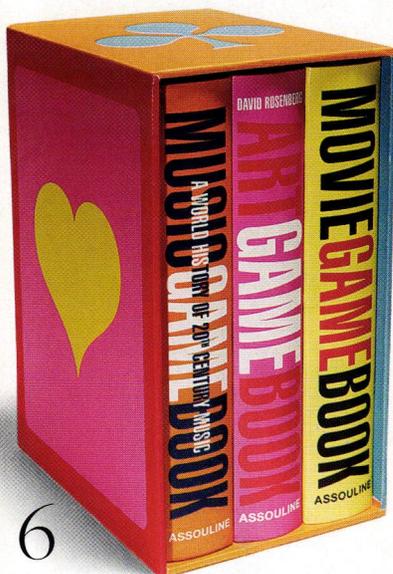
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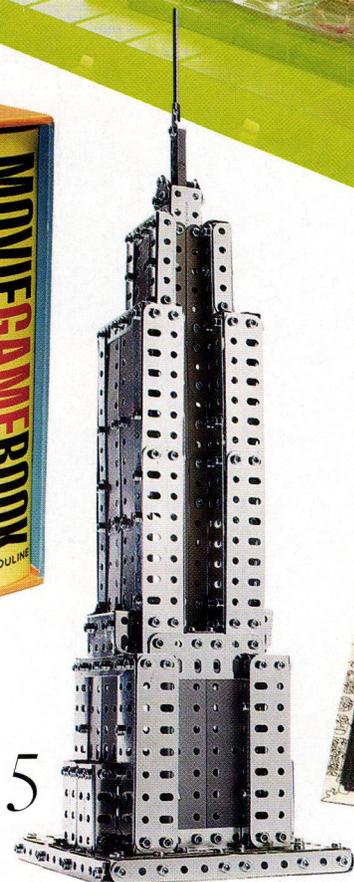
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2



6



5



4

1 Forget Me Not

Mod fabric house Maharam's version of a classic memory game tests your ability to match textile patterns by Paul Smith, Alexander Girard, and others. Maharam Memory Game, \$36, Design Within Reach. 800-944-2233. dwr.com.

2 Paradise Found

Artist John O'Neill designed this board game to highlight the fragile balance between humanity and nature. His green philosophy extends to the game's packaging, which is made from recycled soda bottles. Paradise, \$189. 877-752-9968. seethroughgames.com.

3 Tile Style

Dominoes go glam with Albrizzi's chic set in sprightly colors, sleekly packaged in a mirrored box with Lucite top. Domino set, \$215, Vivre. 800-411-6515. vivre.com.

4 Perfect Fit

Based on a 19th-century woodblock print, this laser-cut wooden toy elevates jigsaw puzzles to an art form. Maple Trees with Tekona Shrine, \$95, Liberty Puzzles. 877-744-1442. libertypuzzles.com.

5 Sky High

Erector Sets are just as challenging—and fun—to build now as when you were young. Empire State Building kit, \$60, Metropolitan Museum of Art. 800-662-3397. metmuseum.org.

6 Trivia Time

Know-it-alls will love Assouline's fact-packed game books. They're cultural history primers and Trivial Pursuit rolled into one. Gamebook slipcase, \$120. assoulineusa.com.



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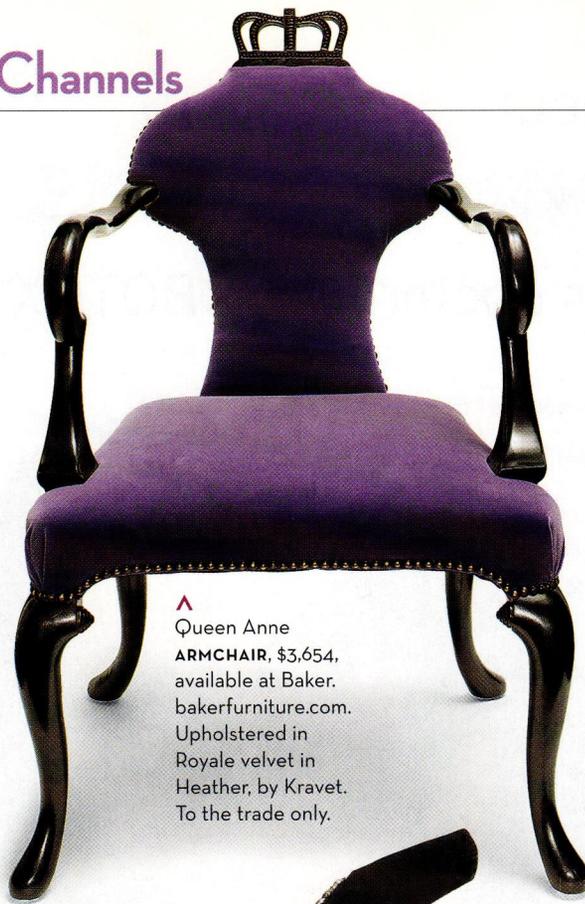
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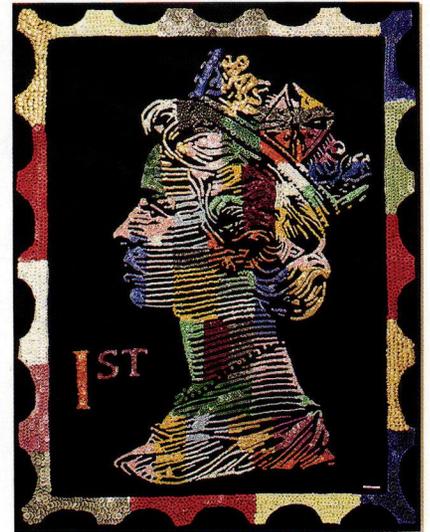
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▲ Queen Anne ARMCHAIR, \$3,654, available at Baker. bakerfurniture.com. Upholstered in Royale velvet in Heather, by Kravet. To the trade only.



▲ Pearly Queen of Bow Bells, buttons on canvas ARTWORK, by Ann Carrington; price upon request. MDG Fine Arts, London. 011-44-207-409-7800.



▼ Kent velvet throw PILLOW with bullion crest, measuring 20 inches square, \$695. Available at Ralph Lauren Home. ralphlaurenhome.com.

◀ Pretty in pink: Vera Wang Princess EAU DE TOILETTE by Coty Prestige, \$68. Available at Macy's department stores. macys.com.



◀ Temperley London for Moët & Chandon TIARA in silk with embroidery and beading, by Alice Temperley. Custom price per order. 212-219-2929.



▲ Changing Guards at Buckingham Palace hand-printed WALLPAPER by Lizzie Allen; price upon request. Hamilton Weston Wallpapers, U.K. 011-44-208-940-4850.

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JUVÉDERM™ injectable gel should be used with caution in patients on immunosuppressive therapy, or therapy used to decrease the body's immune response, as there may be an increased risk of infection. The safety of JUVÉDERM™ injectable gel in patients with a history of excessive scarring (e.g., hypertrophic scarring and keloid formations) and pigmentation disorders has not been studied. JUVÉDERM™ injectable gel should not be used in patients who have severe allergies marked by a history of anaphylaxis or history or presence of multiple severe allergies. JUVÉDERM™ injectable gel should not be used in patients with a history of allergies to gram-positive bacterial proteins. The safety of JUVÉDERM™ injectable gel for use during pregnancy, in breastfeeding females or in patients under 18 years has not been established. The safety and effectiveness of JUVÉDERM™ injectable gel for the treatment of areas other than facial wrinkles and folds (such as lips) have not been established in controlled clinical studies.

Please go to www.juvederm.com to see a complete summary of risks and complications.

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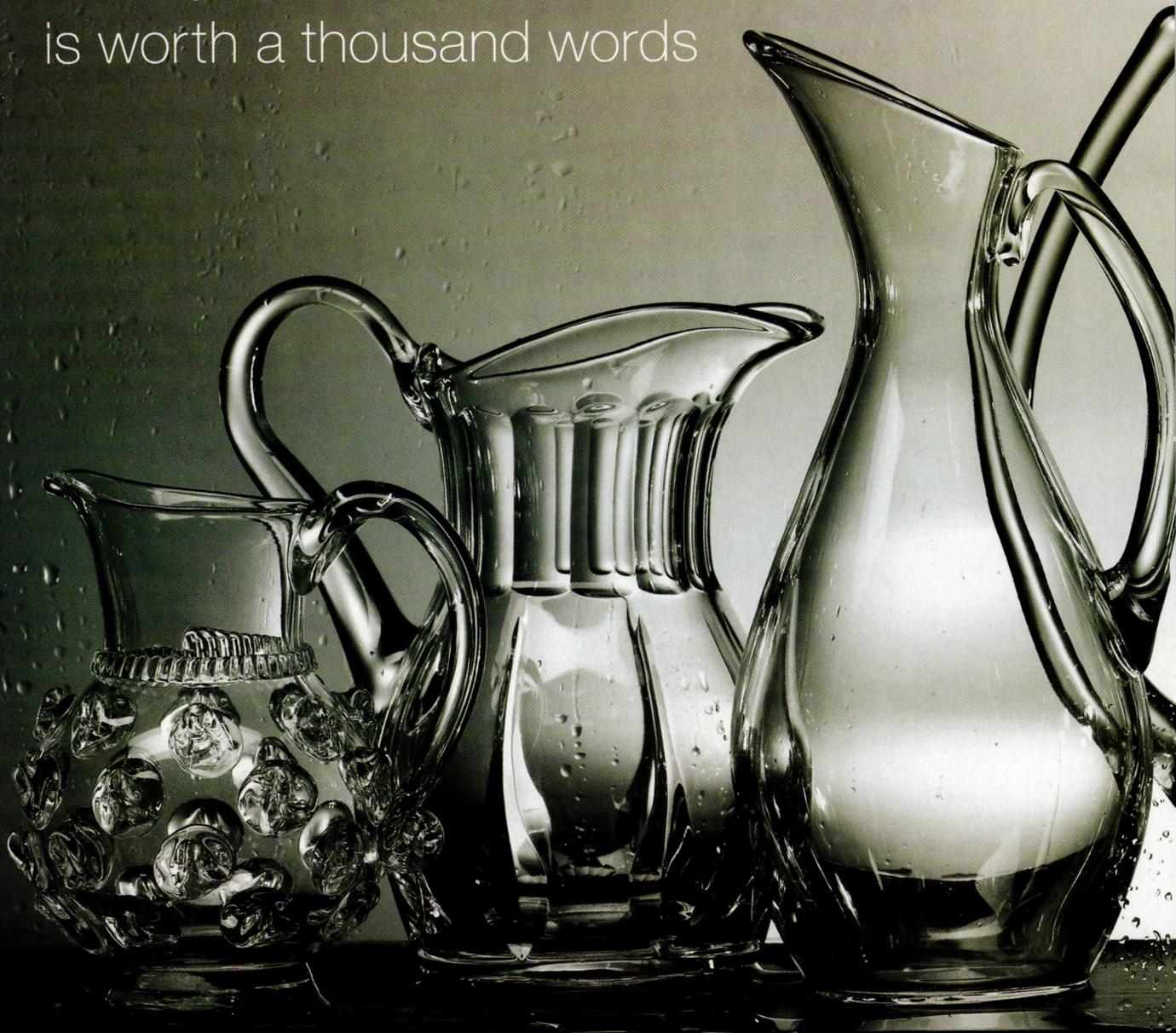
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a pitcher

is worth a thousand words



Above: Pitchers from left to right, Juliska, St. Louis, Baccarat, Nambé, Riedel, Match, Michael C. Fina. Top: Juliska.



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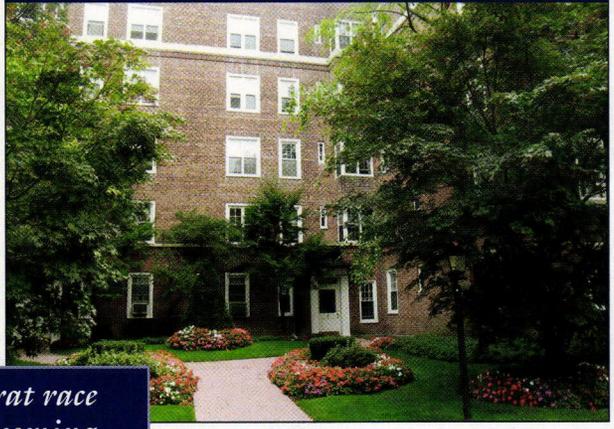
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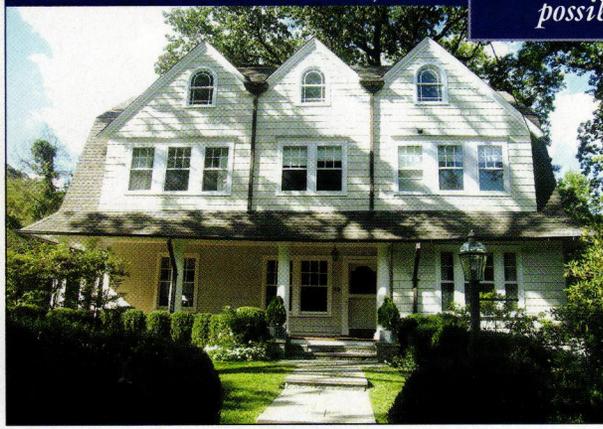
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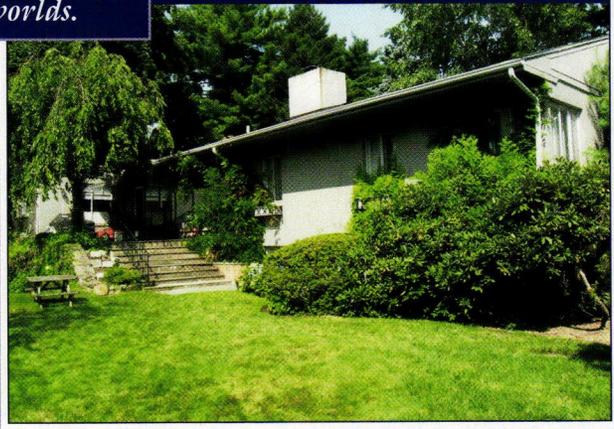
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4 1/2 cups milk
12 ounces (about 2 1/2 cups)
uncooked elbow macaroni
4 cups grated Cabot Extra Sharp or
Sharp Cheddar (about 16 ounces)
1/2 cup unflavored dry bread crumbs
2 teaspoons olive or vegetable oil

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1. Place butter in large microwave-safe bowl and cover top loosely with plastic wrap (to prevent spattering); microwave on high power until butter is melted, about 1 minute. Whisk in flour and salt until well combined and microwave, uncovered, for 1 1/2 minutes longer.
2. Whisk in milk, adding it gradually at first; stir in macaroni. Microwave, uncovered, for 5 minutes. Stir well to break up any clumps of macaroni, then microwave for 9 minutes longer, or until sauce is thickened and macaroni is starting to soften.
3. Lightly coat inside of crockpot with nonstick cooking spray or rub with oil. Add macaroni mixture. Stir in cheese until well combined.
4. In small bowl, work together breadcrumbs and oil with fingertips until well blended; sprinkle evenly over macaroni. Cover and cook on high setting for 1 hour, or until tender and bubbling on edges.



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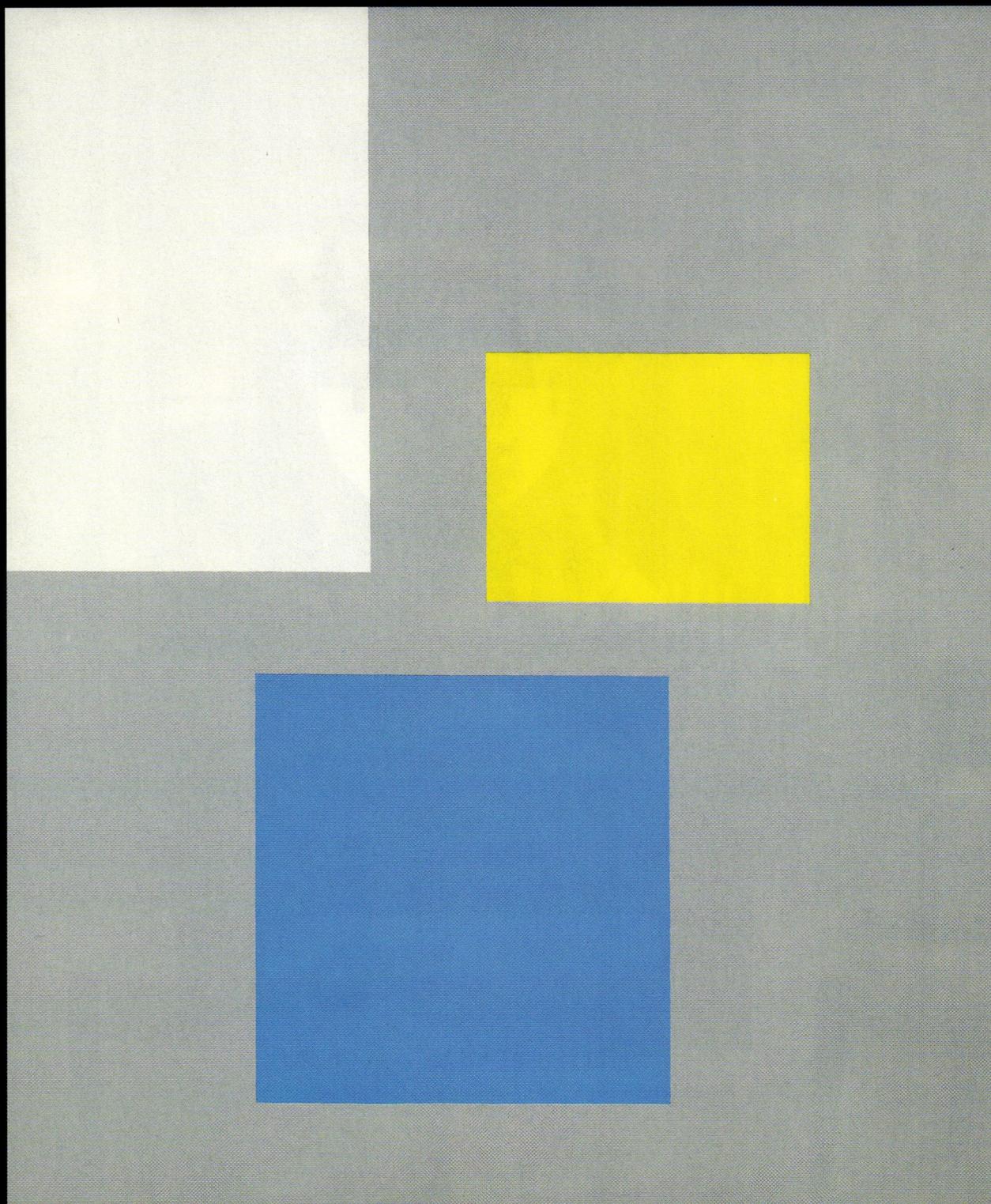
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A N T I Q U E S



THE DINING ROOM

Dining Suite in Oregon Pine, Table, Sideboard and Ten Chairs, *André Sornay, France ca. 1932*

Ten-Light Chandelier, *Venini, Italy 1933-34*

Large Mirror, *Barovier & Toso, Italy ca. 1940*

Two Pairs of Large Sconces, *Seguso Vetri d'Arte, Italy 1930's*

Pair of Silver Candelabra, *Evald Nielsen, Denmark 1932*

Silver Jardinière with fruits, *Just Andersen, Denmark ca. 1920*

"Lion" Sculpture, *Jack Jeffreys, Belgium ca. 1950*

Oval Rug, *Art Deco, France ca. 1930*

Collection of Ceramics, *Axel Salto, Denmark ca. 1930s-50s*

Inside Track

Talking With...David Stark

One of New York's top event planners, and author of *Napkins with a Twist*, Stark spoke about his newfound passion for green entertaining with *House & Garden's* Kate Auletta.

HG Tell us about your wonderful paper topiaries.

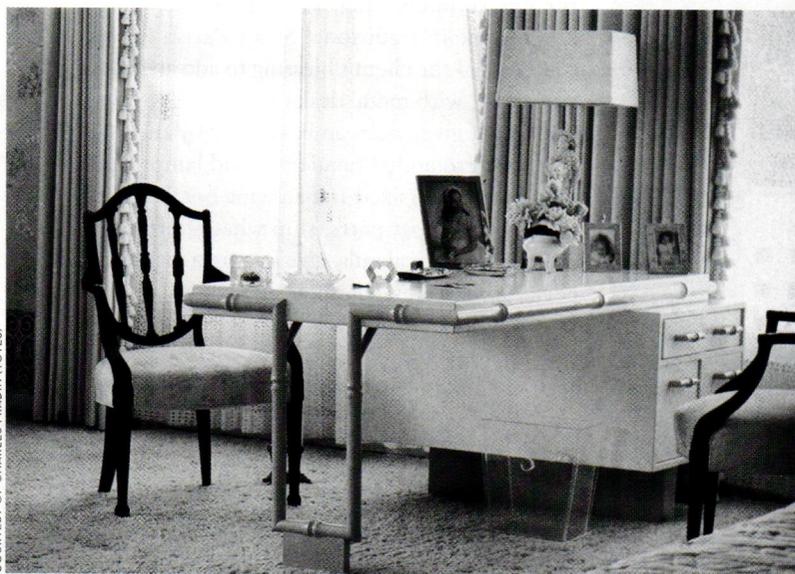
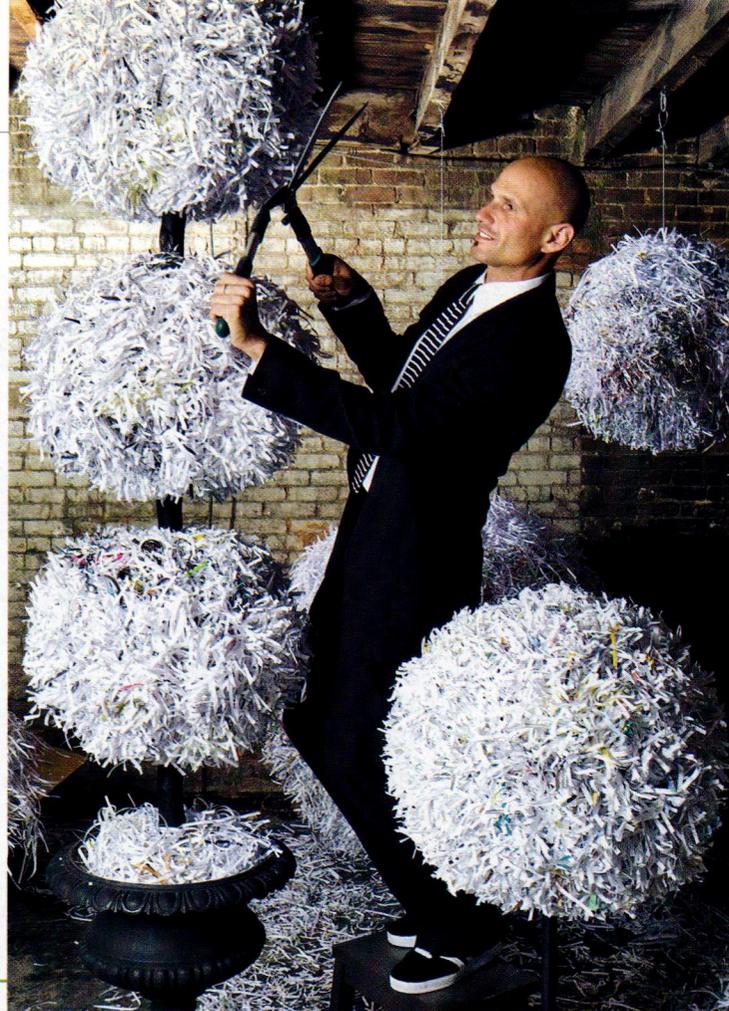
DS I created those for the National Design Awards Gala—held at New York's Cooper-Hewitt museum this past fall—out of paper recycled from my and the museum's offices. I liked the idea of Versailles classicism reinterpreted in a contemporary material that is pregnant with meaning. Looking around my office, I saw so much waste—like printed-out e-mails—and this was a reaction to that.

HG What are some issues to consider in planning a green party?

DS Organic flowers are great, but you can't yet get the quantity needed for a large event. So I use other natural products for centerpieces. For one event we're using saplings. Afterward, they'll be given to guests to plant or donated to an organization. Another material I'm using is plastic water bottles. I make sculptures or vases with them. I recently created curtains for a party using 15,000 Benjamin Moore paint chips, which we later recycled.

HG Any tips for how to eco-entertain at home?

DS Avoid disposables. Yes, after a backyard cookout it's easier not to wash plates or cutlery, but it's not a huge effort when you think of the effect on the environment. I always use cloth napkins, whether it's breakfast by myself or dinner for 20. My rule of thumb is if it holds water, it's a vase. I've used all kinds of packaging that would typically be thrown away, including empty tomato cans. Entertaining is a celebration, and we can do it responsibly.



