

DECEMBER 2001

HOUSE & GARDEN

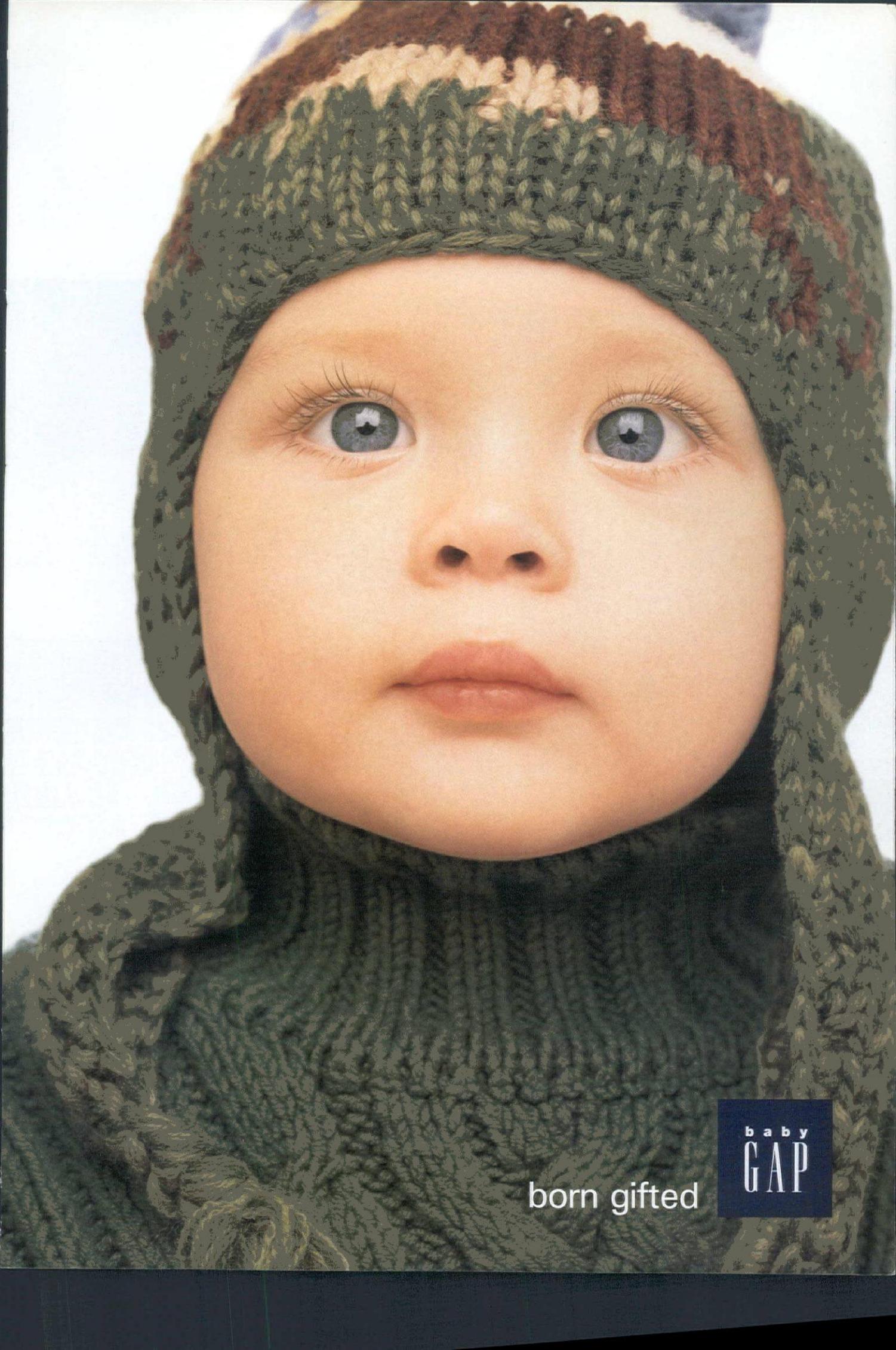
HOME FOR THE HOLIDAYS





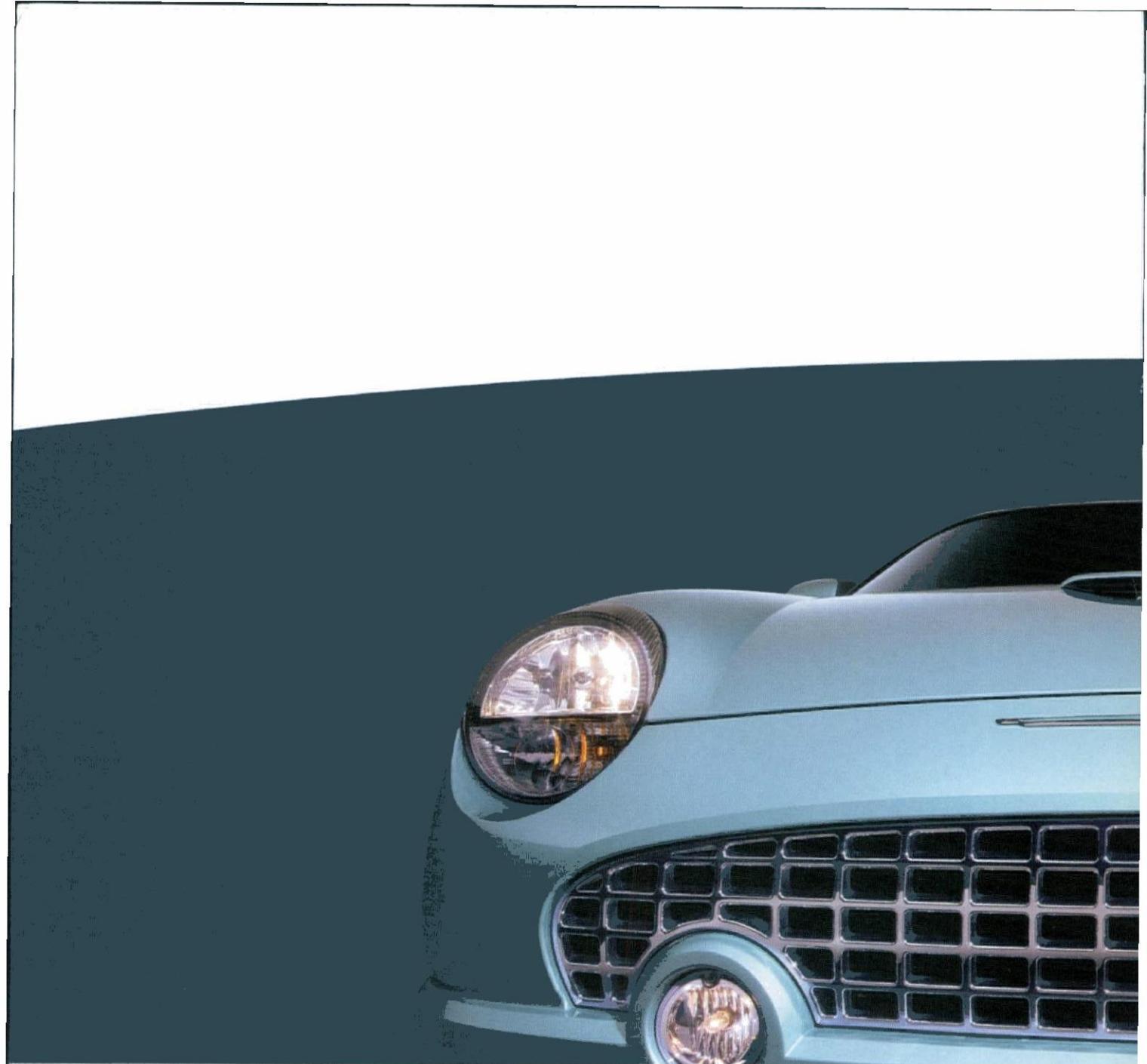
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December

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Richard and Lauren King have brought a sumptuous English style to Roxbury Drive, home to Hollywood's royalty. BY JEFF BOOK

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Interior designer Markham Roberts creates a rich blend of eclectic styles and comforts in the Manhattan home of author and philanthropist Charlotte Ford.

BY LYDIA DENWORTH

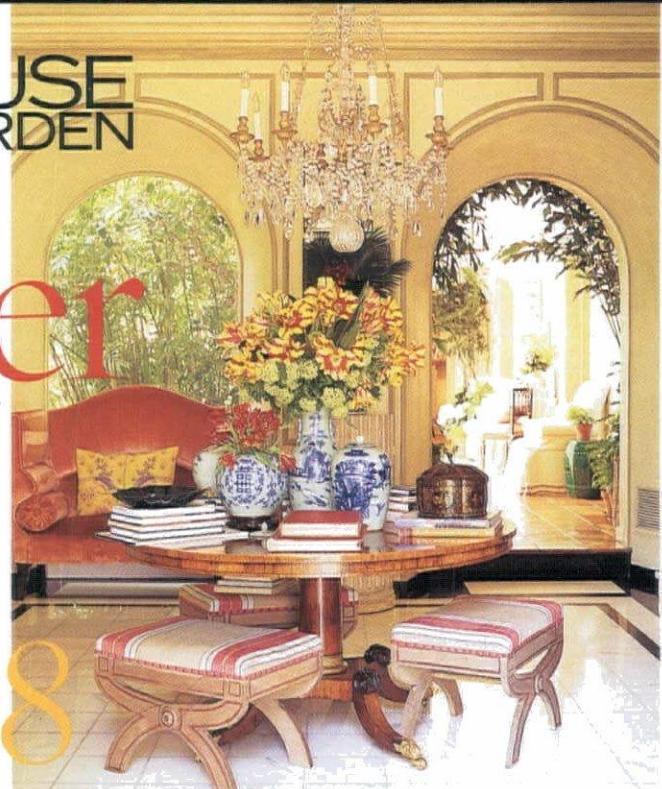
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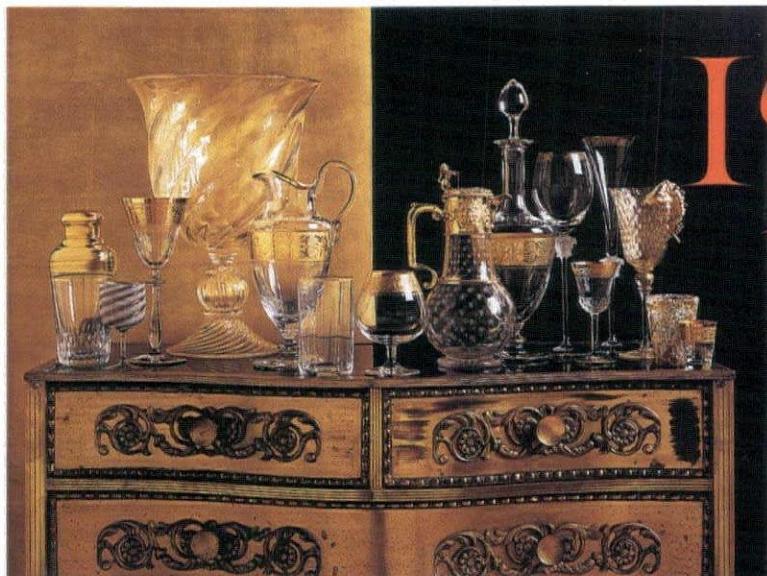
on the cover

The Lowther family is home for the holidays at Holdenby House. "All the Trimmings" photographed by Melanie Acevedo. Produced by Cynthia Frank.

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HARD

December

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Holiday Style—it's all in the details. Rediscover old traditions and make up new ones. Here's a package of ideas to inspire you: new centerpieces and garlands, great ways to set the table, and a selection of tiny gifts to send home with your guests.

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The wines of Alsace are the perfect companions for difficult foods like dim sum, curries, and even asparagus.

BY JAY MCINERNEY

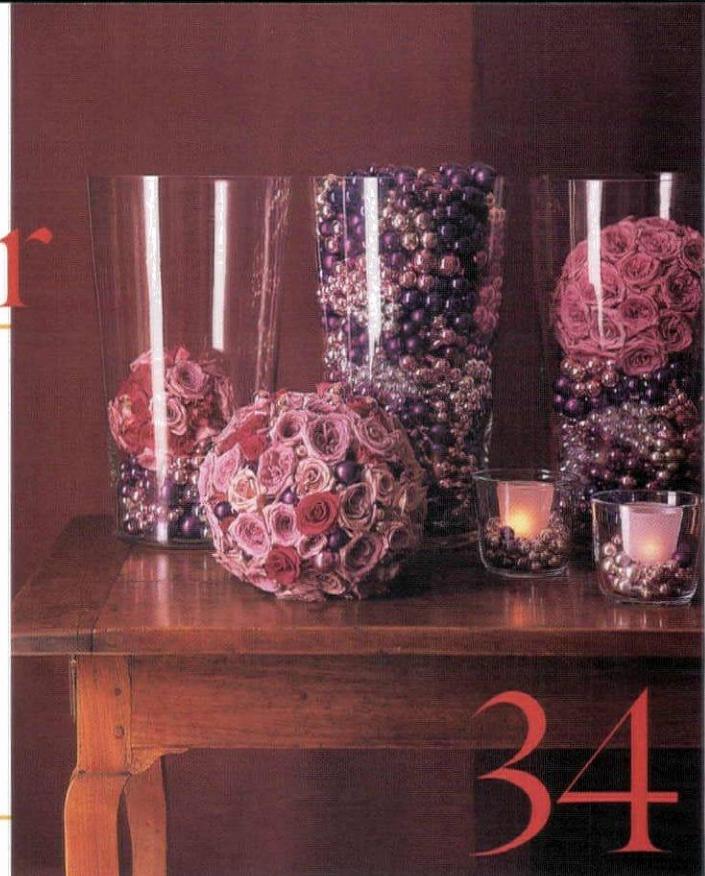
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A Christmas poem. BY OGDEN NASH

DEPARTMENTS



welcome

the gift of knitting

ONE DAY, as I was driving to the Rhode Island shore for the thousandth time, I noticed a little shingled house in Tiverton with knitting needles on a sign over the door. Sakonnet Purls. It was a rainy, dull day in the middle of winter, and there seemed something very cozy about the vision that popped into my mind, of balls of yarn tumbling around my feet as I sat at the hearth, needles clacking, fire crackling. I parked and went in to find two women, a mother and a daughter, at a desk, talking and laughing and knitting companionably. The walls and floors of three rooms were spinning with color, every shade you have ever seen, twisted and tucked into cubbies, spilling out of baskets.

"I've decided I want to learn how to knit," I announced gravely, as if I had been pondering the matter, though no such thought had ever crossed my mind until that moment. No matter; I had a plan. "I only want to knit scarves. I don't want to learn more than one stitch. I don't want to have to count; I don't want to have to remember where I was. I don't want to learn to cast on, or cast off. You can do that for me, or my sister can, because it will take me so long to get to the end that I'll never remember how to get the yarn off the needles . . ." I trailed off and started picking out colors.

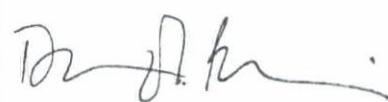
Within minutes, the women taught me only what I wanted to learn. I spent that weekend, and many more weekends, making scarves for friends. Whenever I got to the last row, I brought the bundle to the shop, and while Jennifer took my knitting off the needle, we sat and chatted about business, about the town, about who was making what for whom, who hadn't been there in a while. I always have several scarves going at once, so I can switch if a color starts to bore me, or if I need to hurry on one because Zoe's birthday is around the corner, or Alex is cold in the morning. Some scarves are meant for specific people from the get-go; others I start and then recognize as a color that would be perfect for so-and-so. Friends started bringing me wool: Gary and Diana went to Australia and came back with lots of skeins, and not enough of any color, so that I

was forced to branch into stripes; and then someone else brought home a nice heavy wool from an upstate sheep whose fleece had been dyed that indigo of a summer twilight. Now I'm knee-deep in dreams of scarves.

Sometimes, by happy accident, a bit of my life gets woven into a gift, a few strands of hair get knitted into the scarf, or blades of grass from my garden, or grains of sand from the beach. If I'm knitting in winter, and stoking lots of fires, the wool takes on a woodsy smell. I know the scarves smell faintly of my perfume, as my son took pains to point out; I explained that that way I'm never far from the wearer (and reassured him that no one else could smell it—you had to be nuzzling in the scarf).

I'm told I've become a running joke at the shop, in a sweet way. There are bets as to when I'm going to get tired of knitting scarves. And of course everyone is very jolly at my expense about the help I require. So what if I am

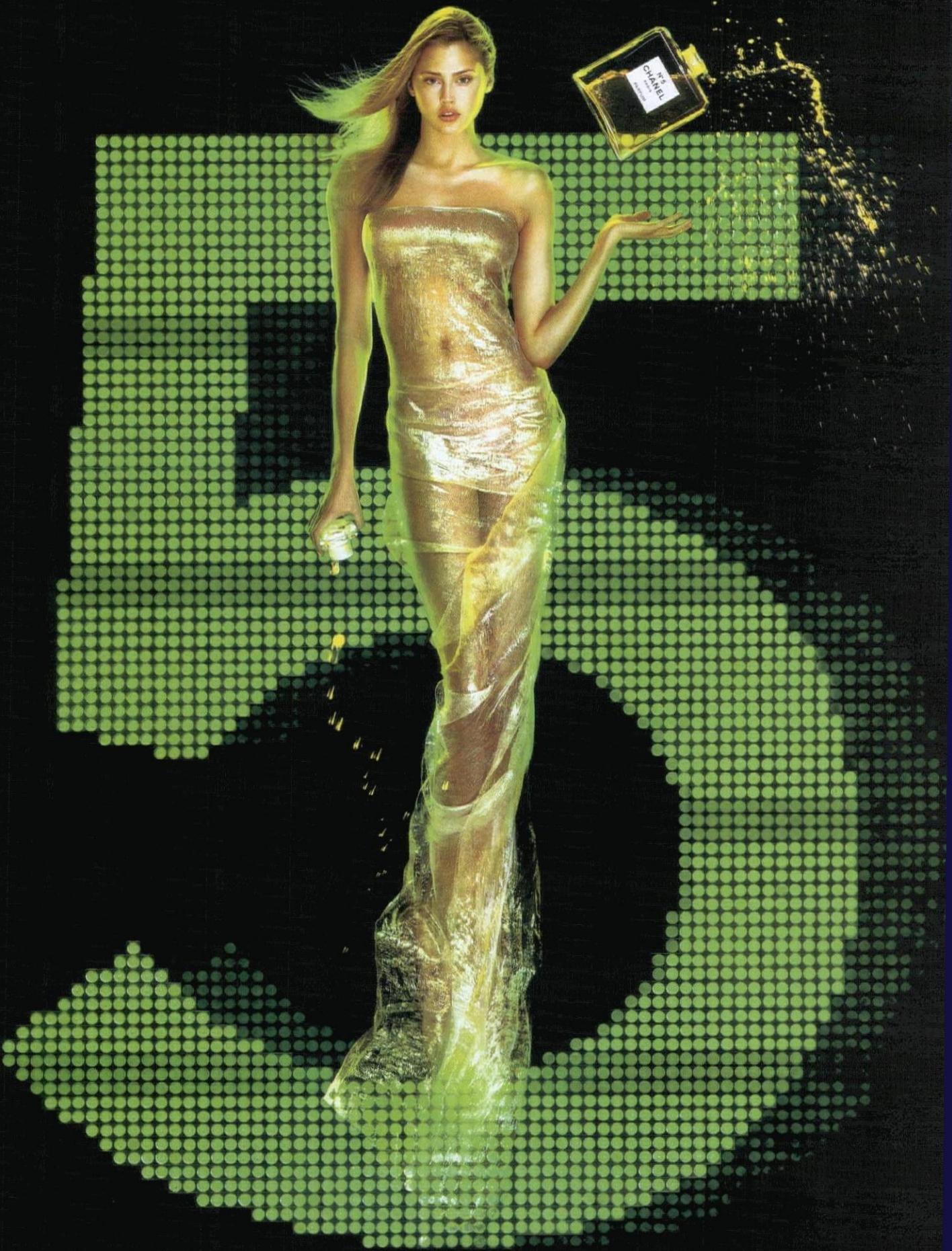
a handicapped knitter? I made a scarf for my friend Caroline, and she wrote me a letter telling me she felt she was winding me protectively around her on icy Boston mornings. I don't really need to know how to cast on or cast off. This winter, especially, I just need to know that I can wind my love around all my friends.



Dominique Browning, EDITOR

LORD & TAYLOR

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contributors



KENT HARUF

Haruf is a man of letters who has seen the world. As a young man he ventured into the then new Peace Corps. "I didn't know much about it, but I knew I wanted to travel Europe," Haruf says. From 1965 to 1967 he taught in a remote Turkish village, which he describes in "Welcome, Stranger," page 98. Today his focus is more on this country; he is known for his homage to the American heartland, *Plainsong* (Knopf, 1999), and just retired from Southern Illinois University. His three daughters are the globe-trotters now. (The eldest was also in the Peace Corps.) "I suppose they get it from me," he says.

MARTIN FILLER

"It's great to be back," says Filler, who rejoins *House & Garden* as an editor at large with the story "Folk Wisdom," page 88. For 14 years

Filler was an editor at *HG*, as it was once known, but then he pursued a freelance career. He has followed the work of Tod Williams and Billie Tsien for 15 years. "Architecture, when pursued as art and not as business, is a very slow field," Filler says. "I'm particularly glad to see the American Folk Art Museum finally taking shape. It celebrates one of America's unique contributions to architecture. It's as American as jazz."



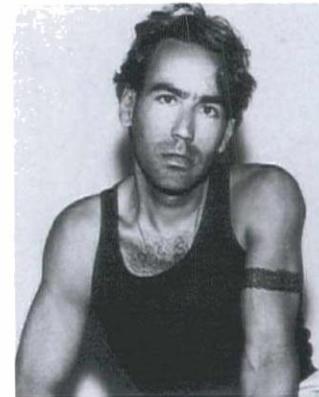
LEN JENSHEL and DIANE COOK

These two photographers have a marriage that works—literally. They tied the knot in 1983, and have been collaborating on photography projects since 1991. For "Growing Hot, Blowing Cold," page 144, they examined a garden in extreme weather. "I'm hoping that the piece will make people think about the contrast, the spell, that preconceptions can cast," Jenshel says. He and Cook are so dedicated to the art of the shoot that they braved the aftermath of two snowstorms. "I have my three M's," Jenshel says. "Magic, mystery, and metaphor. That's what I hope to get into every picture."



PIERRE PARADIS

"One has to have luck in life, and I think it's been on my side," Paradis says. He started out as a professional ballet dancer, spending 12 years as a soloist with the Dutch National Ballet. "Then I hung up my shoes, picked up my camera, and moved to Paris," he says. "I thought, why not try it?" Now he is a regular photographer for *House & Garden*. His most recent work is "Gold Rush," page 158. Paradis was finishing this shoot in Manhattan when the World Trade Center towers went up in flames. "It was so visual, we couldn't get away from the window. Those pictures have so much memory." —JENNY GAVACS





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letters

boys will be boys

DURING A BUSY SEPTEMBER last year, I set aside the October issue of *House & Garden*, and only now just discovered it. Dominique Browning's Welcome began with her boys and their stuffed animals. I, also, am the mother of two boys (as well as a daughter). One Christmas during their college years, they went on strike against "designer pretty trees." They cried, "We want the old ornaments we made in school and Scouts, big colored lights, and tinsel." A gaggle joined them in the raid on the attic. Whoops of glee accompanied each excavation. Some selections were so crude and pitiful that no one would claim ownership. The result was happy, gaudy, heartwarming, glitteringly gauche. The next step was to add their teddy bears in childhood chairs. They wrote guests to bring their own to add to the tableau. Only my older son balked. "That's silly," he blurted, though he had been the ring-leader of the decorators. This is the boy who carefully tucked two Steiffs and a Gund into bed each morning, the small blanket just touching their chins. One day my daughter caught her six-foot brother tenderly placing his bears under the tree. "Aha," she accused. "So we're not so silly after all?" His sheepish reply was, "Well, they were lonely upstairs." That spring he earned his philosophy degree. Boys, sons: our hearts on two legs for all to see. Enjoy yours.

KAREN MANLEY
Wilmington, NC

secret garden

MY FIRST "TOUR" of Ninfa was guided by Audrey Hepburn, in the PBS series she narrated while walking through the "world's most beautiful gardens." During the past five years, I've stumbled upon several effusive articles about this Italian garden, with gorgeous photos, in various design publications. My delight grew until I felt I just had to experience this "most romantic" of gardens in person. With my expectations in overdrive, I

arrived at Ninfa's gate about an hour before sunset in a light misty rain. Perfect, eh? Unfortunately, I visited in October, when, I am sad to report, Ninfa is, well, *boring*. It looked nothing at all like the eye candy that I'd lived on for years. Since I am an absolutely incurable romantic when it comes to gardens, I will probably give Ninfa another chance—in the spring—especially with the added enticement of the no longer hidden sixteenth-century walled garden described so perfectly by Marella Caracciolo in your September issue.

LINNEA PERLMAN
Ann Arbor, MI

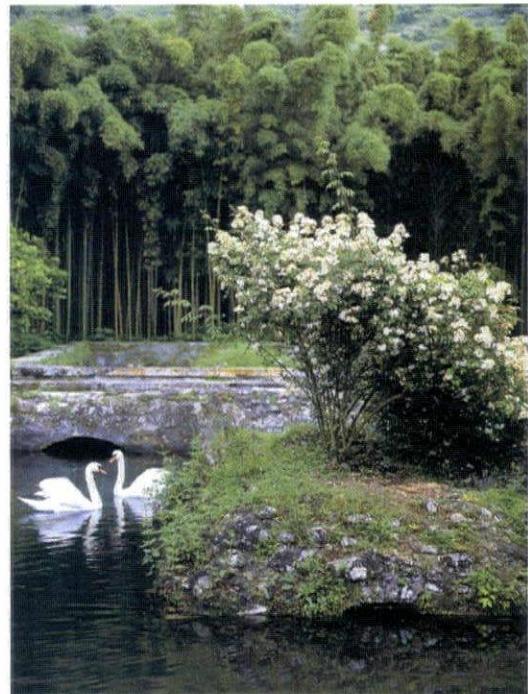
international relations

I TEACH ENGLISH HISTORY and literature in Yugoslavia. My colleagues and I were amazed by your glamorous magazine when we saw it once, but, unfortunately, it is not possible to find it here. So I am asking you to help, and send us, if possible, a few issues to use as a great example of your culture and your imaginative approach.

PROFESSOR IVANA JOCIC
*Center for Foreign Languages
Nis, Yugoslavia*

spirited times

JAY MCINERNEY'S UNCORKED article on Sam's Wine & Spirits [June] took me down memory lane. I remember driving in the '60s to a beaten-down, rough neighborhood and entering the liquor store (as it was called at the time) with my list of wines to purchase. I clambered down rickety stairs into a web-infested cellar and made my selection. After paying the bill, I thought, I hope my car hasn't been stolen. It was that kind of area, but a trip to Sam's was worth the risk. Sam Rosen would frequently introduce me to a new wine or sherry



Swans glide over 16th-century ponds in Ninfa's restored Renaissance garden.

that proved memorable. Now that I live in North Carolina, I dearly miss Sam's, but I cherish the memories brought back by Jay McInerney's story.

CAROL KURTZ
Durham, NC

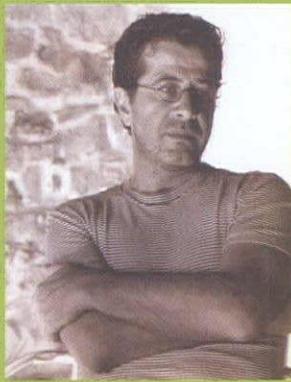
ardent defenders

THANK YOU for the On the Block "To Preserve, Protect, and Defend" [September]. The article captures what potential restorers need to know—as well as the joy and rewards of bringing an old or historic house back to life.

NADJA GUTOWSKI
*National Trust for Historic Preservation
Washington, DC*

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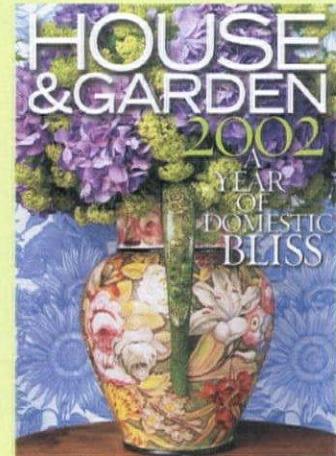
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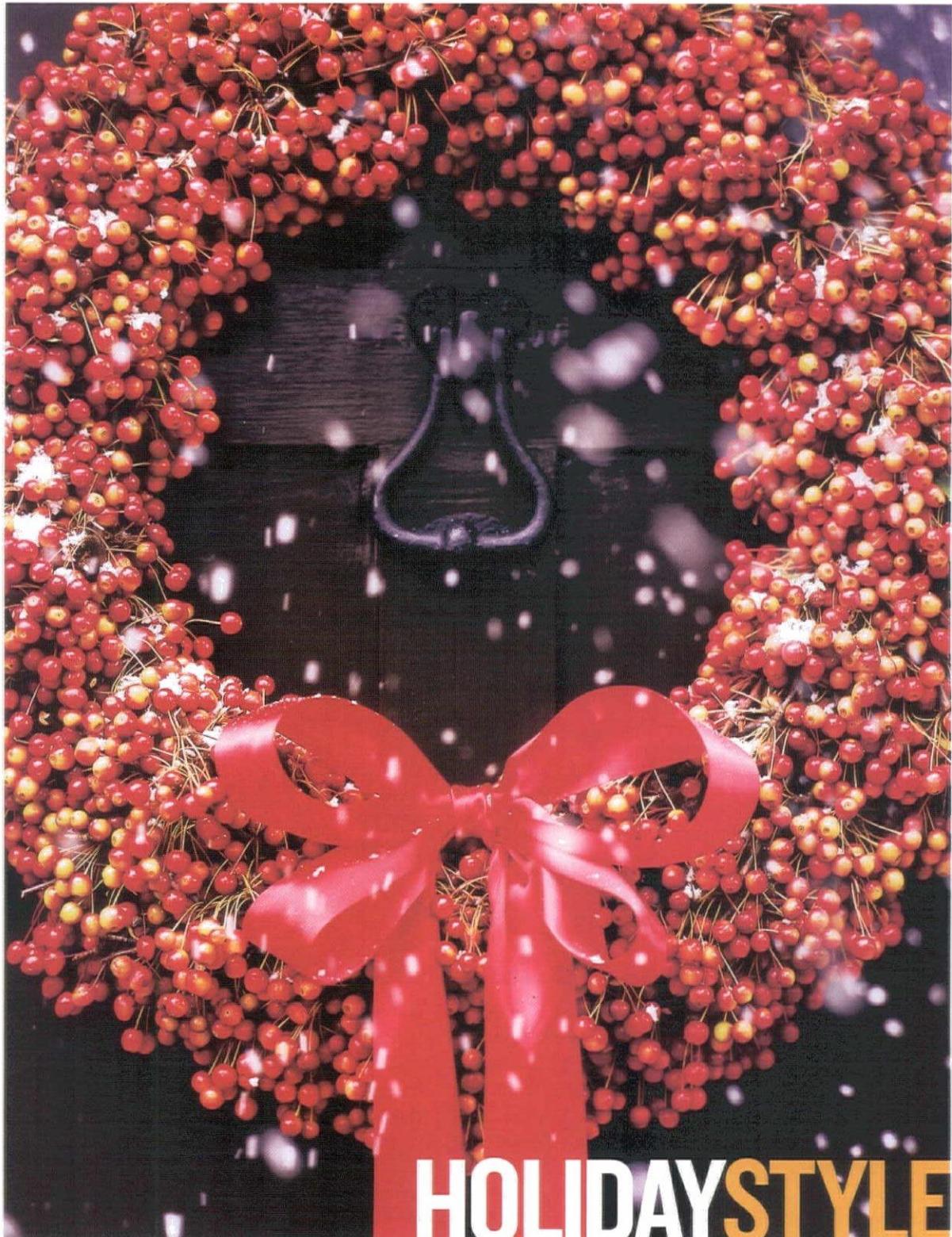
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domestic bliss



The party begins at the front door, but the whole house should say welcome.
Even the smallest detail can be a design opportunity **Edited by Shax Riegler**

home for the holidays

AGUILTY SECRET: for years I've found Christmas a bore. When I was a small child, it was a magic, holy day. But from the age of 9 or 10 I can remember the sense of anticlimax that set in after the oranges and nuts had been dumped from our stockings and the last present was opened and there was nothing but the prospect of long dull hours until dinner. The house was a warm and lovely place to be on Christmas. But there was an excruciating sameness to things year after year. The same ornaments on the tree. The same carols playing on the stereo. The same sparkling, candlelit table. Even when things were different—new wineglasses, a new serving dish—they were the same.

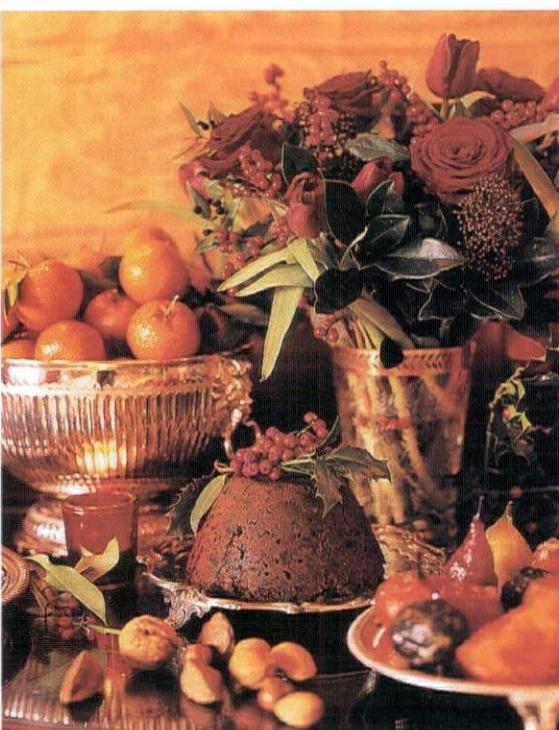
This is the confession—I know, I know—of a spoiled, ungrateful brat. I was aware that my parents and grandparents went to great effort to make the holidays special. But the trouble they took was abstract. They kept most of it out of the children's sight. They wrapped the gifts and stuffed the stockings after midnight; the swinging kitchen door hid the steam and labor. Their work was only slightly more real to me than the starving children of Biafra, who I offended by not eating lima beans. But, for what it's worth, that brat doesn't exist anymore. Not since September 11.

Forgive the solipsism of reducing a monumental horror to my puny point of view. I live in Brooklyn Heights, the New York City neighborhood just across the East River from Manhattan's financial district. From the waterside promenade there, I watched the towers of the World Trade Center burn, saw the first one fall, as if raked down by a giant claw, and watched a cloud of dust and death come rolling across the river. That was enough for me. I hurried away and made my way home as ashes fell all around like flakes of snow.

To be inside my apartment was like cocoa in bed on a cold morning. The shakes ended after a while, but not the feelings of fear and displacement. When I couldn't watch the news any

There's a reason we should honor and cherish holiday rituals—because they heal the heart

by Gregory Cerio



longer, I splashed some cold water on my face at the bathroom sink. Then I noticed the bathroom walls. They were all discolored—patchy, mottled, and ugly. I had intended to paint them for months, but it was a chore I kept managing to avoid.

So I set to work. There was something so reassuring and familiar in the wide bead of paint at the end of the brush, glistening with surface tension. The soft crackle of paint coming off the roller was a friendly sound, and the work

slipped into a soothing rhythm of up and down. And, best, I was producing something, something for my home. When I was done, looking at the clean white walls, I wasn't nearly so afraid anymore.

On that day, those Biafran children became real to me. And I've learned, as we all have, to take nothing for granted—not life, freedom, or the duties of a citizen in a democracy. And not the holidays. Finally, I think I appreciate what my mother has done year after year. Why she carefully unwraps the old mercury glass Christmas ornaments that hung on the tree when she was a girl. Why she goes into the woods and collects boughs of pine and holly for the mantelpiece. Why she rolls out dough for the piecrust. Why she irons the tablecloth and so carefully

chooses and places the settings of silver and china.

It's something beyond what I found out that Tuesday: that working on your home is redemptive. She believes that her house should be beautiful and comfortable because it shelters the people she loves. And more, the rituals of Christmas, repeated and repeated season after season, are a way to hold back the night, to stave off confusion, decay, and unwelcome change. This year I will help trim the tree. I will stuff a stocking for my little niece and teach her a Christmas carol. I will help set the table and build a roaring fire.

And I will be of good cheer. This is something I should have appreciated long, long ago: making a home for the holidays is an act of hope.

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HOLIDAY STYLE



winter greens

Four floral designers offer advice on decking the halls

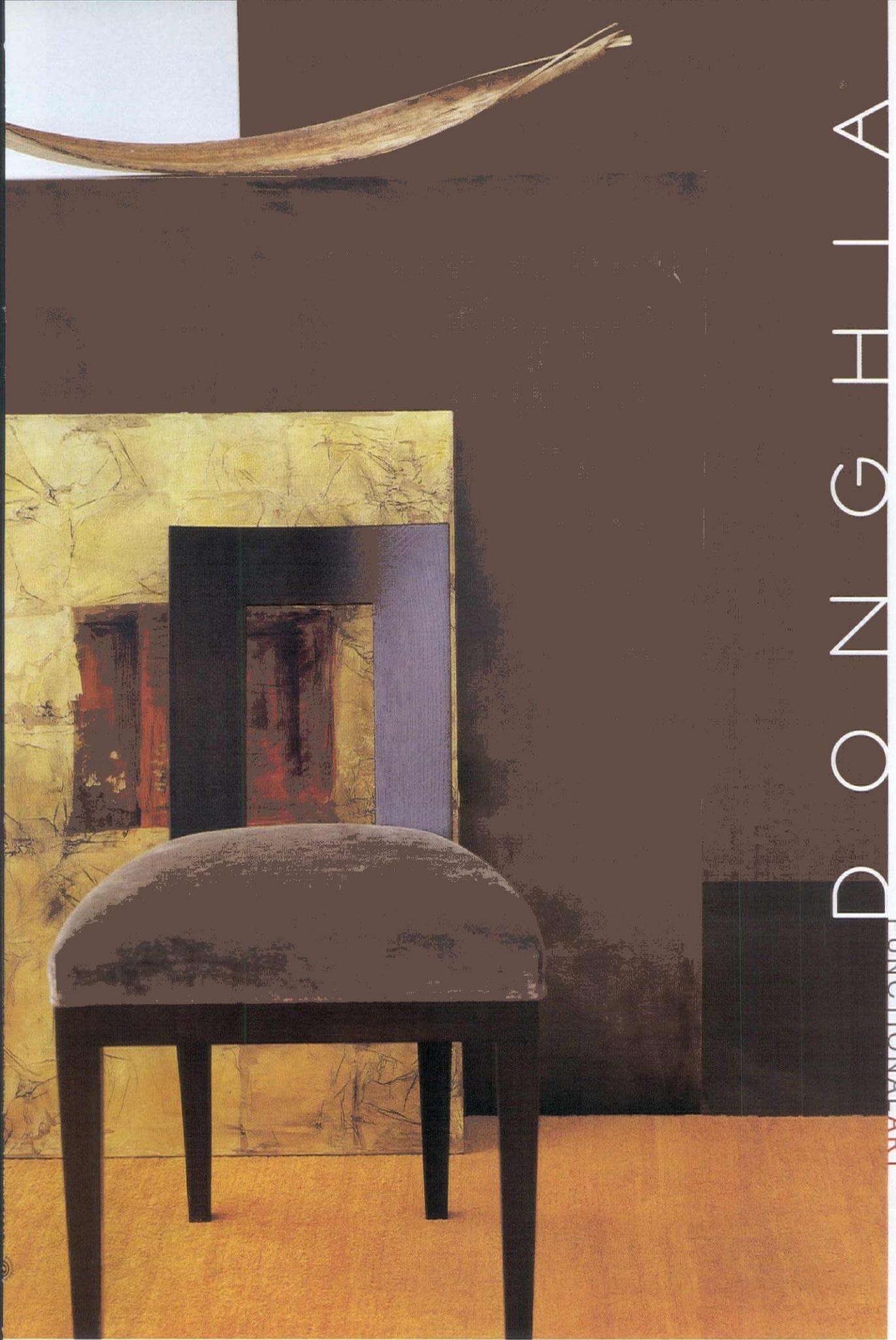
A TOWERING CENTERPIECE lifts this formal table setting far above the everyday. Floral designer Eve Suter expertly balances water-filled dishes and glassware with berries, flowers, and vines in a construction that will cause guests to gasp with astonishment, if not some apprehension. Swiss-born Suter, who spent seven years teaching flower arranging in Japan and now practices her craft in New York City, suggests that first-timers try a 1- to 2-foot design stabilized with white floral clay. Acrophobes, don't try this at home. Eve Suter, NYC. 917-836-9718.

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HOLIDAY STYLE

TRADITION WITH A TWIST For floral designer Zezé, holiday inspiration can derive from unusual sources. The blues, greens, and magentas of this exuberant garland come from the colors of the peacocks that roost at his upstate New York home. "I think the colors have a richness perfect for Christmas," the designer says. Silvery evergreens are dotted with feathers and Zezé's signature mix of unexpected plant materials: exotic tropicals (lotus pods and bromeliad flowers) and mundane roadside plants (milkweed and pokeweed). Zezé, NYC. 212-753-7767.



A MODERNIST'S APPROACH Eve Suter never thinks that holiday decor has to be evergreen boughs and velvet ribbons. "But I do think it is important to add recognizable Christmas elements [like pine cones and holly] when making an untraditional design," she says of her garland of woven willow, copper wire, and hand-gilded leaves. Suter, who weaves intricate large curtains and walls of willow for events, loves the material's natural beauty and flexibility: "I think the connection between the plants is like that of humans; they are most beautiful when they are supporting each other."



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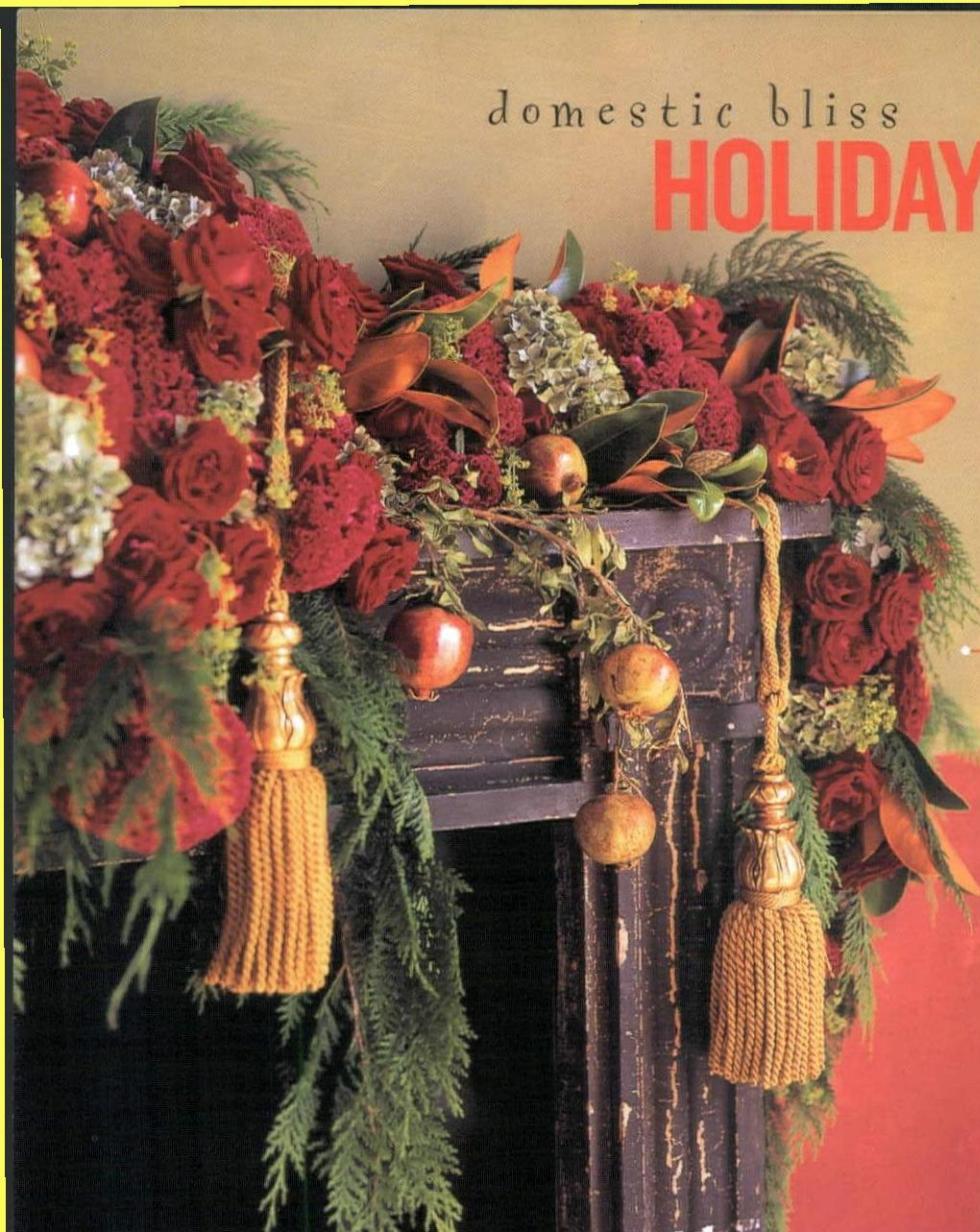


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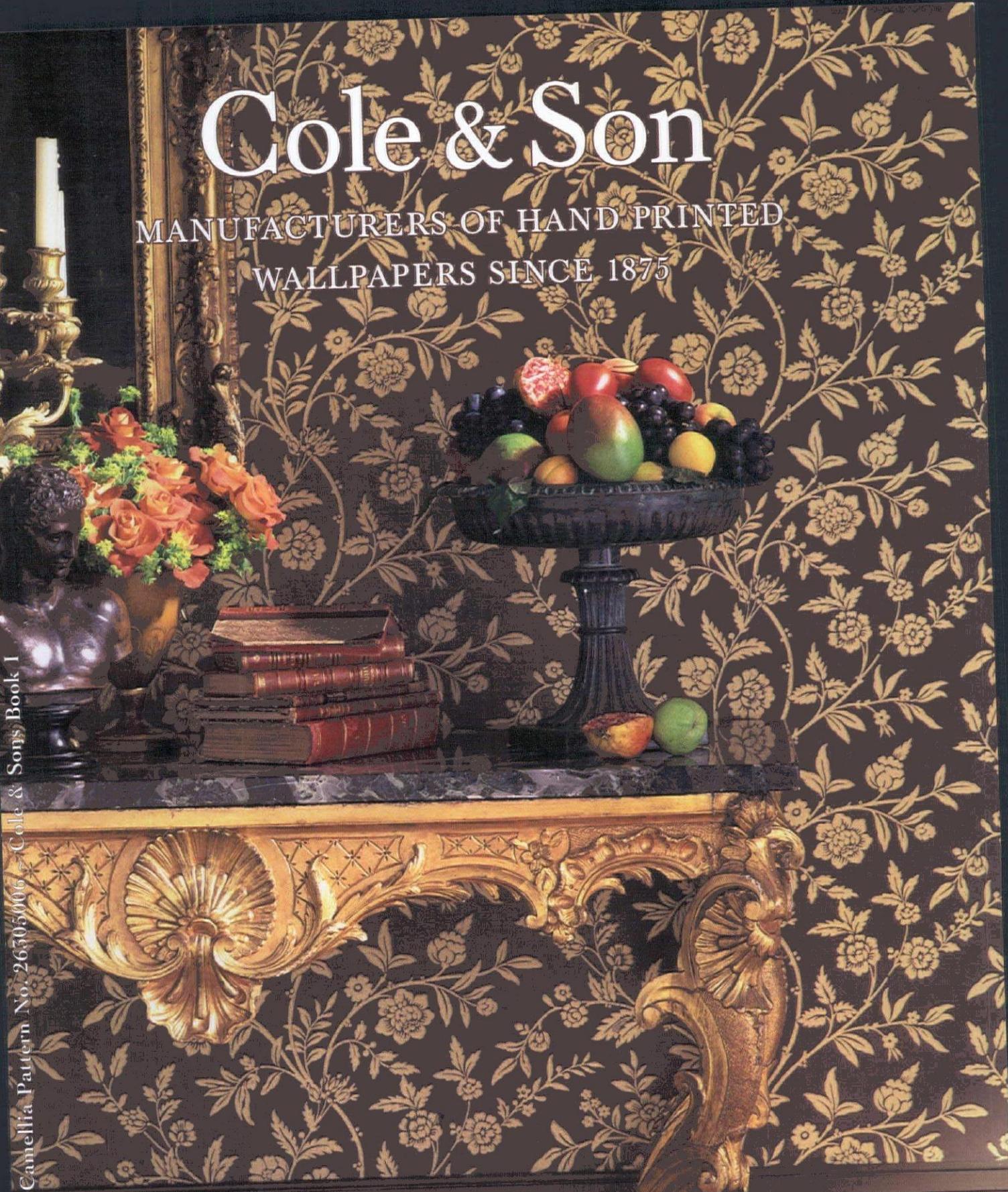
THEATRICAL FLAIR Event designer David Beahm has a long history with the theater. "Drama is what I do," he says of both his floral creations and his background in musical theater and opera. "I want my designs to gush with flowers." The traditional red and green scheme on this dramatic mantelpiece is accented with silver blue hydrangeas, golden pomegranates, and imposing tassels that certainly push it over the top. To maintain freshness, he binds the plants over floral foam-filled chicken wire, but says that the garland could later dry nicely as well. It seems even Beahm's flower arrangements provide an intriguing second act. David Beahm Designs, NYC. 212-279-1344. dbdny.com.

A SCENTED GARLAND "I think the element of fragrance is important when you're decorating people's homes for the holidays," says designer Stephen Geldman. His company, Urban Flora Design, provides floral creations for private clients and such fashion accounts as Louis Vuitton and Chloe. Here, dried cuttings of lavender, eucalyptus, and poppy pods form a long-lasting swag over a mantel. Decking the halls never smelled so sweet. Urban Flora Design, NYC. 212-260-0564.



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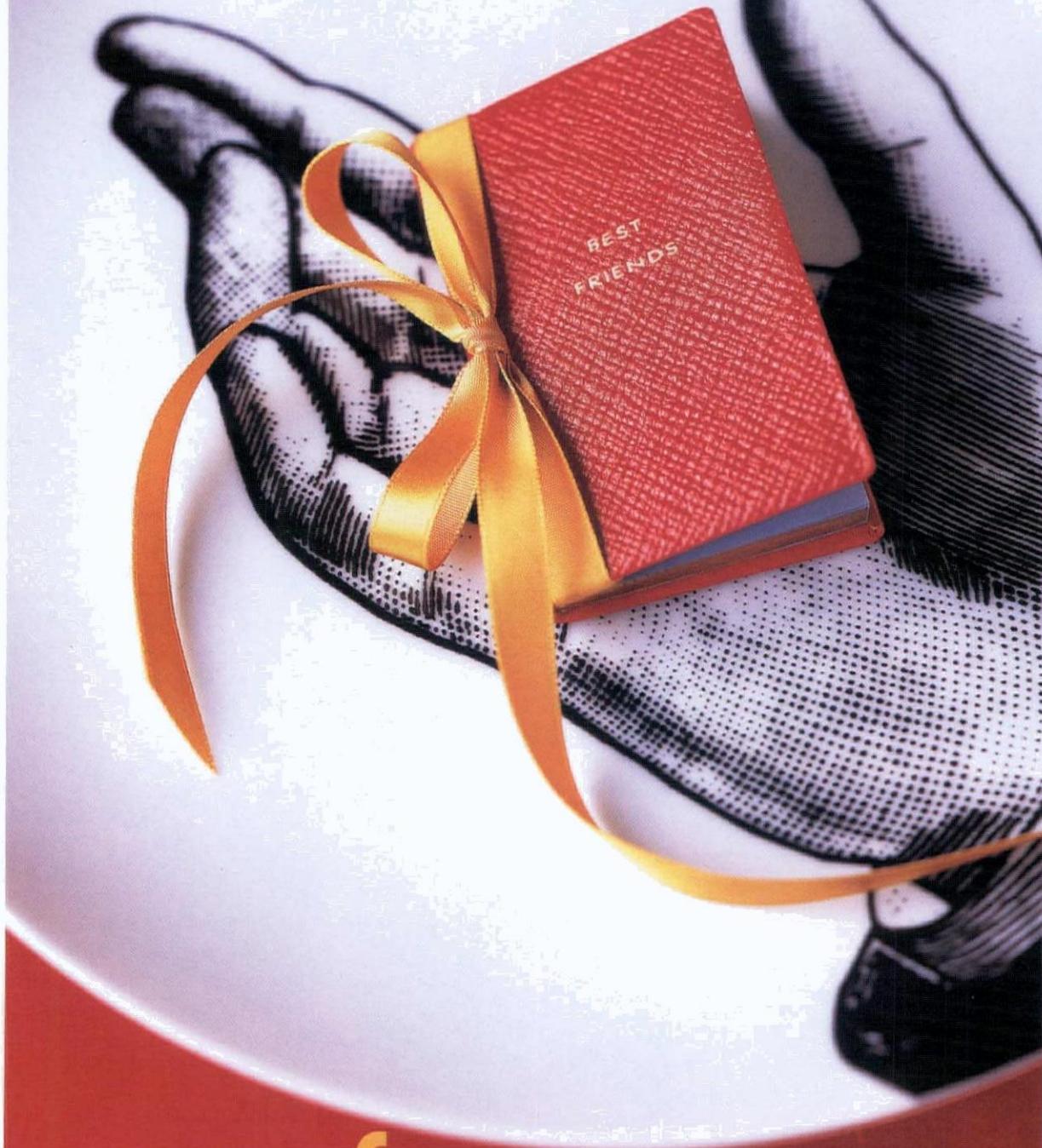


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HOLIDAY STYLE

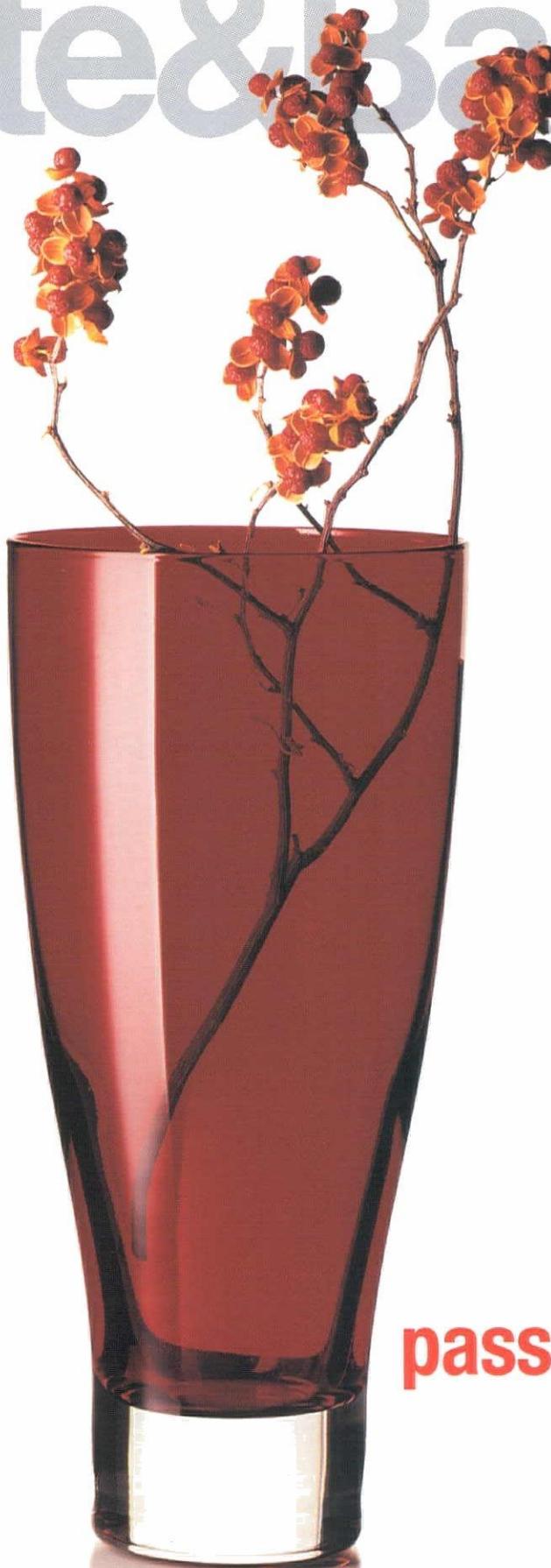


party favors

Seven stylish party givers present ideas for treating your dinner guests

BOOK CLUB Designer Steven Sclaroff suggests one of Smythson's smart little leather address books. "It's a practical and versatile gift," he says. "Dinner guests can have fun filling in each other's books throughout the evening, and leave with a record of the new friends they've met. Let's face it, no one really wants to start swapping business cards over a home-cooked dinner." Wee Book of Best Friends, \$25, Smythson of Bond Street, 877-769-8476. Dice Hand plate, \$65, Dimson Homma, 212-439-7950.

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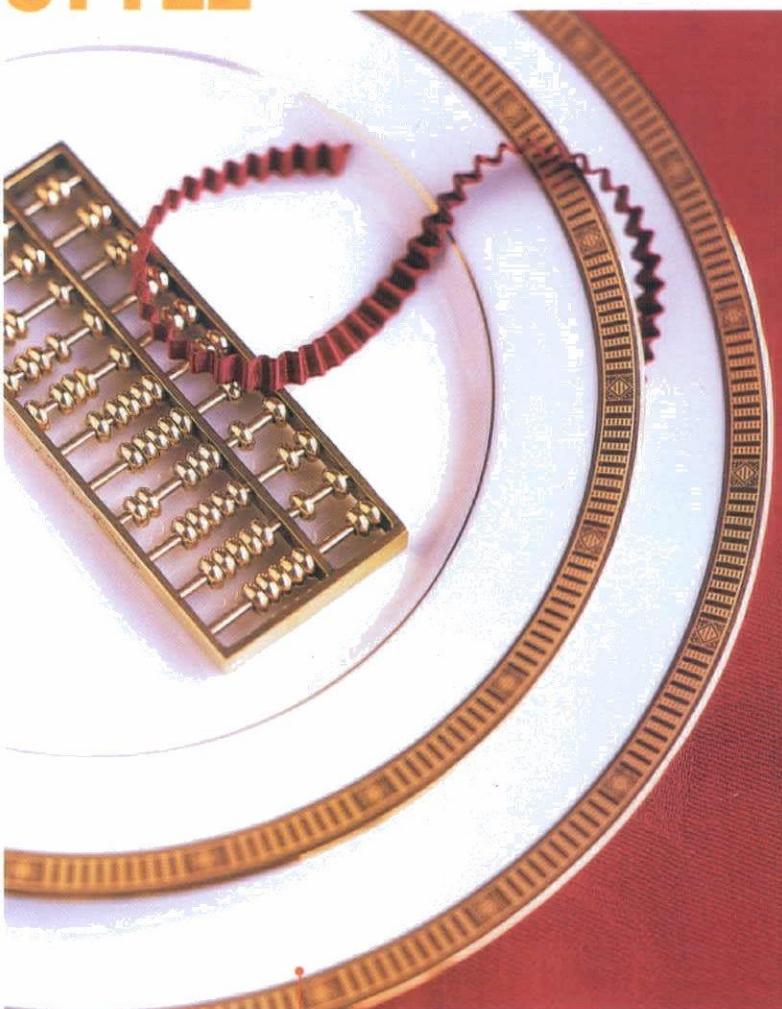
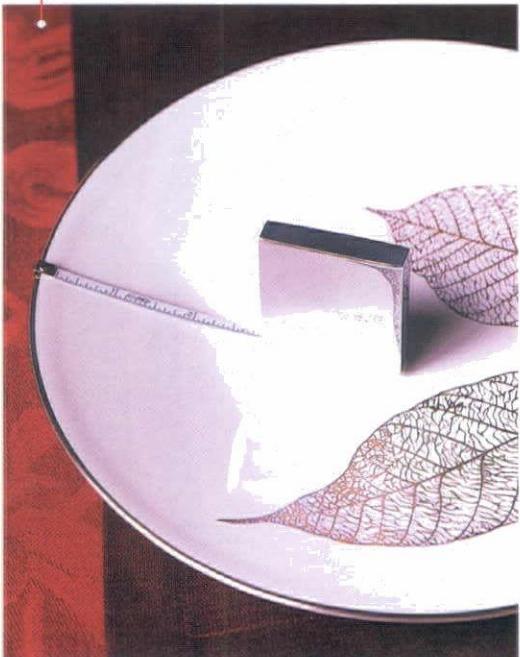
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HOLIDAYSTYLE

ONE FOR GOOD MEASURE Interior designer Eve-Lynn Schefer gives guests small, useful items like this pocket-sized measuring tape. "It's just a beautiful object," she says. "I'd like one myself!" Vilmain + Klinger measuring tape, \$45, Terence Conran Shop, 866-755-9079. Plate, \$40, Calvin Klein, 877-256-7373. Napkin, \$20, Takashimaya.

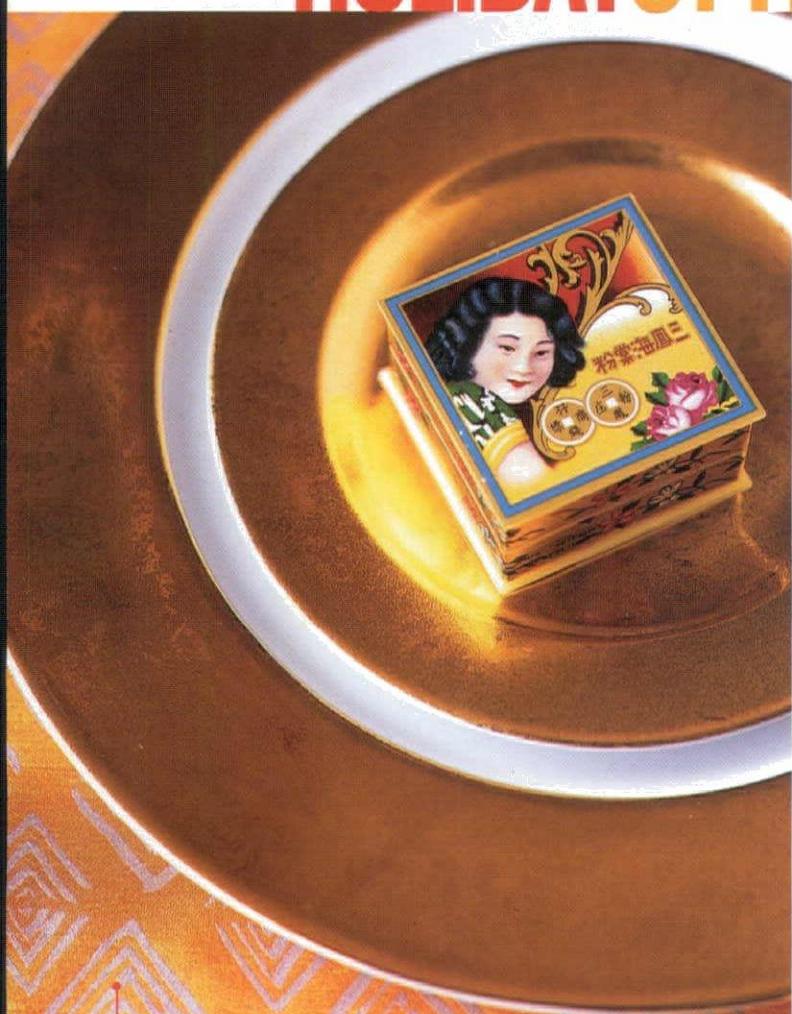


ADDING MACHINE Stylist Marian Toy presents a token of her Chinese heritage. "According to *feng shui*, the abacus invites prosperity," she says. "Or, for the nonbelievers, it makes a great paper-weight." Abacus, \$17.50, Pearl River Mart, NYC, 212-431-4770. Madison Gold salad plate, \$36, and dinner plate, \$45, by Bernardaud, 800-884-7775.

ACTION CAM Architect David Mann recommends a Lomo SuperSampler. "It has four lenses—one snap captures party moments from four different angles," he says. Camera, \$50, Barneys New York, 212-826-8900. Napkin, \$20, Takashimaya, 800-753-2038. Marie Dâage plate, \$88, À la Maison, NYC, 212-396-1020. All ribbons, Mokuba, NYC, 212-869-8900.