Divine Desk

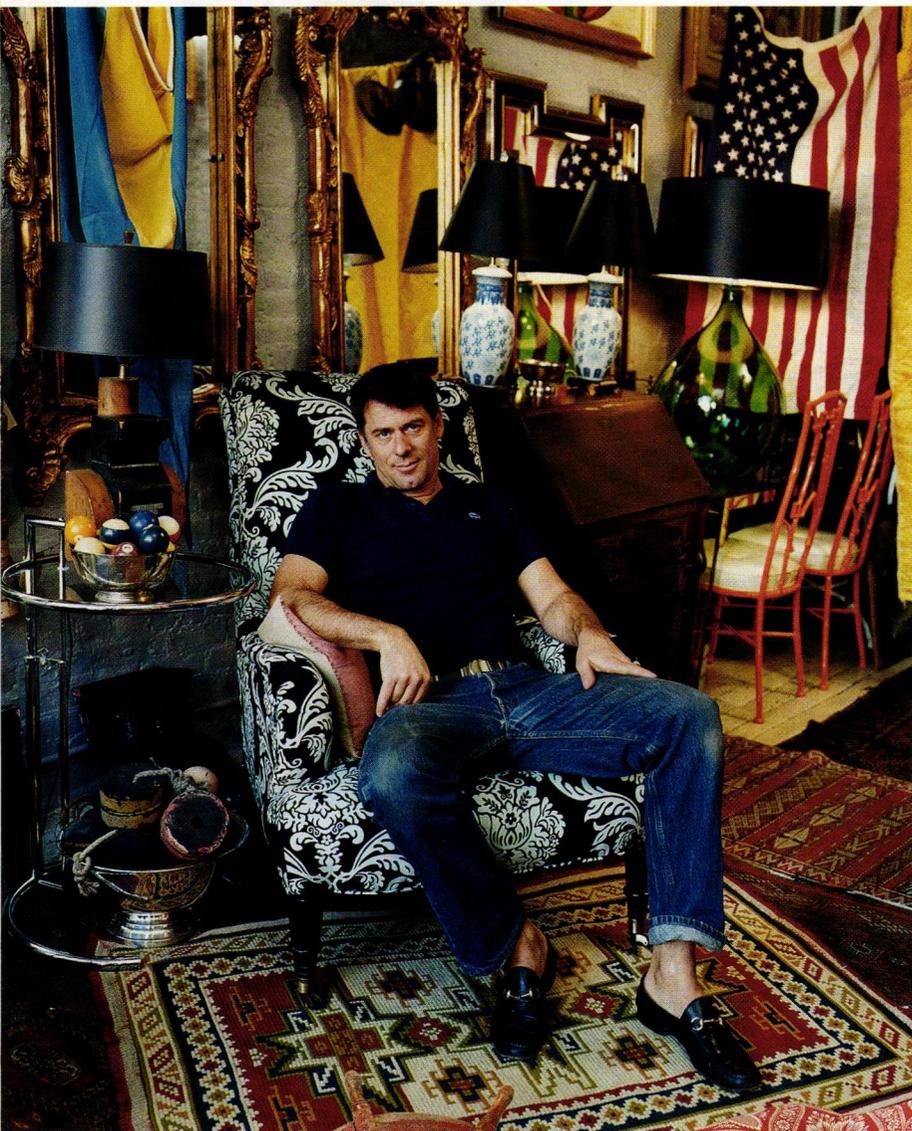
In 1957, actor-turned-decorator William Haines designed a sleek partners desk for Los Angeles socialite Betsy Bloomingdale's bedroom, complete with whimsical faux bamboo detailing to match her decor. Fifty years on, William Haines Designs, now headed by Peter Schifando and J. Jonathan Joseph, has reissued the desk, which is wrapped entirely in leather, with carvings in a hand-rubbed lacquer finish. "Betsy often had friends over for lunch," Joseph says. "She entertained in her bedroom—only female guests, of course." The desk stood out from the wall so that Bloomingdale and her guests could sit on either side. With its clean lines and faux exotic trim, the desk—like all Billy Haines designs—is a wonderful reminder of a bygone Hollywood, where ease and artistry went hand in hand. williamhaines.com. —GERALDINE DE PUY

Editors' Choice

Born in Rhode Island, and currently based in Los Angeles, furniture designer **CHARLES FRADIN** mixes styles from both coasts in his warm and witty designs. Now Williams-Sonoma has asked him to design a line of stationery and accessories based around kitchen themes. The collection includes a recipe box and letter-pressed bookmarks featuring Fradin's whimsical doodles of cakes, crisp salads, and fresh fish. The line also includes fun tote bags made of burlap or canvas and perfect for carrying groceries. 800-541-2233. —G. DE P.



THIS DISCERNING DECORATOR AND SHOP OWNER HAS BECOME THE MAN TO CALL WHEN A DECOR NEEDS THAT PERFECT FINAL FLOURISH BY JAMES SERVIN



IN HOLLYWOOD, they would call David Cafiero a script doctor; if he were a player on a baseball team, he'd be a late-innings relief pitcher. "I love taking on projects from the very beginning," says the decorator, who owns the shop Cafiero Select in Manhattan's East Village, "but I've been finding lately that I really like coming in and adding the last ten or twenty percent." Cafiero has an eye for the textured eclectic—his store is filled with items as diverse as Japanese prints, driftwood pieces, and sculptural industrial ephemera. He has won the admiration of clients like Chloë Sevigny (their collaboration was featured in *House & Garden's* January 2007 issue) and art collector Nick Debs. But now Cafiero has discovered a specialty niche in the design world: he takes stock of a room's decor, usually one put together by another decorator, and then offers idiosyncratic touches that make the environment sing. For a four-story town house done in traditional Sister Parish florals, Cafiero had the client's blessing to add an industrial twist, with metal desks and dressers. To an apartment given a streamlined look by an architect, Cafiero added taxidermy and lamps fashioned from oversized Italian wine bottles. Such pieces, plus "boat parts, ship wheels, propeller gears, and nautical rails, give a room a masculine edge," he explains. Salesmanship, ahoy!



Cafiero relaxes at his store, Cafiero Select, in Manhattan's East Village. There the unusual, wildly wide-ranging mix of offerings includes such pieces as: **1** A '40s woolen silk paisley rug, \$795. **2** A ship's wheel rescued from a Chinese junk and made of mountain ash, \$395. **3** A custom Schumacher Chippendale-style settee covered in a Villandry damask print in Pomegranate, \$3,200. **4** An orange TaylorMade racing flag, \$195 for a set of eight in various colors, and an Irish linen Spirit of Sail tea towel by Ulster Linen Co., \$35. 212-414-8821. cafieroselect.com.

Camilla Lindh, model.
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The Cornucopia

Enjoy the tasty selections in Dancing Deer Baking Company's holiday shortbread cookie tin. The assortment of gingerbread people, mocha marble cookies, and Snickerdoodles ships nationwide. \$19.50 per tin of 42 cookies. dancingdeer.com.



The Surprise

Mint Cookie Fixations from Fran's Chocolates in Seattle deliver crisp chocolate shortbread covered in dark chocolate, with a peppermint finish. 12 cookies, \$27. franschocolates.com.



A New Sensation

One Girl cookies are the closest thing to homemade. Our favorite? Pumpkin Whoopie Pies. Seasonal selections are also available. Gift box of 12 pies, \$24. onegirlcookies.com.



Out of the West

Paulette's macarons have created a stir in Beverly Hills since the store's opening in the fall. Luckily for everyone beyond 90210, the store now ships. Choose an assortment of flavors to fill a gift box of one dozen, \$18, or two dozen, \$35. paulettamacarons.com.



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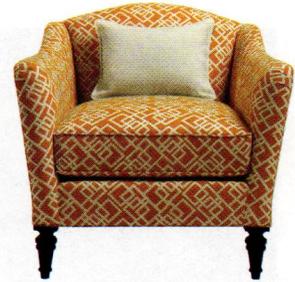


When Harry Slatkin introduced his first line of fragranced candles almost two decades ago, he single-handedly created a new lifestyle category—home fragrance. And now, he is poised to change the way we live once again with the introduction of the ScentPort, a plug-and-go scented device destined to become a staple of modern living. The ScentPort is a plug-in, scented oil diffuser that crosses all generations, ideally suited for any space: a dorm room, a CEO's office, a family room, a nursery, anywhere.

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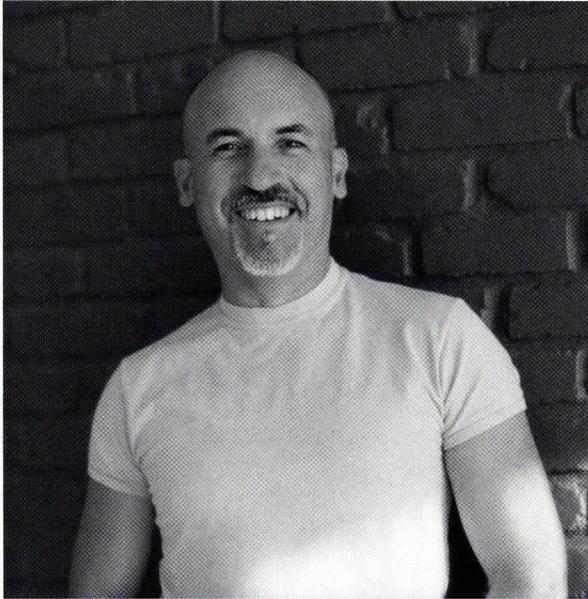
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After earning two Master's degrees in architecture, from Columbia University and the University of Puerto Rico, Benjamin Noriega-Ortiz launched his career at John F. Saladino, Inc., where he ultimately became head designer. In 1992, he established his own firm, Benjamin Noriega-Ortiz, LLC, whose clients include author Laura Esquivel, photographer Mark Seliger, and musician Lenny Kravitz. Benjamin's work has appeared in a variety of publications worldwide, and he has been featured on HGTV, E!, and Style. His new book, *Emotional Rooms*, was recently published by Simon & Schuster.

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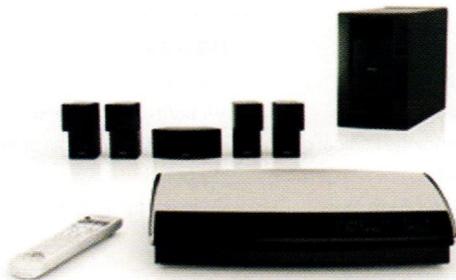
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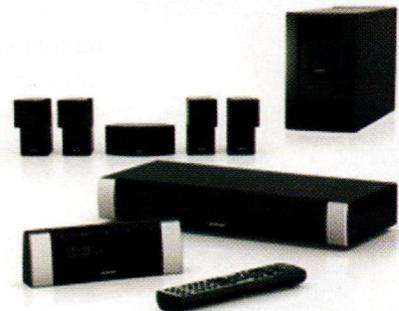
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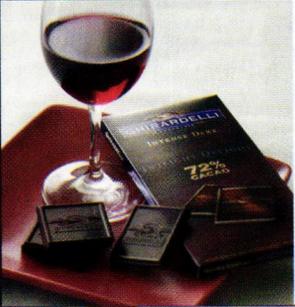
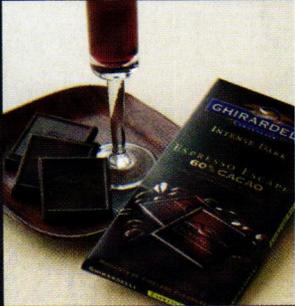
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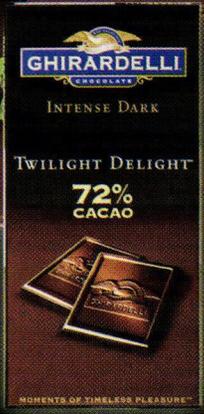
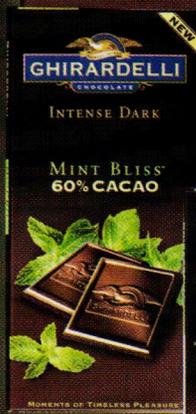
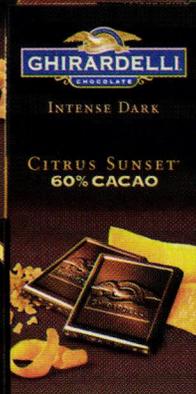
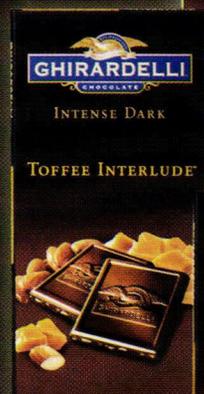
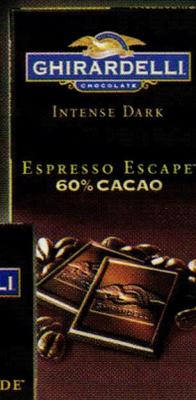


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<p style="writing-mode: vertical-rl; transform: rotate(180deg);">TWILIGHT DELIGHT™</p> 	<p>TASTING NOTES: Intense chocolate flavor is highly aromatic with mocha, blackberry, and dark cherry notes.</p>	<p>PAIRINGS:</p> <ul style="list-style-type: none"> • A snifter of Cognac or a glass of Armagnac • A touch of black Muscat • Dry red wine, such as Zinfandel, Syrah, or Cabernet • A warm cup of black tea • A glass of Cointreau® 	<p>NIBBLES:</p> <ul style="list-style-type: none"> • A sweet baguette • Warm, toasted almonds • A handful of dried cherries, raisins, or figs • A slice of brioche
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">ESPRESSO ESCAPE™</p> 	<p>TASTING NOTES: Full-bodied espresso flavor blends perfectly with creamy, smooth chocolate and spicy, dark cherry hints.</p>	<p>PAIRINGS:</p> <ul style="list-style-type: none"> • A glass of Madeira or ruby Port • A mug of steamed milk • A sip of anisette • A young Cabernet • A cup of hot chocolate 	<p>NIBBLES:</p> <ul style="list-style-type: none"> • A tender brioche or croissant • Fresh French toast • Marshmallows to make s'mores • Tasty biscotti
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">MINT BLISS™</p> 	<p>TASTING NOTES: Crisp, clean flavor of zesty mint adds sparkling contrast to smooth and seductive dark chocolate.</p>	<p>PAIRINGS:</p> <ul style="list-style-type: none"> • A glass of Bailey's Irish Cream® • A snifter of brandy or Cognac • A warm, herbal tea • A glass of milk 	<p>NIBBLES:</p> <ul style="list-style-type: none"> • A gooey brownie • A slice of cheesecake • A handful of pretzels • Macadamia nuts
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">CITRUS SUNSET™</p> 	<p>TASTING NOTES: Zesty orange bits and caramel crunch provide delightful textural and flavor contrast to the smooth, dark chocolate.</p>	<p>PAIRINGS:</p> <ul style="list-style-type: none"> • A glass of Sauterne or Gewürztraminer • Just a taste of orange Muscat or Grand Marnier® • A mug of coffee, espresso, or cappuccino • A warm cup of jasmine tea 	<p>NIBBLES:</p> <ul style="list-style-type: none"> • A bit of chèvre • A warm cream scone • A few dried apricots or toasted almonds • A spoonful of cottage cheese
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">TOFFEE INTERLUDE™</p> 	<p>TASTING NOTES: Slightly sweeter dark chocolate is blended with crunchy toffee and caramelized almonds, creating the perfect balance of sweet and salty flavors.</p>	<p>PAIRINGS:</p> <ul style="list-style-type: none"> • Late harvest Riesling or Zinfandel • A glass of Muscat • A warm mug of chai • A glass of cream Sherry • A sip of Drambuie® 	<p>NIBBLES:</p> <ul style="list-style-type: none"> • Salt and vinegar chips • Party-snack mix • Salty snacks, like a handful of popcorn

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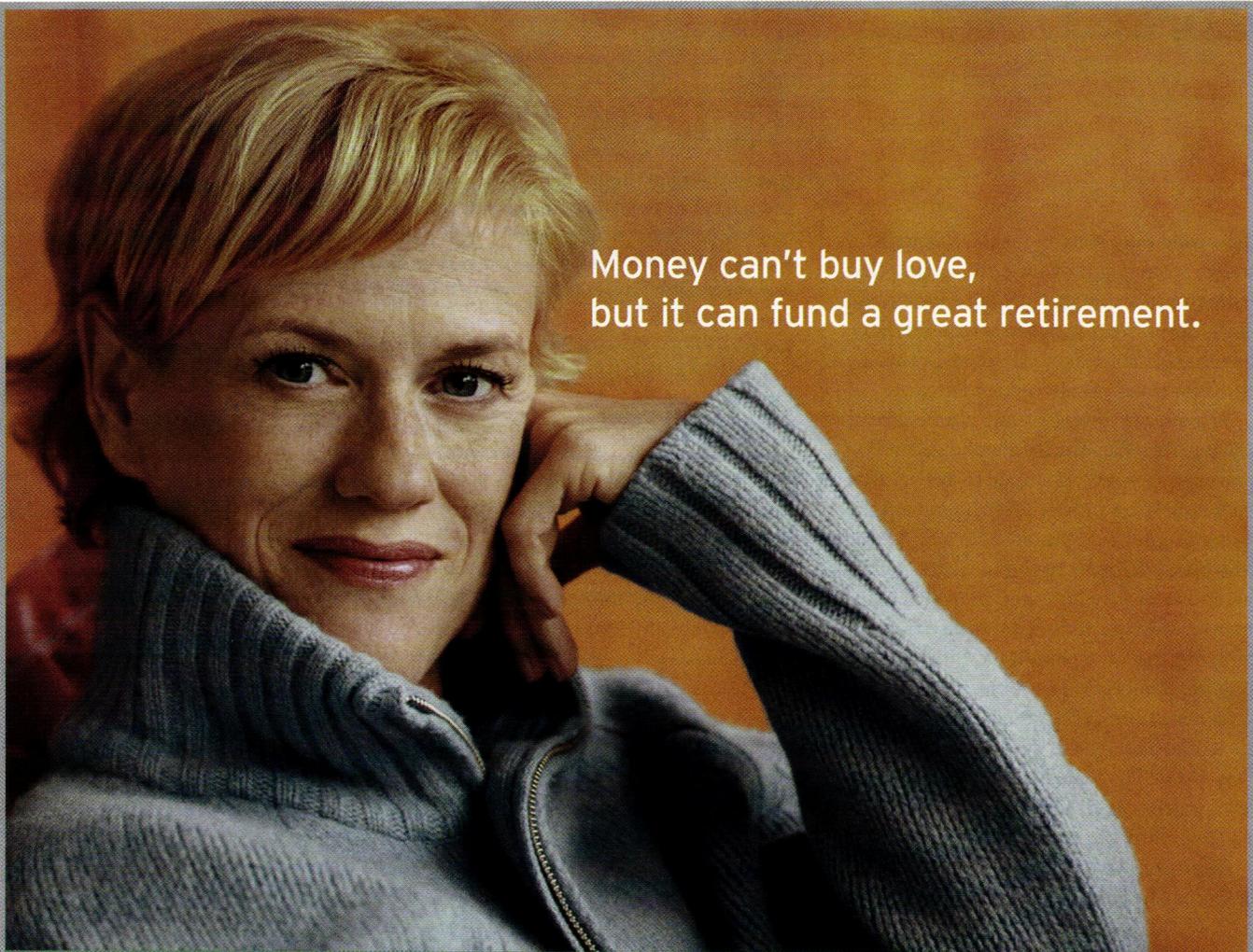
SOME YEARS AGO, I WAS invited to my very first vertical tasting at the '21' Club. I envisioned an affair without chairs, standing at the venerable bar, but I learned to my chagrin that a vertical tasting involved sampling different vintages of a single wine—the verticality being temporal rather than spatial. Happily for me, the wine in question was Château Palmer, from the Margaux appellation, and I have been enthralled with it ever since.

I'm hardly the only Bordeaux lover to fall under the Palmer spell. Although it was ranked as a third growth in the 1855 hierarchy, its reputation has long exceeded that position—a fact reflected in its price. (If you've had a bad fiscal year,

you might want to stop reading here.) Palmer has a certain mystique, which is based in part on its perceived singularity. For some reason, Palmer often shines in off vintages and fails to dazzle in purportedly stellar years. Sometimes it seems almost Burgundian (aromatically), sometimes like a Pomerol. It's unique among the wines of Bordeaux's left bank, where cabernet is king, in its high proportion of merlot (about half), which may account for its unusual, supple character, although the French are always more inclined to credit topography and soil (what they call *terroir*) than grape varietal.

The estate is named after Charles Palmer, a well-born English general who fought under the Duke of Wellington. Palmer was almost as well-known for his success with the ladies of the court as for his military victories; his decision to purchase Château de Gascq seems to have been sealed during a "turbulent" stagecoach ride with the beautiful Marie de Gascq. Palmer expanded the Gascq estate and replanted the vineyards. The general was his own best salesman and his own worst enemy; his personal charm and his friendship with the prince regent, the future George IV, helped to seal the estate's reputation among the British aristocracy, even as his extravagance eventually led him to bankruptcy. He was forced to sell the estate in 1843. But the property named for him was fortunate in its subsequent stewards, including the Péreire banking family, who built the eclectic, turreted, Second Empire chateau, which for architectural drama is rivaled only by Cos d'Estournel, a few miles north on the Route des Châteaux.

For most of the past century, Charles Palmer's love child has been in the care of four families who have kept it on a steady course. The appointment of Thomas Duroux as a winemaker in 2004 seems like a good sign for the future. Duroux, who made wine in Hungary and California after studying at the University of Bordeaux, had already spent three years as head winemaker at Ornellaia, the



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Uncorked | Bordeaux Sublime

renowned Supertuscan estate. Partisans of Italian wine might dispute the notion that Palmer was a step up, but for a native son like Duroux, who was born and raised there, Bordeaux is Bordeaux is Bordeaux—the one true homeland of cabernet and merlot.

When I ask if he had any doubts about leaving Ornellaia for Palmer, he says, “Two years ago, it wasn’t so simple to answer that question.” But shortly after he moved, he had a memorable lunch with a collector who opened bottles of the 1961, ’59, ’45, ’28, ’21, and 1869 Palmers—and then he had his answer. If his experience was anything like my few encounters with the ’61, he might have imagined that he heard angels singing. Really good-looking, naked angels. The ’61 Palmer is considered one of the great wines of the past century, but it is closely rivaled by the ’59, which Palmer’s managing director, Bernard de Laage de Meux, poured at lunch at the château a few months ago. It inspired the longest taste note I have ever written in my life. (I’ll spare you.)

After Duroux’s epiphanic lunch, he knew for certain why he’d come to Palmer, and he had a better idea of the legacy he

THE OENO FILE

■ **2006 CHÂTEAU PALMER** Still at a very early stage, with lots of spicy vanilla, new oak, and red currant fruit intertwined with licorice. With more cabernet than usual, this needs six or eight years to show its stuff. To be released in the fall of ’08. \$190 and up.

■ **2006 ALTER EGO** This is the junior version of the grand vin, with a similar but more accessible flavor profile. Unlike its big brother, the Alter Ego will drink well on release. \$40 and up

■ **2005 CHÂTEAU PALMER** From one of the greatest vintages of modern times, a burly Palmer that is still tightly wound. This may someday resemble the 1961 or the 1959. \$230 and up

■ **2005 ALTER EGO** A puppyish version of the big dog, this is already drinking well. Opulent and fleshy, with soft, silky tannins. \$43 and up

■ **1959 CHÂTEAU PALMER** The 2005 may someday resemble this: garnet color in the glass, with a nose that suggests potpourri, mushrooms, cedar, fennel, and violets. Delicate and complex. One of the best Bordeaux I’ve ever tasted. \$1,000 to \$2,000

For information on buying wine, go to houseandgarden.com and click on Wine & Food.

was entrusted with. So what is it, I asked him recently, that makes Palmer so special? The grape composition (a.k.a. *cépage*) or the place (a.k.a. *terroir*)? Very sensibly, he thinks both: “We are located on the first terraces next to the river. Those areas are known to be the best. We have a high percentage of merlot. It is planted on the cabernet sauvignon *terroir*, which means the best spots.” He also points to the importance of the human element. He has inherited a style, which he needs to honor: “Our wines are known for their elegance and their Burgundian style, and each team has tried to respect that.”

Unlike many of the big boys of Bordeaux, for instance, Palmer seldom uses more than 50 percent new oak in the making of its grand vin. “We want density and depth in our wines,” Duroux says, “but we have to respect the style of finesse and elegance of construction.”

Palmer shares a border with first-growth Château Margaux, and it’s fascinating to compare these two rivals. The wines of the Margaux appellation are supposed to be more graceful and more aromatically complex than their neighbors in the more northern appellations of the Médoc, although for many years Palmer was the only consistently great Margaux. Château Margaux returned to form in the 1980s, and recent vintages have seen the resurrection of many venerable estates, like Brane-Cantenac, Cantenac Brown, d’Issan, Kirwan, Lascombes, and Rauzan-Ségla. All of these wines shine in the great 2005 vintage, as does Palmer. But, continuing its contrarian streak, Palmer has also made great wines in the unglamorous 1999, 2002, and 2004 vintages. In case anyone is wondering what to get me for Christmas.