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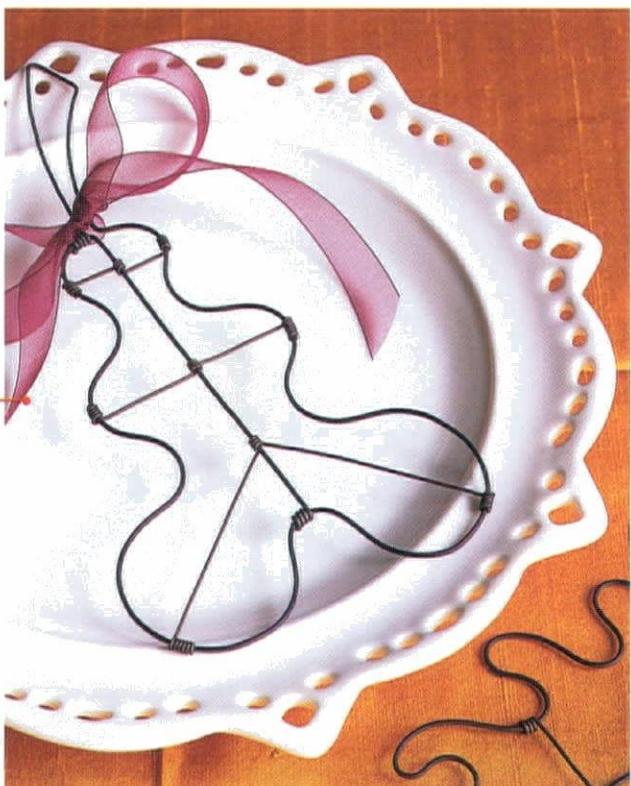
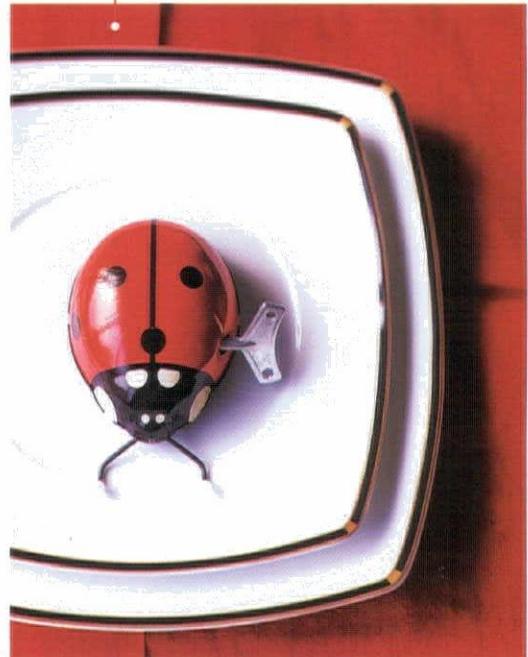
HOLIDAY STYLE



A LITTLE SOMETHING Textile designer Carla Weisberg loves exotic packaging. "I find items that aren't necessarily useful but are fun to have around—little reminders of the evening," she says. Hoi Tong Face Powder, \$2.25, Pearl River Mart. Philippe Deshoulières Carat dessert plate, \$85, and dinner plate, \$125, 800-993-2580. Hand-screened silk by Weisberg, NYC, 212-620-5276.

GETTING WIRED Garden furniture designer John Danzer sets a leaflike wire sculpture by artist Rodger Stevens on each plate. "The shapes are so simple that they're beautiful lying flat or hanging on a wall," he says. "Each one is unique, so it's like giving a work of art." Wireworks, \$55, Munder Skiles, NYC, 212-717-0150. Marrakesh plate, Chaleur, 877-443-9466.

JITTERBUG Architect Barry Richards revs it up with classic windup toys. "As soon as they're seated, guests have something to play with and talk about," he says. "The toys keep the mood light." No-Fall Ladybug, \$10.50, Lilliput Catalog, 775-463-5181. Jean-Louis Coquet plates, ABC Carpet & Home, NYC, 212-473-3000.





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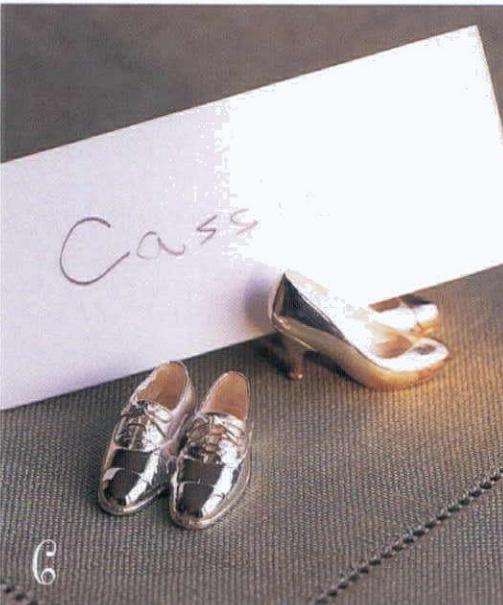
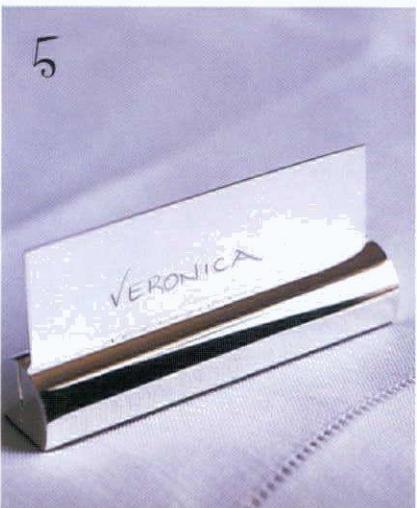
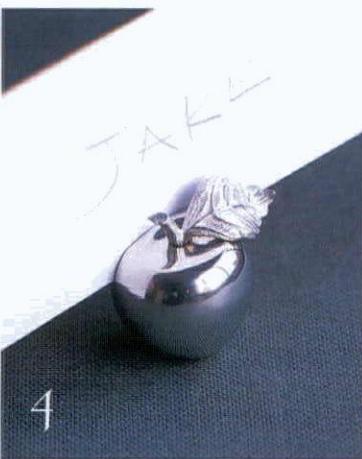
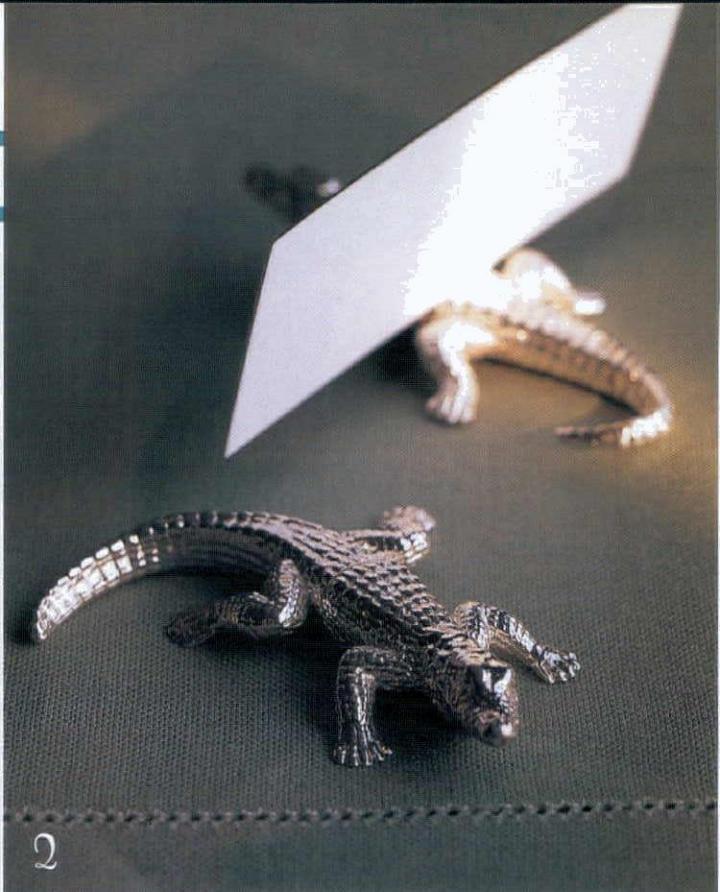
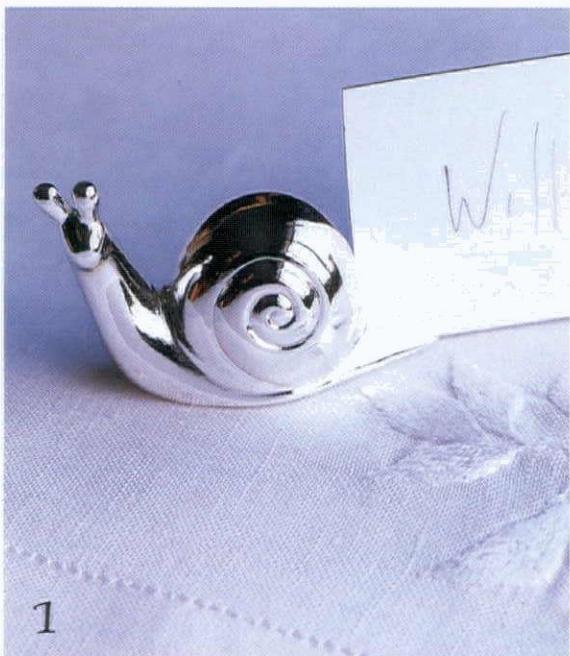
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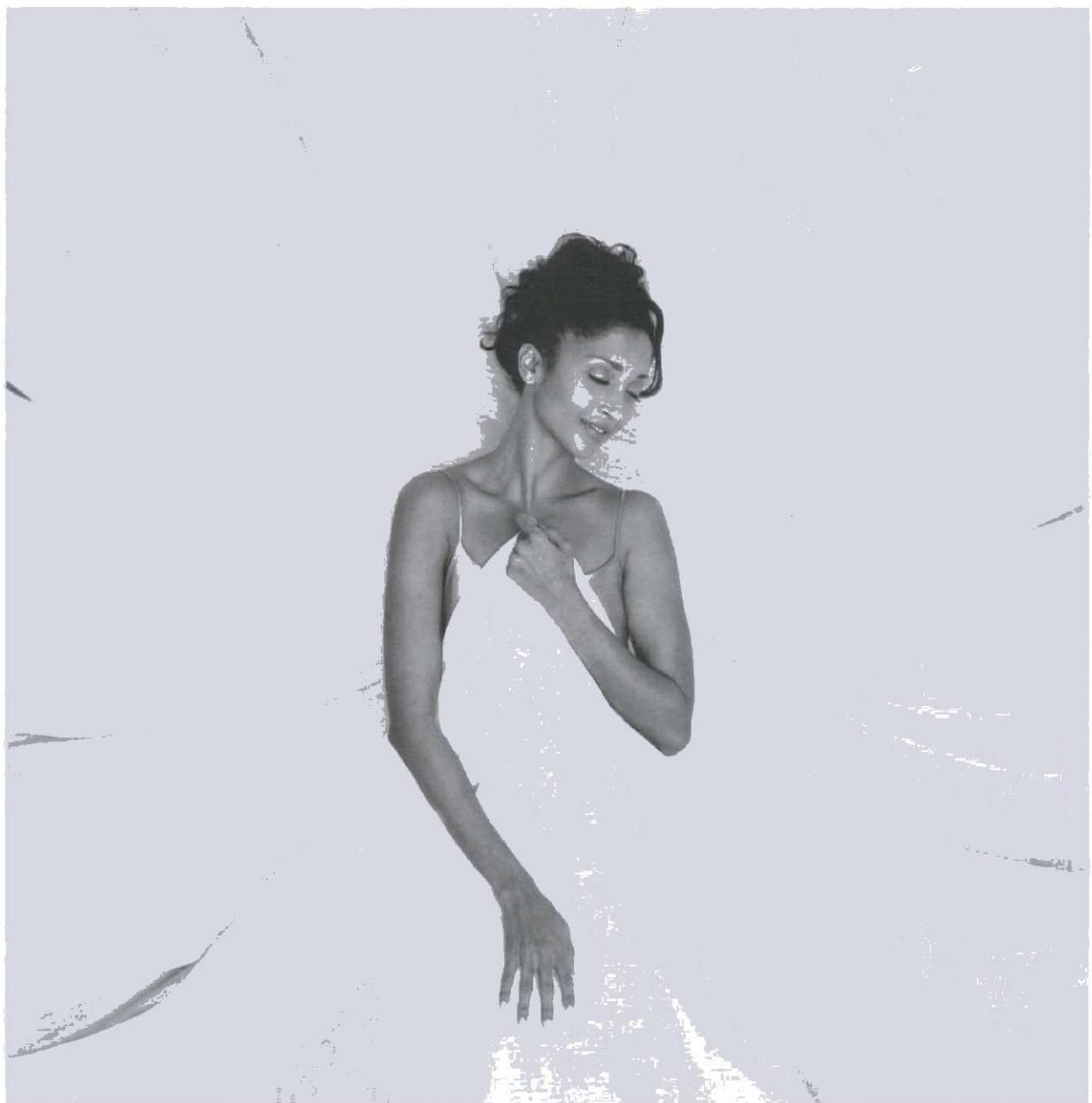
HOLIDAY STYLE



save my place

Think of these playful silver card holders as ornaments for your table

Up through the Victorian era, dinner guests were seated according to strict rules of rank. Today's hosts and hostesses can exercise much more freedom in pairing up dining companions. Compose a seating chart for your guests—then use cards and holders to tell them where to perch. **1** Snail by Saint Hilaire, \$110 for six, Bergdorf Goodman, NY; 212-753-7300. **2** Feuilles d'olivier napkin, \$115, Porthault, NY; 212-688-1660. **3** Sterling silver alligator place card holder and knife rest, \$340 for four, Vivre; 800-411-6515. **4** Frascati sterling silver place card holder, \$300, Ruzzetti & Gow, NY; 212-327-4281. **4** Pewter apple place card holder, \$150 for eight, Smythson of Bond Street; 877-769-8476. **5** Streamlined silver plate name card holder, \$30, Calvin Klein; 877-256-7373. **6** Sterling silver shoes card holders, \$275 for six, Scully & Scully; 800-223-3717. (Sets have three pairs each of women's and men's shoes.) All place cards from Smythson of Bond Street, \$50 for 25; 877-769-8476. Italian linen napkins in photos 2 through 6 by Muriel Grateau, \$20 each, Takashimaya; 800-753-2038.



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HOLIDAY STYLE

ring in the season

Your linens deserve their own set of jewelry. Dress them up with napkin rings

Try different shades of green. From top: Bead flower, \$24, Bergdorf Goodman, 800-558-1855. Polyresin square, \$17, by Deborah Rhodes, NYC, 212-564-7440. Plastic wreath, \$30, ABC Carpet & Home, NYC, 212-473-3000. Italian linen napkins, \$20 each, Takashimaya, 800-753-2038.



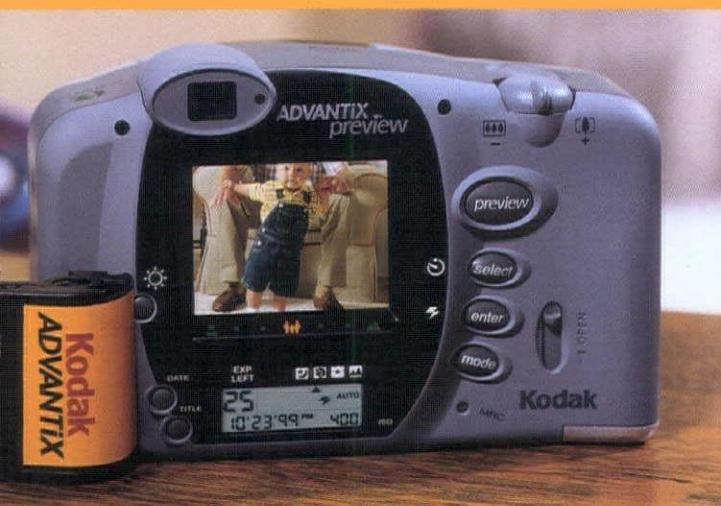
Watch these glittery, enameled turtle and frog napkin rings twinkle in the candlelight; \$100 per pair, by Jay Strongwater for Metropolitan Design Group, Barneys New York, 212-833-2070. Jewel-toned Indian silk napkins, \$22 to \$24, ABH Design, NYC, 212-688-3764.

These chic beaded rings remind us of crafts we made as children. From top: Kim Seybert's Holly, \$16, Saks Fifth Avenue, NYC, 212-753-4000; napkin, Takashimaya; gold spiral, \$25, Deborah Rhodes; napkin, \$12.50, Ad Hoc, NYC, 212-982-7703; Kim Seybert's Peony, \$19, Linens Ltd., 888-3-LINENS; napkin, Takashimaya.

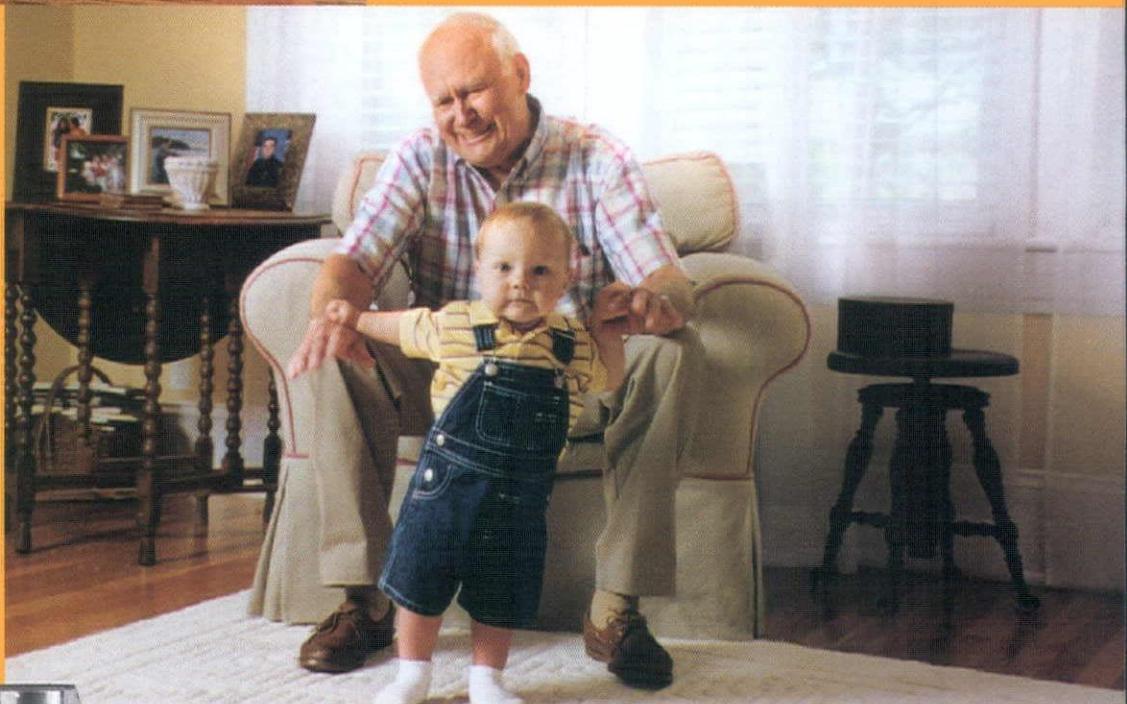


Silver rings set off starched white linen. From top: English sterling, ca. 1915, \$1,175 per pair, James Robinson NYC, 212-752-6166; sterling signet-style, \$3,115, Asprey & Garrard, 800-883-2777; antique French linen napkin, \$400 a dozen, Francoise Nunnalle, NYC, 212-246-4281; silver ribbon, Mokuba, NYC, 212-869-8900; Doncella embroidered napkin, \$15, Ralph Lauren Home, 800-578-7656.





- Review shot
- Retake shot
- Remain in good standing with the in-laws



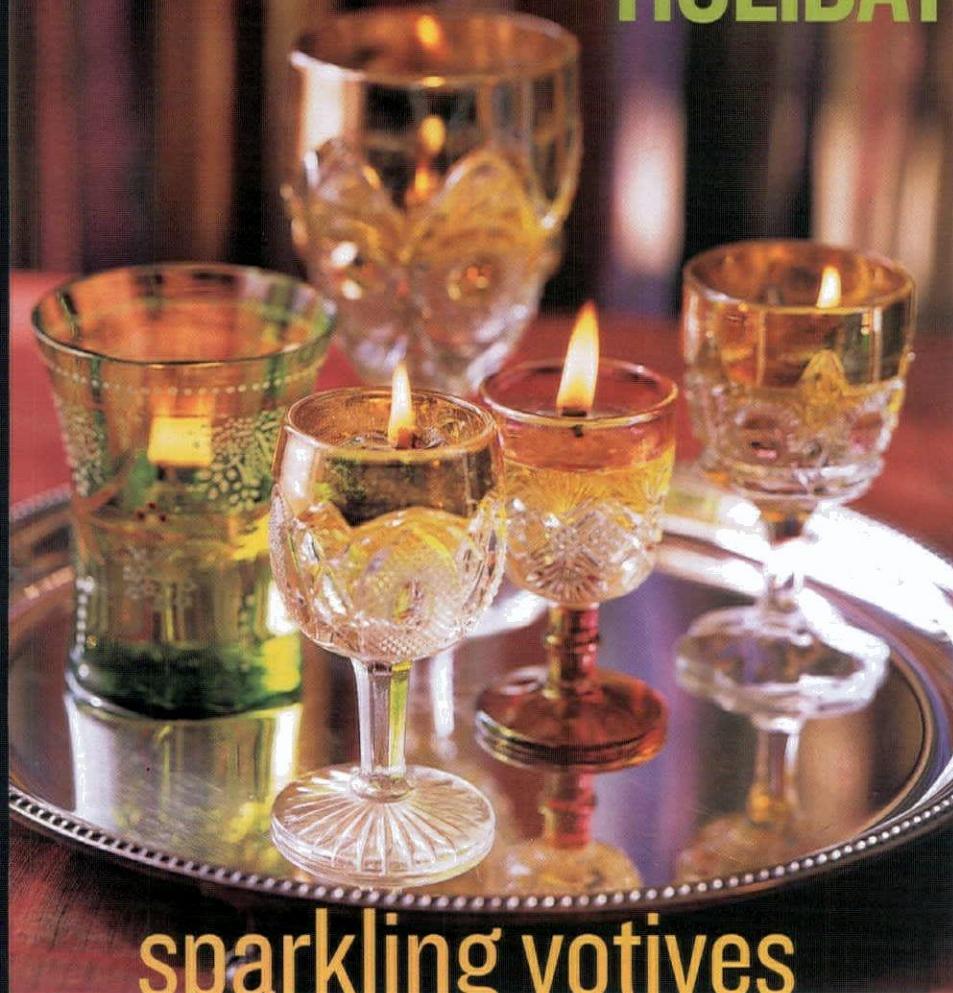
Know you got the shot right after you take it, with the new **KODAK ADVANTIX Preview Camera**. It's got a preview screen that shows the picture you just caught on film. Don't like it? Take it again. Now when you get your pictures back, nobody's cut out or cut off.



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HOLIDAY STYLE



sparkling votives

With their colors and facets, antique glasses make glorious candle holders

With simple, dramatic strokes of fire, candles magically transform rooms—and feel especially right at holidays. Editor at large Judyth van Amringe has always been attracted to the fleeting, ethereal glow of candlelight, and was thrilled to discover the clever (if somewhat unfortunately named) Romantic Water Candles. The round plastic floats, with replaceable wax wicks, can turn any goblet, cordial, or compote into a dazzling hurricane lamp—the flame hovers wondrously inside. Van Amringe chose to illuminate antique pressed glass from her own collection, grouped on a silver tray to double the effect. "These pieces are sturdy, so they won't tip over or crack from the heat," she says. "And I like the way the gold bands and molded facets reflect light." She also suggests trying out chipped heirlooms that are no longer appropriate for use as drinking glasses.

the how-to: 1 Place wicks, from the package, in the plastic floats. 2 Fill the glasses halfway with water. Pick ones whose sides won't hang over the flame (no brandy snifters). 3 Pour half an inch of cooking oil on top of the water. Van Amringe likes olive oil for its divine smell and golden color. 4 Float the Water Candle on the oil, and light the wick. In a larger container, try two or three floats. Romantic Water Candles, \$4.99 for five, The Candle Shop, 888-823-4823. —SABINE ROTHMAN

jolly linens

Make merry with napkins and place mats embroidered with yuletide motifs

"Holidays bring out the whimsical side of people," says Carolina Donadio of New York's Léron linen boutique. "Things that are less staid and less formal make people giggle. I hear 'Oh, how darling!' about 30 times a day." Pull these out for a party and you'll hear it, too. Our collection, clockwise from top: Christmas bells and acorns place mat, \$1,280 for set of eight, Léron, 800-954-6369; Santa coaster, \$17.95 for eight, Crate & Barrel, 800-996-9960; Hot Drinks cocktail napkin, \$24 for six, Williams-Sonoma, 800-541-2233; Winter Wonderland cocktail napkin, \$125 for six, Léron; poinsettia cocktail napkin, \$180 for six, Porthault, NYC, 212-688-1660. —JENNY GAVACS





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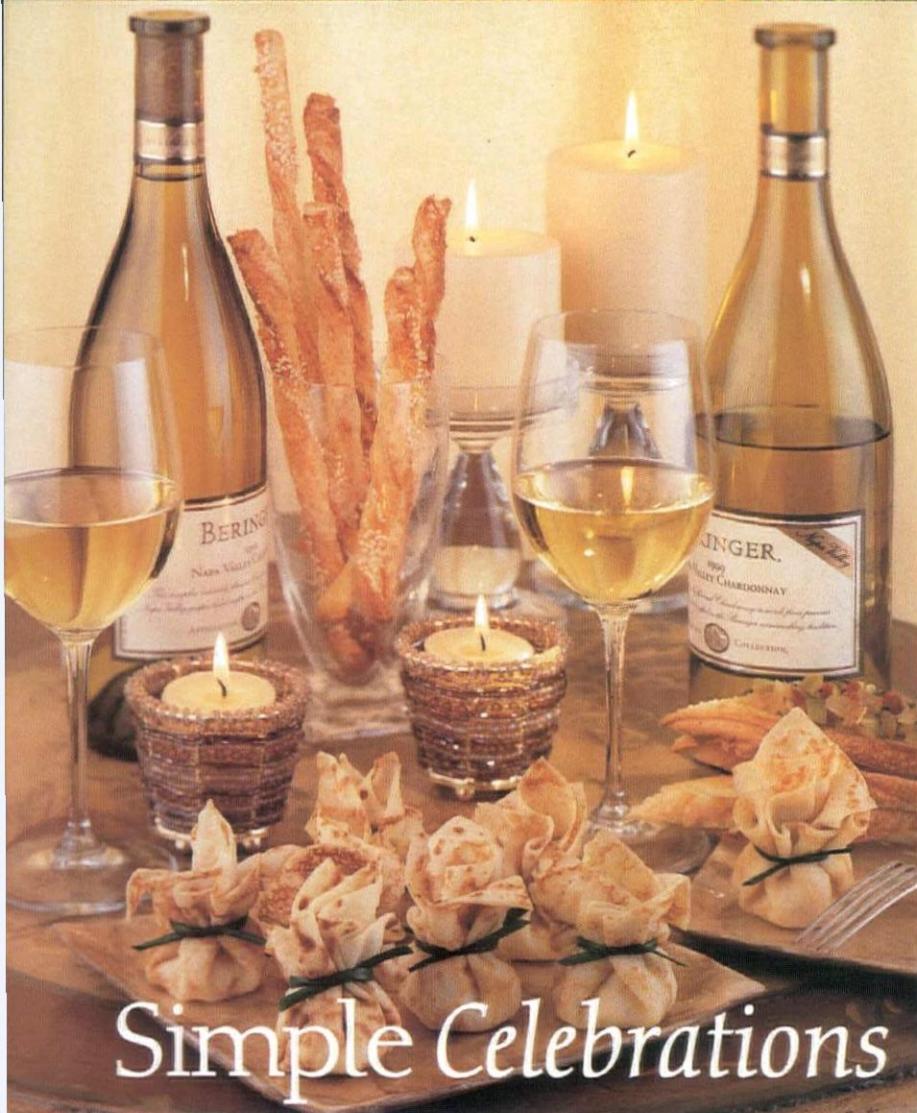
At Beringer, we are proud to be the only winery ever to win Wine Spectator's #1 Wine of the Year for both a cabernet and a chardonnay.



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Simple Celebrations

Certain ingredients add up to sure-fire success when it comes to holiday get-togethers. It's almost impossible to go wrong when combining good friends, great company, and top-notch wines—a perfect recipe for entertaining in style.

The first step, creating the guest list, should be simple. Just pick a group of people you enjoy spending time with; that way, even if they're only meeting for the first time, everyone is almost guaranteed to get along.

When it comes to food for informal yet festive parties, keep it simple but elegant. Hors d'oeuvres that are easy to prepare are always best for the host, but a little extra preparation lets your guests know that they are worthy of delicious and special fare.

And what better way to complete the formula for flawless entertaining than by selecting the perfect wine? Chardonnay is always a good choice, with its winning combination of character and versatility. Like your ideal party

guest, Chardonnay can adapt to almost anything with ease—and it pairs effortlessly with a wide variety of foods.

In a sea of Chardonnays from around the world, it is a pleasure to turn to a brand that provides both the guarantee of exceptional quality and a name you and your guests already know and love: Beringer.

Beringer's 1999 Napa Valley Chardonnay is aged for nine months in French oak barrels. An exceptionally long, cool growing season followed by late-summer Napa Valley sun results in an exceptionally rich and full-bodied wine. The wine is endowed with butterscotch, sweet vanilla, and toasty, woodsy aromas; its creamy mouthfeel is accompanied by notes of honey, nutmeg, and citrus.

Not only is Beringer Napa Valley Chardonnay a great choice for hosts, it makes a wonderful gift. So when choosing the best wines for the best of friends and family, turn to Beringer, a key ingredient for holiday entertaining.

Scallop and Exotic Mushroom Beggars' Purses

These beautiful little packages can be served as individual hors d'oeuvres. They would also make a wonderful first course, three to a plate.

Makes about 24 purses

- 24 crepes, homemade or bought
- 1 large bunch chives
- 2 tablespoons unsalted butter
- 1 tablespoon vegetable oil
- 24 small sea scallops (about 1 pound), trimmed, rinsed, and patted dry
- 1/3 cup finely chopped shallots
- 1/2 pound exotic mushrooms (such as chanterelles, porcini, oyster, shiitake, etc.), trimmed, washed, patted dry, and chopped medium fine
- 1/4 cup dry white wine
- 1/2 cup heavy cream
- 2 teaspoons truffle oil

Trim the crepes into 5-inch rounds. Snip 2 tablespoons of chives and set aside. Blanch the remaining chives in a small pot of boiling water for 15 seconds and immediately plunge into ice water. Drain and pat dry.

In a large skillet, heat 1 tablespoon of the butter and 1 tablespoon of the oil over high heat until hot. Add the scallops seasoned with salt and pepper to taste, and cook until nicely seared on both sides and almost cooked through, about 3 minutes total. Transfer the scallops from the pan with a slotted spoon to a plate and reserve. Add the remaining tablespoon of butter and the shallots to the pan and cook over moderately low heat for 5 minutes or until softened. Add the mushrooms and cook for 3 to 5 minutes or until the liquid the mushrooms give off is evaporated. Add the wine and simmer until the liquid is reduced to 1 tablespoon. Add the cream and simmer until thickened and reduced by half. Add the scallops with their juices, and salt and pepper to taste. Remove the mixture from the heat and stir in the truffle oil and the 2 tablespoons of chopped chives.

Spoon one scallop onto the center of each crepe. Spoon some of the mushroom mixture over the scallop and tie the crepe into a little bundles or "purses" using a blanched chive. Repeat the procedure with the remaining crepes, scallops and chives. Keep the prepared purses warm in a low oven while you prepare the remaining purses.

Sara Moulton

Gourmet Executive Chef and Host of *Cooking Live!*



HOUSE & GARDEN openhouse

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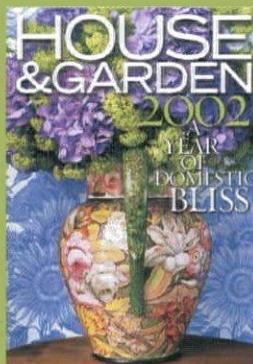


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Who says holiday shoppers shouldn't get a gift?

Spend \$100 at your local Crate and Barrel store between November 13, 2001 and December 31, 2001, and send your Crate and Barrel register receipt along with your name and address to *House & Garden*.

If yours is among the first 150 received, you will be sent a copy of *House & Garden's* "Year of Domestic Bliss" portable desk calendar. (A \$13.95 retail value.)



Send your name, address and legible Crate and Barrel register receipt no later than January 14, 2002 to:

Lisa Ripko
House & Garden
4 Times Square
8th Floor
New York, NY 10036

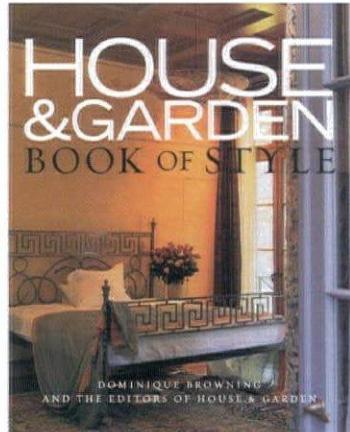
For the Crate and Barrel store nearest you, call 1-800-996-9960.

Crate&Barrel

NO PURCHASE NECESSARY.
See page 165 for full rules
and alternate means of entry.

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HOUSE & GARDEN

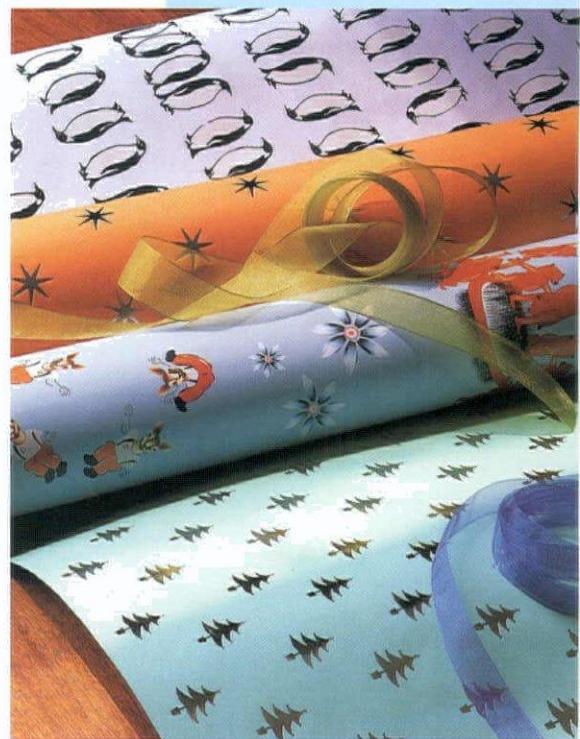
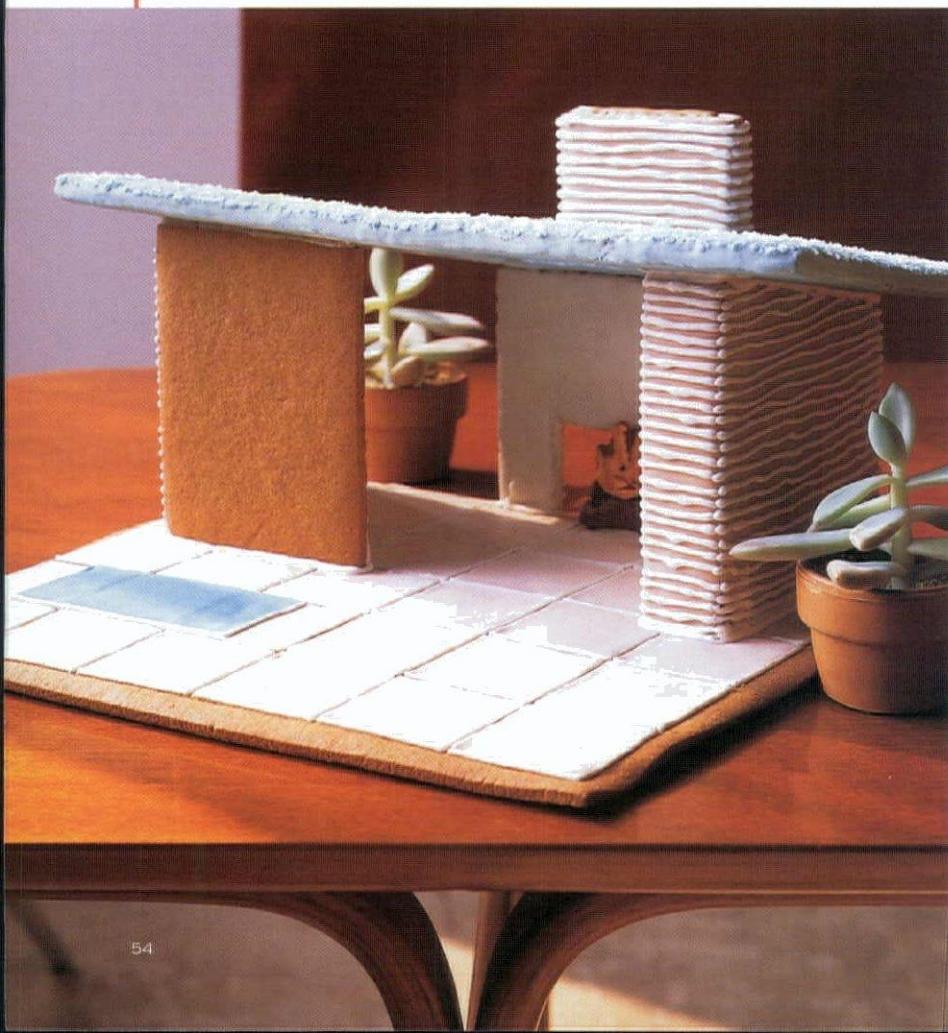
domestic bliss

HOLIDAY STYLE

home, sweet home

There's nothing cookie-cutter about these new gingerbread houses

That witch's house may have been good eating, but modern-day Hansels and Gretels want their gingerbread to be architectural eye candy, too. Fortunately, this season there are model houses to suit a variety of tastes—sweet and otherwise. For midcentury modernists, NYC's Troy is offering a kit for a gingerbread house that would look scrumptious poolside in Palm Springs. "Gingerbread houses are traditionally closed structures," says Chris Kraig, Troy's creative director. "Ours has an open plan that was inspired by the architecture of Mies van der Rohe, Richard Neutra, and Frank Lloyd Wright." The kit (about \$95) comes with prebaked gingerbread walls, roof, and even an indoor-outdoor fireplace; builders have to make the frosting and decorate the house themselves. Of course, when Elton John got his country manor replicated in gingerbread, he didn't have to do any assembling. Eleni's New York did it for him, and this year, through the Neiman Marcus Christmas catalog, their bakers will accept up to ten other such commissions, for a mere \$4,000 each. A more frugal shortcut: Maury's gingerbread cookie dough, from New York's City Bakery, \$4.99 in supermarkets nationwide. At that price, alas, you'll have to supply your own blueprint. —INGRID ABRAMOVITCH



modern wrap

This year's well-wrapped gift wears trendy colors and bold graphics

Every year, the average U.S. family wraps 45 gifts, according to a survey by American Greetings. More than a third of the wrappers surveyed said that good design is the most important factor in choosing a paper. This season, follow their lead and say good-bye to red and green. Our fashion-forward picks: papers in shades reminiscent of Hermès orange and Tiffany blue, \$2.75 per sheet; a Japanese-style print of kangaroos and bears frolicking in the snow, \$2.50 per sheet; and the op-art graphics of hand-printed Pinguin parchment, \$4.25 per sheet, all available through Kate's Paperie, 888-941-9169. —J.G.

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HOLIDAY STYLE

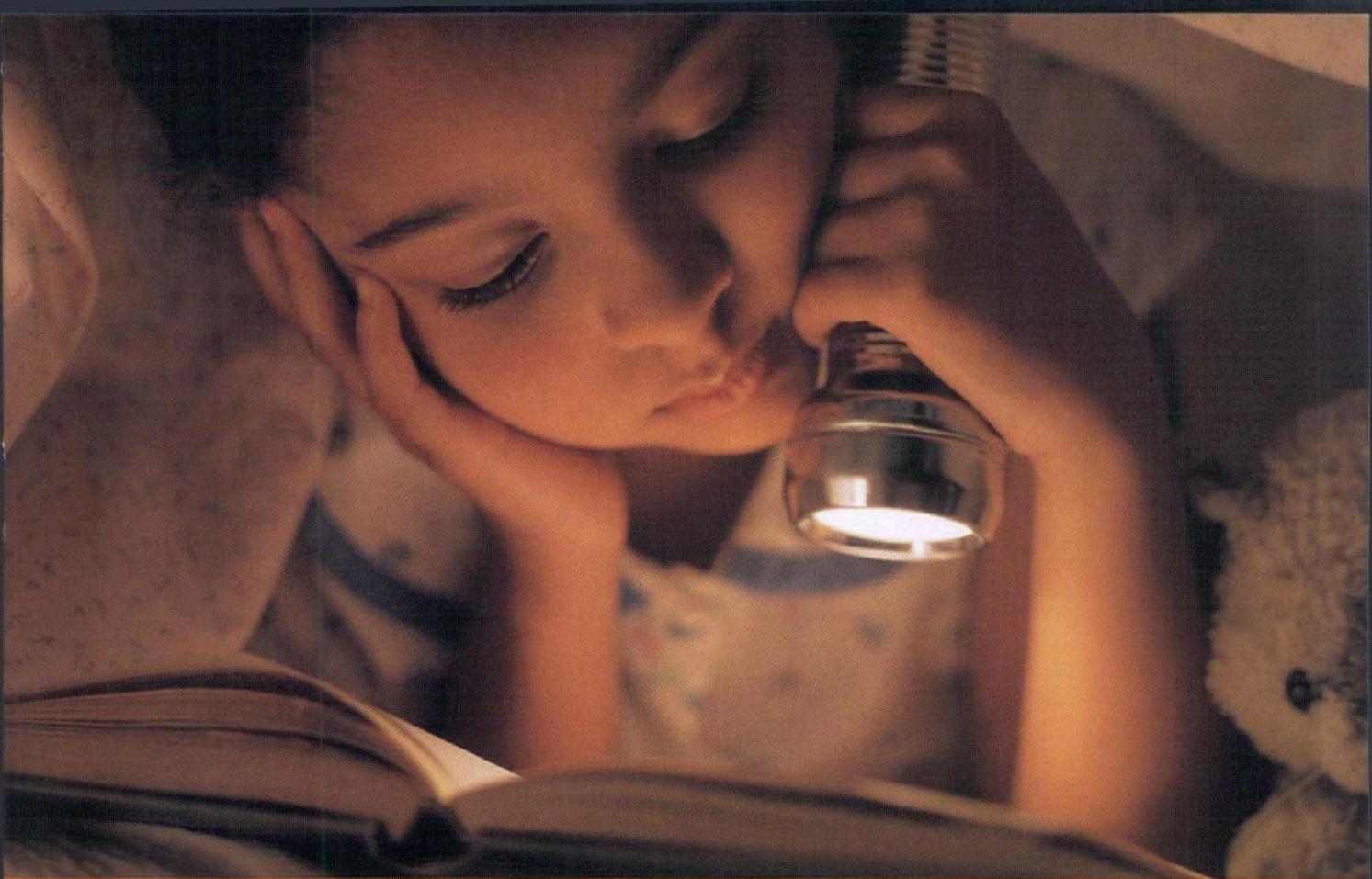


have fun!

'Tis the season—make room for a little kitsch

A bit of colorful molded plastic can make even the most curmudgeonly grown-up giggle. Who wouldn't want to take tea at one of these Philippe Starck-designed gnome tables? (Napoleon, top, and Attila, \$159 each, Kartell, NYC, 212-625-1494.) So, display your child's kindergarten creations proudly. Plug in a light-up animal, toy soldier, or Santa. Remember, Christmas is fun—and at this time of year a little too much is never enough.

PHOTOGRAPHS BY VICTOR SCHRAGER ■ STYLED BY MICHAEL REYNOLDS



Remember when this was all you had to know about a reading light?

That was before books became novels and a reading light became a decorating decision.

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HOLIDAY STYLE



festive tablescapes

Pick a theme, imagine a fantasy setting, then make it real

WINTER WONDERLAND A block of ice like this is too cold (and slippery) to dine on. Instead, drape your table in a shimmery silver cloth and mix mirrors, metals, and crystal to create a frosty scene. Tommi Parzinger **tea service**, \$3,500 for the set, Donzella Ltd., NYC, 212-965-8919. Nelson **candleholder**, \$850, and crystal **globe**, \$1,290, Baccarat, 800-777-0100. Bright Parisian platinum dinner and dessert **plates**, \$46 and \$38, Marc Blackwell, NY, 212-696-2827. Lucite and silver-plated **corkscrew**, \$30, Calvin Klein Home, 877-256-7373. Lombardo **champagne flute**, \$18, Chiasso, 800-654-3570. Desire **martini glass**, \$120, Hoya Crystal, 800-462-4692. Djerba **glass**, \$290, Hermès, 800-238-5522. Sterling silver **cherubs**, \$3,400 to \$3,800, Buccellati, 800-223-7885. Mirrored **ball**, **star**, and **ice** on a string, about \$3 to \$10, KSA, 800-243-9627 for stores.



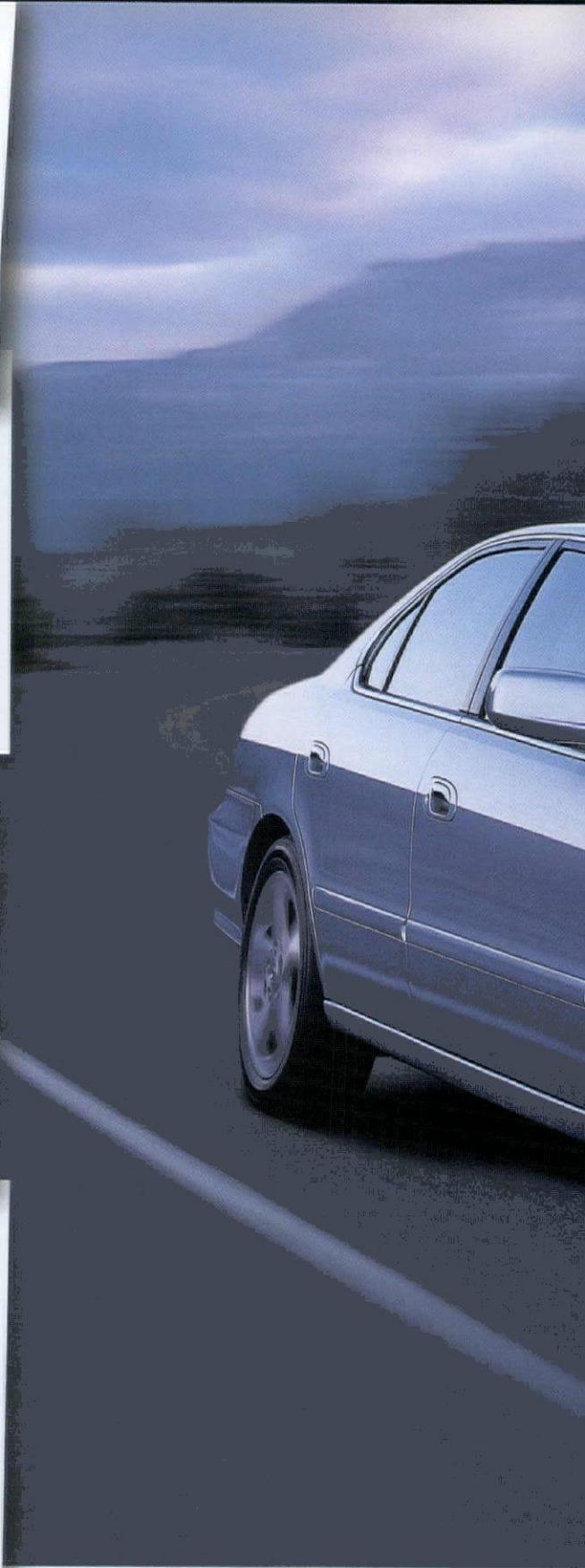
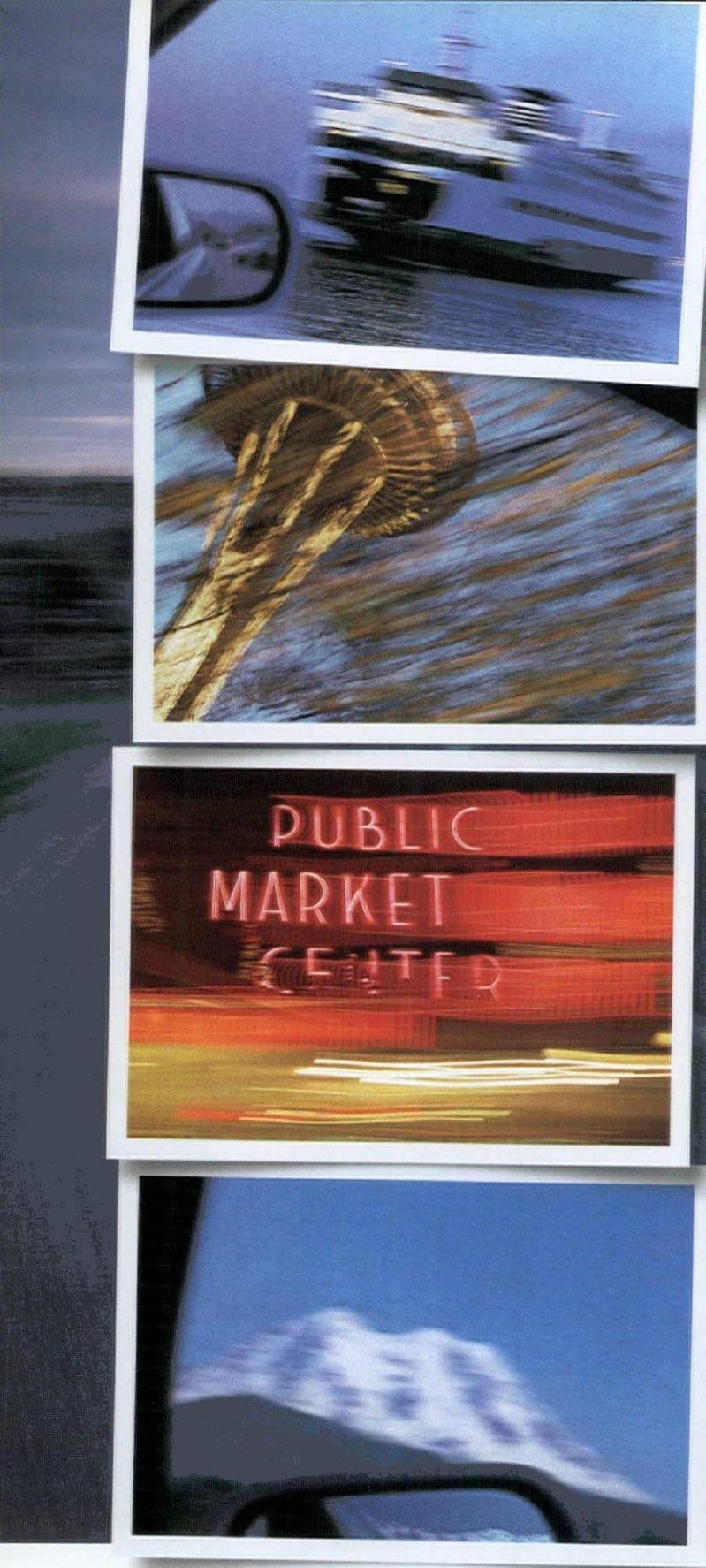
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HOLIDAY STYLE

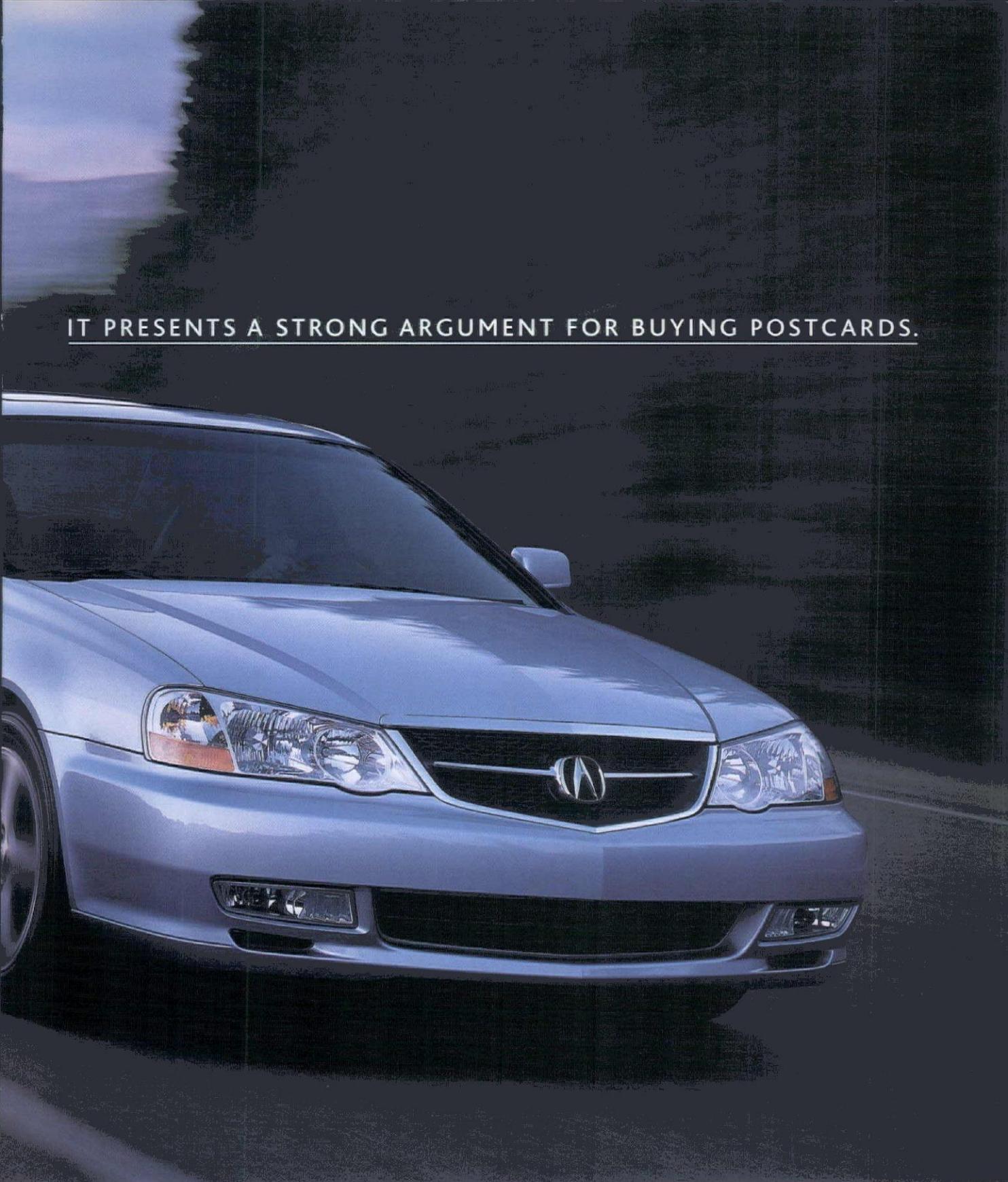


AN EVERGREEN GLEN Swathe the table in Scalamandré's Bonnie Plaid in green and cream. Make a garland out of an all-green string of old-fashioned Christmas tree lights, or coil them inside a vase for an electrifying centerpiece. Sprinkle some pinecones collected during fall walks. Back row, from far left: Amazonas **bowl** by Karim Rashid, \$40, Chiasso, 800-654-3570. Fiorella 2 **glass**, \$30, Juliska, 888-414-8448. Murano **vase**, \$900, Georg Jensen, 800-546-5253. Quill **flatware** (in a Juliska glass), \$110 for five pieces, Calvin Klein, 877-256-7373. Amazonas **bowl**, \$55, Chiasso. Harriet **carafe**, \$90, Juliska. Vintage Murano **glass**, \$250 for six, The End of History, NYC, 212-647-7598. Front row: Leaf **dish**, \$15, Laboratory, Boston, 800-246-8003, or Parkleigh, Rochester, NY, 800-333-0627. Quill **spoon**, Calvin Klein. Carcassonne stoneware **plates**, \$28 to \$52, Bellevue, 973-895-9300. Fiorina **bowl**, \$14, Villeroy & Boch, 800-845-5376.





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suggest to your snap-happy passengers that they just relax and enjoy some tunes on the stereo. The Acura/Bose® Music System with 6-disc in-dash CD changer, to be exact. And leave the pictures to tripod-wielding professionals.

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HOLIDAY STYLE

choosing a perfect tree

by Stephen Orr



ARIZONA CYPRESS The wild informality of this southwestern cypress makes it a regional favorite. Blue-tinged 'Carolina Sapphire' is a preferred type.



BALSAM FIR Resin-blistered bark gives this fir both its name and a strong fragrance. The tree is often confused with its close relative the Fraser fir.



BLUE SPRUCE The silvery blue but sharply pointed needles make this a popular—if somewhat painful—choice for holiday decorators.



CONCOLOR FIR The soft foliage of this silvery green fir has the pleasant aroma of oranges. The tree's long, sparse rows of needles are ideal for decorations.



DOUGLAS FIR A favorite in its native Northwest, this popular soft-needed species was over-harvested, but now most trees are grown on plantations.



EASTERN RED CEDAR This mis-named juniper is a time-honored southern tree. The weight of decorations on its branches will greatly expand its width.



FRASER FIR The increasing popularity of this Appalachian variety lies in its good needle retention, classically tiered shape, and long, upturned branches.



LEYLAND CYPRESS This hybrid is a popular landscape evergreen in many countries, and a recent holiday favorite in the southeastern United States.



SCOTCH PINE Though this stocky species is the most common Christmas tree in America, its packed branches leave few gaps for dangling ornaments.

If it seems there are more types of *tannenbaum* than ever at your local Christmas tree lot, you're right. We felt that a quick guide through the forest of choices was needed. Even trees once rarely sold outside their region can now be mail-ordered. (See the National Christmas Tree Association Web site at realchristmas-trees.org for a list.) Once purchased, this recyclable resource should be watered well, and you'll be set into the new year.

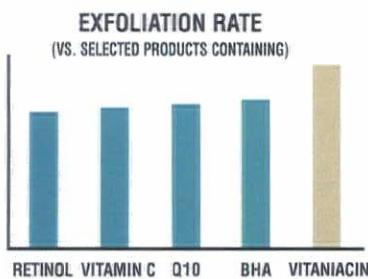
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VitaNiacin is a specific moisturizing vitamin complex of Vitamin E, Provitamin B5 and Niacinamide (Vitamin B3), combined to exfoliate more effectively to promote skin beauty.



Additionally, Total Effects with VitaNiacin promotes skin's health by improving its moisture barrier. And that's critical. Because as your skin ages, it exfoliates less quickly, and loses moisture faster and more easily.

In an international study, women rated Total Effects higher overall than several leading anti-aging products sold in department stores, food, drug and mass merchandisers.

What's more, a team of leading dermatologists has confirmed that Total Effects with VitaNiacin fights seven signs of aging while still being gentle to the skin. The result: beautiful, younger-looking skin all over.

VitaNiacin is now also available in products for your hands and body.



FIGHT THE SEVEN SIGNS OF AGING, BEAUTIFULLY.

FACE

HANDS

BODY



INSTRUCTIONS

- 1. Get bucket and mop.**
- 2. Fill bucket with water.**
- 3. Add cleaning agent.**
- 4. Start mopping.**
- 5. Rinse.**
- 6. Repeat steps 4 and 5 'til done.**
- 7. Wait for floor to dry.**



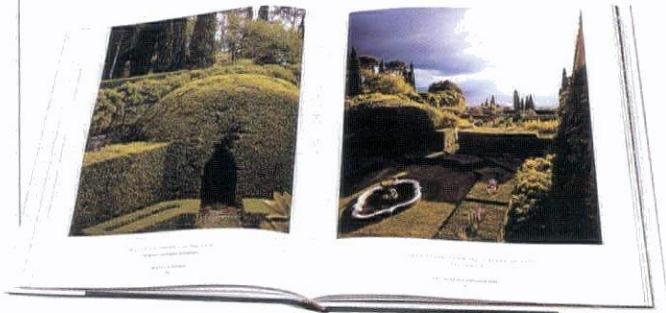
CLEAN UP THE EASY WAY THIS HOLIDAY SEASON. New Swiffer® WetJet™ is an all-in-one appliance that takes the work out of cleaning. Just press a button and a fine spray of no-rinse solution helps dissolve even stubborn dirt quickly. A thick, super absorbent pad then finishes the job by trapping the dirt, leaving behind clean, near-dry floors. Your 'things-to-do' list this holiday season just got shorter.



gift books

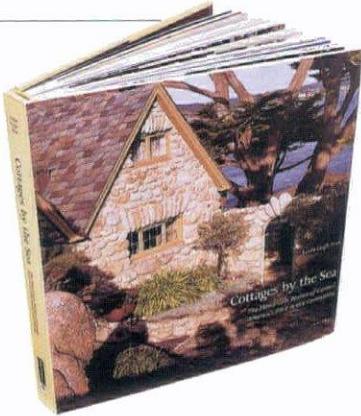
Our picks for the best of the season by Julia Lewis

▼ **LA FOCE: A GARDEN AND LANDSCAPE IN TUSCANY** (University of Pennsylvania Press, \$49.95) The engaging story of La Föce, one of Italy's most important and best-preserved early-20th-century gardens. Personal memoirs and historical essays, coupled with comprehensive photographs, sketches, and maps, bring this marvelous place to life.

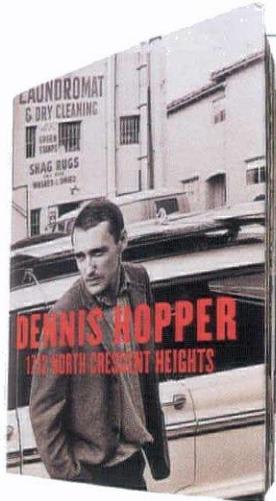


► COTTAGES BY THE SEA

(Universe, \$35) An enchanting look at the charming seaside houses of Carmel, the cradle of California's early intellectual and literary life, with a thoughtful account of the area's quirky, picturesque architecture.



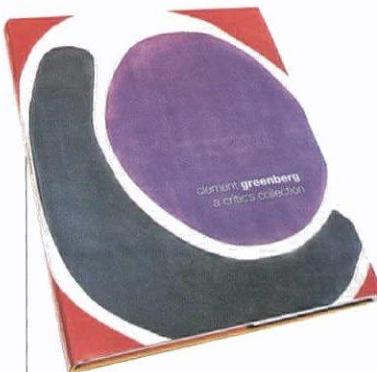
▲ **TEN LANDSCAPES: TOPHER DELANEY** (Rockport, \$25) The fourth book in James Grayson Trulove's *Ten Landscapes* series provides a compelling introduction to California landscape designer Topher Delaney and the ideas that inform her innovative gardens.



◀ 1712 NORTH CRESCE

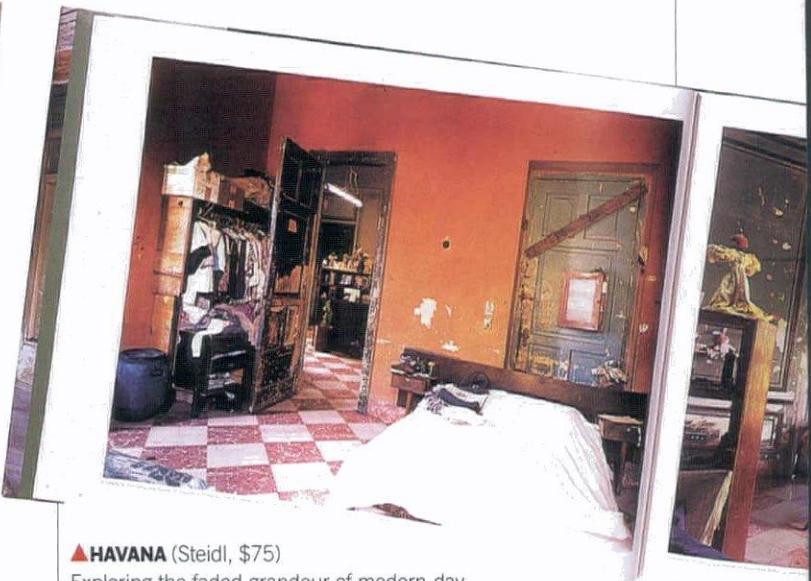
NT HEIGHTS (Greybull, \$75) This intimate and intriguing album of Dennis Hopper's photographs, taken over a six-year period, chronicles the actor's young family, celebrity cohorts, and art world friends—not to mention the good times had by all in Los Angeles during the swinging '60s.