At the Bar

ST-GERMAIN COCKTAIL

Bees could make good bartenders. For years, elderflower syrup—a nonalcoholic nectar—has been a staple of English garden party drinks as well as an herbal tonic. Lately, the syrup has enjoyed a vogue at trendy cocktail bars. Until now, surprisingly, no one has thought to use elderflower to flavor a liqueur. The lightbulb of ingenuity clicked on for the makers of a new French brand called St-Germain, which marries elderflower essence with eau-de-vie—a grape-based liquor—creating a beverage with a floral, citrusy scent and a flavor reminiscent of pear or lychee. Mixed with champagne or Prosecco, St-Germain makes a cocktail for all seasons: festive in winter, refreshing in summer. Indeed, it’s the bee’s knees.

4 oz. champagne or Prosecco
2 oz. St-Germain liqueur
4 oz. club soda or sparkling water
Ice and lemon peel

Combine all ingredients in an ice-filled Collins glass and stir gently. Garnish with lemon peel.



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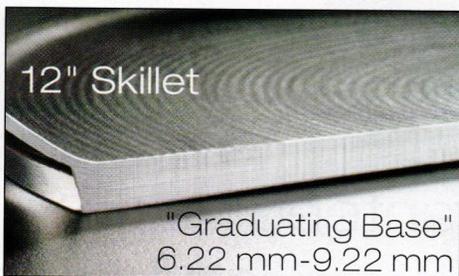
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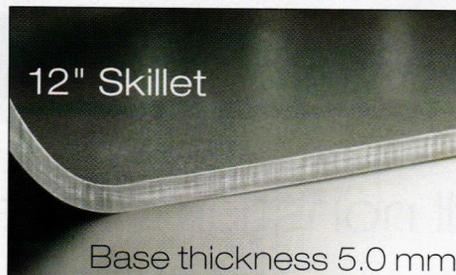
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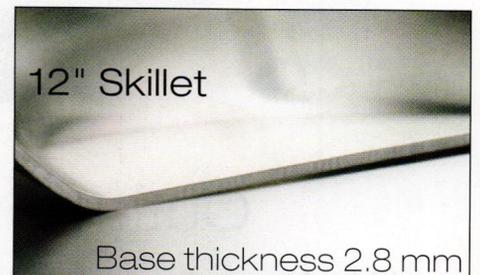
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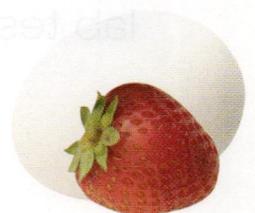
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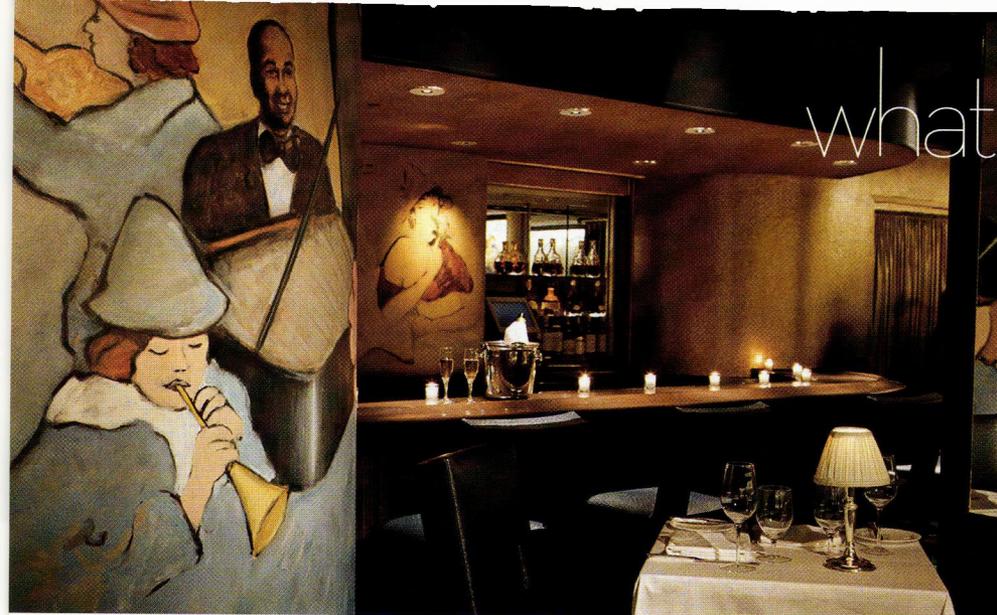
PHOTOGRAPHY | ICON | BOOKS | DESIGN DATEBOOK | edited by gregory cerio



PHOTOGRAPHY

Like Alfred Hitchcock, Nancy Richardson knows that the rear windows of a New York apartment often provide far more interesting views than those looking onto the street. The open spaces—politely known as courtyards—formed between the buildings that ring the city's residential blocks are hives of activity in which you can see construction crews, maintenance workers, and (of course) other apartment dwellers coming and going. As Richardson says, "They tell a fascinating story." A gifted amateur photographer, Richardson had an idea for a way to employ a technique she calls a "still film": in a single image she would capture not just a moment but a long span of time in the life of the back of a building. To realize her concept, she says, she "had to wait for technology to catch up with me." Digital revolution to the rescue. For the photos she made, Richardson set up

fixed cameras on her balcony and took shots at intervals over the course of a month. Working with techies, she sorted through the thousands of images and essentially snipped out sections that captured the scene, she says, "in the best light at each point in the day." The snippets were then digitally assembled into a seamless whole. "I wanted to force people to really read the image," Richardson says of her works, which are printed on a large scale, as big as 12 by 7 feet. A close look reveals the delight of the photos: shadows askew; a worker or a resident standing, it seems, in two or three places at once. Richardson has created a whole new way to discover a city. —G.C. [Richardson's photographs will be on display through December at the Cesar Pelli-designed U.S. Eastern District Courthouse, 225 Cadman Plaza East, Brooklyn, NY.]



ICON You went to the Café Carlyle for the jazz stylings of Bobby Short or Eartha Kitt—not for the decor. “The place was about fun rather than appearances,” interior designer Scott Salvator says of the cabaret that opened at Manhattan’s Carlyle Hotel in 1955. Overseeing a recent renovation of the café, Salvator had the task of maintaining the feel-good vibe while injecting a bit of pizzazz. He started with soap. The café’s signature design element—graceful murals by Marcel Vertes—were filthy. “Buckets of brown water came off after fifty years of people smoking,” says Salvator. He improved the performance space: the ceiling was raised to provide better sound quality, acoustical panels made of denim were installed, and real stage lighting took the place of track lights. He added new banquettes upholstered in fabric by Brunschwig & Fils, and gave the bar a face-lift. “In the fifties the idea was: if it has liquor and ice, we’re done,” says Salvator, who brought in Dakota Jackson barstools topped with Zoffany vinyl seat covers. “Nightlife used to be more casual. You can now come to the Café Carlyle and relive that spirit.” thecarlyle.com. —GERALDINE DE PUY

BOOKS Here’s a title that delivers on its promise: **INSPIRED STYLES** (Assouline, \$65), in which 17 high-profile designers who have worked with Kravet and Lee Jofa discuss the creative process. As *House & Garden* editor in chief Dominique Browning notes in the foreword, we “see magic being made.”

Beth Dunlop’s smart, exceptionally well-informed **MIAMI: MEDITERRANEAN SPLENDOR AND DECO DREAMS** (Rizzoli, \$75) runs from the time of the early settlers, who saw “the possibilities for creating the paradisiacal,” to the city’s concrete-and-glass present. **RUSSIAN TEXTILES** (Abrams, \$50) catalogs the rich array of printed cloth (who knew paisley could look utterly Russian?) made for Central Asian bazaars ca. 1860 to 1960.

Just as fascinating as the fabrics themselves are the 1911 color photographs by Sergei Mikhailovich Prokudin-Gorskii, who documented much of the empire just before the revolution. In the lively social history **HOTEL** (Yale, \$37.50), A. K. Sandoval-Strausz persuasively argues that “the hotel was the physical manifestation of a distinctly American vision of mobility, civil society, democracy, and, ultimately, space.” We need constant reminders of global warming. **EARTH UNDER FIRE** (University of California, \$35), by photographer-writer Gary Braasch, is a vivid and frightening one, but a positive rallying cry.

AMAZING RARE THINGS (Yale, \$37.50) is just that: exquisite drawings, paintings, and other artistic renderings of the natural world, made when much of that world was still new to its human inhabitants. One gift follows another, from Leonardo’s depiction of a bear (ca. 1490) to the beautiful metamorphoses of insects in Surinam (ca. 1705) by Maria Sibylla Merian, a German naturalist. —KATRINE AMES



DESIGN DATEBOOK

NOVEMBER 29 TO JANUARY 27 “HAWAIIAN MODERN: THE ARCHITECTURE OF VLADIMIR OSSIPPOFF,” HONOLULU ACADEMY OF ARTS Russian-born and Japan-raised, Ossipoff played an important role in the Tropical Modernism movement, creating architecture that fused Western and Eastern influences and was designed in response to the landscape. honoluluacademy.org.

DECEMBER 6-9 **ART BASEL MIAMI BEACH** The child of Art Basel in Switzerland, the Miami Beach fair combines art, fashion, music, and design—and many parties. Offerings from 200 contemporary art galleries will be seen, and architects Herzog & de Meuron will be special honorees. artbasel.com.



DECEMBER 7-31 “LIGHTWORKS: AN EXHIBITION BY MARCUS TREMONTO,” PHILLIPS DE PURY & CO., NYC Tremonto’s transcendent light sculptures, three years in the making, will have their first public viewing at the auction house’s showroom in Manhattan’s Chelsea district. The 16-odd pieces on view, made of materials such as acrylic and shaped into simple yet arresting forms, like the spiral design, above, announce the appearance of a creative talent whose work rivals that of such masters of light as Ingo Maurer. phillipsdepurys.com.



DECEMBER 8 **FINE WINE AND SPIRITS AUCTION, CHRISTIE’S, NYC** Belly up to the auction block, well-heeled tipplers. Thanks to a recent change in state law, auction houses can again sell rare liquor to the highest bidder. Christie’s will hold the first spirits auction in New York since Prohibition. Vintage cognacs, Armagnacs, and aperitifs will be on offer, with estimated prices ranging from \$250 to \$100,000. Two highlights: a “super lot” of more than 700 bottles of different Scotches (estimated at \$70,000 to \$100,000) and a bottle of Macallan, left, distilled in 1926 (estimated at \$20,000 to \$30,000). christies.com. —G. DE. P.

RICHARD TERMINE/COURTESY OF CAFE CARLYLE; COURTESY OF PHILLIPS DE PURY & CO.; COURTESY OF CHRISTIE’S; ROBERT MITRA (CLOCKWISE FROM TOP)



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architecture

THE GLUCKMAN TOUCH

WITH SKILLFUL UNDERSTATEMENT, GLUCKMAN MAYNER ARCHITECTS RESTORES AND EXPANDS AN ART DECO GEM FOR THE PHILADELPHIA MUSEUM OF ART by martin filler



The brick rear wall of the landmark 1927 structure forms one flank of the new spine around which the Perelman Building is arranged. Split concrete blocks front new galleries for photography, costume, and modern design.

GIVEN THE UNRELENTING torrent of new buildings for art institutions everywhere, even the most ardent architecture buff can fall victim to museum burnout these days. Although we should perhaps be grateful that the signal building type of our age is the art gallery rather than the mental hospital, there is something borderline crazy about the mania that seems to have spared not a single museum board since Frank Gehry's Guggenheim Bilbao opened ten years ago.

The expected formula—spectacular building times major publicity equals big bucks—is far from foolproof, however, as demonstrated by Daniel Libeskind's recent addition to Toronto's Royal Ontario Museum. There, attendance figures have fallen far short of projections. Staff

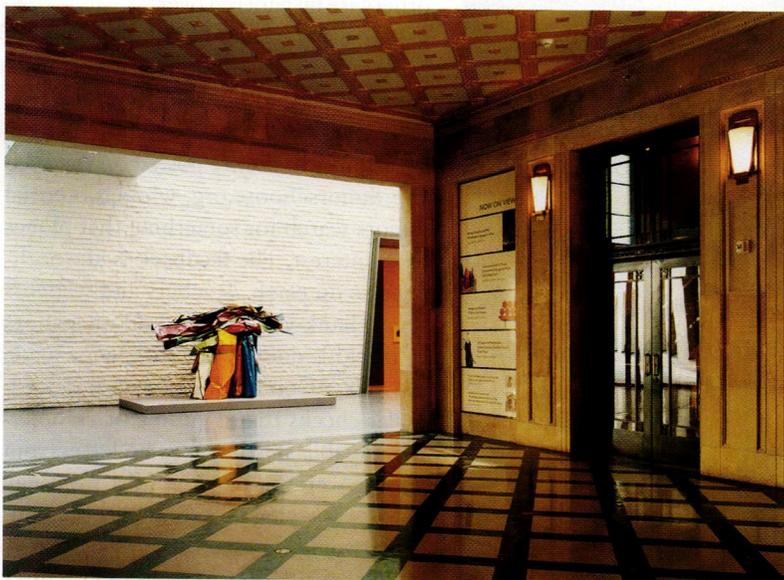
has been laid off. It's enough to make you wish for a museum construction moratorium.

A welcome antidote to such madness has arrived in the form of the Philadelphia Museum of Art's Ruth and Raymond G. Perelman Building, by the New York firm Gluckman Mayner Architects. Art world insiders esteem Richard Gluckman as one of today's most dependable designers of spaces that display contemporary works to their maximum advantage. He and his partner, David Mayner, are particularly adept at converting all sorts of existing structures into galleries that, at their best, make purpose-built museums look fussy and out of sync with cutting-edge art.

In their latest effort, the partners were asked to recycle a landmark building considerably more

polished than the industrial relics they made their reputation on. But the results demonstrate their ability to do graceful every bit as well as gritty.

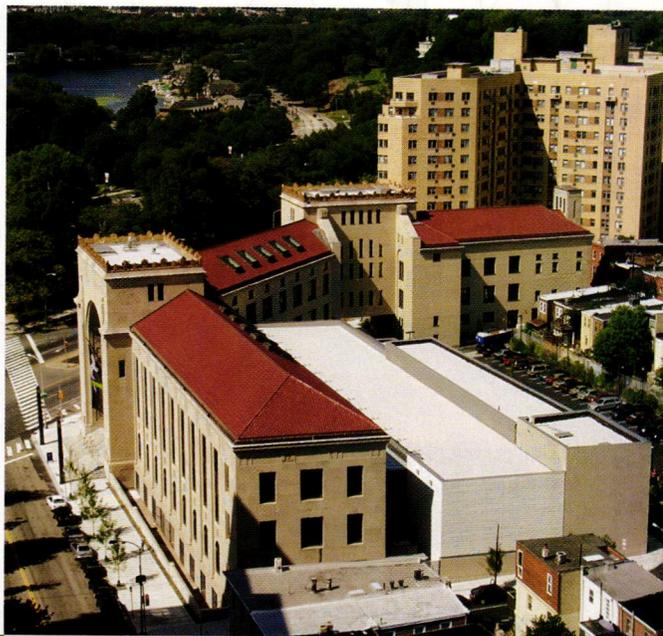
In 1927, the firm Zantzinger, Borie & Medary completed the Fidelity Mutual Life Insurance Company headquarters in Philadelphia, on a site directly across Benjamin Franklin Parkway from the newly erected Philadelphia Museum of Art. The flattened V-shaped layout of the Fidelity Mutual structure conforms to the angular plot, resulting from the diagonal of the parkway colliding with the city's seventeenth-century street grid as decreed by Pennsylvania's Quaker founder, William Penn. This irregular plot imparts a liveliness that Zantzinger, Borie & Medary's stately design might have lacked were it devised for a routine rectangular property.



The low-rise office building was an accomplished, if somewhat conservative, example of Art Deco, which became a fad after the style was validated by the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris two years earlier. The Philadelphia insurance building employed more classical motifs than the typical Art Deco extravaganza, but its Greek and Roman touches gave it gravitas, further underscored by the structure's substantial limestone facing and weighty bronze fittings. Like many other Philadelphia businesses over recent decades, Fidelity Mutual moved its base of operations to the suburbs, and its erstwhile home sat empty for years until the perfect reuse for it was divined.

Few museums are as resistant to expansion as the Philadelphia Museum of Art, a perfectly symmetrical temple that surmounts its hilltop

Red tile roofs, top, mark the angular footprint of the original building. ■ The entry hall, above, preserves the richly coffered ceiling and inlaid marble floor. ■ The spine linking old and new structures, right, is faced with minimalist glass.



site with the inviolability of the Parthenon. Since the museum had reached the full capacity of its finite volume, there were only two options for growth: an off-site annex or a subterranean enlargement. Both ideas were eventually endorsed. Earlier this year, Gehry was named to design a below-grade addition beneath the old building's eastern approach, just as Gluckman Mayner's conversion of the former Fidelity Mutual offices was nearing completion.

If Gehry—hardly prone to invisible schemes—seems a curious choice for such a no-profile project, then Gluckman and Mayner were entirely in their element for their quite different task. The Perelman Building houses a series of galleries for changing displays of the museum's photography, costume, contemporary sculpture, and modern design collections, as well as administrative offices and several research and archival facilities, plus the obligatory café and gift shop. But instead of the exposed concrete slab structure these architects *(Cont. on page 130)*

souls of the earth

IN THE KIDS' CORNER

WHEN CHARLES BEST CREATED DONORSCHOOSE, HE GAVE TEACHERS A WAY TO UNDERWRITE ALL KINDS OF PROGRAMS FOR THEIR STUDENTS by katrine ames



Best stands in the colorful school garden that was created in memory of Andry Vega, a Brooklyn first-grader. A teacher planned it, the students planted it, and everyone uses it.

SECULAR SAINTS are hard to come by these days, but you can find some of them working miracles in a dingy loft in Manhattan, at the office of DonorsChoose.org. In 2000, Charles Best, a recent Yale graduate who was teaching at a Bronx high school, and his colleagues often talked about things they would do with their classes if only they had the money. That spurred Best to set up a nonprofit organization to fund projects that public school teachers envisioned but couldn't possibly afford. He started small, with 11 proposals from his friends. But in seven years, Best's DonorsChoose.org has raised more than \$13 million for such things as field

trips, lab equipment, bats and balls, seed germinators, musical instruments, and cooking gear, with every project fueled by a teacher's passion and imagination. Still, DonorsChoose has rankled some education administrators. As Best says: "Teachers go public with needs that would otherwise be papered over."

Like many inspired ideas, Best's works because it's simple and immediate. Teachers from across the country submit proposals to the DonorsChoose staff. If projects are approved, they're posted on the Web site donorschoose.org, where potential donors search for something that piques their interest. The feedback is like nothing else on earth. Teachers and students send thank-you letters and snapshots of the kids doing what the donor made possible. "Donors don't write hundred-dollar checks that go into a black hole," the amiable Best says. "The letters and photos were part of the idea from day one. I was trying to test out whether students would be grateful or just think it was more work." It isn't. For instance, after seventh-graders in a low-income city school received paperback copies of *Zlata's Diary*, by a girl enduring the Bosnian war, one student wrote, "I thought I had it tough until I read this book." Another said,

"Thank you. Nobody ever cared about us before."

Nadine G. Reis, who teaches at a hard-pressed Brooklyn elementary school, has had 25 projects underwritten. Last December, six-year-old Andry Vega dashed across the street on his way from school and was killed. "He was such an upbeat kid," Reis says. She wrote a proposal for a memorial garden and soon had everything she needed, including dirt. "Every single kid in the school planted a flower," she says. "It was really a community project." Reis only recently met Best, by chance. "I tend to get a little cynical sometimes," she says, "but Charles makes you believe in mankind."

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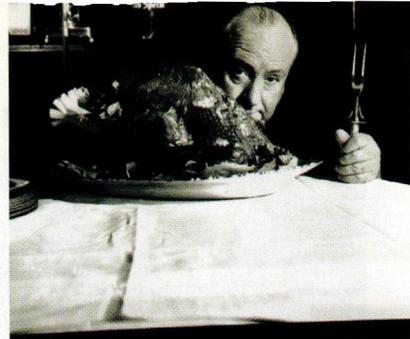
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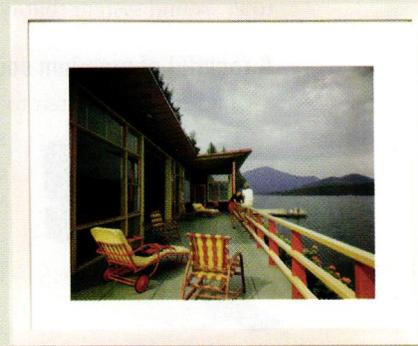
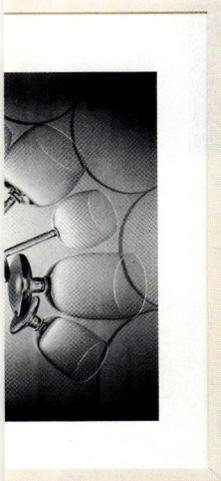
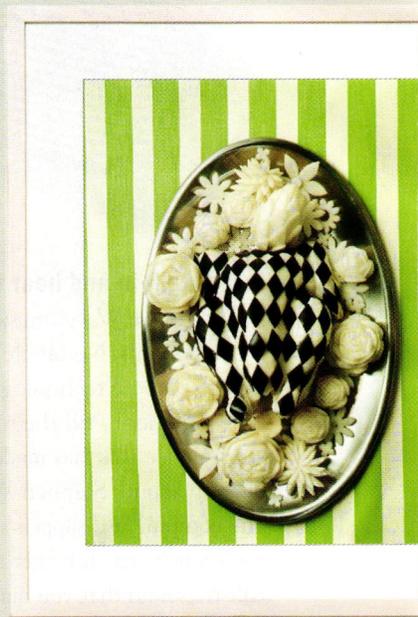
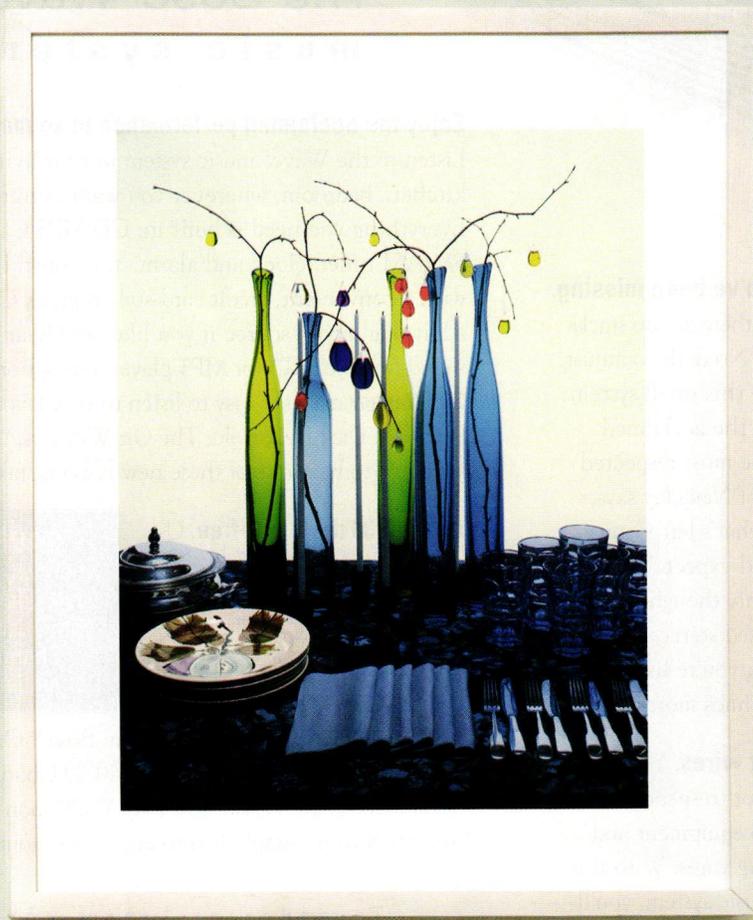
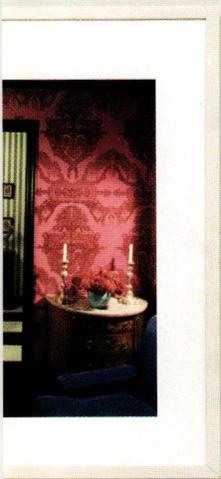
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“Plain walls are the refuge of the artistically destitute.”

— ELSIE DE WOLFE



Cachepots don't have drainage holes, so don't overwater. Add pebbles to keep plants from sitting in excess water. Two-tone ceramic bowl by New Zealand artist Susannah Bridges, \$285. essenze.co.nz.

In the Garden

Cachepots Showcase your favorite houseplant or seasonal arrangement in these arresting containers BY MELISSA OZAWA

PHOTOGRAPHED BY STEPHEN LEWIS ■ STYLED BY JOCELYNE BEAUDOIN

Top row: Zinc rabbit, \$250, Takashimaya. 800-753-2038. Hand-thrown white earthenware cachepot, \$500, Frances Palmer Pottery. francespalmerpottery.com. Jardin Celeste candle pot, \$66, Raynaud. devinecorp.net. Gio Ponti vase in Spring from the Four Seasons collection, \$288, Bergdorf Goodman. 800-558-1855. Red Shigaraki bowl from Japan, with a handle made of vines, \$160, Sara. saranyc.com. Old Imari planter, hand-gilded with 22-karat gold, \$450, Royal Crown Derby. scullyandscully.com. Hybrid rose bowl, \$250, KleinReid. kleinreid.com.



Bottom row: Handmade basket bowl, \$48, Perch! perchdesign.net. Porcelain gold weave bowl, \$75, White Forest Pottery. whiteforestpottery.com. Roses cachepot, \$78, Global Table. globaltable.com. Balcons du Guadalquivir small vase, \$455, Hermès, Bergdorf Goodman. Découpage pink hyacinth cachepot, \$520, John Derian Co. johnderian.com. Zinc frog with shell, \$50, Takashimaya. Handmade ceramic crown pot, from \$95, Hedström & Judd. In Hudson, NY, 518-671-6131. Artecnic's Beads & Pieces bowl, designed by Hella Jongerius and handcrafted by artisans in Peru, \$695. At mossonline.com.



One Gardener's Almanac

Bird Flight The songbirds that gardeners love are disappearing, but there are measures that homeowners can take to encourage the birds' return **BY TOM CHRISTOPHER**



in man-made landscapes, are holding steady or increasing, there has been a precipitous drop among birds that require substantial territories of natural habitat, whether grassland, shrubland, or forest. The northern bobwhite, a grassland bird, has decreased in number by 82 percent over the past 40 years. The whippoorwill and the ruffed grouse, both woodland natives, have declined by 57 percent

and 54 percent, respectively, over the same period, while the American bittern and the little blue heron, wetland natives, have declined by 59 percent and 54 percent.

THE CANARIES are deserting the coal mine—that, more or less, is the message of a report from the National Audubon Society. Environmentalists have long blamed the destruction of habitats in Central America, a winter haven for many species, as a primary cause of population declines among North American songbirds. That's true, says Greg Butcher, Audubon's director of bird conservation, but it's not the whole story. He and other ornithologists began noticing that the declines were worse in some areas of the United States than in others. Songbirds have been particularly hard hit in the eastern half of the United States and in a thin strip along the Pacific Coast—areas that have experienced the worst of suburban sprawl in recent decades, with the consequent degradation of natural habitats.

Butcher has the facts to prove it. Every year since 1900, Audubon has compiled a nationwide bird census, drawing on observations from thousands of volunteer birdwatchers who participate in its Christmas Bird Count. Since 1966, this tally has been matched by another volunteer count, the North American Breeding Bird Survey, conducted by the U. S. Geological Survey and the Canadian Wildlife Service. What these censuses reveal is that while a few bird species, such as American robins and American crows, which flourish

in man-made landscapes, are holding steady or increasing, there has been a precipitous drop among birds that require substantial territories of natural habitat, whether grassland, shrubland, or forest. The northern bobwhite, a grassland bird, has decreased in number by 82 percent over the past 40 years. The whippoorwill and the ruffed grouse, both woodland natives, have declined by 57 percent

and 54 percent, respectively, over the same period, while the American bittern and the little blue heron, wetland natives, have declined by 59 percent and 54 percent. In short, reading Butcher's report on the status of 20 common songbirds is, for any gardener who considers these creatures essential elements of the landscape, like opening the paper to find an obituary for half your friends. It is also sobering from an environmental point of view. Because they are so visible and because they have so many avid observers (one in five Americans identifies as a birdwatcher), songbirds are a premier "indicator" species—that is, a species whose health serves as an index of the health of an ecosystem as a whole. When the number of songbirds crashes, it's not just bird-loving gardeners who should be worrying.

It is gardeners, though, who can play a key role in reversing these declines. Our greed for acreage, according to Jim Gibbons, a land-use specialist with the University of Connecticut Cooperative Extension System, is at the heart of what drives sprawl. Population growth has slowed throughout most of the Northeast and the Midwest. The population of Connecticut (my home state), for example, increased only 12 percent over the past generation. Yet, in the same period, the amount of acreage devoted to residential use more than doubled, and Connecticut led the nation

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AMBIEN CR is indicated for the treatment of insomnia.

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Important Safety Information

AMBIEN CR is a treatment option you and your healthcare provider can consider along with lifestyle changes and can be taken for as long as your provider recommends. Until you know how AMBIEN CR will affect you, you shouldn't drive or operate machinery. Be sure you're able to devote 7 to 8 hours to sleep before being active again. Sleepwalking, and eating or driving while not fully awake, with amnesia for the event, have been reported. If you experience any of these behaviors contact your provider immediately. In rare cases, sleep medicines may cause allergic reactions such as swelling of your tongue or throat, shortness of breath or more severe results. If you have an allergic reaction while using AMBIEN CR, contact your doctor immediately. Side effects may include next-day drowsiness, dizziness and headache. It's non-narcotic; however, like most sleep medicines, it has some risk of dependency. Don't take it with alcohol.

Please see important patient information on adjoining page.

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INFORMATION FOR PATIENTS

Ambien CR™ @ (zolpidem tartrate extended-release) tablets



INFORMATION FOR PATIENTS TAKING AMBIEN CR

Your doctor has prescribed Ambien CR to help you sleep. The following information is intended to guide you in the safe use of this medicine. It is not meant to take the place of your doctor's instructions. If you have any questions about Ambien CR tablets be sure to ask your doctor or pharmacist.

Ambien CR is used to treat different types of sleep problems, such as:

- trouble falling asleep
- waking up often during the night

Some people may have more than one of these problems.

Ambien CR belongs to a group of medicines known as the "sedative/hypnotics", or simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Sleep problems are usually temporary, requiring treatment for only a short time, usually 1 or 2 days up to 1 or 2 weeks. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

SIDE EFFECTS

Most common side effects:

- headache
- somnolence (sleepiness)
- dizziness

You may find that these medicines make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of Ambien CR that is best for you.

To manage these side effects while you are taking this medicine:

- When you first start taking Ambien CR or any other sleep medicine until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- NEVER drink alcohol while you are being treated with Ambien CR or any sleep medicine. Alcohol can increase the side effects of Ambien CR or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking Ambien CR.
- Always take the exact dose of Ambien CR prescribed by your doctor. Never change your dose without talking to your doctor first.

SPECIAL CONCERNS

There are some special problems that may occur while taking sleep medicines.

"Sleep-Driving" and other complex behaviors: There have been reports of people getting out of bed after taking a sleep medicine and driving their cars while not fully awake, often with no memory of the event. If you experience such an event, it should be reported to your doctor immediately, since "sleep-driving" can be dangerous. This behavior is more likely to occur when Ambien CR is taken with alcohol or other drugs such as those for the treatment of depression or anxiety. Other complex behaviors such as preparing and eating food, making phone calls, or having sex have been reported in people who are not fully awake after taking a sleep medicine. As with "sleep-driving", people usually do not remember these events.

Memory problems: Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine.

Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia."

Be sure to talk to your doctor if you think you are having memory problems. Although memory problems are not very common while taking Ambien CR, in most instances, they can be avoided if you take Ambien CR only when you are able to get a full night's sleep (7 to 8 hours) before you need to be active again.

Tolerance: When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness to help you sleep. This is known as "tolerance". Sleep medicines should, in most cases, be used only for short periods of time, such as 1 or 2 days and generally no longer than 1 or 2 weeks. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence: Sleep medicines can cause dependence, especially when these medicines are used regularly for longer than a few weeks or at high doses. Some people develop a need to continue taking their medicines. This is known as dependence or "addiction."

When people develop dependence, they may have difficulty stopping the sleep medicine. If the medicine is suddenly stopped, the body is not able to function normally and unpleasant symptoms may occur (see *Withdrawal*). They may find that they have to keep taking the medicines either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks.

If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting Ambien CR or any sleep medicine.

Withdrawal: Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two.

In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking Ambien CR or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes in behavior and thinking: Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- more outgoing or aggressive behavior than normal
- confusion
- strange behavior
- agitation
- hallucinations
- worsening of depression
- suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used.

It is also important to realize that it is rarely clear whether these behavior changes are caused by the medicine, an illness, or occur on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual or disturbing thoughts, call your doctor immediately.

Pregnancy: Sleep medicines may cause sedation of the unborn baby when used during the last weeks of pregnancy.

Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR.

SAFE USE OF SLEEPING MEDICINES

To ensure the safe and effective use of Ambien CR or any other sleep medicine, you should observe the following cautions:

1. Ambien CR is a prescription medicine and should be used ONLY as directed by your doctor. Follow your doctor's instructions about how to take, when to take, and how long to take Ambien CR. Ambien CR tablets should not be divided, crushed, or chewed, and must be swallowed whole.
2. Never use Ambien CR or any other sleep medicine for longer than directed by your doctor.
3. If you develop an allergic reaction such as rash, hives, shortness of breath or swelling of your tongue or throat when using Ambien CR or any other sleep medicine, discontinue Ambien CR or other sleep medicine immediately and contact your doctor.
4. If you notice any unusual and/or disturbing thoughts or behavior during treatment with Ambien CR or any other sleep medicine, contact your doctor.
5. Tell your doctor about any medicines you may be taking, including medicines you may buy without a prescription. You should also tell your doctor if you drink alcohol. DO NOT use alcohol while taking Ambien CR or any other sleep medicine.
6. Do not take Ambien CR unless you are able to get a full night's sleep before you must be active again. For example, Ambien CR should not be taken on an overnight airplane flight of less than 7 to 8 hours since "traveler's amnesia" may occur.
7. Do not increase the prescribed dose of Ambien CR or any other sleep medicine unless instructed by your doctor.
8. When you first start taking Ambien CR or any other sleep medicine, until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
9. Be aware that you may have more sleeping problems the first night after stopping Ambien CR or any other sleep medicine.
10. Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR or any other sleep medicine.
11. As with all prescription medicines, never share Ambien CR or any other sleep medicine with anyone else. Always store Ambien CR or any other sleep medicine in the original container that you received it in and store it out of reach of children.
12. Ambien CR works very quickly. You should only take Ambien CR right before going to bed and are ready to go to sleep.

Ambien CR™ @

(zolpidem tartrate extended-release tablets)

One Gardener's Almanac

in percentage of farmland lost to development between 1997 and 2002.

Development brings roads, which play a key role in habitat degradation. Roads open formerly remote areas to predators such as coyotes and domestic cats. A four-year study in Wisconsin estimated that cats in that state's rural areas killed as many as 219 million birds annually. Roads also serve as entry points for invasive species. The noise of traffic disturbs wildlife, reducing the reproductive rate of songbirds and affecting migratory patterns. Sprawl feeds on itself, too: suburban development raises property taxes and land values, prompting the breakup of larger tracts into ever smaller parcels and fragmenting habitats into unsustainable islands. Sprawl also brings lawns—biological no-man's-lands that offer songbirds little except exposure to predators and chemicals.

The old solution for protecting habitats—the public purchase of land for open space—is inadequate to deal with such a ubiquitous threat. More imaginative leveraging of public funds, however, can have an impact, as New York City's Watershed Agricultural Council has proved. Established in 1993 as part of the city's effort to protect its water quality, WAC has worked with landowners in the region's 2,000-square-mile watershed to upgrade farming and forestry practices, and so minimize pollution, and also to protect the region's rural character.

WAC has cooperated with local farmers, purchasing development rights so that they can extract equity from their land without selling it, while the city compensates the communities for consequent losses in tax income. WAC has matched available federal funds to persuade farmers to take sensitive stream-side land out of production, has planted trees to stabilize banks, and has even found grants for farm beautification to foster increased tourism. WAC also pays local forestry consultants to develop management plans for landowners so they may boost long-term income while safeguarding water quality through woodland habitat enhancement. In this way, hundreds of thousands of acres have been protected for a fraction of what it would have cost to run a filtration system for one year.

Action must also come at the personal level. Butcher urges gardeners to design their plots to fit the local context: gardeners should work in the vein of the

Resources for the Bird-Loving Gardener

- Audubon at Home. audubon.org/bird/at_home/.
- *The Audubon Society Guide to Attracting Birds*, by Stephen W. Kress. Second edition, Cornell University Press, 2006.
- Directory of regional native plant societies: "North American Native Plant Society Associations." nanps.org/associations.aspx.

dominant local landscape type. In a forested neighborhood, a woodland garden is the obvious choice; if you live near grasslands, even the artificial prairie of an airport, a grassland garden would be appropriate. Emphasize the plant species indigenous to your area, he urges. "Native" is a term that is often used loosely, to indicate any plant originating within the boundaries of a state or nation. Butcher recommends contacting local native plant societies to identify what is truly indigenous to your area.

Minimize roads and driveways, Gibbons suggests. A road narrow enough to allow tree branches to meet over it does far less to fragment forest habitat than one so wide that it

makes a permanent interruption in the canopy. For advice on arranging plants in bird-friendly designs, and for advice on amenities such as birdbaths and nesting opportunities that can make your garden more attractive to songbirds, Butcher suggests consulting the Web site for Audubon at Home or the newest edition of *The Audubon Society Guide to Attracting Birds*.

"We've got to look," insists Butcher, "in our own backyard, as well."

👉 houseandgarden.com Get gardening advice from Tom Christopher at his Gardener's Almanac online.



Plants We Love

Unusual Cyclamens These cheerful holiday standbys are getting a much needed makeover, with new colors and shapes



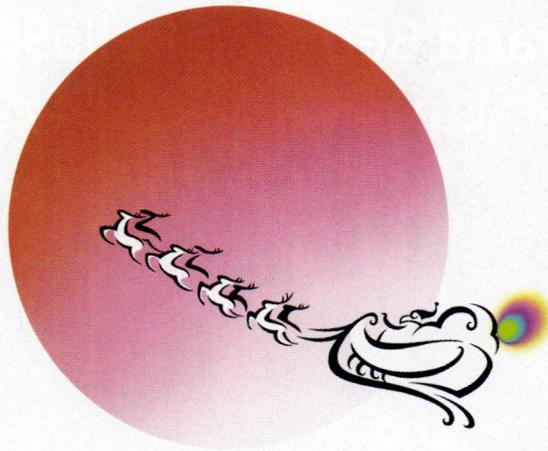
As harbingers of the holidays, potted cyclamens (*Cyclamen persicum*) are nearly ubiquitous. They appear in the fall, trussed in gaudy foil, at supermarkets, nursery centers, and florists. It's easy to grow tired of them (especially in March, when stragglers languish on the sale table). However, growers are hard at work with new striped, ruffled, and miniature hybrids, left.

Recommended Varieties

Hans Gerritsen of the Hortus Group specializes in the selection of vigorous, seed-propagated F1 hybrids, bred in Europe, that bloom from fall to spring. He says to look for these varieties in your garden centers soon: ruffled (Butterfly and Halios series), silver foliage (Sterling and Silverado series), miniatures (Metis and Miracle series), and those bred for fragrance (Latinia and Laser series).

Plant Care

Unlike species cyclamens such as *C. coum* and *C. hederifolium*, which are grown outdoors, *C. persicum* hybrids are most often houseplants. They like bright, indirect sun and a cool environment, so keep them away from heat. Water when the soil is dry but before the plant wilts. Cyclamens are becoming popular as bedding plants in warmer parts of the country.



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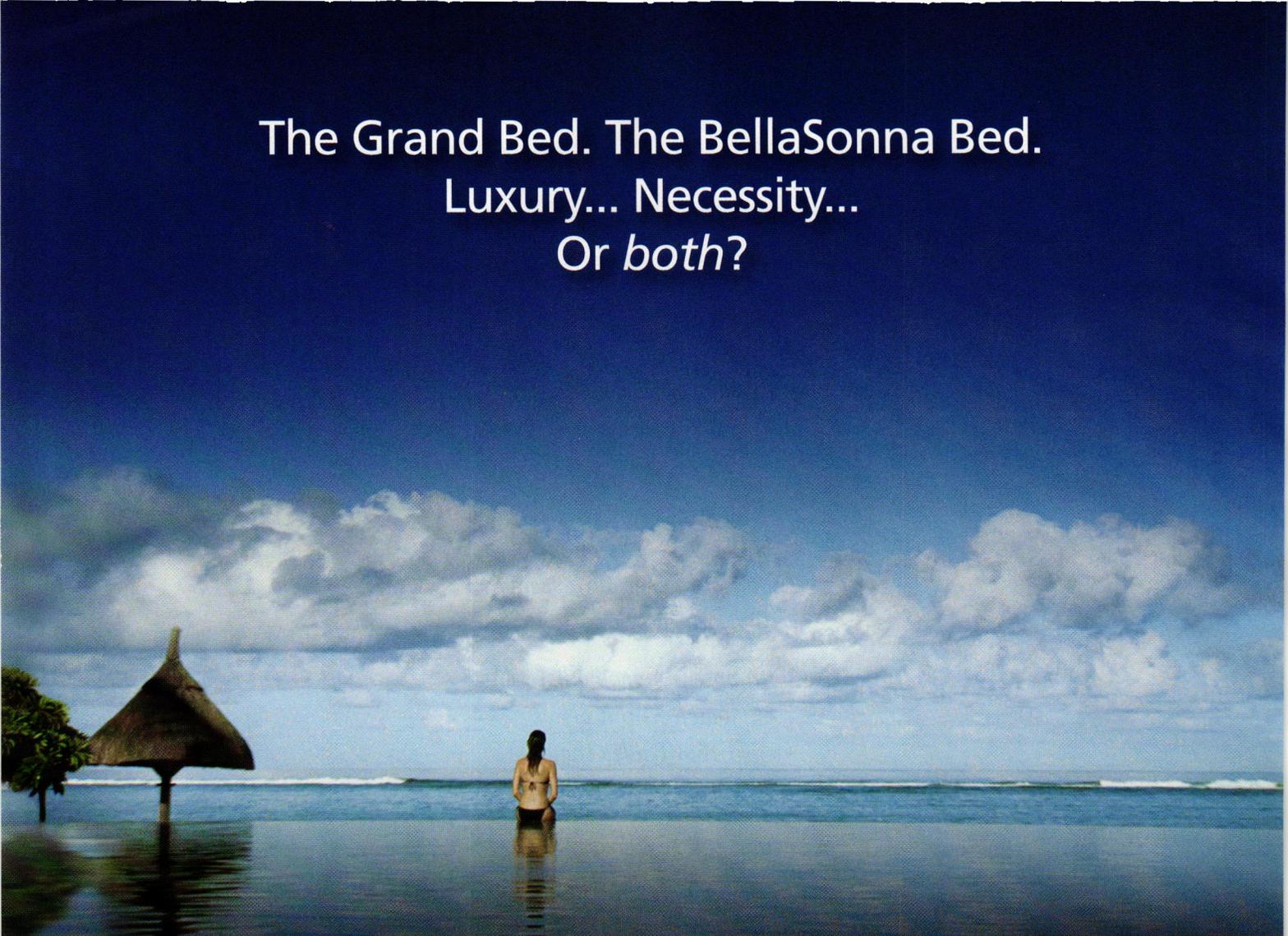
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December

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN



Alberto Pinto paired a vintage Italian gilded iron table with chairs in a graphic zebra print for this Manhattan dining room. Art by Mimmo Rotella.

PRODUCED BY CYNTHIA FRANK

PHOTOGRAPHED BY FRANÇOIS DISCHINGER

WRITTEN BY ELIZABETH BLISH HUGHES

High Octane

ALBERTO PINTO REVS UP A NEW YORK BACHELOR PAD WITH
BOLD PATTERNS, HIGH-CONTRAST HUES, AND DECORATIVE TOUCHES
THAT RANGE FROM INLAID WOOD WALLS TO MOVIE POSTERS

Pinto designed a masculine retreat in a Manhattan high-rise, opposite page. ■ A black lacquer, Greek key pattern accents the crème closet doors in the master bedroom, this page, where a pair of armchairs by Kim Moltzer in Pinto's Satin Fred in Opaline, for Pierre Frey, complement the blue stucco walls. Custom rugs throughout, designed by Pinto for El Tapisero, available through Saxony Carpet Company, NYC.



In the main living area, bold graphic patterns, like those in a silver and black lacquer 1930s screen and a custom rug by Pinto, work well with American mid-century pieces. Sofas, ca. 1950s, in Brunschwig & Fils' Vendôme Strié Silk Velvet in Bronzine; black lacquer Hollywood Regency coffee table; pair of Robsjohn-Gibbings chairs. Alternating matte and satin stucco creates a subtle herringbone pattern on the walls.







A bachelor client of Alberto Pinto's knows everybody, be they boldface or invisibly discreet. He enjoys entertaining. And he trusts Pinto, who has worked on four homes with him, so implicitly that he makes decisions based on e-mailed photos and swatches from the designer's Paris office.

In 2005, the client bought a Manhattan pied-à-terre with panoramic views. That was the challenge. There are walls of floor-to-ceiling windows at such a height that clouds swirl past, pink by dawn, luminously silvered by night. How could anything compete? The client wanted something light, relaxed, and neutral. Pinto developed a palette of creamy blues and beiges, anchored by an ebonized floor throughout the retreat. Then, in most rooms, he centered the furniture and kept the groupings sparse, in deference to the views.

The expansive L-shaped living room incorporates a dining area that anchors the end of the room's long leg and is often

used in buffet service for 25 or 30 guests. The walls are stucco, painted with a subtle herringbone design created with satin and matte finishes. The dining table is Italian, from the 1940s, gilded iron with a glass top. The chairs are a 1930s design, their sleek lines popping from zebra print velvet. A hanging light, custom-made of matte gold and plastic by two young Parisian artists, Etienne Gounot and Eric Jaehnke, radiates light in shades of ivory and cognac, flattering to all no matter how late the hour.

Pinto's extravagant eclecticism flourishes in the room's living area. Another Pinto trademark, a screen—this one of black and silver lacquer, from the 1930s—distracts from a pillar that breaks up a length of windows and focuses attention on American mid-century sofas covered in orange velvet, tamed by custom-made black and white pillows. Between the sofas is a black lacquer Hollywood Regency coffee table snagged at a Paris flea market and topped with silver Danish vases from the 1970s. The grouping includes 1950s T. H. Robsjohn-Gibbings chairs and a pair of Raymond Subes stools from the 1920s. ▷

In the study, opposite page, which is clad in Maya Romanoff's wood and paper wall covering from the Ajiro + Pawlonia collection, eclectic pieces form a handsome grouping. An Agostini bronze floor lamp and Porta Romana's Giacometti stool are delicate counterpoints to a sturdy Mascheroni chair. Quasar Holland's Console lamps sit on a 1960s Swedish desk. Curtains are Castel's Damara in Aubergine/Ciel. ■ A corner of the study, this page, has Hervé Van der Straeten's Lampe Volubile, available through Ralph Pucci International, and a table by Edgar Brandt.



THE MASTER SUITE HAS A STUNNING GEOMETRIC FEEL
 HIGHLIGHTED BY THE GRIDS IN AN ENORMOUS SCREEN
 AND A GLEAMING HEADBOARD



Bronze accents, such as a César Baldaccini sculpture, punctuate the muted palette of the master bedroom, above. A 1960s Maison Jansen armchair in Pinto's Satin Gary in Opaline, for Pierre Frey, matches the curtains. ■ The headboard of the bed, opposite page, is in Satin Fred, and the coverlet in Satin Ginger, both in Opaline, by Pinto for Pierre Frey. Pinto designed the custom ebony and zebra wood screen.

This animated survey of recent worldwide furniture history continues in the private areas. Pinto covered the study walls with inlaid wood on paper, an unusual textured surface that evokes Jean-Michel Frank as much as the Japanese tradition from which it is derived. Add a 1960s Swedish modern desk, an Agostini bronze floor lamp from the same era, a Havana leather Mascheroni chair to comfort a working man, and it's almost done. The final touch: an Edgar Brandt iron table with a black glass top, from the 1930s, topped with a lamp by Hervé Van der Straeten, its shade lined in gold leaf.

The master suite's elegance begins at the closet doors, which are disguised with a Greek

key design lacquered on crème canvas. There's a sculpture by the French new realist César Baldaccini, a bronze piece that didn't work in another house the client owns, but does here. Most of the room's furnishings, including a zebra wood and ebony screen, were designed by Pinto and custom-made. The bed offers a view of the known universe.

Pinto pushed the client on this project, using pieces that are more modern than those in his other homes. All's well, however. E-mailing of photos and sketches is now under way for the client's second home, in England.