TO ORDER any of the seven new books featured here, call 800-266-5766, Dept. 1820.



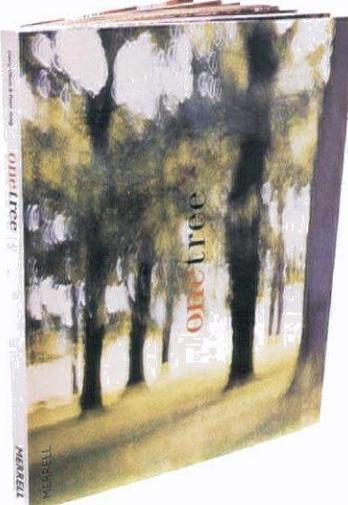
▲ CLEMENT GREENBERG: A CRITIC'S

COLLECTION (Princeton University Press, \$49.95) A splendid catalog of Greenberg's art collection illuminates the late critic's personal affinities and his friendships with some of the 20th century's greatest artists.



▲ HAVANA

(Steidl, \$75) Exploring the faded grandeur of modern-day Cuba, Robert Polidori's spectacular portfolio of color photographs captures what essayist Eduardo Luis Rodríguez calls "the real Havana" and the exquisite, if paradoxical, coexistence of beauty and decay.



◀ ONETREE

(Merrell, \$29.95) When an old English oak was cut down, its timber, twigs, leaves, and bark were distributed to artists and designers across Britain, who crafted objects to commemorate the tree and raise awareness of environmental issues. A sweet and inspiring project.

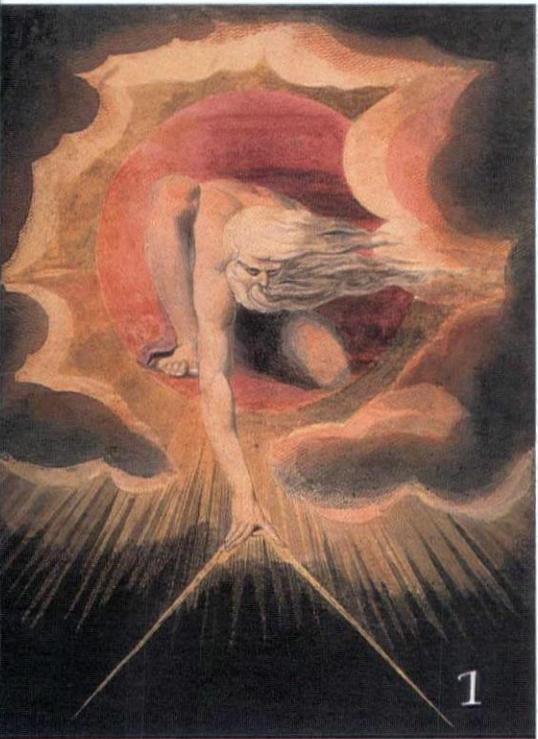
domestic bliss

HOLIDAY STYLE

SIGN DESIGN

A horoscope to help you decorate with the stars on your side

by Shelley von Strunkel



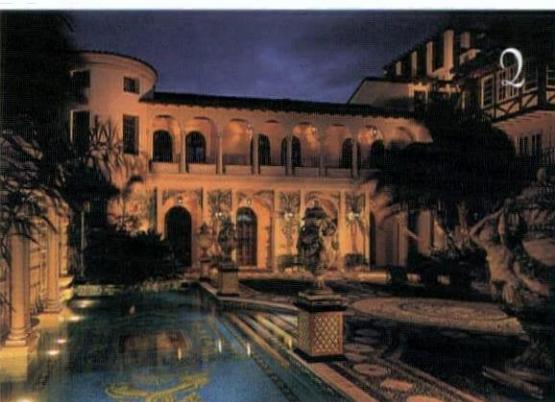
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1 William Blake embodies this sign's free-spirited nature. 2 Casa Casuarina, the Miami home of the late Gianni Versace. 3 Sagittarius loves the hues of this Chinese amethyst and crystal necklace, \$260, Leekan Designs, NY. 212-226-7226. 4 Sagittarius loves travel and travel books, The Complete Traveller bookstore, NY. 212-685-9007.

sagittarius

November 22–December 20

A free spirit, Sagittarius prefers to make independent decisions. You loathe interference, so you're still uneasy about early November's developments, which have left you feeling cornered. The situation seems even more restrictive during the first week of December. Bear in mind, however, that whatever you sacrifice now—creatively or socially—you will later gain in opportunity. This realization inspires an in-depth review of your life and goals. Maybe this is the time to investigate the principles of *feng shui* and reorganize your home accordingly. Be patient. The eclipsed Sagittarius New Moon on the 14th brings insight and a clear perspective. You devise acceptable compromises: you might knock down walls to create a loftlike living space when you thought only a major move would do. What's more, instead of making decisions solo and telling others what you've opted for later, you begin to discuss plans and solicit guidance. This not only yields useful advice, but also strengthens your relationships.

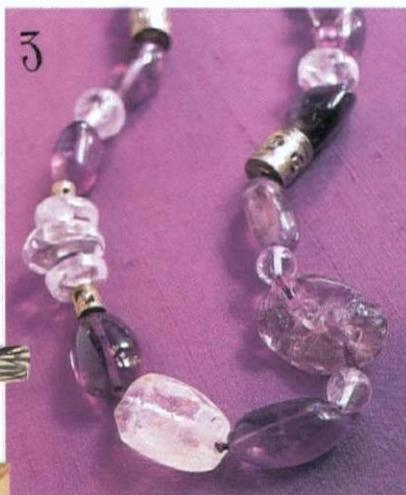
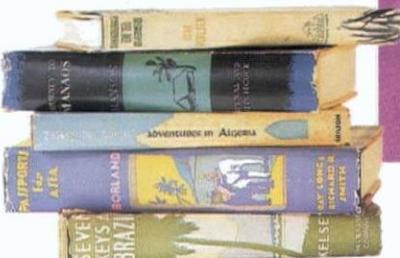


2

all about sagittarius

- Color your world: deep purplish blues
- Stones: topaz, turquoise, amethyst
- Plant life: dandelion, mulberry, chestnut, moss, sage
- Eat up: garlic, onions, leeks, and all bulb vegetables
- Form fetish: grand perspectives
- Sagittarius hates: feeling trapped
- Sagittarius loves: exciting people, places, and ideas
- Noteworthy Sagittarians: Andrea Palladio, Dorothy Draper, Elsie de Wolfe, Ray Eames, Gianni Versace

4



3

capricorn

December 21–January 19

You're not usually indecisive. But whether it's about investing in serious dining furniture so you can entertain larger numbers, or breaking away from established routines at home or work, doubts cloud your thinking. Early December's potent aspects to your ruler Saturn force you to take action. You make plans, but they don't really excite you. Be strategic and keep arrangements flexible, ideally until mid-January, when the Capricorn New Moon brings you a fresh perspective.

aquarius

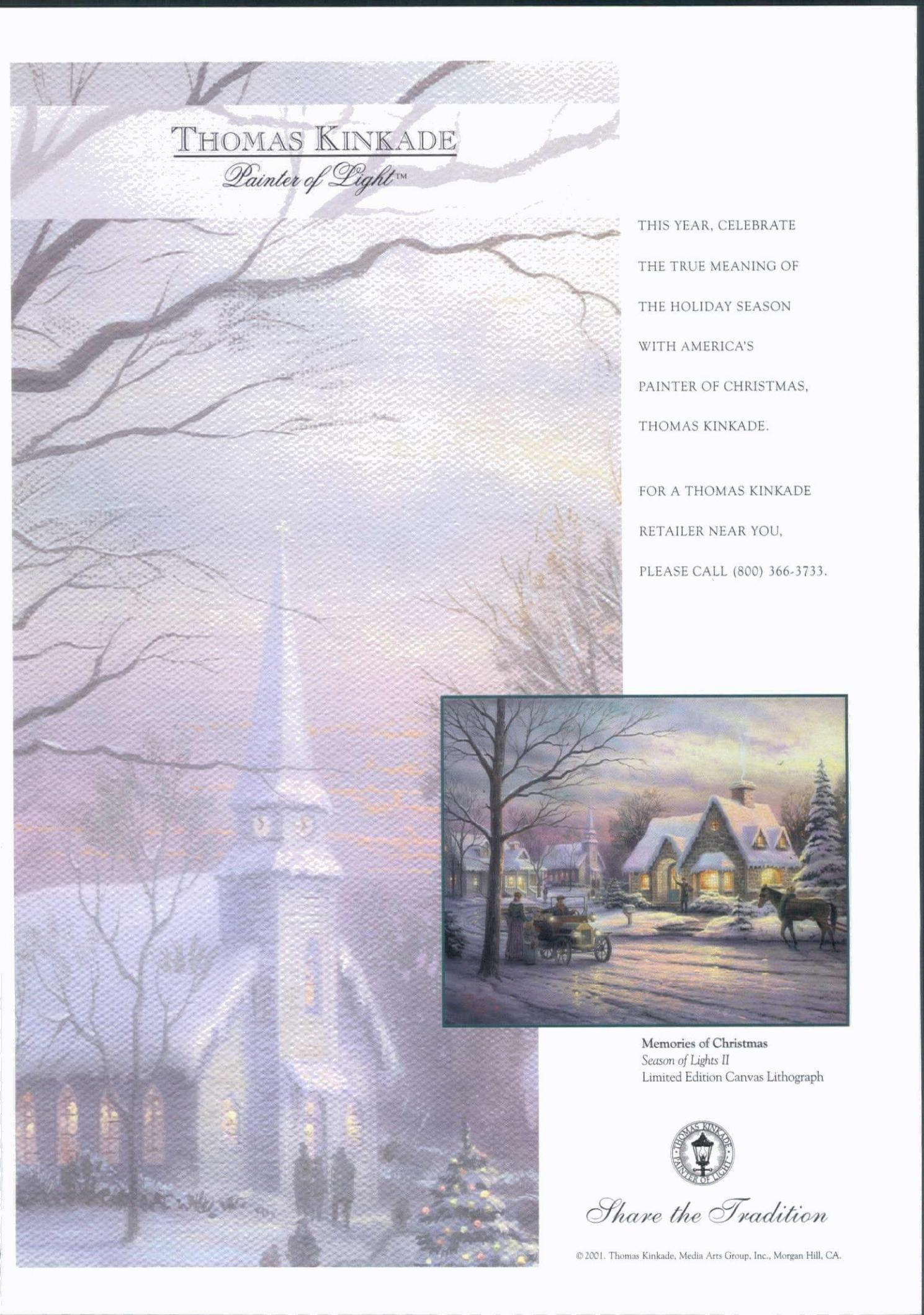
January 20–February 17

Quandaries involving everything from loved ones to decorating seem overwhelming. Are you really ready to paint the living room turquoise? In early December, you're thrown into the deep end. This demands quick thinking and endless charm. Your initial panic is soon replaced by confidence as you aptly handle temperamental moods and sensitive situations. The new role of diplomat so broadens your perspective that you conclude the month with different plans and far more certainty about making them.

pisces

February 18–March 19

If you're beset by difficult circumstances and unreasonable demands, bide your time. Once the warrior planet Mars enters Pisces, on the 8th, you're a force to be reckoned with. Before, you'd have let others impose their tastes upon you, but suddenly you're resistant. Not long ago, you'd have been happy to let someone else choose paint colors or fabrics, but now you want things your way. This has amazing results—by the month's close you've pulled together your own scheme and could care less if others approve. ▶



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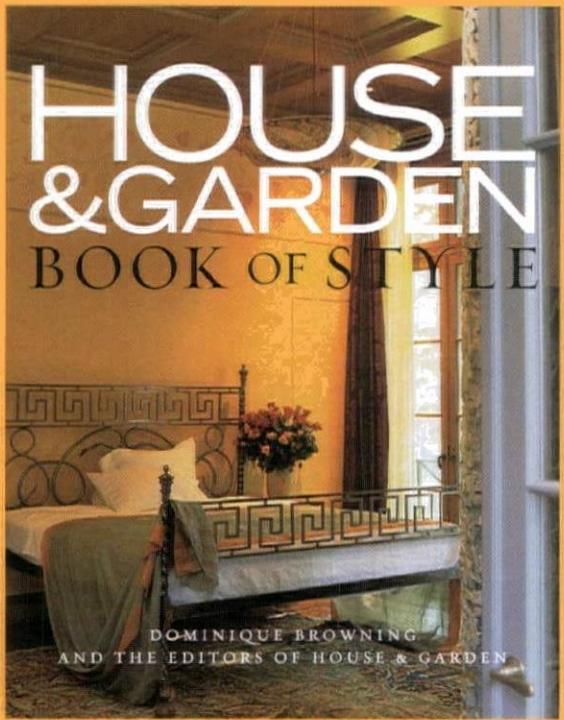


Memories of Christmas
Season of Lights II
Limited Edition Canvas Lithograph



Share the Tradition

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& GARDEN
DESIGN FOR A NEW GENERATION



Porter

aries March 20–April 19

You begin December fuming about decisions being made for you. But when you give things a try, you've soon forgotten old quibbles and are trying out new activities, whether it's refinishing antiques or touring European gardens. While leaving decisions to others may cause conflict, you soon realize they have your best interests at heart.

taurus April 20–May 19

You don't mind budgeting, but hate those who set limitations for you. But that's what you face, which means either justifying expenses—from entertaining to personal comforts—or cutting back. This causes you to find clever economies. With your Taurean instincts, you spot flea market bargains that give your decor a winter lift. And the money you save? By early January, you're planning a European shopping trip.

gemini May 20–June 20

December begins with little time and many decisions. Curiously, long-term plans are more easily resolved than immediate work or living arrangements. There are tussles over whether you should go for IKEA economy or auction house extravagance. You want things settled quickly, but instead explore your options and seek advice from friends or colleagues. This way, everyone is happy with the outcome.

cancer June 21–July 21

While there's no question that a reevaluation of your lifestyle—not to mention a top-to-bottom reorganization of your possessions—wouldn't hurt, the timing isn't great. Such suggestions seem unrealistic, so you either commit halfheartedly or balk. That's fine, since December is about self-discovery. Enjoy life. Buy that pair of Baroque sconces you've been eyeing. That way, by the Cancer-eclipsed Full Moon on the 30th, you're ready to embrace restraint.

leo July 22–August 22

You're finally able to make progress on creative projects, but expect some frustrating obstacles—whether it's a flood in the basement or an uncooperative family member. Be patient; the solar eclipse on the 14th will ease communication. Express your views, but listen carefully to others, too. Their perspectives—and their suggestions—are surprising, but worthwhile.

virgo August 23–September 21

Decisions by committee are not your thing. In early December, you're faced with having to satisfy everyone. Whether it's family arrangements—possibly the prospect of moving—or office politics, walking away isn't an option. You can withdraw from battles until the eclipsed New Moon, on the 14th, which gives everyone a new perspective. Instead of moving, you might decide to build an addition.

libra September 22–October 22

You've been questioning your priorities since early November. You've avoided raising these issues, but by early December you're forced to reveal yourself. Initial exchanges are difficult. But by mid-month, they enable exploration into new ways of living. Anything is possible as you talk about leaving that small town for the big city. Still, only after the eclipsed Full Moon on December 30th will situations be clarified.

scorpio October 23–November 21

It's not changes in your finances or living arrangement that annoy you, it's that so many decisions are beyond your control. But even unsettling shifts are opportunities in disguise. As you explore all the options, you'll learn from the process. Over the next several months, situations change, as do your conclusions. Meanwhile, think of how you've always wanted to live but have never been able to—perhaps abroad.

*Three Virginia Democrats, an Ohio Republican
and your Irish uncle. For one glorious evening,
your Herb Crusted Medallions bring world peace.*



The succulent beef tenderloin, smothered in herbs, is barbecued to perfection - thanks to your new Dacor 48" Epicure™ Range. It has a patented infrared ceramic gas broiler inside a self-cleaning electric Pure Convection™ oven. And its steady, 20,000 BTU flame provides fast, uniform broiling. The result is sizzling, delicious, restaurant-style flavor right in your own kitchen.

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QUIET LUXURY

Prince Charles twin bed, Melrose House. Floribunda curtain, Old World Weavers. Clansy throw, \$85; queen-sized duvet in Winslow fern and ecru, \$1,400, and tufted ottoman with G. Augustus stripe in Avocat/Cocoa, \$950, all from The Silk Trading Co. Nevada Moss queen coverlet, \$690, and standard sham, \$225, Anichini. Paisley-Bordo queen sheet set, \$600, Frette.

a good look at winter bedding

Would you like to banish that chill in the night with sumptuous layers of linens and blankets? Or would you prefer to heat up the ambience with a warm color scheme? Here are some great seasonal beds, and hints on how to get these looks

PRODUCED BY PAUL FORTUNE ■ PHOTOGRAPHED BY JONN COOLIDGE



HOLLYWOOD GLAM

Combine textured materials to create a sophisticated and sensual bedroom setting.

- **FAUX THROWS** The newest generation of synthetic furs look remarkably natural and wildly extravagant, but—thankfully—this imitation “pelt” is neither.
- **GRID LOCK** Quilted fabrics, used here for wall upholstery and pillows, soften a spare aesthetic, and complement other materials.
- **PILLOW FORM** Choose richly textured fabrics, like curly bouclé, for those extra cushions.

Faux chinchilla throw, Christopher Hyland, Inc. Perimeter queen-sized sheet (used as curtain), \$190; Raffaello pillows, \$90 and \$180; Quad standard shams, \$100 each, and Quad fabric on headboard, \$140 per yard, both Matteo Home.



*Pepe was always envious
of the attention Tina lavished on the table.*

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EASTERN ACCENTS

Try a red-hot cure for the winter blues—warm your bed with bold, saturated color.

- **BLAZING SWADDLE** Shimmering satin sheets are the ultimate indulgence. Here, a shock of red sheeting is paired with a lustrous, bronze-colored duvet.
- **DON'T BE AFRAID TO BORROW** Exotic elements from disparate sources—silk velvet pillows adorned with embroidered Chinese panels, and a woven silk and linen blanket inspired by Indian motifs—can work beautifully together.
- **TOO MUCH IS NEVER ENOUGH** Go ahead, pile on those pillows—and then add some more—for the ultimate cocoon effect.

Eighteenth-century lacquered Chinese panels, \$9,980 for six, Lotus Antiques, L.A. Akbar queen-sized coverlet in green and gold, \$1,850, Anichini. Satin duvet cover in Antique Sage, \$575, and satin sheets in Flame, from \$450, both queen-sized; and antique pillows, \$175 to \$1,250, all from Odalisque, L.A.

FOOD FOR THOUGHT

IDEAS FOR DIABETES-FRIENDLY EATING

nearly 16 million Americans are plagued with diabetes, a condition causing dangerously high blood sugar levels that can lead to serious health problems. Though there still is no known cure, there are steps that diabetics can take to help maintain a normal lifestyle. Here are a few simple tips on how to strike the right balance for a healthy diet.

PERSONAL, PRACTICAL, POSSIBLE
In order for a plan to be effective, it must be achievable. Adults with Type 2 diabetes should consult with a professional nutritionist or dietician who can help them create a personalized plan that works for them. Goals should be positive but practical.

WHAT DO YOU HAVE TO LOSE?
Overweight individuals are at a greater risk for developing Type 2 diabetes than those who maintain a healthy weight. For adults living with the disease, obesity can increase the risk of developing serious vascular problems, including coronary artery disease, peripheral vascular disease and stroke.



Maintaining a healthier body weight can help to reduce these risks. By working with a health care professional to develop a regular exercise plan and diet to lower overall caloric intake, diabetics can improve glycemic levels in the short term and increase long-term metabolic control.

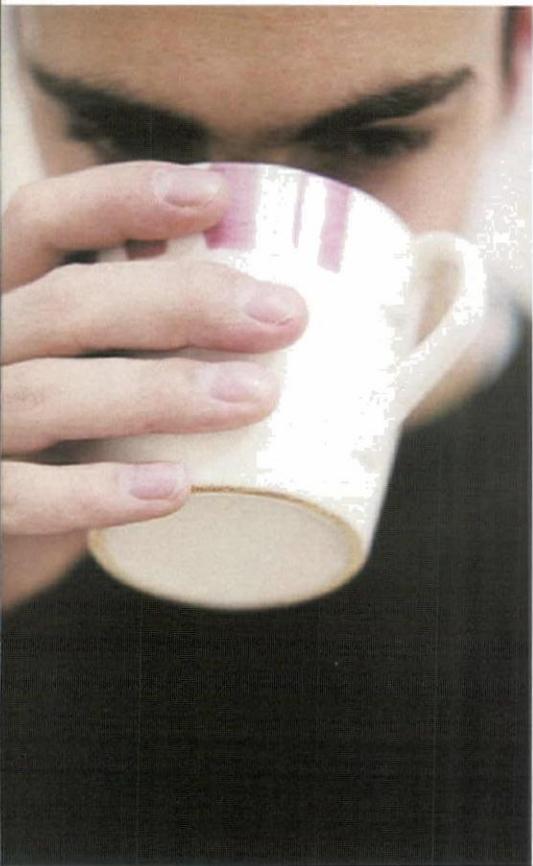
BALANCING ACT
In general, diabetics have the same nutritional requirements as everybody else. Daily diets must always be carefully monitored. To ensure that blood pressure, sugar and fat levels are kept under control, strike the right balance by counting both grams and calories. Empty calories, which take up valuable

SOUR GRAPES



For diabetics, alcohol is not forbidden fruit. But it can be a dangerous indulgence. Be sure to include it in your daily calorie count:

- Count each drink as two fat servings
- Watch for carbohydrates found in beer and wine
- Monitor effects of alcohol on blood pressure
- Drink in moderation (one drink per day for women, two per day for men)



space in the diet and add unwanted fat and cholesterol, should be eaten in moderation. Problem foods do not need to be avoided altogether, but they should be enjoyed in smaller serving sizes and eaten less often. While there is no one simple recipe for a healthy diet,

there are basic guidelines that diabetics can follow. Tailor meal plans according to weight, age, cholesterol level and personal preferences. By factoring in those considerations and following the basic guidelines below, it is possible to build the solid foundation on which to balance a healthy diet:

MAKE IT COUNT

Protein: 10-20 %

Protein intake should come primarily from grains and vegetables instead of meats, which contain higher levels of fat and cholesterol and can increase the risk of heart disease.

Fat: < 30 %

While recommended fat intake should not exceed 30%, saturated fats should comprise no more than 10% of the diet.

Carbohydrates: 40-45 %

Despite popular myth, diabetics can have their cake and eat it too. With carbohydrates—which include grains, sugar and alcohol—it's not what you eat, but how much. Because complex carbohydrates have the greatest effect on blood sugar levels, they must always be monitored carefully.

TRIM THE FAT

In order to reduce the amount of fat in your diet, try the following:

MEAT

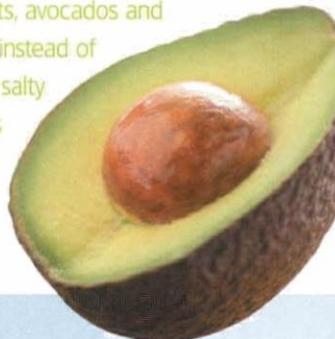
- Stick to lean meats with naturally lower fat content
- Remove visible fat from meats prior to cooking
- Employ cooking techniques, like grilling, which naturally reduce fat

DAIRY

- Try cooking with canola or olive oil instead of butter
- Avoid excess fat by choosing part-skim or low-cal cheeses
- Use margarine or other low-fat spreads

Satisfy cravings while sticking to your diet with the following healthy alternatives:

- Chew on dried fruit for a sweet and healthy snack
- Sweeten your coffee with artificial sweeteners rather than sugar
- Try nuts, avocados and olives instead of fattier salty snacks



RISKY BUSINESS



In addition to containing complex carbohydrates, which raise blood sugar levels, sugary desserts contain "empty calories": calories with little nutritional value. Replace empty calories with foods that contain more of the vitamins and minerals your body needs.



Kick the habit. Not only do cigarettes cause cancer, but they increase the risk of heart disease and stroke by raising fat levels found in the blood. Quitting smoking will reduce your risk for serious health complications.



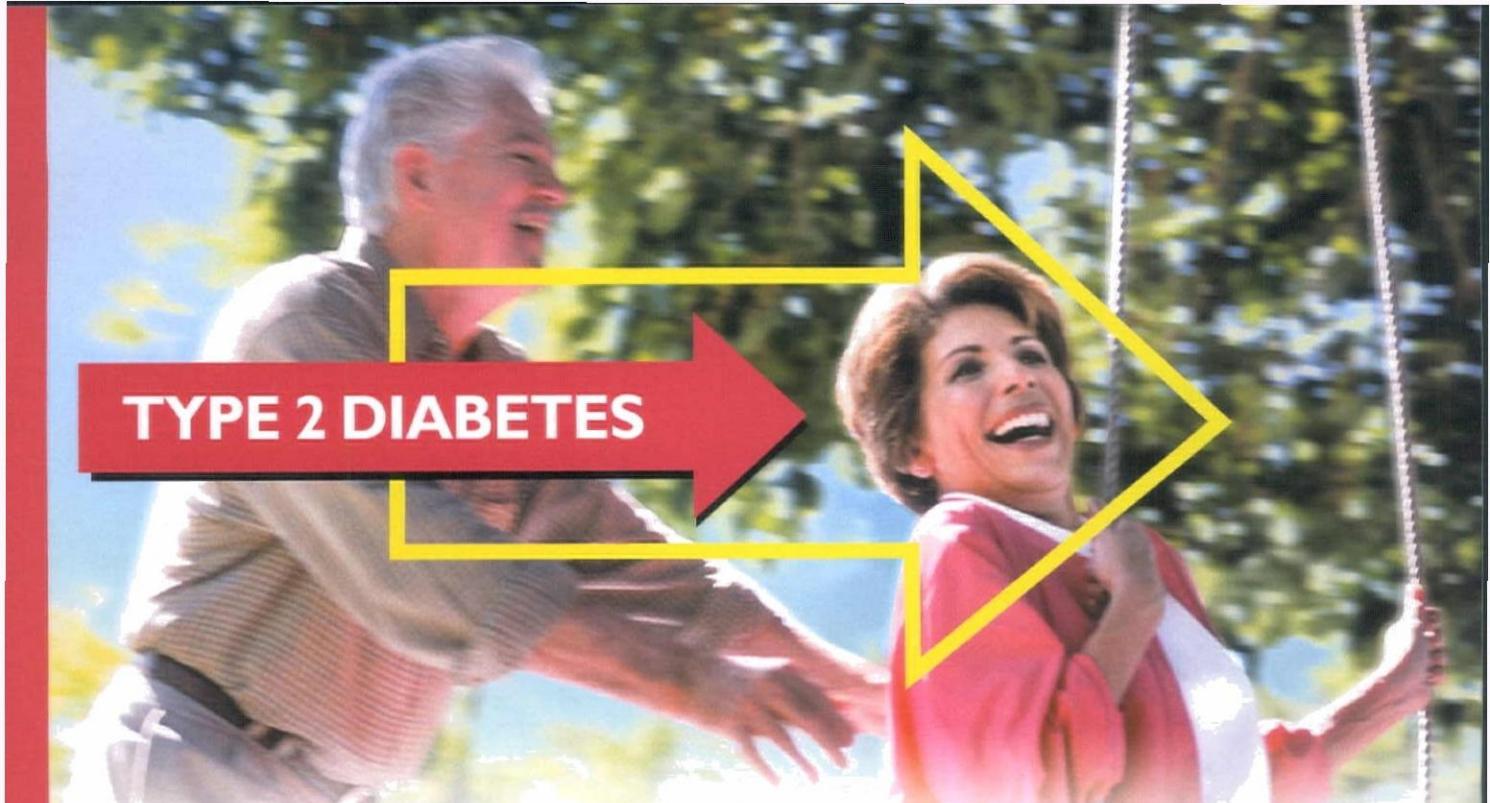
Excess fat and cholesterol increase your risk for heart disease and can raise blood pressure, putting you at risk for other serious health problems. Avoiding foods that are high in saturated fats will help to reduce those risks.



Alcohol contains hidden calories, fat, and carbohydrates while offering little or no nutritional value. It can also worsen high blood pressure and even cause diabetic nerve damage. Keep alcohol intake at a minimum.



Because our bodies turn carbohydrates into sugar when breaking them down, they have a direct affect on our blood sugar levels. Whether your weakness is pasta or pastry, monitor your carbohydrates carefully to maintain a diabetes-safe diet.



TYPE 2 DIABETES

Once A Day, On Your Way

Lowering your blood sugar just got more convenient with

GLUCOPHAGE® XR
(metformin HCl extended-release tablets) ONCE DAILY

Now the #1 prescribed pill for lowering blood sugar is available in a once-a-day dose.

Along with diet and exercise, GLUCOPHAGE XR can help lower your blood sugar, so talk to your doctor, today.

Important Information:

GLUCOPHAGE XR is not for everyone. In rare cases, GLUCOPHAGE XR may cause lactic acidosis (buildup of lactic acid in the blood) which is serious and can be fatal in half the cases. This occurs mainly in people whose kidneys are not functioning properly. Tell your doctor about your alcohol use because it can affect your risk. You should not take this drug if you: have kidney problems, are 80 or older (unless your kidneys are tested), are taking medication for heart failure, are seriously dehydrated, have a severe infection, or have or have had liver disease. The most common side effect is diarrhea.

Please see additional important patient information on the next page.

Ask your doctor about

GLUCOPHAGE® XR
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or visit our website at www.GLUCOPHAGEXR.com

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F5-K267F

Issued: April 2001

Printed in USA

Rx only

PATIENT INFORMATION

GLUCOPHAGE® (metformin hydrochloride tablets)

and

GLUCOPHAGE® XR

(metformin hydrochloride extended-release tablets)

Read this information carefully before you start taking this medicine and each time you refill your prescription. There may be new information. This information does not take the place of your doctor's advice. Ask your doctor or pharmacist if you do not understand some of this information or if you want to know more about this medicine.

What are GLUCOPHAGE and GLUCOPHAGE XR?

GLUCOPHAGE and GLUCOPHAGE XR are used to treat type 2 diabetes. This is also known as non-insulin-dependent diabetes mellitus. People with type 2 diabetes are not able to make enough insulin or respond normally to the insulin their bodies make. When this happens, sugar (glucose) builds up in the blood. This can lead to serious medical problems including kidney damage, amputations, and blindness. Diabetes is also closely linked to heart disease. The main goal of treating diabetes is to lower your blood sugar to a normal level.

High blood sugar can be lowered by diet and exercise, by a number of medicines taken by mouth, and by insulin shots. Before you take GLUCOPHAGE or GLUCOPHAGE XR, try to control your diabetes by exercise and weight loss. While you take your diabetes medicine, continue to exercise and follow the diet advised for your diabetes. No matter what your recommended diabetes management plan is, studies have shown that maintaining good blood sugar control can prevent or delay complications of diabetes, such as blindness.

GLUCOPHAGE and GLUCOPHAGE XR have the same active ingredient. However, GLUCOPHAGE XR works longer in your body. Both of these medicines help control your blood sugar in a number of ways. These include helping your body respond better to the insulin it makes naturally, decreasing the amount of sugar your liver makes, and decreasing the amount of sugar your intestines absorb. GLUCOPHAGE and GLUCOPHAGE XR do not cause your body to make more insulin. Because of this, when taken alone, they rarely cause hypoglycemia (low blood sugar), and usually do not cause weight gain. However, when they are taken with a sulfonylurea or with insulin, hypoglycemia is more likely to occur, as is weight gain.