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



LIVING HISTORY BILTMORE

NESTLED IN THE BLUE RIDGE MOUNTAINS OF NORTH CAROLINA,
THE GRANDEST OF ALL AMERICAN HOUSES REMAINS
THE CENTERPIECE OF A PIONEERING ECOLOGICAL VISION





George Vanderbilt worked with two of the 19th century's most renowned designers—architect Richard Morris Hunt and landscape architect Frederick Law Olmsted—to create the extravagant Biltmore estate. The main house, shown here, clad in Indiana limestone, was modeled after the highly ornamental French Renaissance style.



A grand spiral stone staircase, left, connects the house's four floors. ■ Vanderbilt's wide-ranging interests can be appreciated in the impressive library, opposite page. An elaborate spiral staircase with ornate iron railings leads to the bookshelves, where thousands of his volumes are displayed. The 19th-century Baroque-style armchair is done in crimson silk damask.

Kelly's penultimate film, in which she played a Ruritanian princess). But in several respects, Biltmore, no less than Monticello, embodies a quintessentially American synthesis of architecture and landscape, and it is generally cited as the ultimate expression of our national attraction to houses splendidly isolated in uncorrupted nature.

As with every great work of architecture, Biltmore House was a collaboration between an enlightened, attentive client and a responsive, flexible designer. Its architect, Richard Morris Hunt, was the first American to attend the *École des Beaux-Arts*, the Paris academy that began attracting students from the United States in the 1840s, when architectural education here was limited to apprenticeship with practicing builders. The *Beaux-Arts* system was based on the faithful emulation of Classical precedents, though by mid-century the approved historical modes had expanded to include Romanesque and Gothic.

Hunt's prestigious *Beaux-Arts* training won him an enviable clientele at a

time when America's low cultural self-esteem made European credentials a key to success among status-conscious nouveaux riches. There was no grander American clan at the time than the Vanderbilts, whose fortune had been established early enough in the century for them to qualify as old money by the 1890s. That decade saw the completion of stupendous Vanderbilt mansions up and down the East Coast, most famously two by Hunt in Newport, Rhode Island: Marble House, for William K. Vanderbilt, and the Breakers, for Cornelius Vanderbilt II.

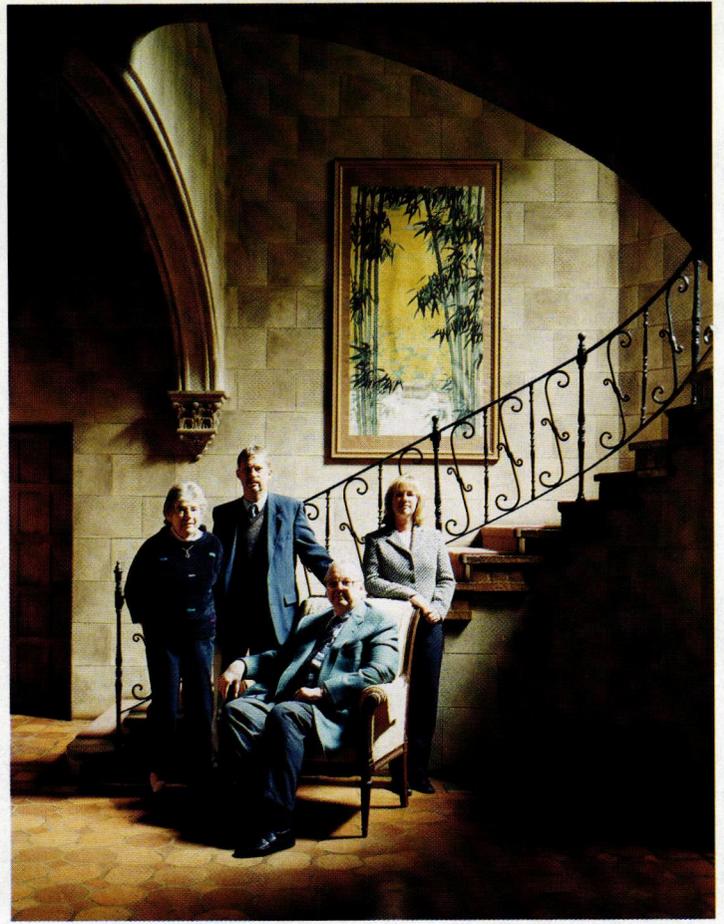
Celebrated for their unabashed opulence, these benchmarks of Gilded Age excess were in fact dull exercises in by-the-numbers classicism, no match for the brio that Stanford White would bring to his dashing schemes during the same period. It was only when Hunt was freed from the conventions of classicism that his real talent came through, and never more so than in his masterpiece, the vigorously anticlassical Biltmore House. His most interesting patron, the scholarly George Washington Vanderbilt,

ot that they haven't been trying, but the dot-com and hedge fund barons of our new gilded age still have not approached, let alone surpassed, the singular grandeur of North Carolina's Biltmore House. Since its completion in 1895, Biltmore has reigned unchallenged as the most imposing residence

in the United States—and not only because of its size (780 feet long, four stories high, 250 rooms) or the amount of land that surrounds it (now 8,000 acres, of the original 125,000). What impresses most, after a century in which notions of luxury have changed radically, is the vision with which the Biltmore estate was conceived, designed, and executed as an organic whole.

Biltmore's French Renaissance style—based in part on the sixteenth-century *Château de Blois* in the Loire Valley—is so convincing that the property has been used for films supposedly set in Europe (including *The Swan* [1956], Grace





This page, clockwise from top left: The glass-roofed winter garden houses an array of exotic plants. ■ William A. V. Cecil, George Vanderbilt's grandson, with his wife and children. ■ Vanderbilt's bedroom, with its gilded wall covering, is furnished with intricately carved furniture like this Baroque canopy bed from 17th-century Portugal. ■ The smoking parlor is complete with taxidermy and a heavy Knole-style English armchair. ■ Opposite page: The banquet hall, with its soaring barrel-vaulted ceiling, contains an oak table with 64 Baroque Revival-style chairs. Karl Bitter designed the mantel's stone relief, *The Return from the Chase*.





BILTMORE HOUSE WAS A COLLABORATION BETWEEN

opted out of the social one-upmanship of his kinsmen in Newport and decided to create his own kingdom in the fastness of North Carolina's Blue Ridge Mountains near Asheville.

As the American frontier was closing, thousands of miles to the west, Vanderbilt was developing a keen interest in the intelligent stewardship of the country's diminishing wilderness. His vision for Biltmore reflected the thinking of the period's most advanced practitioners of landscape design and agricultural management. Far more than his choice of the fashionable Hunt, Vanderbilt's selection of Frederick Law Olmsted to develop the site planning of his vast domain was patronage bordering on genius. No contemporary figure had a better grasp than Olmsted of architecture, landscape, and planning in which each component amplified the others to an unprecedented extent.

Thirty years before Vanderbilt hired Olmsted, the designer's brilliant scheme for New York's Central Park (devised with architect Calvert Vaux) saved America's greatest metropolis from its constricting street grid just before such a massive and imaginative intervention would have been impossible. The social insight that ennobled every aspect of that democratic urban planning masterpiece endeared Olmsted to reformers. But his accepting this enormous private commission from the scion of a notorious robber baron did nothing to dim Olmsted's reputation. To the contrary: early conservationists saw Biltmore as a model for how to apply progressive techniques in forestry, dairy farming, and animal husbandry that were unlikely to have been ventured in the public realm without prior (and costly) testing in the private sector.

Across from the banquet hall's fireplace, an employee dusts 18th- and 19th-century brass and copper vessels from the Netherlands, France, and Spain.



AN ENLIGHTENED CLIENT AND A RESPONSIVE DESIGNER

Though the Biltmore estate is now less than a tenth of its original size (a large portion was sold, at a nominal price, to the government and renamed Pisgah National Forest), the ample remainder still conveys the full power of Olmsted's plan. His serpentine roadways emphasize the contours of the undulating terrain and make the visitor's approach to Biltmore House a tantalizing game of architectural hide-and-seek.

When you finally arrive at the majestic mansion, two things are certain: its sensitivity of siting and its correctness of exterior scale. In contrast though, Biltmore's immense interiors—especially the cavernous banquet hall, with its 70-foot-high barrel-vaulted ceiling—bring to mind later Hollywood evocations of tycoon domesticity, such as Xanadu in Orson Welles's *Citizen Kane*, modeled after William Randolph Hearst's San Simeon,

which in turn may have been inspired by this much publicized precedent. Without visual connections to the awesome landscape, the inward-turning expanses of Biltmore feel overwhelming in a way the exterior does not, especially after one has been led there through landscapes and gardens of increasing intimacy.

The American impulse equating size with importance surfaces in every art form from time to time, but rarely has the relation between the natural and the man-made been as openly confronted in our architecture as it is by Hunt and Olmsted's collaboration. This is not the seamless integration of architecture and landscape perfected by Frank Lloyd Wright during the three decades after Biltmore was completed. Biltmore celebrates paradoxical opposites in harmonious opposition—a plutocratic riposte to Whitman's populist proclamation "I contain multitudes."

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> **SETTEE** INFLUENCED BY HIS TRAVELS, VANDERBILT WAS TAKEN WITH THE JACOBAN STYLE DURING A TRIP TO HATFIELD HOUSE, THE 17TH-CENTURY ENGLISH ESTATE. WILLIAM SWITZER & ASSOCIATES' JACOBAN SETTEE IN A CRIMSON VELVET.



> **TABLE**
THICK EBONY-FINISHED SCROLLS EMBELLISH THIS VICTORIAN-ERA OCCASIONAL TABLE FROM MAITLAND SMITH, THROUGH HENREDON.

V **ARMCHAIR**
 BAKER'S LION'S HEAD PULL-UP CHAIR, FROM \$7,910, HAS A COMMANDING PRESENCE.
 BAKERFURNITURE.COM.



> **CANOPY BED**
 INTRICATELY CARVED PIECES IN VANDERBILT'S BEDROOM SHOW HIS EXUBERANT TASTE.
 GIOVANNI CANOPY BED, \$21,250 FOR QUEEN, DANIELE COLLECTION.
 DANIELECOLLECTION.COM.



< **FABRICS** BOLD DAMASKS, LUSH VELVETS, AND RICH WOVENS ARE LAVISHLY LAYERED THROUGHOUT THE ESTATE.
 FROM BOTTOM: 19130-9, FROM KRAVET'S BILTMORE COLLECTION; HAUSSMAN IN BLACK, CLARENCE HOUSE; BOIS DE FLANDRE IN FOREST, OLD WORLD WEAVERS, THROUGH STARK FABRIC; TRAVIATA IN RED, CLARENCE HOUSE.



< **CONSOLE**
 EIGHTEENTH-CENTURY FRENCH FURNITURE IS ELABORATE YET REFINED. CONSOLE WITH MAHOGANY VENEER TOP, THROUGH APROPOS.

^ **TAPESTRY**
 VANDERBILT PRIZED HIS COLLECTION OF TAPESTRIES. HERONS ON THE POND, BASED ON A 17TH-CENTURY AUBUSSON DESIGN, RENAISSANCE CARPET & TAPESTRIES.



In Aerin Lauder's elegant dining room, the Indian marble table, this page, is ready for Christmas breakfast. It is set with Estée Lauder's English cut crystal, gold flatware, and vintage lace napkins. ■ Lauder in her living room, wearing an Etro gown, opposite page. Deep orange walls provide a warm backdrop for the Ruhlmann-inspired sofa, done in a leopard print.



PRODUCED BY KIMBERLY GIESKE PHOTOGRAPHED BY FRANÇOIS HALARD WRITTEN BY JOHNETTE HOWARD

THOROUGHLY MODERN AERIN LAUDER
KEEPS HER LONG ISLAND HOUSE THE WAY HER
GRANDMOTHER ESTÉE LAUDER DECORATED IT

THE ART OF ENTERTAINING



When cosmetics executive Aerin Lauder set out to renovate the Hamptons home she had recently inherited from her beloved grandmother, Estée Lauder, the animating idea was to honor a classic while adding a chic, modern touch. "This house was Estée's dream, her escape, a place for entertaining and for family," says Lauder, a senior vice president and creative director for the Lauder brand. "I love to be with family, too. It's just the best way to spend the weekend and holidays. So I wanted to make this a warm house. I didn't want to make it feel uptight and old. Classic, with maybe a colorful twist."

Treading in the footsteps of Estée Lauder, an American success story who, in the 1940s, built a billion-dollar empire from a humble start by mixing face creams in her kitchen in Corona, Queens, could be daunting to a less confident woman than Aerin Lauder, 37. But she is formidable in her own right. People have been drawing

parallels between her and her grandmother since she was a little girl who loved peeking into her grandmother's vanity and watching as she put on her makeup. "I look at Aerin and I see Estée—she has the same flair," uncle Leonard Lauder has said. Like her grandmother, Lauder's forte is marketing and high style. She also expertly juggles her lives as executive, wife, and mother of two young sons, ages seven and eight. Her philanthropic and social activities have included being one of the youngest co-chairs of the Metropolitan Museum's Costume Institute Gala. She is also a regular front-row guest at the New York fashion shows. In 1996, Lauder married her college sweetheart, investment banker Eric Zinterhofer, at the





Vintage Chinese urns line the mantel in another living room, opposite page, top, where a family friend, Teddy Robertson, sits next to stacks of beautifully wrapped gifts. Sisal carpet by Stark.

■ A guest bedroom's blue and cream toile, opposite page, bottom, is timelessly chic. Linens are from Kassatly's Inc., Palm Beach, FL.

■ The study, this page, with black lacquered walls, Mark Hampton armchairs, and David Hicks's Interlock rug, through Saxony Carpet Company, NYC, epitomizes masculine sophistication.

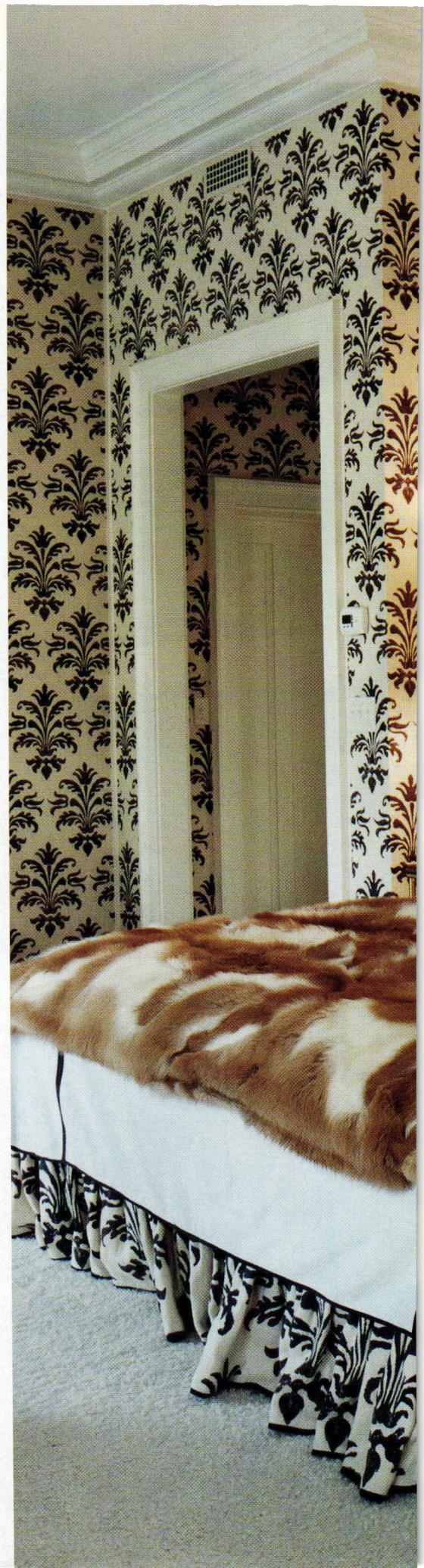


Hamptons home of her parents, Jo Carole and Ronald Lauder, a Lauder executive and former U.S. ambassador to Austria. The home that she and Zinterhofer inherited—one of three decorated for Estée Lauder by Mark Hampton—is a grand, 1950s Greek Revival with white clapboard siding and soaring columns flanking the front door. Lauder chose to carry over many of the original architectural details to the newer, less formal part of the house—a two-story addition that includes three more bedrooms, a family room, and a dramatic black-lacquer-walled library in what was the house's original kitchen. The new kitchen is a beautifully functional place where you can usually find toy cars or Legos underfoot.

“The library is a wonderful little escape for my husband,” Lauder says, “and we use the kitchen all the time for informal dinner parties. The family room has big, cozy sofas for the kids, and we let our dog, Biscuit, jump up on everything. There’s also a basketball hoop and a tree house for the boys in the backyard.”

Before renovations began, photographs were taken of the rooms so that the original furnishings could be returned to the same spots, if Lauder chose. While she kept many of (Cont. on page 130)

Estée Lauder's bedroom, above, remains very nearly as it was. A photo of Estée and Joseph Lauder in Bermuda, ca. 1970s, sits atop a vanity, among her perfumes, vintage jewels, and compacts, including Estée Lauder Holiday '07 solid and pressed powder. ■ In the master bedroom, right, the refined motif of AM Collections' Gramercy by Michael Devine is repeated on the walls, headboard, and bed skirt. Linens are from Leontine Linens. Fur throw from Nina Griscom, NYC.





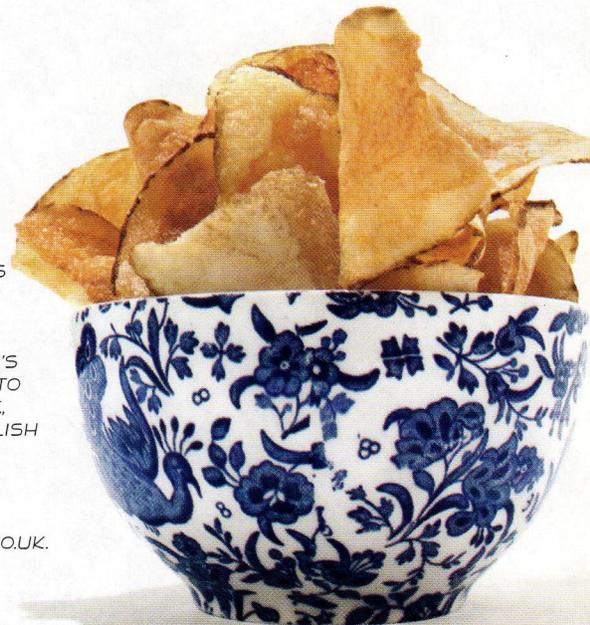
SIGNATURE STYLE

DURING THE HOLIDAYS, AERIN LAUDER PROVES THAT DESIGN IS A WAY OF LIFE



FINGER FOOD

"IN WINTER, I SERVE BIG BOWLS OF WARM NUTS OR HOMEMADE POTATO CHIPS," LAUDER SAYS. ELI'S HOMEMADE POTATO CHIPS, FROM E.A.T., \$8 PER BAG. ENGLISH EARTHENWARE SUGAR BOWL, FROM \$18 TO \$20, BY BURLEIGH. WWW.BURLEIGH.CO.UK.



PICTURE THIS

"AN ASPREY PHOTO ALBUM IS A GREAT GIFT." KENSINGTON ALBUMS, \$275 EACH, AND CLASSIC CALFSKIN ALBUMS, \$425 EACH, FROM ASPREY. 212-688-1811.



SITTING PRETTY

LAUDER IN HER KITCHEN, POSED WITH GIFTS FOR THE HOLIDAYS. THE HANGING LIGHTS ARE FROM ANN MORRIS ANTIQUES, NYC. 212-755-3308. LAUDER'S DRESS IS BY ROBERTO CAVALLI. ROBERTOCAVALLI.COM. WOLFORD TIGHTS AND TEAL SATIN HEELS BY CHRISTIAN LOUBOUTIN. CHRISTIAN LOUBOUTIN.FR.



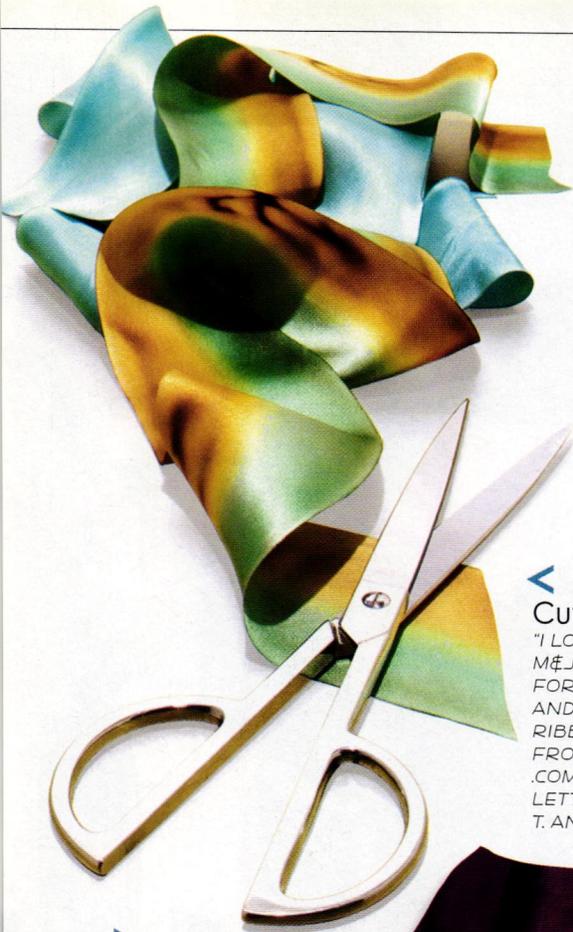
SILVER LINING

LAUDER USES HER GRANDMOTHER'S SILVERWARE BUT ADORES THINGS WITH BAMBOO DETAILING, SUCH AS THESE SALAD SERVERS. SILVER AND BAMBOO SALAD SET, \$1,575, FROM CHARLOTTE MOSS. 212-308-3888.



'TWAS THE NIGHT

LAUDER IS FULL OF DECORATING IDEAS FOR A HOLIDAY MOOD: "I ALWAYS GET A GINGERBREAD HOUSE FROM WILLIAM POLL. I ALSO MAKE SURE TO HAVE BOWLS OF CANDY EVERYWHERE." GINGERBREAD HOUSES, FROM \$350 TO \$750, WILLIAM POLL INC. 212-288-0501. WILLIAMPOLL.COM.



CUTTING UP

"I LOVE WRAPPING PRESENTS. M&J TRIMMING IS THE BEST FOR RIBBONS." SEA BLUE AND GOLD/GREEN TIE-DYED RIBBON, BOTH \$8 PER YARD, FROM M&J TRIMMING. MJTRIM.COM. SCISSORS, \$275, WITH LETTER OPENER, FROM T. ANTHONY LTD. 800-722-2406.



SOLID GOLD

"I HAVE A LOT OF ESTÉE'S JEWELRY, WHICH I WEAR ALMOST EVERY DAY. FOR THE HOLIDAYS THIS YEAR I LIKE THE LOOK OF A BIG GOLD CUFF BRACELET." 1960S OWL CUFF BRACELET IN 18-KARAT GOLD, FRED LEIGHTON. FREDLEIGHTON.COM.



"CHINA GIRL" I CAN'T WAIT TO USE MY NEW NYMPHENBURG CHINA." ORION DINNER SERVICE, \$2,480 FOR FIVE-PIECE SETTING, MOSS. MOSSONLINE.COM. RICCI SILVERSMITH FLATWARE, \$145 PER SETTING, NEIMAN MARCUS. 888-888-4757.

SUGAR PLUM

"THIS YEAR I'LL WEAR JEWEL-TONED TOPS FROM MARC JACOBS. THEY'RE PERFECT FOR THE HOLIDAYS." PLUM DUCHESS SATIN BOAT-NECK, \$900. MARC JACOBS.COM.



UNDER WRAPS

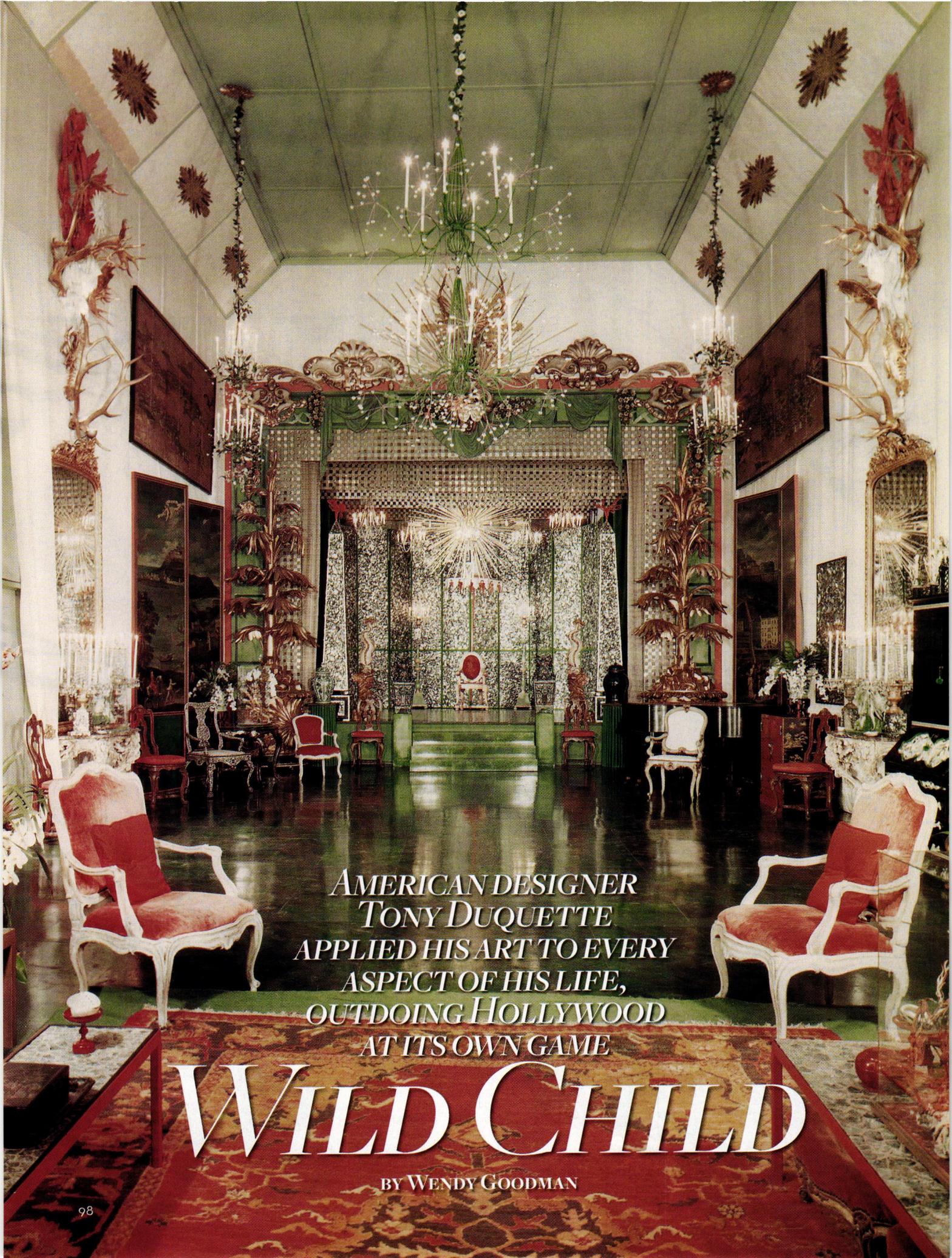
"FESTIVE TABLECLOTHS REALLY SET THE HOLIDAY MOOD. I LOVE MADELINE WEINRIB'S COLORFUL IKATS." RASPBERRY MU IKAT AND NAVY LUCE IKAT, BOTH \$200 PER YARD, MADELINE WEINRIB ATELIER. 212-473-3000, EXT. 780.



ICEBREAKER

"L.L.BEAN AND MODELL'S ARE WHERE I SHOP FOR THE KIDS. MOST OF THEIR GIFTS WILL BE SPORTS EQUIPMENT." THE L.L.BEAN CLASSIC TOBOGGAN AND CUSHION SET, \$109. LLBEAN.COM. BAUER YOUTH HOCKEY SKATES, \$50. MODELL'S. 800-275-6633.





AMERICAN DESIGNER
TONY DUQUETTE
APPLIED HIS ART TO EVERY
ASPECT OF HIS LIFE,
OUTDOING HOLLYWOOD
AT ITS OWN GAME

WILD CHILD

BY WENDY GOODMAN

When Duquette bought Norma Talmadge's old sound stage in 1956, it was just a shell. His magic transformed it into Hollywood's most lavish private setting, opposite page. ■ Duquette, this page, at his L.A. studio in 1945. His trove of round objects was fodder for his mythical creations.



DANFORTH TIDMARSH (OPPOSITE PAGE), JOHN ENGSTEAD (THIS PAGE)



TONY DUQUETTE WAS A NATURAL SCAVENGER, THE KING OF RECYCLING LONG BEFORE IT WAS IN FASHION.

"Beauty, not luxury, is what I value," the maverick designer said, and it was evident in everything he did, especially in his own homes. He used lemon juicers as finials atop pagodas and grapefruit packing cases as ceiling decoration.

Born in 1914 to an artistic family in Los Angeles, Duquette reveled in turning everything he found into treasure. After art school, he worked for Hollywood designer Adrian and decorator James Pendleton. In 1941, the great Elsie de Wolfe was so inspired by a centerpiece that Duquette made that she had him create something for her. With that commission—a secretary with faux jewels and mirrors and topped with fantasy figures—his career took off. His clients included the Duchess of Windsor and J. Paul Getty; he designed costumes for the San Francisco Ballet and costumes and sets for Vincente Minnelli movies. With a neo-Baroque sensibility informed by his

passion for Venetian painting and furniture, and his love of the Far East and the natural world, Duquette could outdo both stars and star makers.

He and his wife, Elizabeth, bought land on a Beverly Hills ravine and celebrated rather than tamed the terrain. Architect Caspar Ehmcke made a house with an elegant Hollywood Regency-style exterior. But inside, Duquette's eclectic hybrid of Hollywood and European glamour (Clare Booth Luce called it Organic Baroque) prevailed.

The Duquettes converted a silent-movie stage into his studio, where they gave legendary parties, and bought a mountain ranch, studding it with pavilions that incorporated decorative fragments of Georgian and neoclassical architecture. "The ranch," Duquette said proudly, "is a cross between *Tobacco Road* and San Simeon." He never retired and was relentlessly creative until his death in 1999.



◀ *DELUXE HIDEAWAY*

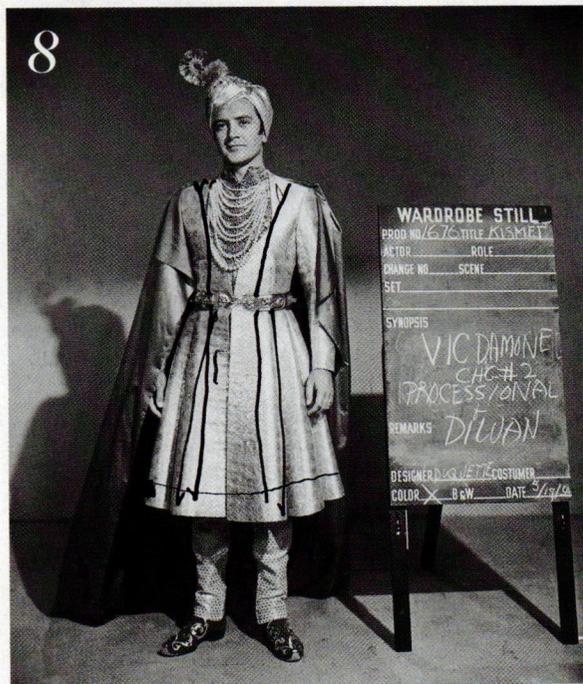
Tony and Elizabeth Duquette welcomed Hollywood royalty to Dawnridge, their Beverly Hills house, when they weren't renting it out to tenants like Marlon Brando, who lived there during the filming of *Julius Caesar*. Brando liked to lie on the drawing room floor and stare up at the Murano glass chandelier that Duquette designed.

◀ *JUNGLE FEVER*

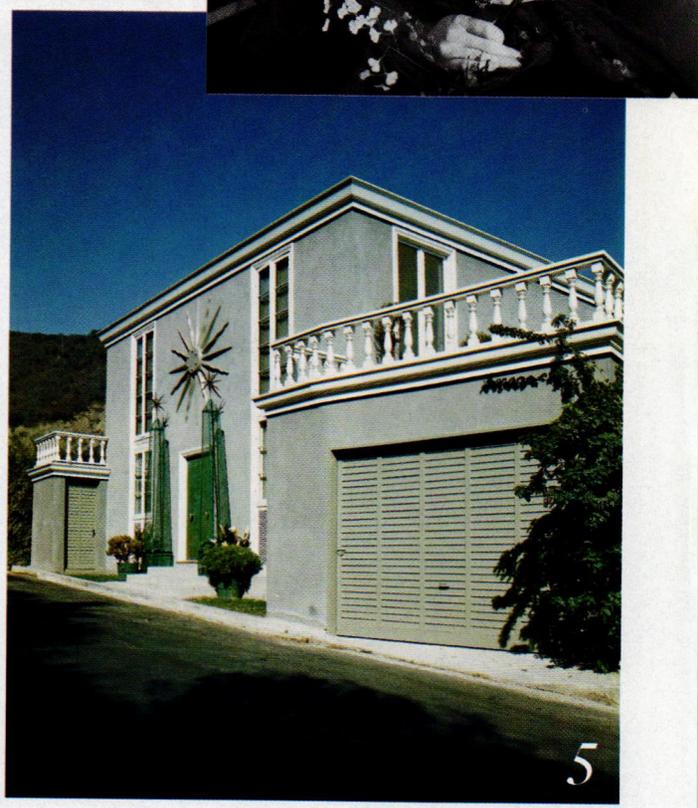
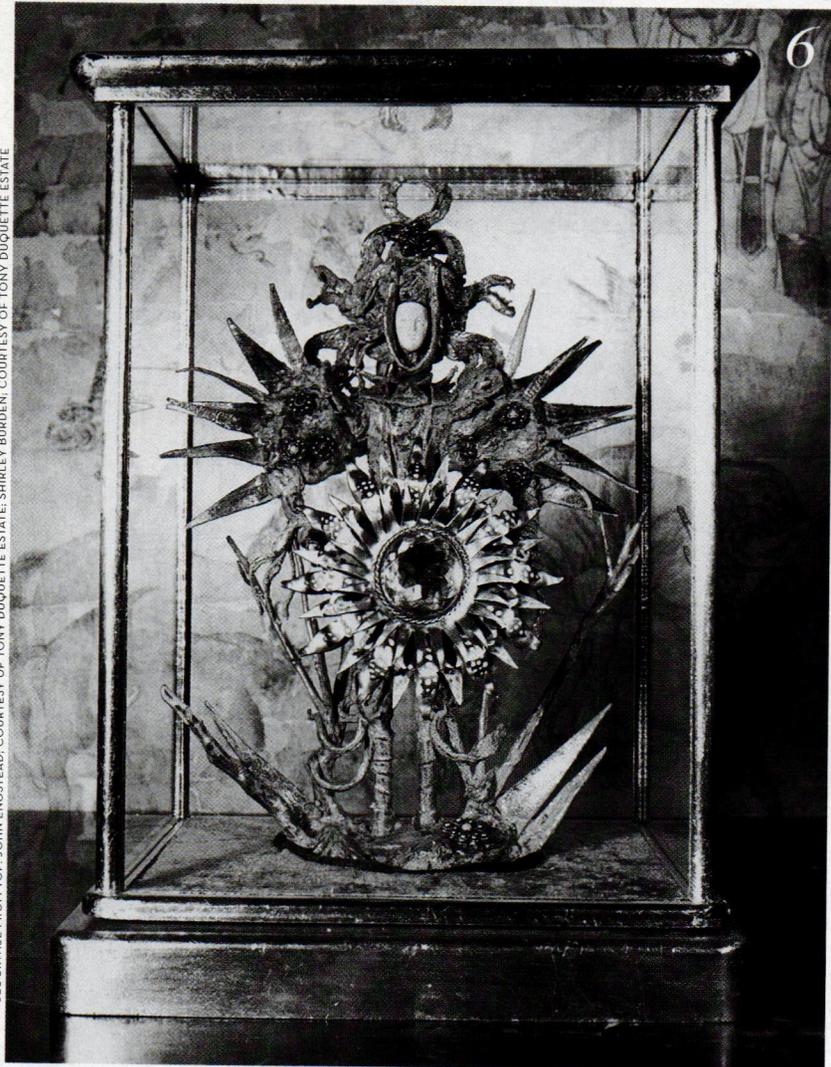
The garden at Dawnridge was created within the confines of the original ravine. While neighbors landscaped with pools and tennis courts, Duquette celebrated the exotic terrain with spirit houses made of recycled objects and industrial parts.



1 Duquette's last decorating project with his partner, Hutton Wilkinson, was for an apartment in the Palazzo Brandolini in Venice. 2 Abalone shell chandelier by Duquette. 3 He designed this living room, with his signature snowflake screen and sculpted instruments over the fireplace, for society columnist Cobina Wright. 4 Elizabeth Duquette dressed as the forest for the de Noailles costume ball in Paris in 1951.



CLOCKWISE FROM TOP: FERNANDO BENGOCHEA, COURTESY OF TONY DUQUETTE ESTATE; COURTESY OF TONY DUQUETTE ESTATE; COURTESY OF TONY DUQUETTE ESTATE; COURTESY OF TONY DUQUETTE ESTATE



CLOCKWISE FROM TOP: JOHN ENGSTEAD; COURTESY OF TONY DUQUETTE ESTATE; SHIRLEY BURDEN; COURTESY OF TONY DUQUETTE ESTATE

5 Architect Caspar Ehmcke designed the Duquettes' Hollywood Regency-style house. 6 Duquette thought that when a woman was not wearing her jewelry it should still be enjoyed. He designed this jewel and figurine to be displayed as an object. 7 Arlene Dahl, in a mask and headdress by Duquette, with Lex Barker at a Hollywood masked ball in 1950. 8 Vic Damone in his *Kismet* costume by Duquette.



Architect Peter Marino's redesigned Beverly Hills Chanel boutique, opposite page, recalls the box for No. 5 perfume.

■ Coco Chanel's apartment in Paris inspired the fine jewelry showroom, this page, which includes Johan Creten's torso-shaped sculpture covered in hundreds of Sèvres porcelain camellias.



you hadn't seen Peter Marino emerge from a limousine in Beverly Hills, you'd swear he had just dismounted a Harley, dressed as he is in full biker leather chic, complete with the kind of rakish cap that Marlon Brando wore in *The Wild One*.

Fresh in from Paris, the architect has come to L.A. for the unveiling of his redesigned Chanel flagship store on Rodeo Drive, which features a new fine jewelry boutique. High-end residential decorating projects aside, he has spent the past decade as designer of choice for the world's luxury fashion houses, including Dior, Vuitton, Fendi, and Armani.

Each brand has its own distinctive architectural identity, as important as its famed couture line.

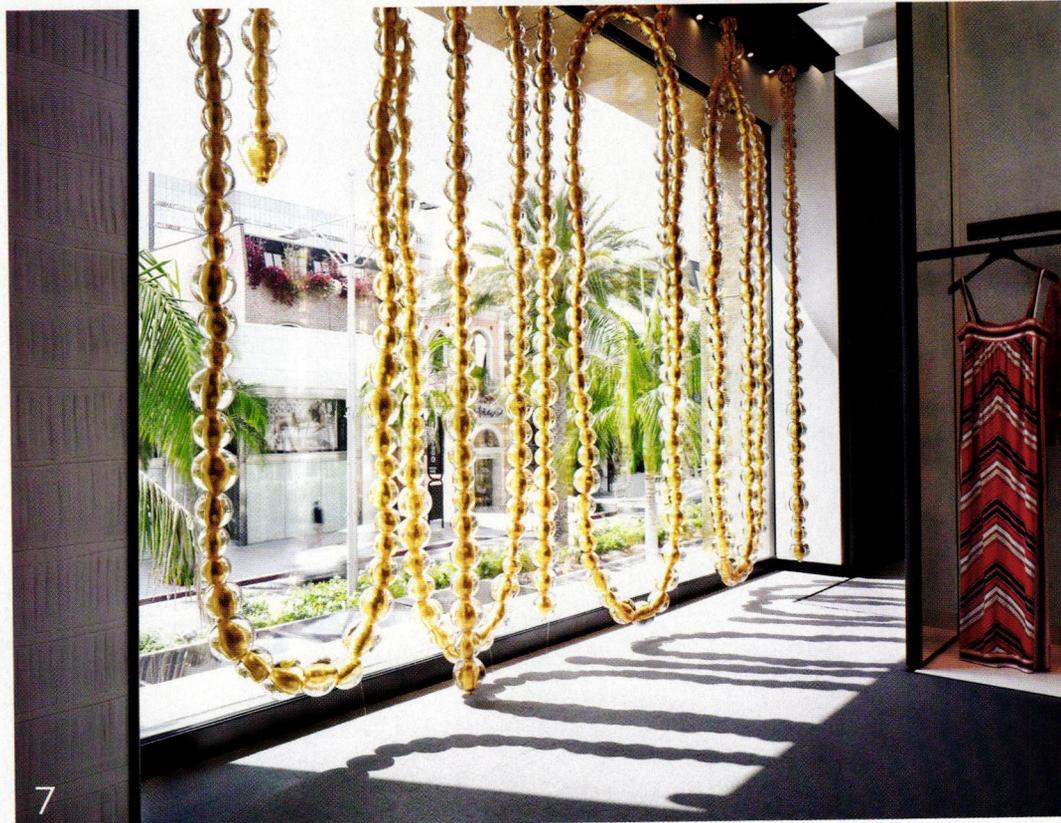
For Chanel, aspects of the rich life of Coco Chanel herself inspired Marino. The redesigned store—with its snow-white microglass and blackened steel exterior—looks like a giant version of the iconic Chanel No. 5 box. It's really two stores in one. A separate entrance to the jewelry boutique, covered with a cast-bronze canopy, leads to a refined salon that captures the ambiance of Coco Chanel's apartment on Rue Cambon. Armchairs and art flank an elegant fireplace, within which sits a rock crystal centerpiece.

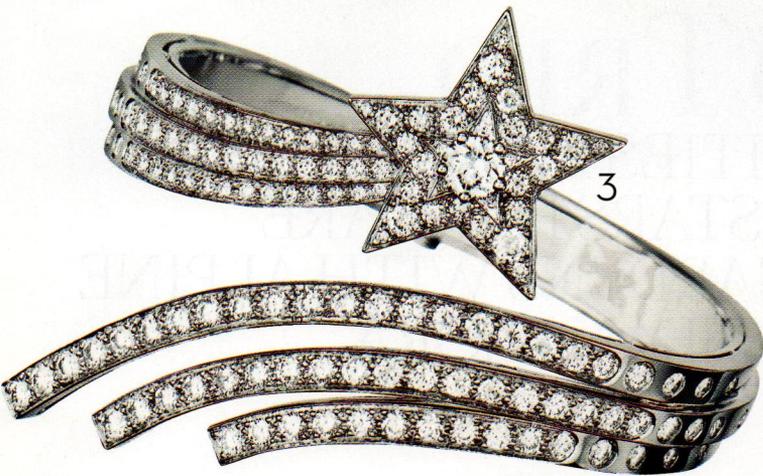
To the right is a porcelain sculpture by Johan Creten composed of hundreds of handmade camellias (Chanel's favorite flower) in the form of a female torso. The piece is one of several that Marino commissioned for the store, in the spirit of Chanel, an ardent patron of artist friends such as Picasso and Cocteau. The torso joins work by François-Xavier Lalanne, Jean-Michel Othoniel, Peter Dayton, and Paola Pivi.

Marino enters the store with a relaxed air, nodding to pals. How can he show such sangfroid about superluxe projects? "I think the way I did when I was twenty-one, when I met Andy [Warhol], and I'm doing the best work of my life," he says. "Because now I have experience, I do things quickly, and I am free." □



JAMES WADDELL (PORTRAIT)

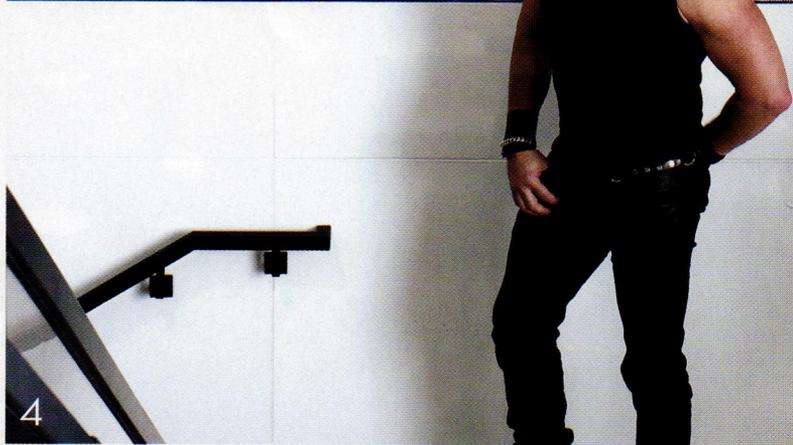




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1 In the Coco Chanel Suite at the Ritz in Paris, Anna Mouglalis, actress and Chanel model, wears the Voie Lactée necklace from Chanel Fine Jewelry. 2 The sleek boutique on Rodeo Drive. 3 Chanel Fine Jewelry's Comète bracelet. 4 Marino stands before an LED wall display he designed for the Beverly Hills store. 5 Chanel Fine Jewelry's Première Perles watch is made with Akoya cultured pearls. 6 L'Air diamond-and-ruby necklace and earrings from Chanel Fine Jewelry. 7 Jean-Michel Othoniel's handblown Murano glass beads lined with gold leaf grace one storefront window.

LAKE COMO TRIO

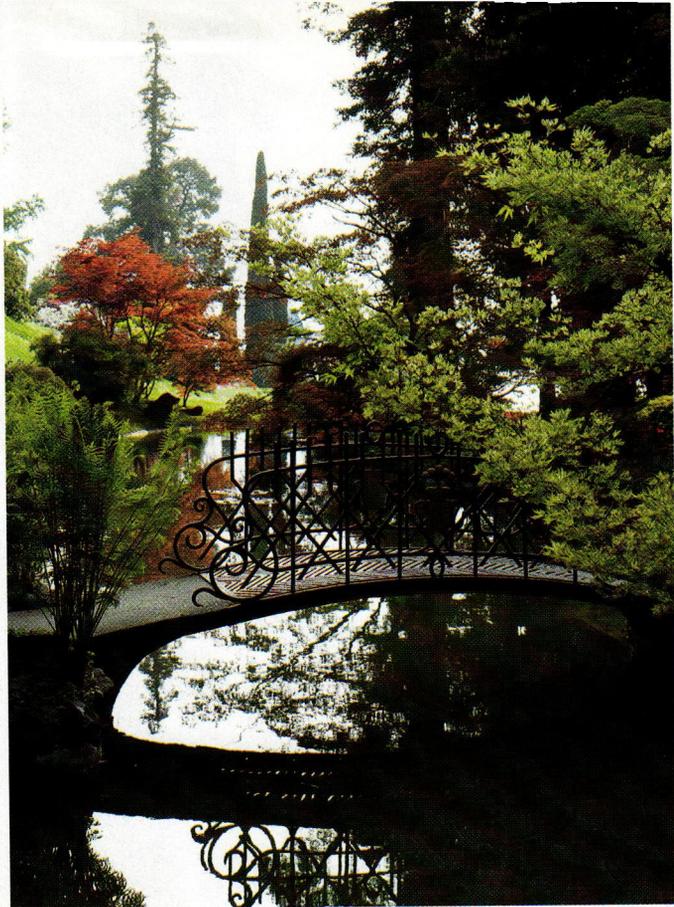
THE VILLAS OF CELEBRITIES LINE THESE SHORES, BUT THE REAL STARS HERE ARE THREE EXCEPTIONAL GARDENS WITH ALPINE VIEWS AND MEDITERRANEAN FLORA

VILLA MELZI

Lake Como's gardens flourish in the shelter of the Alps. Designed by architect Giocondo Albertolli, the garden at Villa Melzi is *pieds dans l'eau* ("feet in the water"). With no steps or walls, it is nestled into Lake Como's rugged shoreline with the lake visible through the balustrade. A fountain surrounded by arum lilies brings the sound of water into the garden.



PRODUCED BY TESSA TRAEGER AND PAULL BOUCHER · PHOTOGRAPHED BY TESSA TRAEGER
WRITTEN BY MARELLA CARACCILO



HENRY JAMES

ONCE WROTE TO HIS sister, Alice, that it was impossible to describe the beauty of the Italian lakes just south of the Swiss border, “nor would one try if one could.” This thought crossed my mind as I strolled along the manicured gardens of the Villa d’Este. While the notes of Liszt’s *Dante Sonata* mingled with the sounds of water lapping the nearby shore, I thought wearily about having to put it all on paper. How do you describe such exquisiteness? Even Edith Wharton was taken aback by what she described as an obsession with perfection. In the gardens on the shores of northern Italian lakes,

all signs of “gloom, barrenness, and the frank ugliness into which nature sometimes lapses,” Wharton noted in *Italian Villas and Their Gardens* (1904), had been painstakingly banished from view. During the warmer months, when these shores fill up with the world’s rich and beautiful, it is still these delicately forged, exquisitely artificial gardens that dominate the scene.