WARNING: A small number of people who have taken GLUCOPHAGE have developed a serious condition called lactic acidosis. Lactic acidosis is caused by a buildup of lactic acid in the blood. This happens more often in people with kidney problems. Most people with kidney problems should not take GLUCOPHAGE or GLUCOPHAGE XR. (See "What are the side effects of GLUCOPHAGE and GLUCOPHAGE XR?")

Who should not take GLUCOPHAGE or GLUCOPHAGE XR?

Some conditions increase your chance of getting lactic acidosis, or cause other problems if you take either of these medicines. Most of the conditions listed below can increase your chance of getting lactic acidosis.

Do not take GLUCOPHAGE or GLUCOPHAGE XR if you:

- have kidney problems
- have liver problems
- have heart failure that is treated with medicines, such as Lanoxin® (digoxin) or Lasix® (furosemide)
- drink a lot of alcohol. This means you binge drink for short periods or drink all the time
- are seriously dehydrated (have lost a lot of water from your body)
- are going to have an x-ray procedure with injection of dyes (contrast agents)
- are going to have surgery
- develop a serious condition, such as heart attack, severe infection, or a stroke
- are 80 years or older and you have NOT had your kidney function tested

Tell your doctor if you are pregnant or plan to become pregnant. GLUCOPHAGE and GLUCOPHAGE XR may not be right for you. Talk with your doctor about your choices. You should also discuss your choices with your doctor if you are nursing a child.

Can GLUCOPHAGE or GLUCOPHAGE XR be used in children?

GLUCOPHAGE has been shown to effectively lower glucose levels in children (ages 10 to 16 years) with type 2 diabetes. GLUCOPHAGE has not been studied in children younger than 10 years old. GLUCOPHAGE has not been studied in combination with other oral glucose-control medicines or insulin in children. If you have any questions about the use of GLUCOPHAGE in children, talk with your doctor or other healthcare provider.

GLUCOPHAGE XR has not been studied in children.

How should I take GLUCOPHAGE or GLUCOPHAGE XR?

Your doctor will tell you how much medicine to take and when to take it. You will probably start out with a low dose of the medicine. Your doctor may slowly increase your dose until your blood sugar is better controlled. You should take GLUCOPHAGE or GLUCOPHAGE XR with meals.

Your doctor may have you take other medicines along with GLUCOPHAGE or GLUCOPHAGE XR to control your blood sugar. These medicines may include insulin shots. Taking GLUCOPHAGE or GLUCOPHAGE XR with insulin may help you better control your blood sugar while reducing the insulin dose.

Continue your exercise and diet program and test your blood sugar regularly while taking GLUCOPHAGE or GLUCOPHAGE XR. Your doctor will monitor your diabetes and may perform blood tests on you from time to time to make sure your kidneys and your liver are functioning normally. There is no evidence that GLUCOPHAGE or GLUCOPHAGE XR causes harm to the liver or kidneys.

Tell your doctor if you

- have an illness that causes severe vomiting, diarrhea or fever, or if you drink a much lower amount of liquid than normal. These conditions can lead to severe dehydration (loss of water in your body). You may need to stop taking GLUCOPHAGE or GLUCOPHAGE XR for a short time.
- plan to have surgery or an x-ray procedure with injection of dye (contrast agent). You may need to stop taking GLUCOPHAGE (metformin hydrochloride tablets) or GLUCOPHAGE XR (metformin hydrochloride extended-release tablets) for a short time.
- start to take other medicines or change how you take a medicine. GLUCOPHAGE and GLUCOPHAGE XR can affect how well other drugs work, and some drugs can affect how well GLUCOPHAGE and GLUCOPHAGE XR work. Some medicines may cause high blood sugar.

GLUCOPHAGE XR must be swallowed whole and never crushed or chewed. Occasionally, the inactive of GLUCOPHAGE XR may be eliminated as a soft mass in your stool that may look like the original tablet; this is not harmful and will not affect the way GLUCOPHAGE XR works to control your diabetes.

What should I avoid while taking GLUCOPHAGE or GLUCOPHAGE XR?

Do not drink a lot of alcoholic drinks while taking GLUCOPHAGE or GLUCOPHAGE XR. This means you should not binge drink for short periods, and you should not drink a lot of alcohol on a regular basis. Alcohol can increase the chance of getting lactic acidosis.

What are the side effects of GLUCOPHAGE and GLUCOPHAGE XR?

Lactic Acidosis. In rare cases, GLUCOPHAGE and GLUCOPHAGE XR can cause a serious side effect called lactic acidosis. This is caused by a buildup of lactic acid in your blood. This build-up can cause serious damage. Lactic acidosis caused by GLUCOPHAGE and GLUCOPHAGE XR is rare and has occurred mostly in people whose kidneys were not working normally. Lactic acidosis has been reported in about one in 33,000 patients taking GLUCOPHAGE over the course of a year. Although rare, if lactic acidosis does occur, it can be fatal in up to half the people who develop it.

It is also important for your liver to be working normally when you take GLUCOPHAGE or GLUCOPHAGE XR. Your liver helps remove lactic acid from your blood.

Make sure you tell your doctor before you use GLUCOPHAGE or GLUCOPHAGE XR if you have kidney or liver problems. You should also stop using GLUCOPHAGE or GLUCOPHAGE XR and call your doctor right away if you have signs of lactic acidosis. Lactic acidosis is a medical emergency that must be treated in a hospital.

Signs of lactic acidosis are:

- feeling very weak, tired, or uncomfortable
- unusual muscle pain
- trouble breathing
- unusual or unexpected stomach discomfort
- feeling cold
- feeling dizzy or lightheaded
- suddenly developing a slow or irregular heartbeat

If your medical condition suddenly changes, stop taking GLUCOPHAGE or GLUCOPHAGE XR and call your doctor right away. This may be a sign of lactic acidosis or another serious side effect.

Other Side Effects. Common side effects of GLUCOPHAGE and GLUCOPHAGE XR include diarrhea, nausea, and upset stomach. These side effects generally go away after you take the medicine for a while. Taking your medicine with meals can help reduce these side effects. Tell your doctor if the side effects bother you a lot, last for more than a few weeks, come back after they've gone away, or start later in therapy. You may need a lower dose or need to stop taking the medicine for a short period or for good.

About 3 out of every 100 people who take GLUCOPHAGE or GLUCOPHAGE XR have an unpleasant metallic taste when they start taking the medicine. It lasts for a short time.

GLUCOPHAGE and GLUCOPHAGE XR rarely cause hypoglycemia (low blood sugar) by themselves. However, hypoglycemia can happen if you do not eat enough, if you drink alcohol, or if you take other medicines to lower blood sugar.

General advice about prescription medicines

If you have questions or problems, talk with your doctor or other healthcare provider. You can ask your doctor or pharmacist for the information about GLUCOPHAGE and GLUCOPHAGE XR that is written for health care professionals. Medicines are sometimes prescribed for purposes other than those listed in a patient information leaflet. Do not use GLUCOPHAGE or GLUCOPHAGE XR for a condition for which it was not prescribed. Do not share your medicine with other people.

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HOUSE & GARDEN OUT AND ABOUT

The Well-Lived Life

A photography exhibition celebrating 100 years of *House & Garden*.
Debut gala at Sotheby's in New York City, September 6, 2001.



Clockwise from above: exhibition curator Philip Reeser, editor Dominique Browning, director, Condé Nast Archive, Charlie Scheips, Stephen Sills of Sills Huniford, contributing editor Caroline Cunningham, design editor Mayer Rus, James Huniford of Sills Huniford; editor Dominique Browning and publisher Brenda Saget, design editor Mayer Rus, West Coast manager Karen Figilis, Victoria Montana of Nancy Corzine, Bill Figilis, and Dennis Hunt of Nancy Corzine.



Designer Dreams

A silent auction of 100 designer pillows benefiting Habitat for Humanity-NYC. New York City, June 19, 2001.



Above: publisher Brenda Saget and Julie Kruger-Lutz, senior vice president, marketing, Pacific Coast Feather. Right: Pillows from Salvatore Ferragamo, Ralph Lauren, Angela Adams and Monica Lewinsky - several examples of more than 100 that were auctioned off.



Don't overlook the obvious. Today's technical fabrics are engineered for warmth.

- **HIGH-TECH** Available in a wide spectrum of colors, synthetic fleece looks and feels great—and is easy to care for. Use it for plush, cozy bedspreads and bolsters.
- **THE LAYERED LOOK** Try bold, graphic linens to enliven a simple scheme. Add a silky mohair throw for additional warmth and a touch of contrast.

WHERE THE BOYS ARE

Mohair throws, \$350 each, in Flax Plaid, and woven suede pillow in Flax Plaid, \$1,350, Matteo Home. Good Twin-Bad Twin bedcover and bolster in Chocolate and Lilac, Catwalk. Chocolate Dots queen-sized duvet, \$160, and Euro sham, \$110, Auto, L.A.

They both work at the

same company.

Have the

same six-figure salaries.

So why is one looking forward to

**early
retirement,**

while the other looks forward to

the 15th and the 31st?



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Are you there yet?

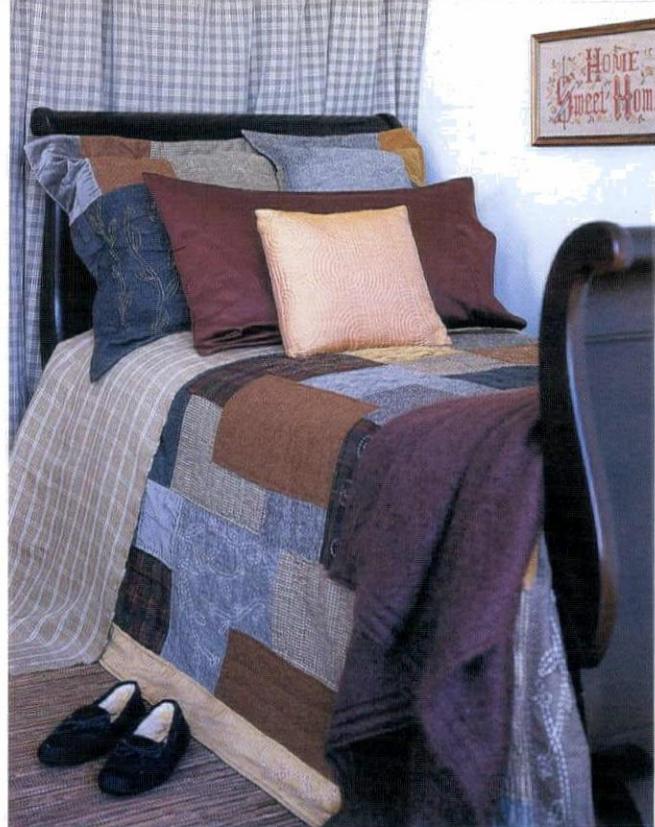
SIMPLE AND HOMESPUN

Get new inspiration from old-fashioned finds.

■ **CALL IT QUILTS** Eternally practical and always charming, patchwork quilts are traditional wintertime favorites. One of this season's best is made of menswear fabrics, including wool tweed and pin-striped worsteds.

■ **MAD FOR PLAID** Play up pattern with plaid sheets. Cotton or linen is always nice, but at this time of year, flannel is preferable for its heavenly comfort and unsurpassed warmth.

Lindsay sleigh bed, \$2,800, Arden House, L.A. Raso in Sangria standard sham, \$40, and mohair throw, \$350, Matteo Home. Haberdashery quilt in queen size, \$299, standard sham, \$39, and Euro sham, \$49, Pottery Barn. Essentials-Blow pillow in Peach, \$100, Frette. Fabric strip, Oxford Plaid in Heath on Sand, Melrose House.



SUIT YOURSELF

Contemporary doesn't have to be cold. Materials make all the difference.

■ **WARM WOOLENS** Good for coats and great for coverlets, wool flannel is extremely warm and always handsome. Made of double-sided Italian wool, the Treviso collection from Matteo Home has clean, tailored lines.

■ **A LITTLE LAMB** Imitation Persian lamb is a fun faux covering for throw pillows, and can make a straight-edged scheme look less severe.

Java screen headboard, \$6,422, Thomas Lavin, West Hollywood, CA. Faux Persian lamb pillows, \$150 to \$210, Archipelago, NYC. Quad shams in chocolate, \$100 each; light brown Treviso pillows, \$290 each, and queen coverlet, \$360; Quattro queen sheets in graphite, \$170 each, all Matteo Home.

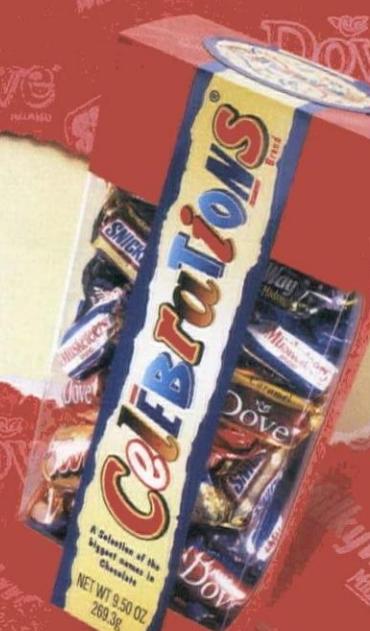
Gift List

- Robert - Celebrations
- Laura from work - Celebrations
- Mailman - Celebrations
- Guy w/red hair - Celebrations
- Rover - bone
- Next-door neighbor - Celebrations
- Next-next door neighbor - Celebrations
- Guy I met last week
on corner - Celebrations
- Other guy I met - Celebrations
- Great Grandma Rhoda - denture grip
- Brian's brother's sister's
stepcousin's friend Kate -
Celebrations

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Big Chocolate Names.
The Perfect Little Gift.™

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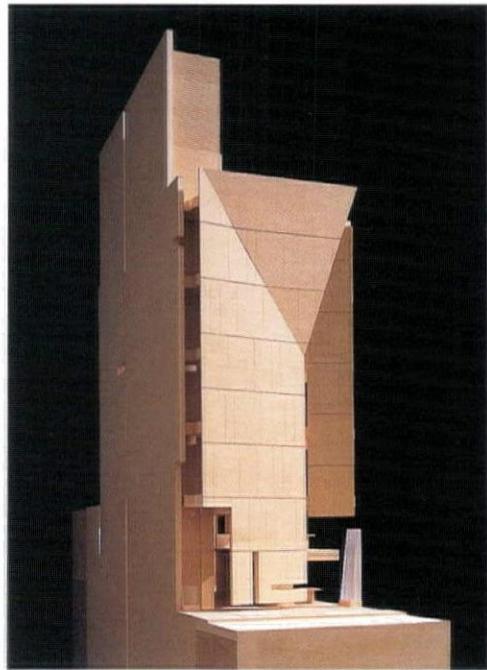
folk wisdom

by martin filler



Williams and Tsien, left, in their NYC apartment with folk artifacts.

■ The Y-shaped American Folk Art Museum, below, is clad in panels of bronze alloy.



With their new American Folk Art Museum, Tod Williams and Billie Tsien have created one of the richest architectural experiences in recent memory

LET'S SAY IT UP FRONT: Tod Williams and Billie Tsien's new American Folk Art Museum, which opens December 11, is not only New York's greatest museum since Frank Lloyd Wright's Guggenheim was completed in 1959, but nothing less than the city's best work of architecture since then, period. With its seductive faceted facade of richly textured bronze alloy panels, and its soaring, light-struck interior spaces, which take your breath away, this instant landmark singlehandedly breaks the city's long

architectural drought, and makes the need for Frank Gehry's proposed downtown Guggenheim seem not quite so urgent.

During the 15 years of the Williams-Tsien partnership, cult followers of this low-key husband-and-wife team have been hoping for a high-profile project that would demonstrate to the general public what architectural insiders have known for some time: that the couple are in the very top tier of their profession. Though they have built the excellent Phoenix



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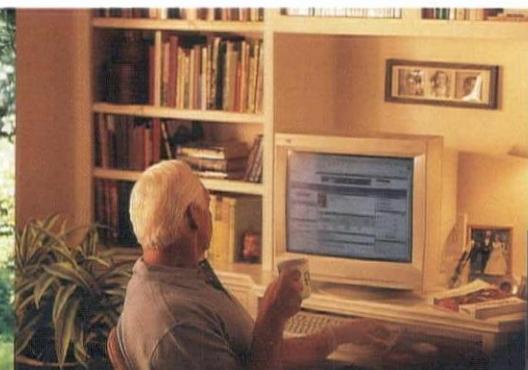
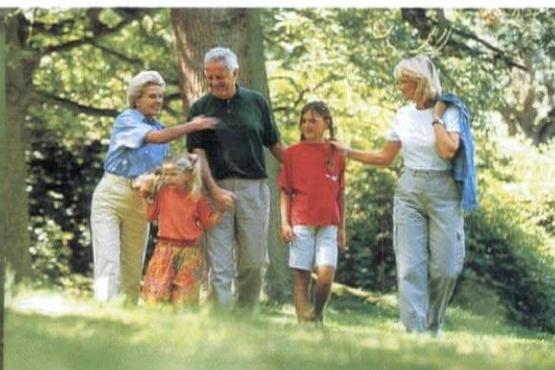
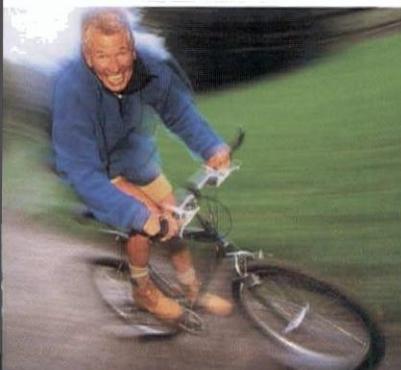


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The triumphant completion of their latest building proves the wisdom of that strategy. At a time when museums and their finances are growing exponentially, pressure is mounting worldwide for bigger and more spectacular architectural extravaganzas—the irresistible Bilbao Effect. In daring opposition to that trend, the gemlike American Folk Art Museum manages to dazzle within a remarkably small space (40 feet wide and only 30,000 square feet, the size of a McMansion) and relatively low budget (\$22 million, lunch money compared with Richard Meier's \$1 billion Getty Center). The slender, six-story structure adjoins the Museum of Modern Art on Manhattan's West 53rd Street, an ironic juxtaposition, given that Williams and Tsien were among the ten firms considered for MoMA's current expansion, which was awarded instead to Yoshio Taniguchi. ▶



Williams and Tsien immersed themselves in folk art to extract its spiritual essence for their proposal

Art Museum, a sympathetically modern residential college at Thomas Jefferson's neoclassical University of Virginia, and the widely acclaimed Neurosciences Institute at La Jolla, their total output has actually been tiny—no more than 20 or so commissions and just ten completed structures.

This is not for lack of demand, however, but because Williams, 58, and Tsien, 52, remain determined to keep their practice small, accepting no more than two jobs a year. Like their revered predecessor Louis Kahn, they've decided to reject commercial commissions ("They kill the spirit," Williams insists) and concentrate instead on educational, cultural, and residential projects in which the profit motive does not trump artistic aspirations. And with just 14 employees in their family-style Central Park South office, they are able to maintain the hands-on artistic control that bigger firms cannot.



A 19th-century sculpture of a knife grinder, above, exhibits the same resourceful ingenuity with materials and detailing found in the architecture of the American Folk Art Museum. ■ Skylights at the top of the six-story structure illuminate the main stairway, top left. ■ Intriguing cuts, left, allow vistas across levels as well as between them.





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The American Folk Art Museum provides an intriguing contrast to Taniguchi's forthcoming complex. Whereas his sprawling design is grand, cool, serene, and elegantly minimalist—the perfect neutral container for high modernism—Williams and Tsien's compact structure is intimate, warm, moody, and intriguingly gritty: ideal for the intuitive and often quirky works of self-taught artists and craftsmen. When the expanded MoMA is unveiled three years from now, the city block that houses these two complementary institutions will become

and Shaker furniture, to the wilder shores of outsider art, a kind of naïve surrealism. The new museum's opening exhibitions acknowledge that split, juxtaposing the Ralph Esmerian collection of classic folk masterpieces with outsider artist Henry Darger's bizarre watercolors, a rampage of eroticized Kewpie dolls that makes William Blake's feverish visions look normal. Even experts within the field are constantly struggling with a definition of exactly what folk art is. Thus, for four months, before Williams and Tsien even picked up a pencil (they still design exclusively by hand, restricting

of unpretentious American master craftsmen. The exposed bush-hammered concrete structure of the museum is treated every bit as respectfully as the finely tapered wooden handrails and carefully thought-out flooring (terrazzo ground concrete here, 100-year-old fir planks there). It took courage for the museum to commission a bold work of contemporary architecture, rather than giving in to the more obvious temptation of displaying its holdings in a self-consciously quaint setting. But by doing it this way, the institution honors its works of art much more than some sham Shaker meeting house would have. At the same time, these brave patrons and their adventurous architects have made a building that strikes a blow for modernity by freeing folk art from the folksiness that has plagued it for too long.

Like Sir John Soane's magical house/museum in London (whose famous light wells inspired the ones in this project), the American Folk Art Museum seems infinitely larger than its actual size. By grouping the galleries on the

The building strikes a blow for modernity by freeing folk art from the folksiness that has plagued it

midtown Manhattan's cultural epicenter. And though the parallel efforts are apples and oranges conceptually, this combination will be a very tough act to follow, architecturally.

American folk art embraces an enormous range of work, from the domesticity of quilts, weather vanes, spatterware,

the computer to more mundane tasks), they immersed themselves in folk art to extract a spiritual essence that their proposal could embody.

They found their solution and inspiration in the same forthright use of materials and invention of new forms that they discovered in the work

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four upper floors (while digging two extra stories below ground), and illuminating them with a complex series of skylights, shafts, and stairways that shoot columns of daylight from top to bottom, the architects have created dramatic vertical spaces that convey a thrillingly monumental effect.

Though Williams and Tsien collaborate on every project, their specializations are clear. He is more interested in how a building is put together, devising structural gambits that transform engineering into art. She is much more concerned with the emotional aspects of how a space feels—those indefinable extras that raise mere construction to the level of high-style architecture. But their partnership is a great deal more than a stereotypical male-female division of labor.

At first glance, the disparities between the six-foot-six Williams and the five-foot-three Tsien seem most obvious. She is the New York-born, first-generation Chinese-American daughter of an engineer and a biochemist; he is the Michigan-born WASP. Their personalities are

equally divergent: he typifies the quintessential New York type-A personality; she possesses a transcendent Eastern tranquillity. They have a 17-year-old son, Kai, who wants to pursue a career in design (but, perhaps wisely, not architecture), and finding a college for him now tops their personal agenda.

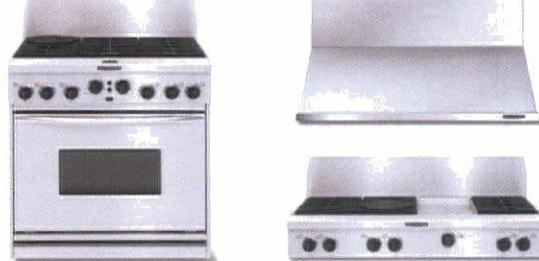
"The way we work together," Tsien explains, "is like two trees. Above ground we seem to be totally different from each other in terms of gender, race, temperament, and energies. But below ground our roots are intertwined. We'll fight about things, but in the end we know that at the deepest level we agree. We're not stepping on each other's toes, yet we're standing in the same place." And as Williams expressed it in their superb book *Work/Life* (Monacelli, 2000), "Everything in the work is mine; and everything in the work is Billie's."

"We really balance each other out," Tsien says. Yet their opposites are also



Molded fiberglass panels frame a dramatic stairwell.

complementary. "Tod told me he'll be very depressed when the museum finally opens, but I won't," Tsien notes philosophically. "It's like watching your child and they're suddenly grown up. You feel a kind of sadness, but realize they're their own person and have to move out into a bigger world." Just as this pair's admirable and artful career is certain to do now as well.



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the people's garden

At a time of crisis, New York's Central Park remained the oasis of calm and place of solace that its creators envisioned by elizabeth barlow rogers

WHEN FREDERICK LAW OLMFSTED and Calvert Vaux created their plan for New York's Central Park in 1857, they were motivated by a Transcendentalist belief in nature as a divine force and healer of human woes. The park, they reasoned, would provide a pastoral refuge within the growing metropolis, poetically ennobling the spirits of tired city dwellers. Since September 11, the park's original role as a place of retreat, reflection, and spiritual revitalization has been recalled with unprecedented need.

That day, from my south-facing window, I watched an ominous, smoky plume billow into the sunny sky above Lower Manhattan, and

viewed terrifying, close-up images of the World Trade Center disaster on television. By evening, the distant column of smoke collapsed into a dirty beige wreath around the harbor. It would remain there for the next several days while fires continued to smolder and a pumicelike ash, as from a volcanic eruption, sifted from the sky, settling upon the nearby streets and buildings downtown and depositing a thin layer of sludge on the Verrazano Narrows.

In the first few hours of the unfolding tragedy, those lucky to escape the inferno and its chaotic environs, joined by those whose offices abruptly suspended work, appeared on the street beneath me, a great pedestrian army moving in a single direction—north. By afternoon, the street was practically deserted. Schoolchildren had, of course, been collected earlier in the day, and the normal scene of people moving about our Upper West Side neighborhood had vanished. Doormen and cops on foot patrol were welcome presences. ▶

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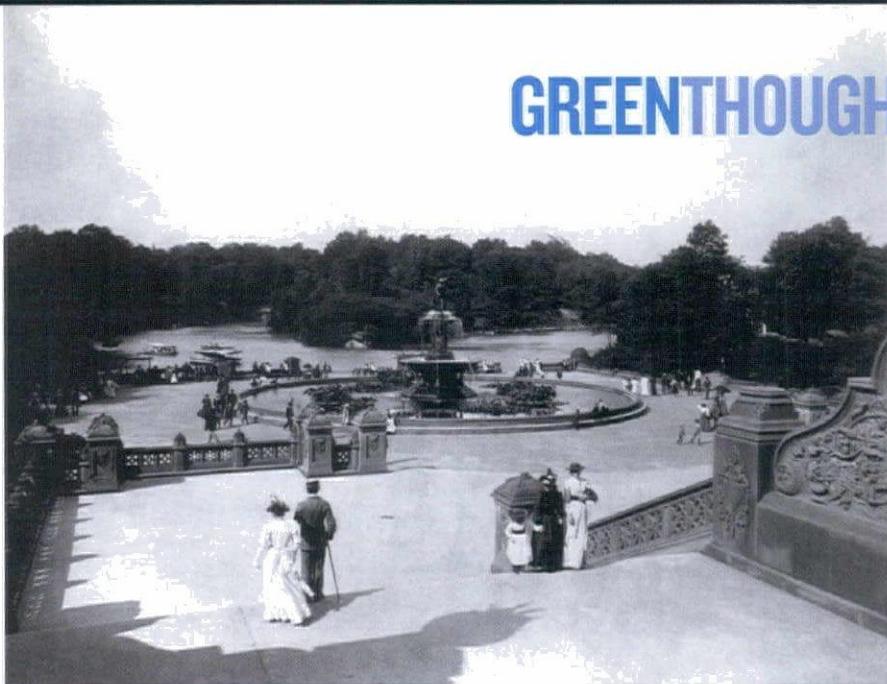
MOUNTAIN SPRING TIDE AND DOWNTY.

Tide and Downy have something in common. The crisp, clean scent of mountain air. So, you can use the same scent throughout the wash. Makes sense, doesn't it?

In late afternoon, my husband and I finally decided to take a walk in Central Park. Blessedly, it seemed entirely itself, though quieter than usual. We eagerly enfolded ourselves in its green peacefulness and saw many other couples and little groups of friends who were doing the same. A walk around the lake brought us to Strawberry Fields, where a knot of people had gathered around the mosaic that bears the title of John Lennon's song "Imagine." Imagine, indeed. It was not easy in 1980, when he was assassinated, and it is exponentially more difficult now.

The following morning, Wednesday, I decided to take my usual morning run, carrying binoculars in a pouch in hopes of seeing some of the bird species that pass through the park in the fall on their way south for the winter. Commercial airlines were still grounded, but the birds, of course, had no reason not to fly, and it was comforting to see three wood thrushes flicking the leaf litter beneath a magnificent sweetgum tree in the Ramble, and the bright yellow eye and sleek iridescent black plumage of a grackle taking a drink in Tanner's Spring, one of the few natural seeps that has not been channeled into the city's sewer system. It was also comforting to note that, like the birds, the regulars—bird-watchers who patrol the park noting the wildlife that cycles though it—hadn't broken their daily routines, and were finding solace for all their pain and confusion in nature's predictable rhythms.

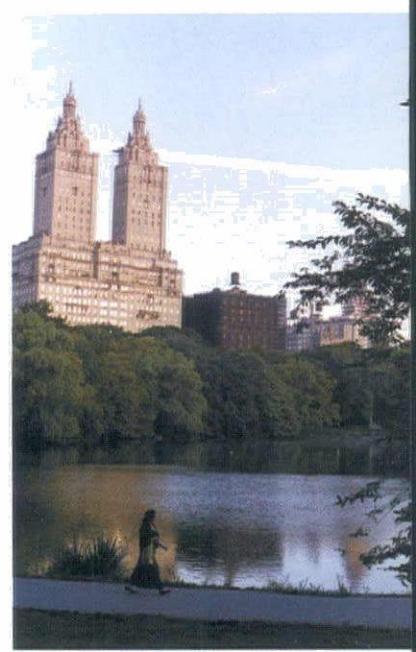
By Friday, the sounds of New York traffic—both air and ground—were audible in the park again. Life seemed to resume its old tempo, but the city's spirit had undergone a subtle transformation. New Yorkers are famous for their abrasiveness, and many people now commented on the atmosphere of kindness that our shared grief had engendered. That day I walked home from the East Side and met Alberto Arroyo, a fixture on the reservoir's running track. Deeply tanned, with silver hair and mustache, Arroyo, who is now 86, began running in Central Park when he first came to New York from Puerto Rico at the age of 19, long before there was a Road Runners Club or a New York City Marathon. Although his knees have given out and he now walks with a cane, he still appears at the track every day. Courteous and religious, he has become something of a patron saint to all the runners who use the track. Like



others that day who called out greetings as they loped by, I was happy to see his good, strong face. When he massaged the palm of my hand with his firm fingers and placed a cupped hand on the back of my head, it seemed like the benediction I had been waiting for.

On Sunday, I visited the Sheep Meadow, where the Conservancy's turf crew was aerating the soil and filling the air with the sweet smell of freshly mown grass. At the Mall, I noticed the usual parade of parkgoers—parents with strollers, a man with a perky white poodle, a group of Rollerbladers, a pair of lovers kissing. Beneath the Bethesda Terrace arcade, I stopped to listen to the notes of a saxophone, for the musicians who gravitate to the pedestrian underpasses for their acoustical resonance were back in the park along with everyone else. Leaning over the side of Bow Bridge, I watched couples and families rowing on the lake.

That week, I realized that I had been seeing Central Park, in all its dear familiarity, with new eyes. Lower Manhattan will be rebuilt, but our city's soul is scarred. These infinitely precious scenes in Central Park symbolize for me the promise of our democratic society. A great essay in therapeutic landscape making, the park is, as Olmsted and Vaux intended, "the people's garden." Here, our sense of community thrives most powerfully, and strangers representing all races and classes take pleasure in being in one another's presence in what is still the greatest city in the world. ☀



The grand Bethesda Terrace, top, as it appeared in 1893, remains a favorite destination for a scenic stroll. ■ The lake, above, retained its familiar calm while crisis and chaos prevailed in Lower Manhattan.

*Elizabeth Barlow Rogers is founder of the Central Park Conservancy and author of *Landscape Design: A Cultural and Architectural History* (Abrams). She is currently the director of Garden History and Landscape Studies at the Bard Graduate Center for the Decorative Arts, Design, and Culture in New York.*

welcome, stranger

In a Muslim village in Turkey, a young American Peace Corps volunteer learned the meaning of hospitality and friendship by kent haruf



In a Turkish town probably not unlike this, the writer lived happily in a small mud and stone house.

WANT TO TALK now, because of the events of this past fall, not of my home in the mountains of Colorado, where my wife and I live so comfortably, but of my home in Turkey, where I lived for two years as a Peace Corps volunteer in the mid-1960s.

I traveled to Turkey in ignorance. I had grown up in insular little towns on the high plains of Colorado and knew next to nothing about the great world beyond the state borders, about the Muslim faith, or about cultures that were centuries old before America was even thought of.