VILLA MELZI

Villa Melzi, on the opposite side of the lake from Villa Carlotta, was built around 1810 by neoclassical architect Giocondo Albertolli for Francesco Melzi d’Eril, a politician and close friend of Napoleon. Unlike the other two gardens featured here, which have views of the lake from on high, Villa



VILLA MELZI

Variety is de rigueur. Japanese maples add brilliant color to the Chinese-inspired water garden, opposite page, top.

■ Classical statuary, opposite page, bottom, punctuates the landscape. ■ A neoclassical avenue of pollarded sycamores, this page, edges the path along the water and frames a view of the Alps. Informal plantings of brilliant rhododendrons and azaleas are in the foreground.







VILLA CARLOTTA

Across Lake Como from Villa Melzi, the formal gardens of Villa Carlotta possess an elegant grandeur. Low, clipped hedges create an ornamental border for the pool, while tall hedges frame the view of the lake on the lowest of the three garden terraces, opposite page. ■ The fragrance of the citrus collection draws guests into the shade of the pergola. Here the oranges, grapefruits, kumquats, lemons, and limes that comprise the vast collection are trained over arches, forming a colorful ceiling of fruit, this page.

Melzi is *pieds dans l'eau*—a horizontal structure with no steps, no walls, no separation from the water. A short walk from the lovely town of Bellagio, where the three branches of Lake Como meet, Villa Melzi is a temple to neoclassical elegance and restraint. Entrance to this garden is via a long, manicured allée bordering the water and flanked by pruned plane trees leading to the villa. This allée provides a central axis to the garden. Statues, temples, and a delightful coffeehouse punctuate the setting, adding a touch of monumentality to an otherwise free-flowing structure of rounded borders, winding paths, and breathtaking vistas.

From the very beginning, Francesco Melzi devoted part of his fortune to transforming the grounds of his villa into a private botanical garden. The exoticism here is enhanced by Japanese cedars, maples, camphor trees, and a collection of monumental camellias surrounding the so-called Japanese lake. Montezuma pine trees, a gift from Emperor Maximilian of Habsburg, dip their branches into the water. Egyptian sculptures scattered across the garden provide dramatic contrast to classical white marble statuary.

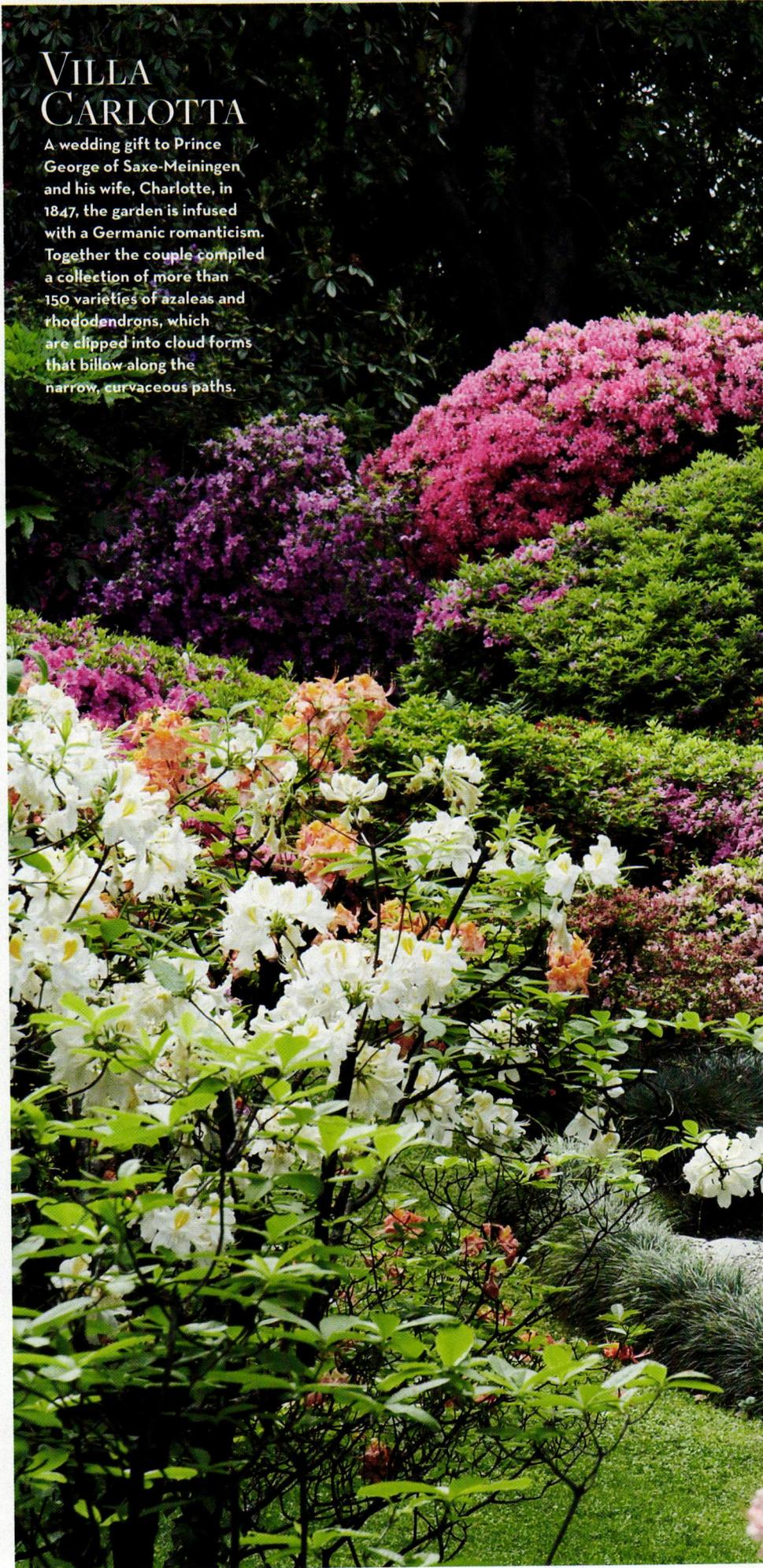
Villa Melzi is still in private hands, the property of Prince Fulco Gallarati Scotti, a descendant of Francesco Melzi. Although the villa is closed to the public, the grounds are accessible and are tended lovingly by the prince and his head gardener, two of the few custodians left who know all the secrets of what makes a truly beautiful lake garden. grandigiardini.it.

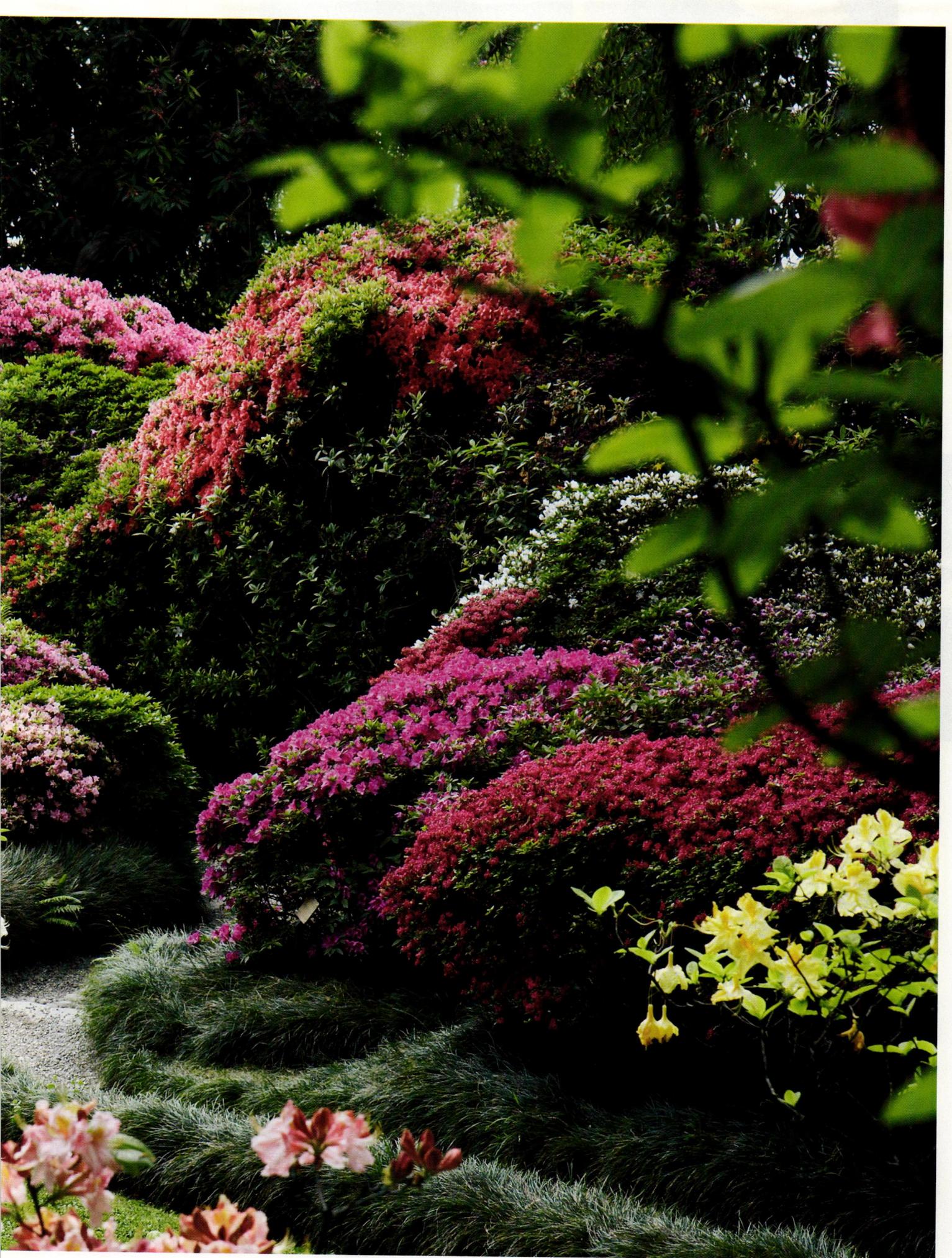
VILLA CARLOTTA

The defining impression of the garden of Villa Carlotta, on the shore of the town of Tremezzo, is its unabashed visual grandeur. Giovanni Battista Sommariva, a wealthy politician and entrepreneur, bought the villa in 1801, but it wasn't until his political rival Francesco Melzi decided to build his own haven on the opposite shore that Sommariva became obsessed with the possibility that his rival's estate might outshine his. To prevent this, he extended the boundaries of the garden to include the hill behind the villa. New fountains were made, thousands of exotic plants were shipped in, and fake ruins marked the setting. Years later, in 1847, the villa was

VILLA CARLOTTA

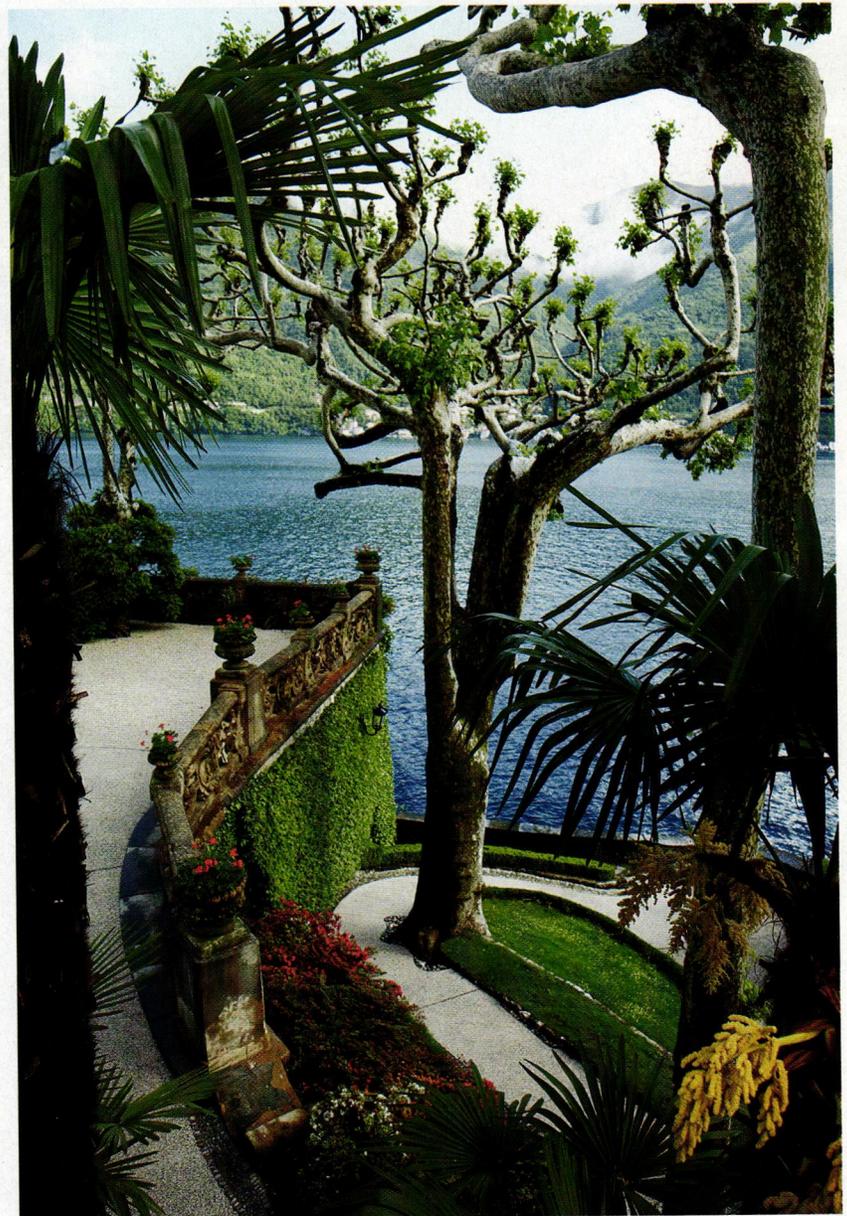
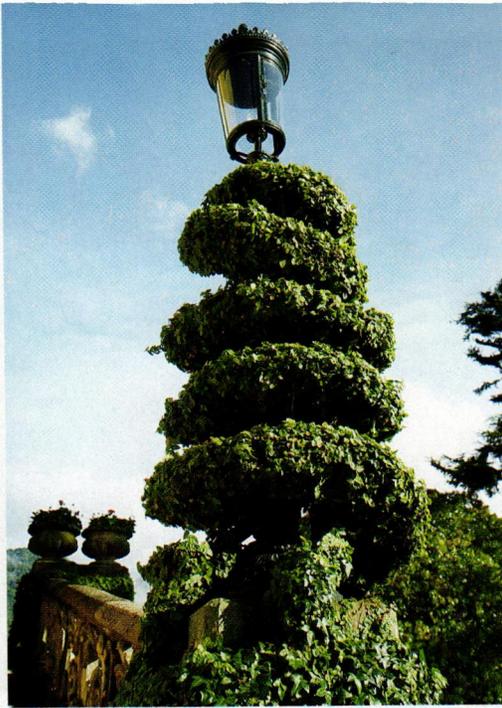
A wedding gift to Prince George of Saxe-Meiningen and his wife, Charlotte, in 1847, the garden is infused with a Germanic romanticism. Together the couple compiled a collection of more than 150 varieties of azaleas and rhododendrons, which are clipped into cloud forms that billow along the narrow, curvaceous paths.





VILLA DEL BALBIANELLO

Perched atop a rocky promontory, the gardens of Villa del Balbianello are shaped by human hand. Because the primarily green plantings of trees, shrubs, and vines are clipped daily to maintain their fine lines, it is not unusual to see a tall ladder resting upon a towering Italian cypress, opposite. ■ Clipped *Ficus repens* is used extensively as a green ornament on walls and pillars, this page. ■ The fast-growing vines are trained into elegant abstract patterns on the loggia walls, far left.



donated as a wedding gift to Charlotte, wife of Prince George of Saxe-Meiningen. Together, the couple planted more than 150 varieties of azaleas and rhododendrons and infused the garden with a distinctive Germanic romanticism.

The first hint of this seductive garden—the scent of citrus flowers from the terraced pergola—reaches visitors long before they pass through the elaborate wrought-iron gates. An archway of scented jasmine leads them into the sweet shade of the citrus grove; sounds of water from a sixteenth-century fountain bubble up from below, and spectacular views of mountains and lake remind you again of the justness of Henry James's comment. Villa Carlotta, tended by 11 full-time live-in gardeners, most of them direct descendants of the original workers, is now owned by the Italian state. villacarlotta.it.

VILLA DEL BALBIANELLO

Of all the gardens on Lake Como, this one, near the town of Lenno, best exemplifies the fine painstaking craft of the local (Cont. on page 131)



LOVE
THE

Love | Learn | Locate

HOUSE & GARDEN'S SHOPPING GUIDE

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



40 LARDER
Mad Mac's madeleines come in an assortment of delicious flavors. \$32 for 24 plain. madmacnyc.com.

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

Wardrobe: Wendy Levey. **Hair, makeup:** Paul Podlucky. **Gown:** Violet chine taffeta with asymmetric cowl neck and self belt, available at Oscar de la Renta boutiques, Neiman Marcus, and Saks Fifth Avenue. oscardelarenta.com, neimanmarcus.com, saksfifthavenue.com. **Jewelry:** Tamsen Z Bijoux by Ann Ziff, available at Petrou or by appointment. 212-292-6412. **Shoes:** Valentino. valentino.com. **Wreath, flowers:** Polux Fleuriste, NYC. 212-219-9646. **Urns:** Ornate Swedish cast-iron urns, ca. 1850, \$4,400 for pair, Fleur, Mount Kisco, NY. 914-241-3400. fleur-newyork.com.

DOMESTIC BLISS

17 AT HOME WITH . . . AMY SEDARIS
Costume: by Mary Adams, The Dress, NYC. 212-473-0237. maryadamsthedress.com. **Cupcake:** by Danny Murphy. dannymurphy.net. **Squirrels:** Evolution Store, NYC. 800-952-3195. evolutionnyc.com. Steiff, Raynham, MA. steiffusa.com. **22 ELEMENTS OF A ROOM Sets:** by Richard Rudge Balado. **Fabric:** on sofa, Pardah Print in Sable/Flame. **Heart pillow:** in Shepherd's Coat from Culturally Chic, NYC. For retailers: culturallychic.com. **Pillow:** Flame Stitch in Natural/Green, from the Highland Court collection, Duralee. **Bolster:** Tyrol Double Cachemire Rouge Bolster Pillow, \$230, Pierre Frey. Available through Napa Valley Vintage

Home in St. Helena, CA. 707-963-7423. For more items from this collection: pierrefrey.com. **Armchair:** Vol. 1 Antiques, Warren, CT. 860-868-1900. volantiques.com. Also available at 1stdibs.com. **Pillow:** Jensen Pillow in Rouge, \$225, Pierre Frey. Through Napa Valley Vintage Home in St. Helena, CA. 707-963-7423. **Chair:** Neubeuern Castle, from \$490, Bavarian Fine Furniture Inc., Winnipeg. 204-661-5361. bavarianfurniture.ca. **Pitcher:** pewter, with naturally shed stag horn handle, \$295, Vagabond House. 818-341-7616. vagabondhouse.com. **Cachepot:** copper-plated, from \$19, Smith & Hawken. 800-940-1170. smithandhawken.com. **24 Logs:** Ruzzetti & Gow. 212-327-4281. ruzzettiandgow.com. **Candlestick:** Ristorante, by Harry Allen, \$150, Areaware. areaware.com. **Fur:** faux, B&J Fabrics, NYC. 212-354-8150. **Pillow:** in Shock Wave in Platinum & Jet, Schumacher. **Seamstress:** L'Atelier du Jour, NYC. 917-478-7549. latelierdujour.com. **26 Mirror:** French school, ca. 1940, Tom Thomas Gallery, NYC. 212-688-6100. tomthomastgallery.com. **Fabric:** on wall, Hiroko in Wool White, Larsen, through Cowtan & Tout. **Throw:** on wall, Edelweiss in Taupe, from \$190, by Donna Hadjipopov for Bulgar USA. 631-907-1784. bulgarusa.com. **Ottoman:** in Dorothy in Straw, Pollack. **Fabric, throws:** on ottoman, from top: Edelweiss throw in Taupe, and Waffle throw in White, both from \$190, from Bulgar USA. bulgarusa.com. Panorama in Earth, Panorama in Dunes, and Doria III in Hazelnut, all Larsen, through Cowtan & Tout. **Chair:** Charlotte Perriand oak-and-rush occasional,

French, ca. 1960, Amy Perlin Antiques. amyperlinantiques.com. Also available at 1stdibs.com. **Throw:** Leaves of Fall in White & Gray, \$550, Bulgar USA. **Vases:** Charlotte Moss, NYC. 212-308-7088. charlottemoss.com. **Doorstop:** Fermaporta by Azucena, available exclusively at Suite New York. 212-421-3300. **Screen:** No. 0062 paulownia three-panel screen, \$14,500, John Houshmand. 212-965-1238. johnhoushmand.com. **Rug:** Moroccan Relief in a wool and silk blend, Stark Carpet. **Chair:** Artelano's Log Chair by Patricia Urquiola, in natural beech with a Mongolian lamb fur seat and back, Lepere, NYC. 212-488-7000. lepereinc.com. **Table:** Pierced Cube in Acacia, Tucker Robbins, through Suite New York. 212-421-3300. tuckerrobbins.com. **Photographs:** Zugspitze (2005/2006), by Henning Bock, limited edition of 100, signed, \$2,169, Lumas. In SoHo, NYC. 212-219-9497. **32 VANITY Fabric:** Field Jacket Plaid in Canterbury Red/Black, Ralph Lauren Home. ralphlaurenhome.com. **Table:** Gothic, Urban Archaeology. 212-431-4646. urbanarchaeology.com. **Champagne bucket:** Linea in Swarovski crystals and freshwater coin pearls, price available upon request, 655 Home, L.A. 310-289-4808. **Belt:** Union Jack leather, \$58, Trash & Vaudeville Inc., NYC. 212-982-3590. nycgoth.com. **Pins:** Punk Rock, \$2 each, Trash & Vaudeville. **Compact:** Put On Your Pearls Girls silhouette in enamel and brass, \$161, Lulu Guinness. 212-367-2120. luluguinness.com. **Cuffs:** 2 Row Plaid Pyramid stud, \$12; 1 Row Plaid Pyramid stud, \$11, both from Trash & Vaudeville. **Teacup:** Cheval d'Orient, Hermès. 800-441-4488. **Saucer:** Diamond Wedding, \$90 for teacup and saucer, Royal Collection. the-royal-collection.com. **Mascara:** Golden Lash Top Coat, \$30, Guerlain, available at Saks Fifth Avenue. saks.com. **Lip gloss:** Pop Gloss Crystal in Fancy Diamond, \$23, Givenchy, at Sephora. sephora.com. **Stationery:** Union Jack note cards, \$70 for box of ten, Smythson of Bond Street. 866-769-8476. smythson.com. **Patch:** England Exploited, \$5, Trash & Vaudeville, NYC. 212-982-3590. **Magnifying glass:** C1200 faux-ivory handle with crown finial, \$170, Corbell Company. 480-993-1480. thecorbellcompany.com. **Nail polish:** Nail Colour in Midnight Red, \$19, Chanel. chanel.com. **Brush:** French Tickler with lavender feathers, \$28, Tarte. tartecosmetics.com. beauty.com. **Cream:** Jeweled Skin Caviar Luxe cream, \$2,000, La Prairie. Available at Neiman Marcus. neimanmarcus.com. laprairie.com. **Magnet:** Crown fridge magnet, \$8, Royal Collection. the-royal-collection.com. **Decoration:** Buckingham Palace hanging ornament, \$14, Royal Collection. **37 INSIDE TRACK Designer:** David Stark Design and Production, Brooklyn, NY. 718-534-6777. davidstarkdesign.com. **48 OENO FILE Wines:** Château Palmer, Cantenac, France. chateau-palmer.com. Look for Château Palmer wines at wine-searcher.com. K&L Wine Merchants. klwines.com.

SHOPPING THE TRADE

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

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SEATTLE DESIGN CENTER Referral service; open to the public. seattledesigncenter.com.

WASHINGTON DESIGN CENTER Referral service; open to the public. 202-646-6100.

MacArthur Beverages, Washington D.C. 202-338-1433. America's Wine Shop, NYC. 800-865-0982. Chicago Wine Co., Wood Dale, IL. 630-594-2972. Sokolin & Co., Bridgehampton, NY. 800-946-3947.

IN THE GARDEN

62 CACHEPOTS Fabric: Torino Wax in Barbera, C&C Milano. cec-milano.com. **Shelves:** Tucker Robbins. tuckerrobbs.com. **Plants:** Top, from left: *Fritillaria meleagris*, *Begonia* 'New York Swirl,' lily of the valley, maidenhair fern. Bottom, from left: *Drimiopsis maculata*, *Jasminum grandiflorum*, *Santolina chamaecyparissus*, *Pelargonium* 'True Rose,' baby's tears. **Nurseries:** See box, right. **64 ONE GARDENER'S ALMANAC Art:** by Charley Harper, available for purchase from Charley Harper Art Studio. 513-382-7502.