I was sent out alone to Felahiye, a village on the Anatolian Plateau. To get there you took a bus from the ancient city of Kayseri and followed a dirt road 60 kilometers north over rough hills and across the Red River and up again and finally down into a green valley along a creek. The village was built on both sides of the creek and was a trading and administrative center with a population of about 1,200 people.

I arrived in the late afternoon of an August day. I was one of two English speakers in the village. The other was the Kaymakam bey, the civil administrator, and I believe the reason the Peace Corps sent me to Felahiye was that they somehow knew he was there and that he spoke English. As it happened, he was reassigned two months after I arrived. It didn't matter. People at the middle school, where I had been sent to teach English, had meanwhile taken me in hand. They had found me a house to live in and another young fellow to keep me company. ▶



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on reflection

Husein Oztan was tall for a Turk. He was athletic and handsome, combed his black hair back from his forehead, and was very bright and extremely hard-working. He taught literature and served as assistant principal. He worked in the school office every afternoon until dark, writing reports while the rest of us disappeared into the teahouse to play cards and backgammon and to drink sweetened tea from little tulip-shaped glasses. He didn't have much that was good to say about his father, but he loved his mother, who lived in the capital, Ankara, and was her sole support. He also helped support his fiancée's family. He wrote her almost-daily letters and kept in his wallet her picture, which he showed me once, very respectfully, and then kissed it and put it away. I went to their wedding the following summer. She was a beautiful dark-eyed woman and very shy and had lovely manners.

HUSEIN AND I got to be good friends, almost like brothers. He spoke to me, at first, in a pidgin Turkish so I could understand him, and we spent a great many hours talking about our countries, our families, ideas, beliefs, girlfriends, plans, and ambitions, and gradually I grew more fluent in his language, and together we would walk around the village in the evenings, and then he would put his arm through mine. Coming where I had come from, I found this strange and felt uncomfortable, but I soon grew accustomed to it, and by the end of the year thought nothing of walking across the village with him arm-in-arm. It was a sign that despite our differences we were friends.

The house we lived in was made of mud and stone. We rented it from a little old woman for about \$3.50 a month. It was surrounded by high mud walls with a single wood gate, and there were two small trees in the yard and a spigot in one corner (our source of water) and, across the way, an outhouse against the wall. The house itself had two rooms, a kitchen and a living room/bedroom, but we used only the second, because it had a woodstove. We each had a narrow bed beside the stove, and there were two chairs, a desk, a tall cupboard, and under the lone window a platform made of

hardened mud covered with rugs and pillows that we used as a couch. The walls of the little house were two feet thick and so were very comfortable, cool in the summer, warm in the winter, and at night we read by gas lantern and wrote our letters home, and then blew the light out and talked across the dark to one another.

The next year, after his marriage, Husein was appointed school principal in another village, and then Hasan, the school janitor in Felahiye, was my best friend. He came often at night to my little house and we would eat together and he would tell me stories of his past. He was poor and sometimes mistreated by the new principal, and he had three children and a wife who had been injured somehow and limped when she walked. As a little boy, he had been among the forced exchange of Turks and Greeks after World War I. Some of his stories were about that. And once, when I was very sick with pneumonia, he took care of me and went with me on the bus to the Peace Corps doctors in Ankara, though he had never been to the city before. When I left the village at the end of that second year, I gave him my clothes and my desk and bed, and he

**At night we read by
gas lantern and wrote
our letters home,
then blew the light out
and talked across
the dark to one another**

seemed pleased, and when I got on the bus we kissed each other on the cheek in the Turkish fashion.

Now I have not seen nor heard from Hasan or Husein in 35 years. But wherever they are, I hope they are well and flourishing—though Hasan may well be dead, and Husein is surely a grandfather. Still, they—and others—were very kind to me at a time when I was so young and ignorant living in a foreign land and so badly needed friendship and a home. And I thank them.

Kent Haruf is an award-winning novelist. His most recent book is Plainsong (Knopf).

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matchmakers

The wines of Alsace are the perfect companions for difficult foods like dim sum, curries, and even asparagus by jay mcinerney

A FEW YEARS AGO, I wrote in this space about the impossibility of finding a wine to complement asparagus. That was before I went to Alsace and before I had lunch with Olivier Humbrecht and his Scottish-born wife, Margaret, in the garden of the Zind Humbrecht domaine. Margaret, who looks quite a bit like Téa Leoni, apologized for the simplicity of the lunch, which consisted of just-picked local white asparagus and speck, a light, prosciuttolike ham that is a local favorite. Olivier, who is big enough to create his own weather, opened a couple of bottles of 1990 Zind Humbrecht muscat (which looked, in his massive paws, like half bottles). Apparently, everyone in Alsace knows what I was about to discover—that asparagus and muscat are boon companions. And most wine critics and sommeliers know that Alsatian white wines are more versatile and food-friendly than those of any other wine region in the world, even if these tastemakers haven't yet convinced the average American wine drinker of this fact.

Alsace has always had a bit of an identity problem, sitting as it does on the border of France and Germany, which have traded it back and forth for centuries. It is in many ways a world unto itself, a north-south ribbon of land studded with medieval villages straight out of Grimms' fairy tales, separated from France by the Vosges Mountains and from Germany by the Rhine River. It

is the only major wine region in France where wines are labeled by grape varietal—the most important of which are Riesling, Gewürztraminer, pinot gris, pinot blanc, and muscat—as well as origin. Oceans of plonk are produced here for the supermarkets of Europe, but several dozen small domaines turn out complex, site-specific wines that can age for decades. Connoisseurs can argue late into the night about the relative merits of Ostertag, Marc Kreydenweiss, Albert Boxler, Léon Beyer, Dirler, Barmès Buecher, Trimbach, Hugel, Marcel Deiss, and Schlumberger. All of these domaines produce great wines. As for me, let's just say I got goose bumps when I turned into the driveway of Zind Humbrecht, on the outskirts of the little town of Turckheim.

Zind Humbrecht is a good place to initiate a love affair with Alsatian wines, because it makes virtually every type—36 different cuvées in the '99 vintage, almost half of which is exported to these shores. It's also a showcase for artisanal, natural wine making. Although it doesn't flaunt the fact, Zind Humbrecht, like several of its neighbors, including pioneers Barmès Buecher and Ostertag, strictly adheres to biodynamic principles of viticulture, a radical form of organic farming (about which I'll be writing in a future column)—just in case you like the idea of a chemical-free wine that has been nurtured with the ash of butterfly wings.

Olivier Humbrecht represents the 12th generation of wine growers in his family. In 1947, his grandfather, Emile Zind, stopped selling grapes to the





*Just then,
WE REMEMBERED MATERNITY
DRESSES AND THE MYSTERY OF
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two for the moms—who share a sigh and praise their masterpieces: one quiet, the

other "vocal." In a suburb, at a small kitchen table, two women share a chardonnay

and memories of two boys now college-bound. One studious. The other "social."



Rich as life.

uncorked

local cooperative and started buying more vineyards and making his own wines. After a stint in the army and a year in London, where he met his wife-to-be at a bus stop on the King's Road, Olivier returned to the family business, inheriting more than 14 different vineyards in Alsace. Like an indulgent parent, he sees his job as standing back and letting those plots speak for themselves. I could name six Sonoma Chardonnay makers whose wines taste more similar to each other than do Humbrecht's eight cuvées of Riesling, each of which expresses the soil of its vineyard, fermented by its own local yeasts.

"In twenty years they will make a standardized Chardonnay everywhere," Humbrecht complained, the only time I saw him scowl in five hours. "In another twenty years there will only be two strains of yeast." Except, presumably, in Alsace. Chardonnay is against the law here. Riesling, which can age for decades, is considered by many to be the most noble varietal in Alsace; Alsatian Riesling tends to be a little richer and fatter than its German counterparts. It's also, many of us believe, the

most versatile food wine in the world, though, of course, some pairings are more sublime than others. With his Riesling Herrenweg de Turckheim, Humbrecht likes Cantonese food and dim sum; he recommends Gewürztraminer for Vietnamese and Thai food. Essentially unique to Alsace, Gewürztraminer is a rich, heady, perfumey grape that overwhelms some palates; on the other hand, it can complement powerful flavors like curry and saffron. The third noble grape varietal of Alsace is pinot gris, which often tastes to me like a smoky cousin of Riesling and which both Humbrecht and his neighbor André Ostertag recommend as a companion to Peking duck. (Pinot blanc, a much lighter wine, is better suited to shellfish.)

wines. A VT pinot gris is excellent with foie gras, less cloying than the average Sauternes, while a VT Gewürztraminer is the perfect companion for Muenster cheese. Every few years, the weather suits the production of sublime, extremely late harvest dessert wines called Sélection de Grains Nobles (SGN). The '98 vintage produced small quantities of these wines, which are just coming on the market and will evolve for decades. As for the drier wines, I can highly recommend the '99s from Zind Humbrecht, Ostertag, and Barmès Buecher. I'm just starting to drink my '96s and '97s, some of which are still available. Last night I popped a '96 Trimbach Gewürztraminer Cuvée des Seigneurs de Ribeauvierre, which had a fine dialogue with my Szechuan garlic shrimp.

THE THREE NOBLE varietals are usually fermented till they are relatively dry. However, in certain years, good weather allows growers with well-exposed vineyards to leave selected grapes on the vine to produce special Vendange Tardives—"late harvest" wines that have a higher level of ripeness and sugar. These rich wines fall somewhere between dry and dessert

the oeno file

1999 DOMAINE ZIND HUMBRECHT HERRENWEG DE TURCKHEIM MUSCAT

Starts with orange peel on the nose. In the mouth, it's apricots and honey—although it stops short of being sweet. Very full-bodied, a great aperitif, or a food wine with, say, dim sum. \$27

1999 DOMAINE OSTERTAG MUENCH-BERG RIESLING

A classic Alsatian Riesling, a lush mouthful of rich fruit with mineral and smoky highlights. Exceptionally full-bodied and powerful, with a long finish and years of life ahead. \$40

1999 DOMAINE ZIND HUMBRECHT CLOS SAINT URBAIN, RANGEN DE THANN, PINOT GRIS, VENDANGE TARDIVE

Okay, yes, it's sweet, honeyed, and rich. But it goes beautifully with Peking duck and foie gras, and it will develop complexity for many years. A real Rubens of a wine, or even a Botero. \$90

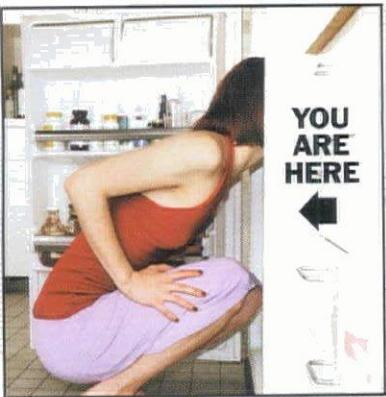
1999 DOMAINE BARMÈS BUECHER HENGST RIESLING

This grand cru suggests grapefruit and even mango one minute, and minerals the next. A vibrant, powerful, dry Riesling. \$40

1999 DOMAINE ZIND HUMBRECHT HERRENWEG DE TURCKHEIM GEWÜRZ-TRAMINER

A beautiful example of the world's most exotic white varietal, emanating litchis and roses on the nose. In the mouth, it's a burst of honey, but stops short of being sweet. Get some curry or some General Tso's chicken. \$35

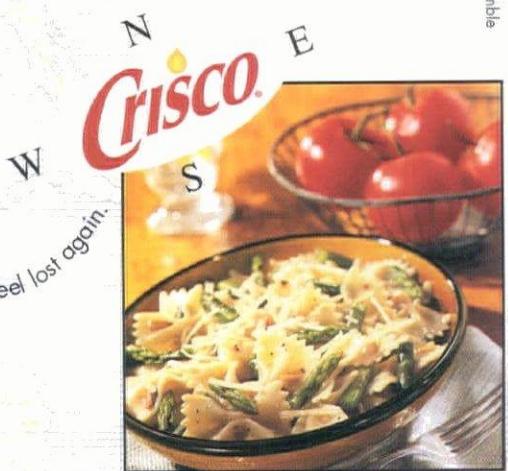
And luckily you don't have to, thanks to delicious macadamias and tropical treats from Mauna Loa. They're an excellent source of monounsaturated fat (the "good fat"), high in fiber and cholesterol free. And a great way to bring variety to the diet of any man, woman or cannibal.



and it's dinnertime and you're not in the mood for pizza (again) and wouldn't it be great if someone whipped up a nice homecooked meal? Of course, the kids are under seven so that rules them out and your husband is more lost than you in the kitchen, but instead of some drive-thru, you head to that information super-highway to **Crisco.com**.

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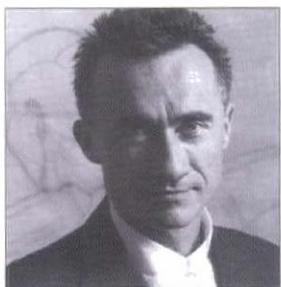
Concorde /Charles Pfister



Charles Pfister



Four Arc Table Lamp / Kevin Walz



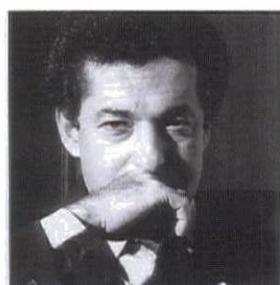
Kevin Walz



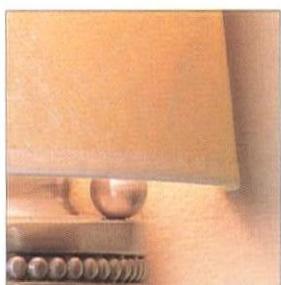
Andrée Putman



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Adam D. Tihany



Bazak / Adam D. Tihany



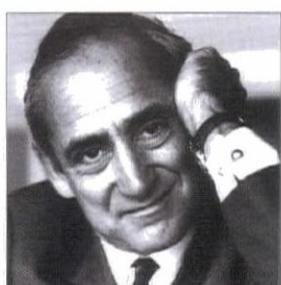
Richard Meier



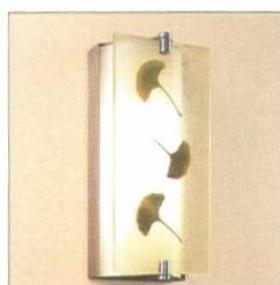
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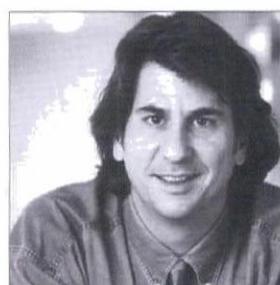
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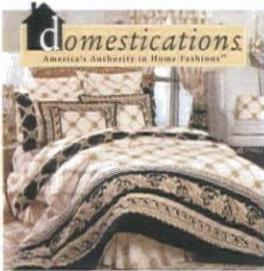
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traditional flair

Well-upholstered chairs, luxuriously draped windows, handsome antiques, and familiar prints and photographs are the bass notes of the kind of decorating that has always made us feel at home in the world. Instead of restricting us, they establish the theme—they're the solid, reliable left hand, so to speak, that leaves the right hand free to improvise.

A 19th-century French chair and Bergamo silk curtains give the Kings' living room classic style.

A REGAL

Richard and Lauren King have brought a sumptuous

The Kings manage to collect a great many disparate things without creating clutter.

The Chinese blue and white porcelain vases, this page, are old, but not so rare that they can't be used for flowers. ■ Nineteenth-century French stools, a George Smith sofa from Indigo Seas, L.A., and a 19th-century English table greet visitors in the entrance hall, opposite page.

ROOST

English style to Roxbury Drive, home to Hollywood's royalty



WRITTEN BY JEFF BOOK PHOTOGRAPHED BY MELANIE ACEVEDO
PRODUCED BY CYNTHIA FRANK

E

OUR YEARS AGO, Lauren and Richard King were debating whether to buy a house on Roxbury Drive in Beverly Hills. (She loved it; he wasn't so sure.) Their decision was made not by the stars but under them. "We were at the Hollywood Bowl," Lauren recalls. "It was Gershwin night, and the conductor announced that George Gershwin had written the next tune at his house on Roxbury Drive. I turned to Richard and said, 'This is a sign we can't ignore!'" They bought the house soon afterward.

Roxbury Drive must be L.A.'s most star-studded street, short of Hollywood Boulevard. The list of past and current Roxburians includes Jimmy Stewart, Lucille Ball, Peter Falk, Jack Benny, Rosemary Clooney, Diane Keaton, and Madonna. The street is lined with stately houses set amid lush greenery. The Kings', built in 1927, once belonged to actress Jeanne Crain, who starred in the '40s hits *State Fair* and *Pinky*.

After retiring from his family's firm, King World Productions (syndicators of such long-running shows

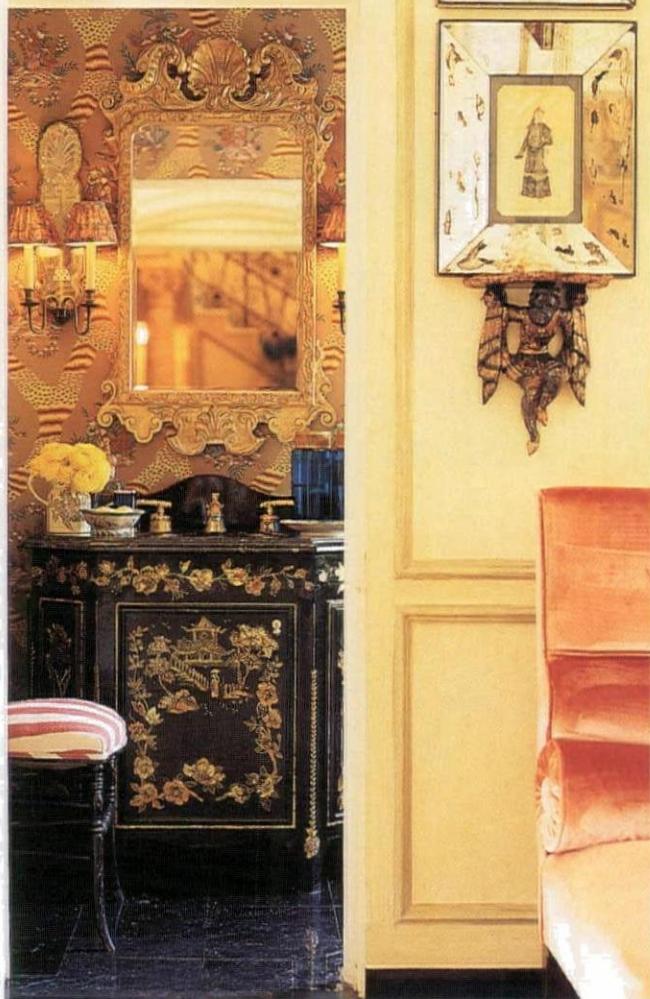




After touring historic houses in England, the Kings settled on their version of traditional English decorating. Eighteenth- and 19th-century pillows line the sofas and chairs in the living room, where yellow walls were inspired by Nancy Lancaster's famous London drawing room. A Savonnerie carpet, books with red bindings, and Chinese glass panels, far right, all from Indigo Seas, complete the effect.



Despite its California version of Mediterranean architecture, the house is a perfect venue for English style. Paisley chairs by Rose Tarlow for Melrose House, opposite page, line a dining table set with Waterford stemware and Herend dinnerware. ■ Lauren King, right, pauses in a hallway lined with lanterns from Kentshire Galleries, NYC. ■ A glimpse of the powder room, below, reveals a George Smith sofa in Bergamo velvet, prints framed in mercury glass, and Clarence House's Fête Chinoise wallpaper.



as *Jeopardy* and *Wheel of Fortune*), Richard King became a real-estate developer. "I've built very expensive homes, so I speak from experience," he says. "This one's a gem. It is almost impossible to build a house with this level of quality today."

The exterior is a version of the Mediterranean style popular in the '20s, with arched windows and French doors giving onto a leafy courtyard.

Inside, you'd swear you were in a grand English country house, if it weren't for the palms rustling just beyond the windows. "The original interior had been done years ago in a French country style, which seemed tired," Lauren King explains. "But it had Georgian-style moldings, and I had a collection of English antiques." She also had 20 years of experience as an interior designer. She gutted the house and, with the help of her friend Lynn von Kersting, who owns the interior design shop Indigo Seas, set about synchronizing its style to Greenwich mean time.

The result is, in the classic English manner, elegant but comfortable, an eclectic, harmonious mix of furnishings and fabrics rich in pattern and detail, a marriage of age and beauty. "Richard and I had so much fun in Europe, especially England, shopping and visiting museums and historic houses," she says. "Like all the best decorating, English style doesn't date." Inspired by the yellow walls of Nancy Lancaster's famous London drawing room, Lauren chose the same shade for their living room, and gave it a fireplace that once warmed Marion Davies's house in Santa Monica.

The room, with its down sofas covered in Fortuny fabric, has an inviting, relaxed formality. As elsewhere in the house, Georgian and





“It is almost impossible to build a house with this level of quality today”

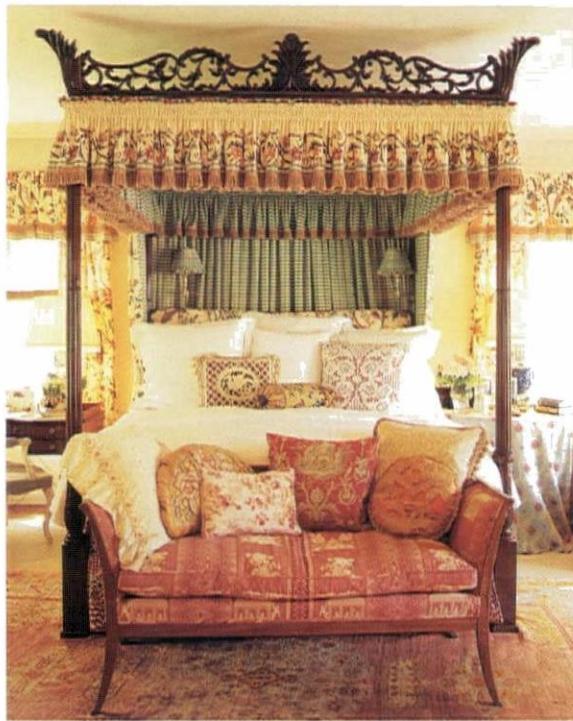
Regency antiques mingle easily with English-style pieces that the designers had made to order, such as the living room bookcases and the master bedroom’s canopy bed, ornately carved and sumptuously draped. Lauren King also has a passion for what a friend calls English “dust collectors”—stacks of books, clusters of Chinese and Delft blue and white, a profusion of pillows. “A lot of the blue and white, pillows, and other things came from Lynn von Kersting’s Indigo Seas,” Lauren says. “The blue and white pieces are old but not rare, so I put flowers in them.” The flower motif also appears in fabrics, rugs, and the vintage Chinese wallpaper in the dining room and guest bedroom. Other elements of chinoiserie—painted glass portraits, a lacy metal lantern, mandarins in mercury glass frames—crop up here and there. Out back is the charming playhouse she designed for their 6-year-old son, Bobby, complete with scaled-down Adirondack chairs.

Although the Kings are inveterate collectors, they manage to keep clutter in check. “I think a house should be like a really great meal—sensual, with many marvelous ingredients,” Lauren King declares, adding, “I get angry when I hear of people buying a fine old house and tearing it down.” Her husband agrees: “They should do what we did—make it better.”

Jeff Book is a writer based in Los Angeles.

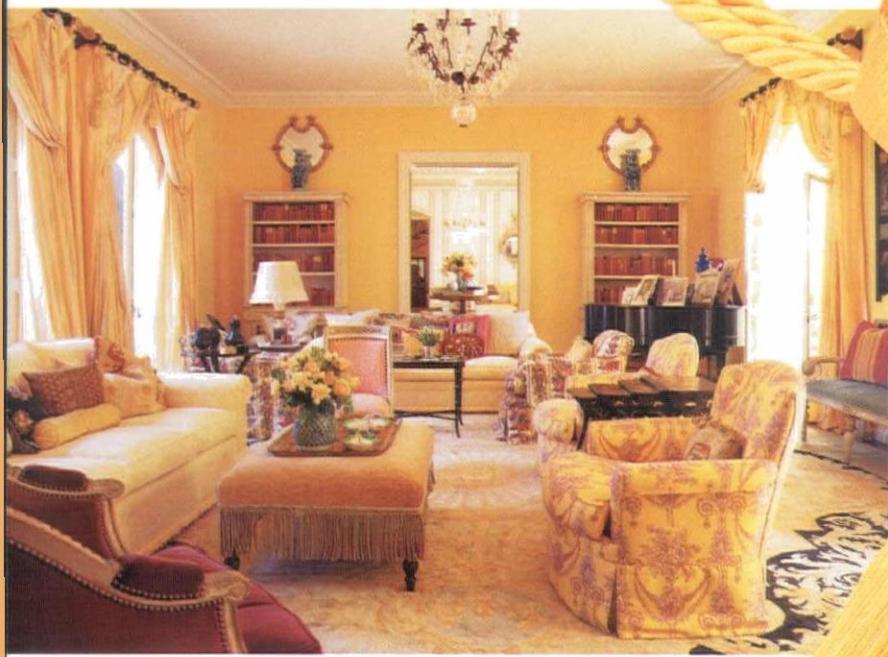
Reveling in old-world grandeur, the master bedroom, this page, right, is filled with furnishings from the 1800s: a Swedish bench, a George III desk, Chinese lamps, and a Lynn von Kersting bedspread.

■ In the dressing room, above, a lyre-back chair is pulled up to a dressing table with an antique table skirt. ■ The guest bedroom, opposite page, overflows with pillows from Indigo Seas, linens from Porthault, NYC, and a carpet by Stark Carpet Corp. Sources, see back of book.





Daring juxtapositions of color, texture, and pattern trade secrets

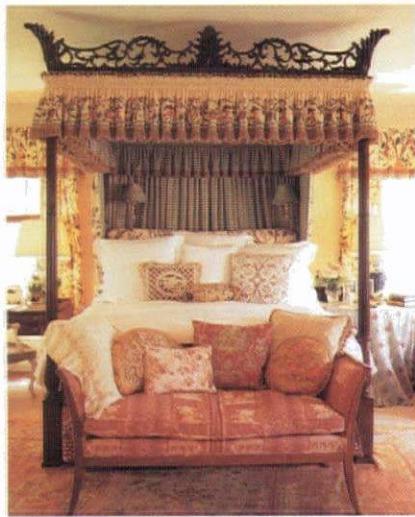


EASY GLAMOUR The expansive living room offers a delicate balance of luxury and comfort. Deep sofas are upholstered in precious Fortuny cottons. Tasseled tiebacks, placed high to let in light and accommodate French doors, festoon billowy silk curtains; their playful abundance undercuts the formality that might be the sum of more than 100 yards of yellow Bergamo silk. Family photographs gathered on the Steinway contribute to the atmosphere of unstudied harmony. "The overall effect is so inviting," says designer Lynn von Kersting, whose Los Angeles boutique, Indigo Seas, is a stellar resource for antiques, textiles, and decorating services. "You look once and it makes you smile. You look again and it fascinates you."



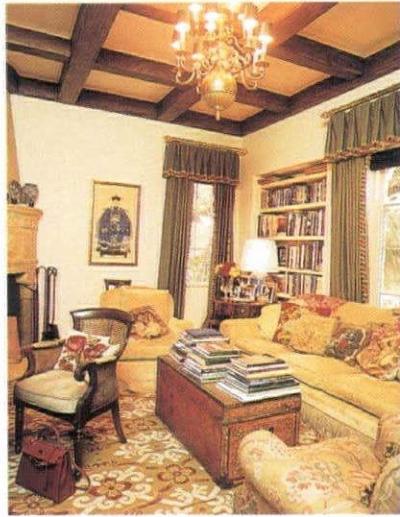
1 The Toinette tieback from Houlès is similar to those used for the draperies. 2 Swedish Urns, a Jane Shelton linen-cotton blend, upholsters a pair of armchairs. 3 Veronese, a Bergamo cotton velvet, matches the fabric on a 19th-century bergère. 4 Panthere, a cotton velvet from Bergamo, covers the ottoman. 5 To upholster the sofas, von Kersting ordered 54 yards of straw-colored and off-white De Medici cotton from Fortuny. 6 Fortuny's Granada, in persimmon and silvery gold, clads the cushions on Regency chairs. These hand-printed fabrics age beautifully, but von Kersting likes to help them along: she washes her Fortuny cottons with Ivory Snow to soften the colors.

make for an exuberant West Coast take on tradition



PILLOW TALK

Grand canopy beds can be intimidating, but the mix of 19th-century linens and Richelieu cutwork pillows, a lively tree-of-life pattern draping the bed and windows, and a rich brocade on the settee give this master bedroom charm. Since many fabrics used here have been discontinued, try the combination below for a similar effect. 1 Use Bergamo's Medoc, a cotton-rayon blend, for upholstery. 2 Line L'Incourt, a Pierre Frey cotton, with 3 Verel de Belval Cottage Check silk plaid, through Brunschwig. 4 Add trim from Houlès. 5 Indigo Seas always has a selection of antique pillows, but you can make new versions using Shabby Chic fabrics such as Cluster Butter, in pink.



RICH PROFUSION

To lighten (and liven) the library's masculine formality, the designers again employed a strategy of accumulation. They skillfully combined disparate antique accessories—Moroccan plates, Scottish tartanware, a Chinese export leather trunk, and English needlepoint pillows—with serious English furniture, creating an enveloping, eclectic space. The carpet was custom-made by Stark. 1 Jane Shelton's Jacobean Floral cotton, in Tobacco, upholsters an armchair. 2 Chatelet, a linen-cotton corduroy from Clarence House, is similar to the sofa fabric. 3 Bullion fringe is from Clarence House. 4 Clarence House's Hopsacking matches the draperies.



MIXING COLORS

The cool palette in the guest bedroom tones down its draperies' swaddling effect, and antique pillows provide a splash of unexpected color. Von Kersting backed a piece of 19th-century French Richelieu cutwork with gold silk to give a large bed cushion some pizzazz. The vintage chinoiserie wallpaper is from Keith McCoy & Associates.

1 Choose Clarence House's Coquillage in Coral and 2 Pierre Frey's Bagatelle to re-create throw pillows from Indigo Seas. 3 Chelsea Plaid from Cowtan & Tout is a cousin to the curtains' pattern. 4 Bergamo's Sikri velvet, in olive, covers the settee. 5 The fringe is from Houlès.

Sources, see back of book. ☀



ALL THE TRIMMINGS

AN ANGLO-AMERICAN
FAMILY HAS TAKEN ON
16TH-CENTURY HOLDENBY
HOUSE, PRESERVING
ITS TRADITIONS, RESTORING
ITS GARDENS, AND
BRINGING IT UP TO DATE

WRITTEN BY MEREDITH
ETHERINGTON-SMITH
PHOTOGRAPHED BY
MELANIE ACEVEDO
PRODUCED BY
CYNTHIA FRANK
Karen, Natasha, James,
Jemmy, and a relative,
Lord Annaly, this page, bring
their Christmas tree to
Holdenby House. ▀ Portraits
of Viscount and Viscountess
Clifden flank the gilded
doorway, opposite
page. The chandelier is
17th-century Dutch.





“If

Florence be said to be a city so fine that it ought to be shown but on holidays, Holdenby was a house which should not have been shown but on Christmas Day...being the Emblem of Human Happiness.”