FEATURES

71 Rug: custom, by Alberto Pinto for El Tapisero, through Saxony Carpet Company, NYC. **Chairs:** in Zebra print. For similar fabric, try Zèbre in Black & White, Pierre Frey.

HIGH OCTANE

72 ALBERTO PINTO, Paris. 011-33-1-40-13-00-00. albertopinto.com. **Architect:** Cicognani Kalla Architects PC, NYC. 212-308-4811. **76 Wall covering:** MR-AI-3604, Maya Romanoff's Ajiro + Paulownia collection, available through Bergamo Fabrics. maya.romanoff.com. **Lamps:** Console by Gerrit Holdijk, in cast bronze with white Murano glass shades, Quasar Holland. quasar.nl. **Stool:** Giacometti stool in Versailles gold, Porta Romana. portaromana.co.uk. **77 Lamp:** Lampe Volubile in bronze, by Hervé Van der Straeten, available at Ralph Pucci International. ralphpucci.net. **Flowers:** Marianne Robic, Paris. 011-33-1-53-63-14-00.

LIVING HISTORY: BILTMORE

80 BILTMORE ESTATE, Asheville, NC. 800-411-3812. biltmoreestate.com. **88 TRADE SECRETS Paints:** Olympic paints, available at Lowe's. lowes.com. **Linens:** on bed, all by Anichini. anichini.com.



61 CACHEPOTS Pretty containers are perfect for houseplants. From left: coleus topiary sits in a raku tea bowl by Ann Tsubota, \$150, Sara. sarany.com. Handmade sculptural bowl by Tim Rowan, \$120, Sara, holds club moss. Muscari blooms in a beige and black ceramic bowl, \$75, Takashimaya. 800-753-2038. *Begonia* 'Palomar Prince' grows in a handmade black tea bowl by Stephen Rodriguez, \$370,

Sara. Shelves from Tucker Robbins. tuckerrobbs.com. Backdrop in Rubelli's Toile Peinte, through Bergamo Fabrics. **PLANT SOURCES** Try the following nurseries for plants and bulbs: Logee's. logees.com. Brent and Becky's Bulbs. brentandbeckysbulbs.com. Glasshouse Works. glasshouseworks.com. Digging Dog Nursery. diggingdog.com. White Flower Farm. whiteflowerfarm.com.

THE ART OF ENTERTAINING

90 ESTÉE LAUDER esteelauder.com. **Wardrobe:** Wendy Levey. **Hair, makeup:** Paul Podlucky. **Interior design:** Victoria Borus, B Five Studio LLP. bfivestudio.com. **Architect:** Christopher Pickell, Pickell Architecture, LLC, Flemington, NJ. 908-788-0048. pickellarchitecture.com. **Landscape design:** Perry Guillot Inc., Southampton, NY. 631-283-2839. **Paint:** Donald Kaufman. donaldkaufmancolor.com. **91 Dress:** Etro. In NYC. 212-317-9096. At Saks Fifth Avenue in Beverly Hills. 310-248-2855. **Jewelry:** Tamsen Z Bijoux by Ann Ziff, available at Petrou or by appointment. 212-292-6412. **92 Linens:** Kassatly's Inc., Palm Beach, FL. 561-655-5655. **94 Perfumes:** include Youth Dew, Estée, Aliage, Azurée, and Pure White Linen, all by Estée Lauder. esteelauder.com. **Linens:** Leontine. leontinelinens.com. **Throw:** fur, Nina Griscom, NYC. 212-717-7373. **Rug:** Beauvais Carpets, NYC.

96 SIGNATURE STYLE Jewelry: Aerin Lauder's own, by Bulgari. bulgari.com. **Stove:** Viking. vikingrange.com. **Albums:** from bottom: Classic Bluejean embossed calfskin, \$425. Classic Pink calfskin, \$425. Classic Beige calfskin, \$425. Kensington calfskin in Red, \$275. Kensington calfskin in Dark Green, \$275. All by Asprey. 212-688-1811. **97 Tablecloth:** New Zebra, \$55. Online at bestdressedtables.com.

WILD CHILD

98 TONY DUQUETTE Tabletop, furniture: selected pieces by Duquette available at Bergdorf Goodman through the end of December. bergdorfgoodman.com.

JEWEL BOX

112 CHANEL FINE JEWELRY chanel.com. 800-550-0005. **Makeup:** Christophe Danchaud—makeup for Chanel. **Architect:** Peter Marino Architect, NYC. 212-752-5444. petermarinoarchitect.com.

CORRECTIONS

November 2007, page 118: Gwyneth Paltrow's powder room wallpaper, Imperial Trellis in Onyx Glaze, at Schumacher. **160:** Ray Charles White exhibition at Senior & Shopmaker Gallery, NYC, has been postponed. For updated information: seniorandshopmaker.com.

■ 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 CHLOE LIESKE

TO THE TRADE: IN THIS ISSUE

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clarencelhouse.com

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Kravat

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Lee Jofa

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& Tapestries

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Stark Carpet

212-752-9000

William Haines

310-289-0280

Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST: ESTATE CUSTODIAN

As conservation manager of Biltmore House in Asheville, North Carolina ("Living History: Biltmore," page 80), Nancy Rosebrock has, in effect, more than 25,000 children to look after. Her wards are the fine and decorative art objects and antiques purchased by George Washington Vanderbilt, as well as the custom works he commissioned when he built the estate, which opened in 1895. Rosebrock and her team of conservators ensure that all the pieces in the collection continue to grow old in fine health.

CAREGIVING "Everything is in good condition," she says. "The bulk of our work is general maintenance, like cleaning and repairing nicks and veneer losses." Rosebrock hastens to add that heavy cosmetic surgery is not part of her mandate: "There's no stripping, repainting, or refinishing. Our job is to preserve the physical properties original to a piece." A little detective work comes with the territory. Biltmore keeps comprehensive archives, which include blueprints, photographs, and oral histories. One goal of the conservators is to see that every room is arranged exactly as it was in the early years. Clues turn up: a scrap of silk becomes the color guide by which the team puts a room back together; a faded photograph reveals a forgotten textile pattern that can be reproduced.

AIR FORCE Rosebrock's team has maintained a pristine environment even though Biltmore has no modern climate control system. A consultant suggested ways to minimize temperature and humidity fluctuations, and UV-blocking windowpanes protect the decor from sun damage, but the conservators keep mold and mildew at bay mainly with a good old airing out. Windows are selectively opened for effective ventilation, Rosebrock says. "The air is mild here, and the house was designed so that air moves through it efficiently." Such methods are one reason why Biltmore remains more a home than a museum. Biltmore House, Asheville, NC. 800-411-3812. biltmore.com.

▲ Rosebrock attaches a clamp to a damaged chair at Biltmore House.

WOVEN WALLS

The kind of woven-wood wall treatments that Alberto Pinto used in the interiors of a New York apartment ("High Octane," page 72) trace their lineage to Japan. The coverings are made by knitting together fine strips of wood, no more than one millimeter thick, into a grid pattern that resembles a checkerboard.

TREE ROOTS Woven wall coverings are traditionally made from the paulownia tree, which is indigenous to Asia and has a résumé of outstanding features. The paulownia is one of the fastest-growing trees on earth (the trunks can climb to 40 feet in eight years) and once cut will regenerate from its root stock. Paulownia wood appeals to furnishings makers because it is lighter than pine and is flame-resistant. Acoustic properties also make it ideal for stringed instruments.

NEW WEAVE Innovations in Wallcoverings, a Manhattan-based company, produces two patterns of woven-wood wall coverings made from paulownia: Pearl Wood, which features weaves washed in metallic dyes, imparting copper and glacial tones, and Woven Wood, which is treated with earthy dyes in hues like teak or birch. Innovations in Wallcoverings, Inc., NYC. To the trade. innovationsusa.com.



◀ Three samples from Innovations in Wallcoverings, NYC.

JEFFREY MCCULLOUGH, MICHAEL GARTEN (FROM TOP)

HOUSE & Garden

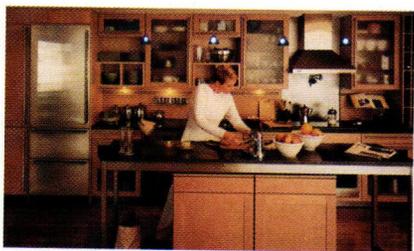
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LIGHTING

9. The Urban Electric Co.: A Charleston-based design and manufacturing firm offering the trade unique collections of handcrafted exterior and interior lighting. Full custom capabilities. Catalog is \$30. Call for pricing and catalog or visit us online. 843-723-8140. urbanelectricco.com.

ARCHITECTURE

(Cont. from page 57) are most familiar with, they were entrusted with honoring a landmark of uncommon luxuriousness, with fine stone floors, richly coffered ceilings, and other days-gone-by details that it would have been scandalous to destroy. Luckily, the partners were not excessively reverent, and their major interventions manage to be respectful but not slavish.

The most dramatic evidence that this is no run-of-the-mill rehab job comes just beyond the Perelman Building's meticulously restored entry hall. An angled wall of whitish brick-sized split concrete blocks announces its newness through the irregular finish of the masonry and the wall's upward and outward tilt. The wall creates a monumental galleria behind the rear facade of the original structure. This spacious, skylighted promenade, spanned by two frosted-glass walkways on the upper story of the double-height space, gives onto three large galleries, for photography, fashion, and design, respectively.

The exceptional trio of windowless rooms could be Exhibits A, B, and C in a master class in the fine art of attuning generic spaces to the art shown within them. Paramount is Gluckman Mayner's admirable handling of artificial light, perfectly calibrated in each gallery to accommodate the specific objects on display. The largest of those spaces—with walls painted a deep shade of blue—is dedicated to rotating selections from the museum's renowned costume collection. Despite the low level of light necessary for the conservation of fabrics, the illumination here is remarkably even, unlike the stygian gloom I've encountered in the costume galleries at the Metropolitan and Victoria & Albert museums, which makes you wonder if you're going blind.

In contrast, the Perelman's pale gray photography gallery positively glows, though the intensity is deceptive, in that works on paper are no less subject to conservation restrictions than textiles are. This particular room seems virtually unimprovable, with faultless proportions that make considerations such as the precise placement of a free-standing wall far from a casual matter.

Last in this row of rooms is the museum's modern design gallery, where your visual attention is distracted from the architectural surround by the many familiar (sometimes too familiar) eye-catching objects, displayed on a mazelike series of platforms and within a variety of vitrines. At first the curatorial selection seems like MoMA revisited, until you find surprise pairings still forbidden by the mother of all design collections: Bauhaus next to Art Deco, or Memphis consorting with High Tech.

I only wish the Philadelphia Museum would rethink an egregious wall label in this room, which perpetuates one of the most entrenched myths about early modernism. "Following Bauhaus orthodoxy," the misleading text reads, "both [the American and Scandinavian modern] movements eliminated decoration and pursued standardized production techniques." In fact, the Bauhaus was all over the place during its volatile 14-year history, ranging from the Expressionist craft aesthetic of its initial phase to the later machine-inspired look now most associated with that short-lived art, architecture, and design school. But the Bauhaus itself never even got close to the standardized production of anything. Its output of prototypes certainly influenced manufacturers at the time and ever since, but the glib Philadelphia Museum summary plays into the persistent Tom Wolfe stereotype of the Bauhaus as the primary source of soulless modernist conformity.

Gluckman Mayner's Perelman Building is not going to knock anyone's socks off, which is why it's so good. All the hallmarks of its architects' expertise are evident, nowhere more so than in the vast, serene sculpture gallery that has been carved out of the wing fronting Benjamin Franklin Parkway. This cool, loftlike space makes everything in it look not only terrific but as if you'd never really seen works by some of these very well-known artists before. The sensation of having one's vision unexpectedly refreshed is becoming too rare in the art world today, and this exemplary addition to a great museum inspires the spirit as much as it pleases the eye. □

THE ART OF ENTERTAINING

(Cont. from page 94) her grandmother's pieces—a favorite armchair, a collection of porcelain Chinese vases—and stayed faithful to the blue-and-white palette in many places, she deftly folded in dramatic personal touches and colors and finishes that are unabashedly contemporary and unmistakably hers.

The living room features a leopard print sofa and walls painted in a high-gloss, Chinese lantern orange that Lauder had custom-mixed. A motif in chocolate brown and cream skips across the wall fabric in the master bedroom. Tabletops and mantels have been turned into lovingly edited vignettes featuring a mix of some of Estée Lauder's cherished objects—vintage makeup compacts, a seashell, an antique clock—along with accessories and family photos added by her granddaughter.

Aerin Lauder has paid homage to her grandmother and made a departure as well. "Basically, I've modernized things," she says. "I've kept my grandmother's bedroom almost exactly as it was. I love walking in her room, feeling the spirit in there. It still has her vanity, the same sort of white carpeting, and the original fabric wall coverings that she loved and I love. There's a drawing of her, too, a portrait. I always use the room for special guests who visit."

The result is a new home within the old one and a gathering spot that Lauder hopes "will be a place for use for future generations." Every Christmas Eve she sets the table with her grandmother's silver and tableware and cooks a big holiday dinner using old family recipes. Then she gets up on Christmas morning to make a special breakfast of apple pancakes for her husband and boys.

Asked what her grandmother might say about the house now, Lauder says, "She would smile. I think she would love it. I don't think she would like the boys skateboarding through the house across the white carpet, maybe. But she wouldn't care about the skateboarding itself. She'd be scared they'd get hurt."

"Always a grandmother, you know." *Johnette Howard is the author of The Rivals: Chris Evert vs. Martina Navratilova. She is a sports columnist for Newsday and has been nominated for the Pulitzer Prize in commentary.*

LAKE COMO TRIO

(Cont. from page 124) gardening tradition—the secrets of which are, in most cases, passed down from father to son. Perched high on a rocky promontory, Villa del Balbianello—built by a wealthy cardinal in the late eighteenth century—juts out into the water like a giant vessel. Despite its apparent exposure to the elements (most of Lake Como's villas and gardens tend to be located in more protected areas), this setting is blessed with a mild microclimate that encourages southern Mediterranean species. The promontory, however, is so rugged and stone-strewn that, apart from some dramatic wisterias, there are few examples of flowering plants.

Balbiano represents the exertion of human will over the forces of nature, the desire to shape nature as if it were sculpture or architecture. It is not a romantic garden. The live-in gardeners—amazingly, there are only two of them—spend much of their time pruning and clipping, as if this garden were a gigantic bonsai. Take the thick laurel field that

was planted to camouflage and soften the look of a particularly steep and rocky slope. To keep it in shape, the gardeners climb up primitive wooden ladders and prune each branch by hand. Even the *Ficus repens*, a slow but resilient climber that makes its way up the loggia walls and archways, is clipped and twisted six times a year to make it look like a verdant embroidery. Another example of such compulsive but fascinating control is the magnificent oak tree that has been somewhat irreverently pruned into the shape of an umbrella pine.

In 1988, Villa del Balbianello was donated to Fondo per l'Ambiente Italiano, a group devoted to the preservation of great Italian architecture and gardens, by industrialist and explorer Guido Monzino, who spent the last 14 years of his life restoring the villa and its gardens to their original grandeur. faibalbianello@fondoambiente.it.

[For an insider's guide to where to eat and drink around Lake Como, go to houseandgarden.com.]

CONDÉ NAST HOUSE & GARDEN

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A. Total No. Copies	1,131,735	1,142,195	D. Free or Nominal Rate Distribution		
B. Paid Circulation			1. Free or Nominal Rate Outside-County Copies included on PS Form 3541	77,834	61,510
1. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541	841,697	851,676	2. Free or Nominal Rate In-County Copies included on PS Form 3541	0	0
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3. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS @	62,875	63,034	4. Free or Nominal Rate Distribution Outside the Mail	13,365	12,019
4. Paid Distribution by Other Classes of Mail Through the USPS	0	0	E. Total Free or Nominal Rate Distribution	91,199	73,529
C. Total Paid Distribution	904,572	914,710	F. Total Distribution	995,771	988,239
			G. Copies Not Distributed	135,964	153,956
			H. Total	1,131,735	1,142,195
			I. Percent Paid	90.84%	92.56%

7. I certify that all information furnished on this form is true and complete. (Signed) John W. Bellando, Executive Vice President/Chief Operating Officer

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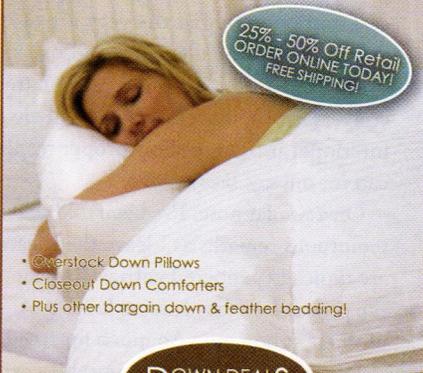
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The Testy Tastemaker

CINEMA SCOPING • THE TASTEMAKER TOURS THE MANY THEATERS OF LOS ANGELES—AND LEARNS TO MIND HIS MOVIEGOING MANNERS

BY MAYER RUS



IT HAPPENED AGAIN last week. Someone chastised me for getting up to exit a movie theater before the unfurling of the credits for the masterpiece we had just witnessed. Apparently, folks in this industry town feel that a hasty retreat is the grossest gaffe imaginable—an affront not only to the noble efforts of the cast and crew, but to the very art of cinema itself. Despite my recent pledges of allegiance to Los Angeles and my fervent disavowal of New York condescension (in both writing and private conversation), it seems that I will always be looked upon as an interloper if I fail to show proper respect to the key grip and the caterer on, say, *Booby Call 6*.

On a similar note, I've been told that it's bad form to make contemptuous remarks as I leave the theater, because audiences here are typically peppered with well-wishers intimately connected to the production (the leading lady's A.A. sponsor, the grandmother of the best boy, etc.). So much for freedom of expression.

I'm willing to set these quibbles aside, however, because the overall moviegoing experience in Los Angeles is, not surprisingly, far superior to that in New York. Hollywood knows how to treat a person addicted to both movies and design, especially someone happy to pay a little extra for added comfort and convenience.

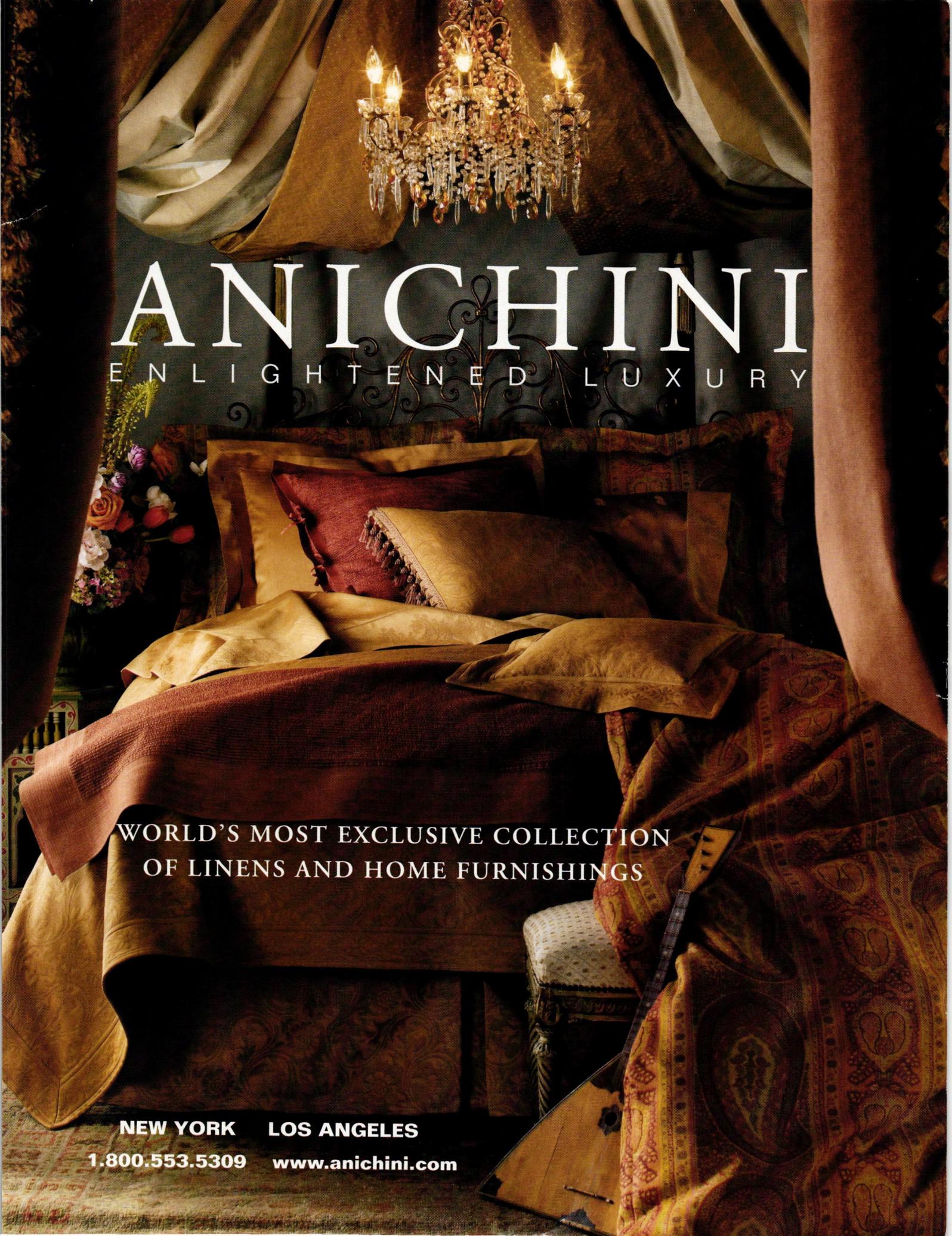
The most civilized venue in town is unquestionably ArcLight, a modern cineplex grafted onto the landmark Cinerama Dome on Sunset Boulevard, which opened in 1963 with the premiere of *It's a Mad, Mad, Mad, Mad World*. Happily, the sleek, contemporary design of the ArcLight complex defers to the sculptural brio of the original geodesic dome. Aside from the kooky architectural folly, ArcLight's chief attraction is reserved seating, an enlightened (and long overdue) alternative to barbaric cattle calls.

My one beef with ArcLight is the snack selection. Like most movie theaters that aspire to an upscale ambience, ArcLight deigns to offer vulgar, lowbrow junk food, but is happier to promote its more refined comestibles, such as cappuccino and chicken-apple sausage. Personally, I prefer to take in my Fassbinder and Wong Kar-Wai with a sickening slushy drink and a box of Goobers.

The worst offender in this area is New York's Film Forum, where nausea and lumbago are the price one pays for seeing obscure independent movies and cult classics on the not-so-big screen. (For those who haven't had the pleasure, imagine spending two hours in Kafka's penal colony with nothing to sustain you but dry, unsalted popcorn.)

Next on my list of preferred L.A. movie venues is the Grove, a popular family destination that reenvisioned the old-fashioned, hermetically sealed shopping mall as a New Urbanist fantasy of town squares and pedestrian promenades. In terms of design, there's not much to recommend this stale exercise in sanitized, Disneyfied nostalgia, but somehow it works. I confess that I find something genuinely sweet about the mix of awkward teenagers on dates and families snapping pictures in front of the dancing waters of the town fountain. Yes, the Grove is hopelessly twee and artificial, but I suppose that's what makes it the perfect place to indulge my secret passion for saccharine romantic comedies and coming-of-age stories. (I've seen *Sixteen Candles* a thousand times, and I still weep like a French schoolgirl when Molly Ringwald finally gets to have her cake and eat it, too.) As for convenience, the Grove gets bonus points for valet parking with optional car wash—just the thing for the lazy tastemaker on the go.

Of course, for sheer glamour and beauty, no modern theater can hold a candle to the great theme movie palaces developed in the 1920s by real estate mogul Charles Toberman and impresario Sid Grauman—the Chinese, the Egyptian, and the El Capitan. This trio of architectural confections and their lavish interiors have miraculously survived into the twenty-first century—with the help of sympathetic restorations of recent vintage—while most behemoths of their era fell victim to shifting times and tastes. Whenever I see a movie in one of these glorious temples, I can't help but fantasize about Hollywood's golden age—and how much has changed. What is it that Norma Desmond said in *Sunset Boulevard*? "They took the idols and smashed them—the Fairbankses, the Gilberts, the Valentinos. And who've we got now? Some nobodies!" Take that, Dakota Fanning.

A photograph of a bedroom interior. A bed is the central focus, covered with a dark brown, patterned duvet and several pillows in shades of gold, red, and brown. A large, ornate chandelier hangs from the ceiling, casting a warm glow. To the left, a vase of flowers is visible. The overall atmosphere is one of classic elegance and luxury.

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