—Thomas Fuller
The Worthies of England, 1662

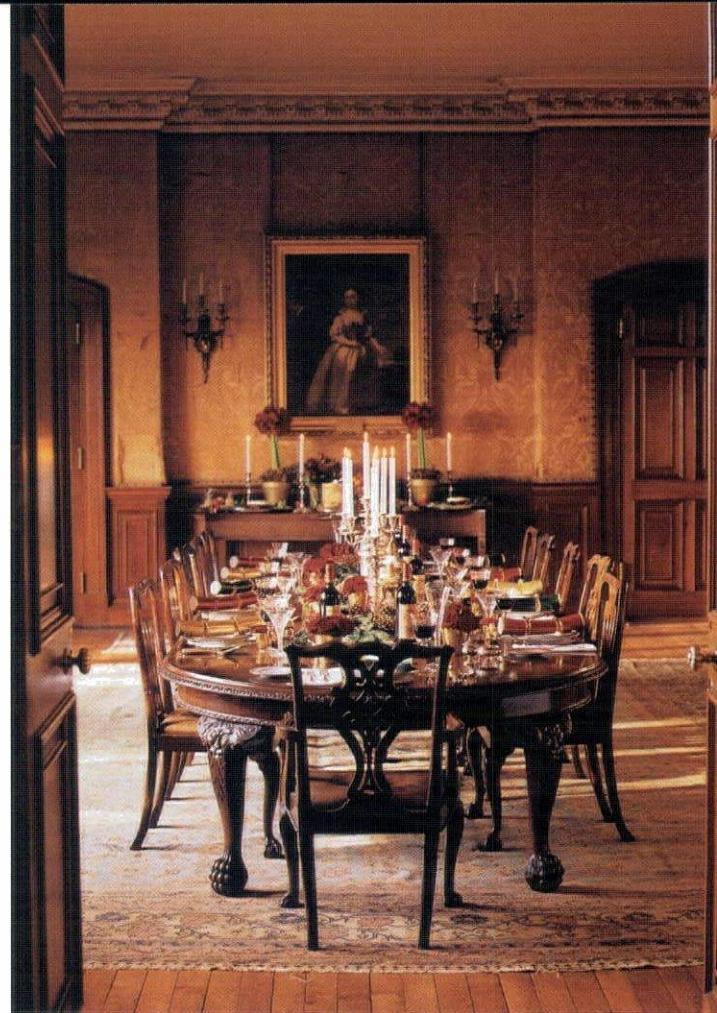
CONCEALED IN THE GENTLE WOODED FOLDS of Northamptonshire is an extraordinary house with more than its fair share of history. Built in the time of Elizabeth I by her lord chancellor, Sir Christopher Hatton, Holdenby House was planned as a palace grand enough to entertain monarchs. Then it became a prison for a king, then a duke's possession. It reverted to the Crown twice, was virtually pulled down, was restored, and is now, at the beginning of the twenty-first century, the happy headquarters, admittedly a large one, of a thoroughly modern young Anglo-American family.

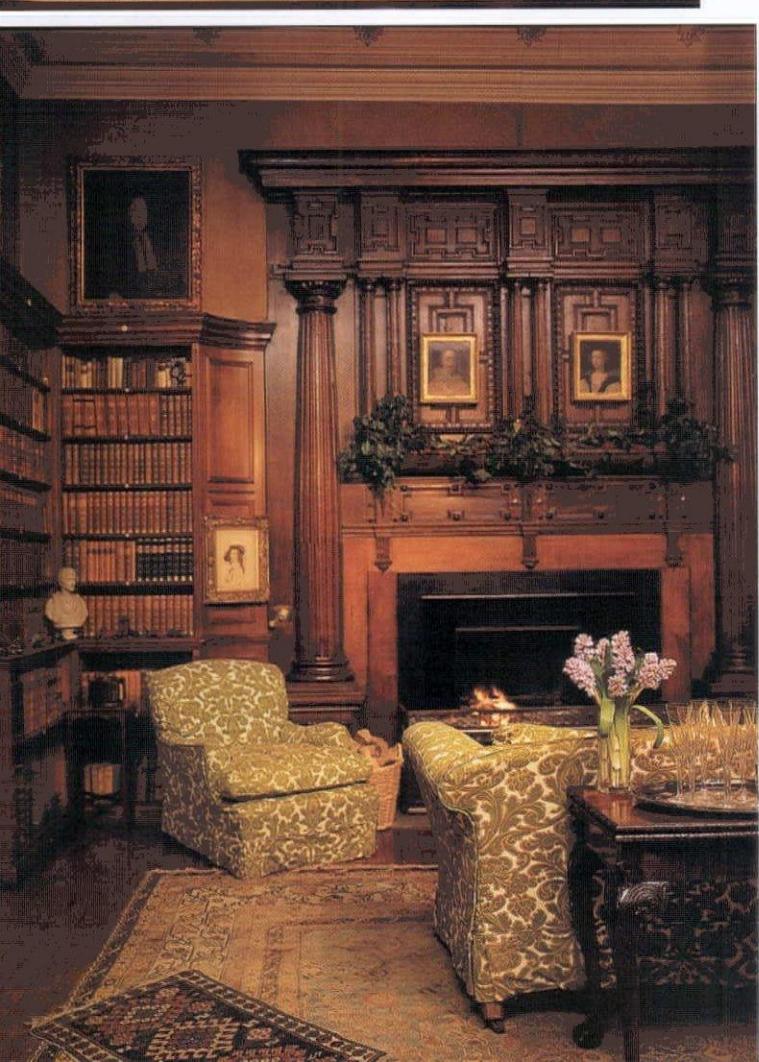
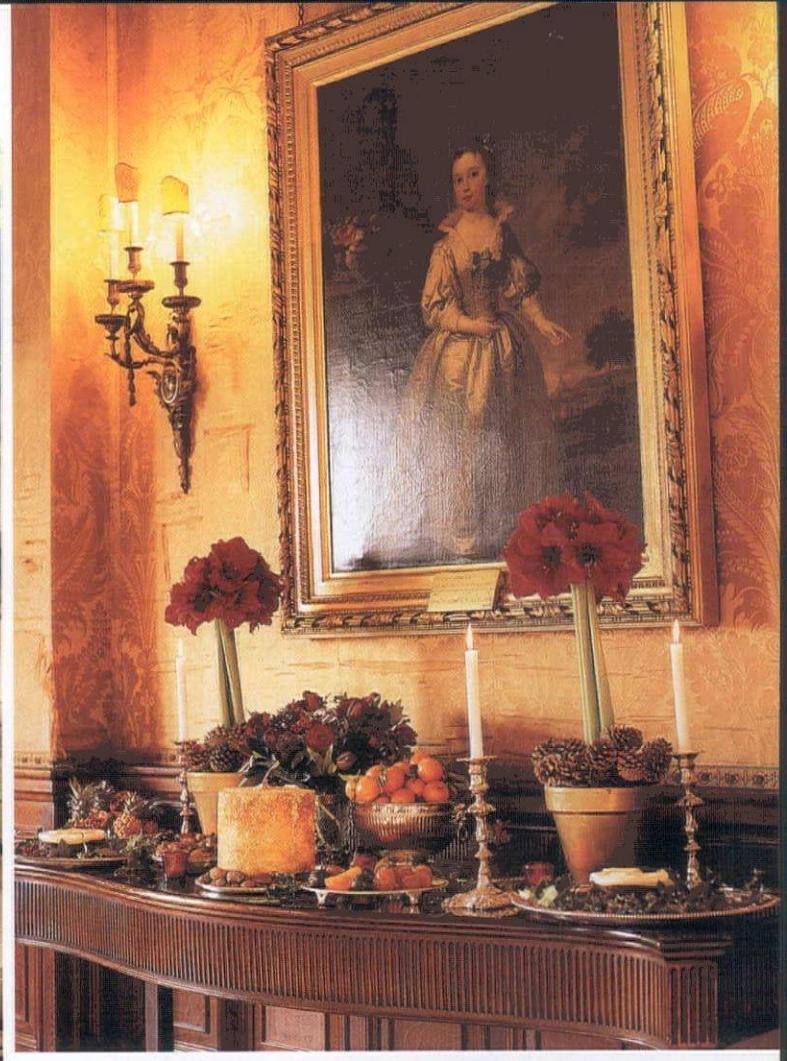
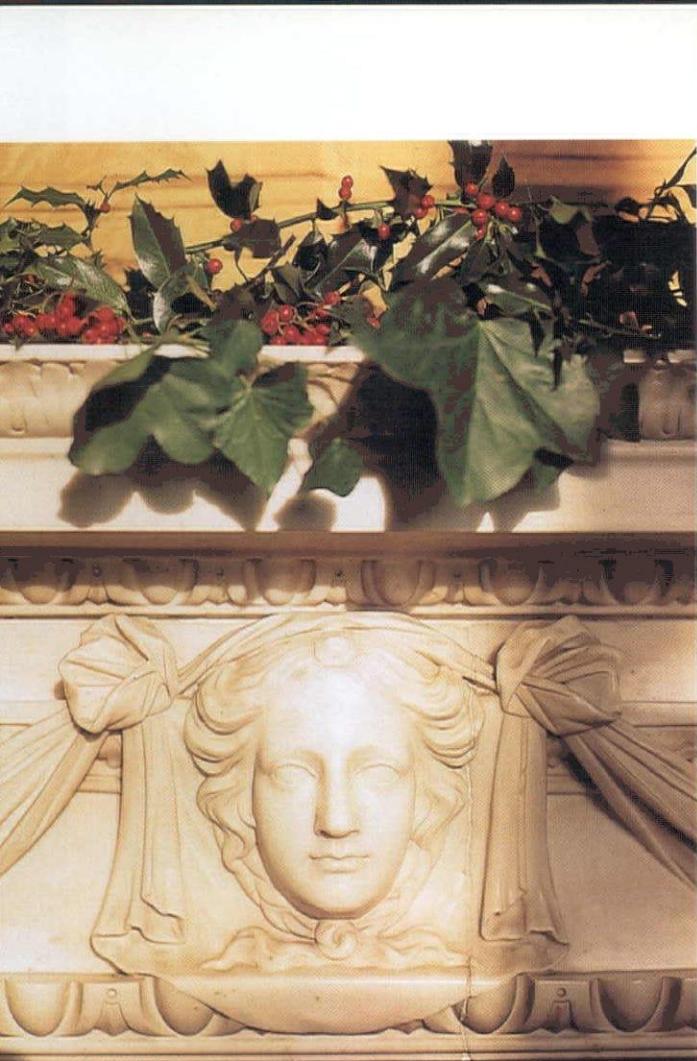
During the week, James Lowther, his American wife, Karen, and their four children, Natasha, 12, Jemmy, 9, Mamie, 7, and eight-month-old Oona, split their time between London, where Lowther works in advertising as chairman of M & C Saatchi, and, changing hue, Holdenby House, where they swap their London kit for well-worn jeans, sweaters, and essential waterproofs.

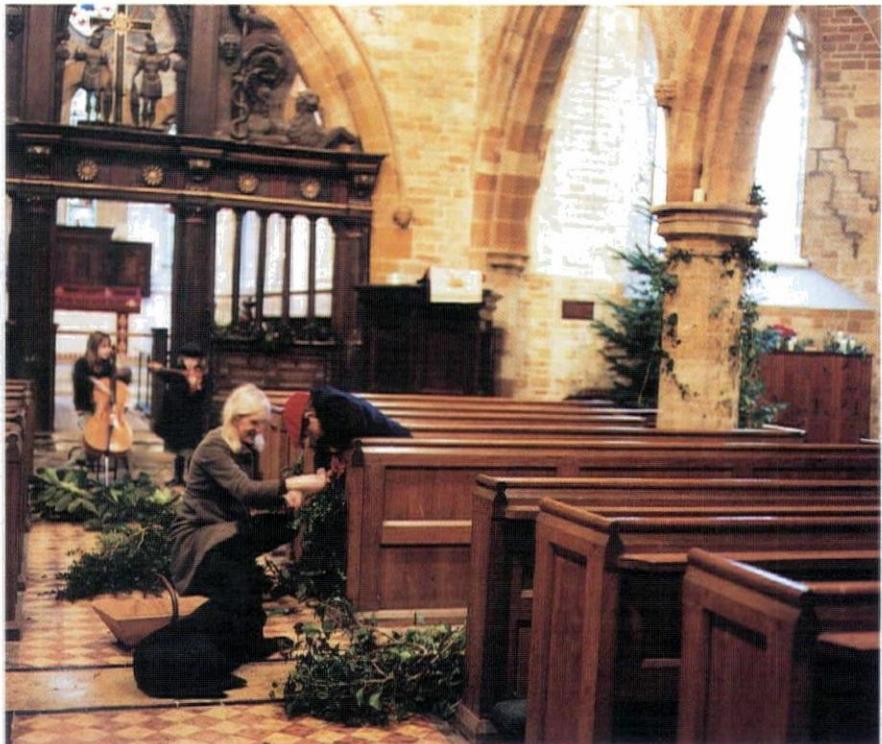
“I think of this house as my mission—as in ‘mission impossible,’ ” says Lowther as we stand in the flagged and paneled hall, gazing admiringly at two very large flower paintings by Abraham Breughel. “When I inherited the house from my parents at twenty-eight, the general opinion was that I shouldn’t take it on, that the time had

Holdenby House puts grandeur and comfort on equal terms. Clockwise from top left: A Chippendale table and chairs fill the spacious dining room.

■ The room’s marble mantel is a 19th-century copy of one built by the first prime minister of Britain. ■ Victorian silver and 19th-century damask frame a Christmas feast. ■ Jemmy Lowther slides down a banister. ■ The library is both bright and stately. ■ Natasha and Jemmy sled down the stairs in sleeping bags.







The Lowthers are a modern family at home with tradition. Jemmy Lowther, heir to Holdenby House, masters its organ, opposite page.

■ The family's tree fills their front hall, this page, top left. ■ Holiday garlands festoon All Saints Church, top right, part of Holdenby Estate, where Natasha Lowther plays the cello and Mamie the violin. ■ Mamie warms her hands at the fireplace in the boudoir, above.

Sources, see back of book.

passed for such places; but I'm so glad I did," he says as we explore this extraordinary house, to which he, his wife, and their four very lively children have given new life.

The palace that Sir Christopher Hatton built was finished in 1583. The largest house in the country at the time, it had two courtyards, 123 huge glass windows, a sophisticated garden, and a large deer park. Nine years later, Hatton died, with vast debts totaling £42,000. His heir, who couldn't afford to live at Holdenby, sold it to the Crown in 1605. James I visited frequently, but his son Charles I spent much longer there—more than five months, under house arrest, during the civil war. He had a fairly comfortable imprisonment, with 120 servants to look after him, until he was forcibly removed by the parliamentary army before his execution. The following year, the palace was bought by Captain Adam Baynes, a soldier in the parliamentary army, who proceeded to demolish the house, to make money by selling its stones for new buildings. He spared the kitchen wing, which is, in essence, the house today, together with two magnificent base-court arches surrounded by the ruins of the palace.

Successive owners included the Duke of Marlborough. Since 1802, Holdenby has passed down the female line through the Clifden and Annaly families, and finally to James Lowther's father, from whom Lowther inherited his "mission." The future of the house was substantially safeguarded by Lowther's great-great-grandmother, Lady Clifden. "Luckily, she restored the house in 1870," he told me. She added two side wings to the old kitchen wing, and all the interiors were remodeled, using paneling and screens from the original house in many instances.

"When I inherited," Lowther explains, "I did a lot more restoration, mainly to counteract the dry rot and decay. Seven years ago, we put in central (Cont. on page 166)



SING PRAISE UPON THE HARP UNGO OUR GOD



WRITTEN BY JUDITH NASATIR PHOTOGRAPHED BY ERIC BOMAN
PRODUCED BY NANNA LYDIKER STERN STYLED BY BARBARA KURGAN



BUCKS COUNTY ALMANAC

AN ANTIQUES DEALER AND AN INTERIOR DESIGNER HAVE FILLED
THEIR PENNSYLVANIA HOUSE WITH A STYLISH VERSION OF LOCAL HISTORY

The Victorian kitchen porch, with gingerbread woodwork, opposite page, was added to the original fieldstone house in 1870.

■ An extra door with the original, lozenge-shaped bolection molding was cut in half for the ends of the library bookshelves, this page. A Chippendale side chair and card table look casual against the painted floor, which has a pattern similar to the dining room's.







G

ORGE WASHINGTON could have slept here, and Tony Danza actually did.

Places as old as the Solebury, Pennsylvania, home of Jim Westcott and Bob Evans can probably claim even stranger bedfellows than these. A section of the house, which now has seven bedrooms and several gables, predates the American Republic. Like the Republic, the house has had a kind of manifest destiny of expansion: over the years, three additions have been patched onto the original 1740s fieldstone farmhouse. The most recent, upright Victorian Gothic, with twin peaks and wood porch, dates from the 1870s. Also, like the Republic, the house has sheltered the tired and the hungry—and probably the poor, or at least an actor or two. Danza, after all, lived here when it was a boarding house and he was doing summer stock at nearby Bucks County Playhouse.

"We wanted an old place with some land," Evans says of his and Westcott's house hunting, "but couldn't quite agree on how old 'old' should be. I wanted eighteenth century. Jim didn't." This place offered the perfect compromise. "The original portion was at the back," Evans explains. "You couldn't see it from the street.

trade secrets

the living room

The mix includes an 18th-century butler's tray, atop a new base, and French Deco chairs.

■ **THE COLOR** "The dark walls," Bob Evans says, "wouldn't work without the ten-foot ceilings and the windows front and back." A Benjamin Moore flat charcoal and white on the woodwork were used for high contrast.

■ **THE ART** A 1930s abstract is next to the fireplace. Paintings by Bucks County artists Joseph Crilley and Ben Badura are between the windows. A 1940s French street scene is over the desk and a bust of George Washington.

■ **THE FLOORS** A light-colored sisal from Stark Carpets makes the room feel fresh.





That part had the kind of charm I was looking for, down to the distempered stucco. The front of the house looked like it belonged to the Addams family. The shutters were missing. The porch was about to collapse. The paint had peeled down to bare wood." They bought the wreck on sight, smitten with its possibilities, and with the crumbling outbuildings that littered the three-acre, bramble-covered yard.

Neither Westcott, an interior designer, nor Evans, an antiques dealer and advertising copywriter with a passion for historic houses, was a novice in suburban archaeology. Each has repeatedly tackled the "this old house" challenge, sifting through the remains of earlier days to restore some decrepit pile to a proud state. Here, they admit, they got particularly lucky. "The outside was a shambles, but the interior had hardly been touched," Evans says. "The moldings are original. When we pulled off a piece, we found the signature of a builder in Carversville, two towns away." The original shutters were stacked in the basement.

Apart from emergency measures such as shoring up the porch, Westcott and Evans began their revision of history in the oldest part of the house, which had been rented as an apartment. In the back room, which had been the

trade secrets

the formal dining room

Instead of wiring the French chandelier, from Les Pierre, NYC, they used candles.

THE WALLS Red was applied in different shades and layers, rubbed off, and reapplied for a distempered effect. At night, with the fireplace going and the chandelier lit, people outside have thought the house was on fire.

THE FLOOR A painted pattern helps tame the big expanse.

THE CHAIRS White canvas slipcovers add another light element to the room.

THE PAINTING An 1850 portrait of Daniel Boone hangs over a ca. 1780 case clock from Jacob Allrichs, Wilmington.



tenant's kitchen, they found the original fieldstone under the drywall. The original, low, beamed ceiling extends from the cozy den into the informal dining room, which has a walk-in fireplace and a candlelit chandelier hanging over an English William and Mary gateleg table and chairs.

The living room and formal dining room at the front of the house are airy and light-filled, thanks to ten-foot ceilings and floor-to-ceiling windows. Those same windows encouraged Westcott and Evans to paint the rooms in strong, saturated colors—a charcoal and a Pompeian red that belie the steely truths of Pennsylvania's lowering winter skies. The original woodwork, largely intact, has been painted bright white for high contrast.

Other conversions include the reinvention of an upstairs hallway as a light-filled library, and the reconfiguration of two second-floor bedrooms into a master

suite. "We converted a smaller bedroom off the master bath into a dressing room," Evans says. Another large bedroom, across the hall, is now a sitting room. Directly over the living room, it also has windows on two sides that flood it with light. The third floor has three more bedrooms, including the Tony Danza Suite. (His photo, next to the bed, is autographed, with a special inscription about the house.)

Westcott and Evans may love resuscitating old houses, but neither cares to live in a museum. In their interiors, strict stylistic accuracy yields to interpretative integrity. The two revel in the large embrace, in the art that they collect as well as the furniture they cherish. In this old house, high hangs with low, formal do-si-dos with casual, Washington and Danza share air space, and centuries and cultures converge.

Judith Nasatir is a writer based in New York.

trade secrets

three rooms

To keep each room as light as possible, most of the windows are undressed.

■ **THE DEN** The original fieldstone, opposite page, had been hidden by drywall. The couple installed a new fireplace, but gave it a Federal mantel. The stone floor slants because, it's said, the room was originally used for livestock; the sloping floor made for easy cleaning. A bay window replaced a double-hung frame.

■ **THE UPSTAIRS SITTING ROOM** The two reupholstered a Victorian love seat, right, and re-created the original dressmaker details of button tufting and knife pleats.

■ **THE MASTER BEDROOM** "The room had a really ugly mantel of shiny new marble," Evans says. "We immediately replaced it with a floating mantel." They sandblasted and coated iron lawn chairs, below, and added leather cushions for comfort.



HOUSES of WORSHIP

Three sacred spaces of disparate faiths—Christian, Muslim, Jewish—have much in common. They offer beauty, solace, and the universal hope of peace and understanding

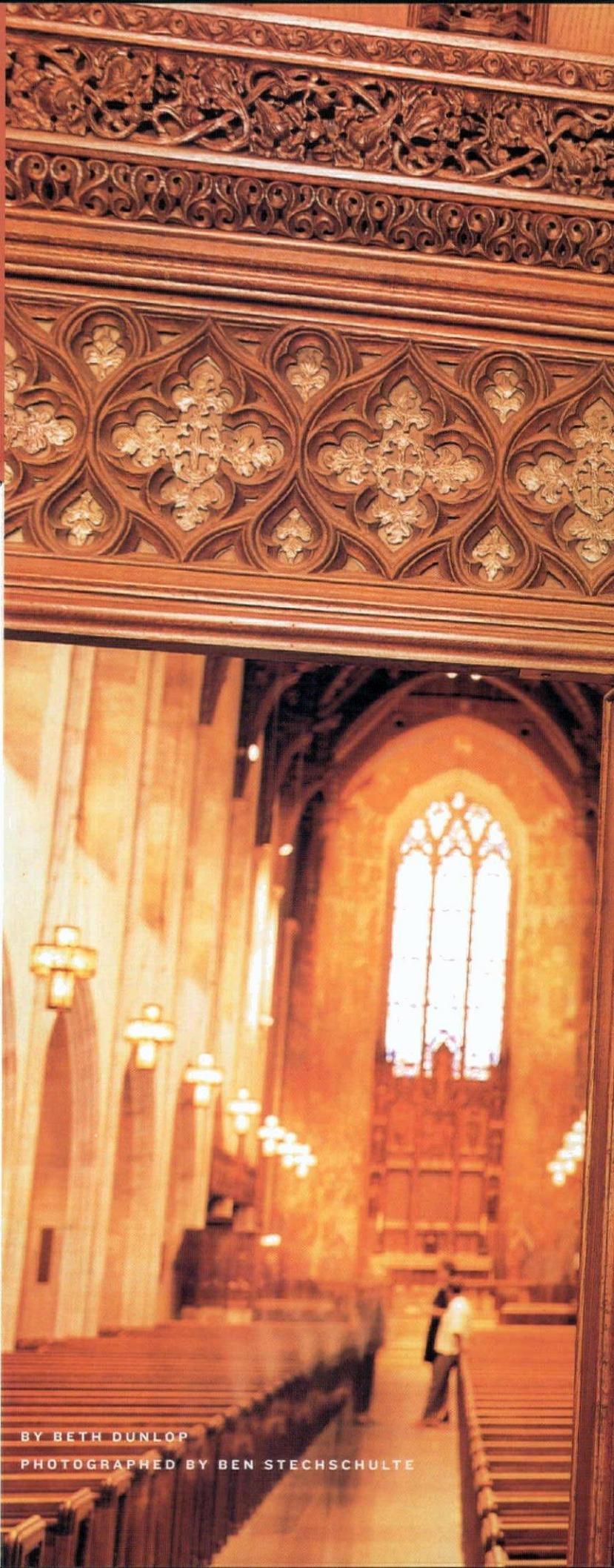
CHRIST CHURCH CRANBROOK, MICHIGAN

The forces of art and science, and of the secular and the sacred, meet here

ON THE SUNDAY after the World Trade Center fell, the carillon at Christ Church Cranbrook summoned worshipers with the stirring call of the hymn "God of Grace and God of Glory." Across the rolling wooded landscape of Bloomfield Hills, Michigan, the bells pealed loud, offering consolation and inspiration.

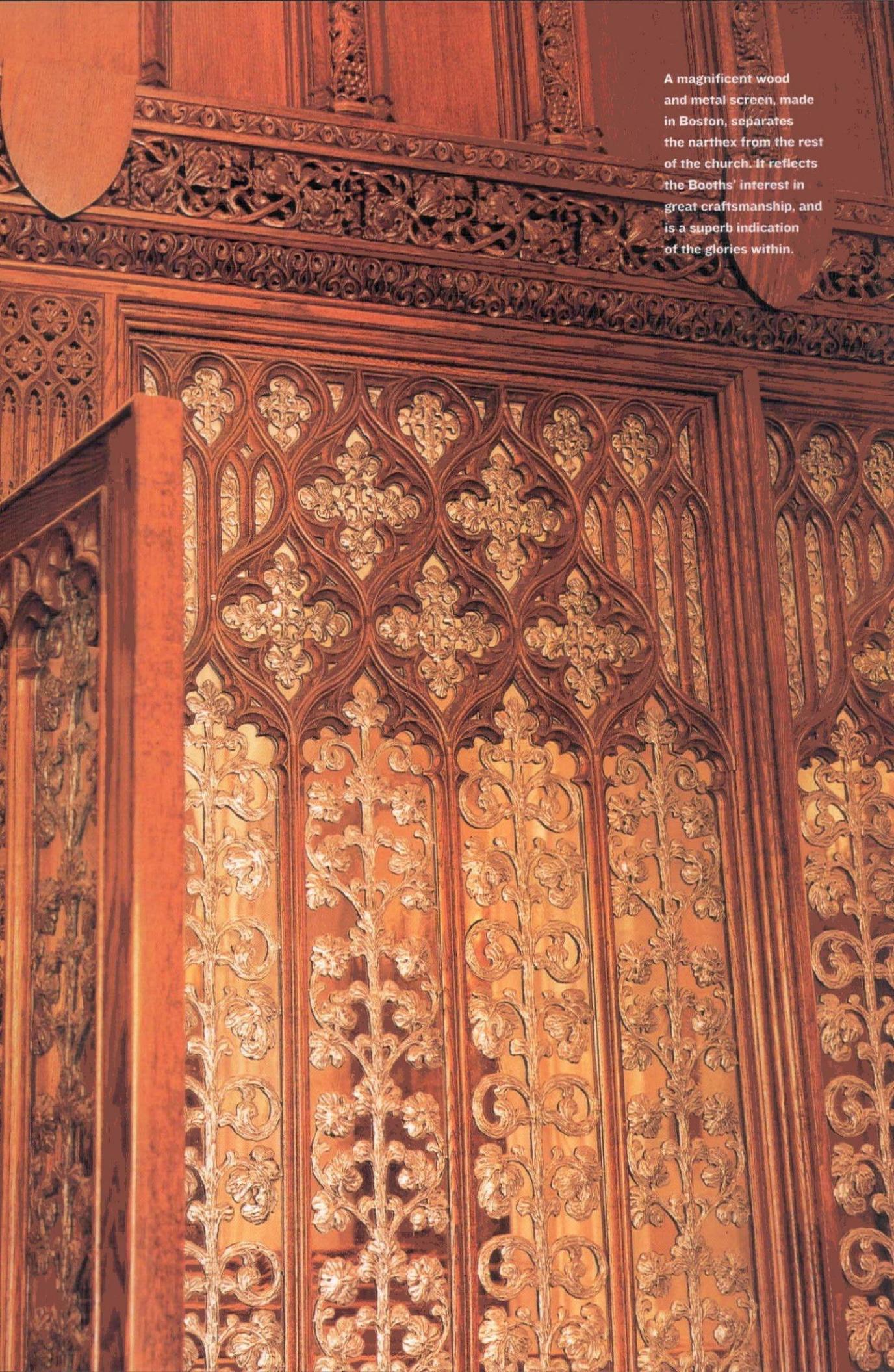
Later, the congregation sang the hymn, which contains the refrain, "Grant us wisdom. Grant us courage for the facing of these days, for the facing of these days." It was a profound and affecting moment. "I was playing the organ, but even so, I was very moved, especially when they sang those words," says Charles W. Raines, the longtime organist and music director at the Episcopal church, and a student of its history. "As angry and scared as we were as a nation, we were also people of faith."

In both architecture and art, Christ Church Cranbrook pays powerful tribute to both ideas and ideals—to tolerance, generosity, loyalty,



BY BETH DUNLOP

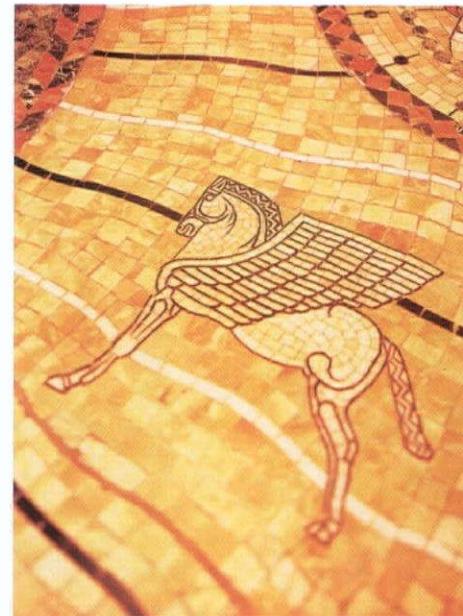
PHOTOGRAPHED BY BEN STECHSCHULTE



A magnificent wood and metal screen, made in Boston, separates the narthex from the rest of the church. It reflects the Booths' interest in great craftsmanship, and is a superb indication of the glories within.

Around the altar, frescoes, left, by Katherine McEwen, depict the role and influence of the church in both ancient and modern times.

■ **A winged horse, below, is one of many creatures on the mosaic tile floors.**



service, and liberty. The church was conceived as an ode to beauty, to industry, to art and craft, and, even more, to the principles and philosophy of its founders, George Gough Booth and his wife, Ellen Warren Scripps Booth.

Yet it is also a church with deep roots in the faith of its founders and the faith of their forefathers. The Booths—he then an ambitious young Canadian new to Detroit, she a daughter of one of the city's prominent families—met at church and married in 1887. They became connoisseurs, collectors, educators, endowers, patrons, and philanthropists, and these all come to bear at Christ Church. “The Booths were artistic, intellectual, and liberal,” Raines says. “They built a church to reflect their broad-minded leanings.”

The couple were in the process of founding their now legendary Cranbrook complex when they built Christ Church, which was completed in 1928. Eventually, Cranbrook would include private elementary and secondary schools, a museum, a science institute, and an academy of art. Eliel Saarinen was the architect for many of the complex's extraordinary buildings, beginning in 1925, and originally led the design school. Cranbrook graduates include



such important mid-twentieth-century figures as Charles and Ray Eames, Harry Bertoia, and Florence Knoll Bassett. But first came the church. “The Booths’ minds might have been on the schools, but their hearts were in the church,” says Mark Coir, Cranbrook’s chief archivist. Indeed, the stonework, wood carvings, stained-glass windows, and a ceiling of Pewabic tile, opposite page, in the baptistry.

A carved seat, above, with figures, illustrates the enlarging of Christ Church. The figures are Oscar Murray and George Booth. ■ Stained-glass windows and a ceiling of Pewabic tile, opposite page, in the baptistry.



RÜSTEM PASA MOSQUE, TURKEY

A small building in Istanbul outshines many better-known monuments

IN ISTANBUL, it's not hard to locate the city's world-famous mosques, especially those designed by Sinan, the Ottoman Empire's greatest architect. Sinan, chief architect to Süleyman the Magnificent (1520–1566), built many of the mosques whose domes still define the old city's dramatic skyline, evoking the splendor of the Ottoman Empire. But it's nearly impossible to find Sinan's small Rüstem Pasa mosque, a favorite of connoisseurs for its architecture and exceptional Iznik tiles. Located near the Spice Market, just up from the Galata Bridge on the Golden Horn, it sits one level above the street, wedged between tiny shops in the most congested part of the old city.

The sixteenth-century Rüstem Pasa mosque presents itself as a simple gray building with a generous double-columned porch with five small domes. The sobriety of the facade contrasts sharply with the luxurious interior, where shafts of light stream through stained-glass clerestory windows, illuminating the soaring octagonal space. The light picks up the vibrant colors in the Iznik tiles on the walls, spandrels on the arches, and even the pendentives of the dome, giving them the luminosity of porcelain.

The gleaming tiles boast a variety of intricate geometric and vegetal patterns worked out in cobalt and turquoise blue with tomato red accents. The tiles, which now sell for up to \$95,000 each, were made in Iznik, the site of ancient Nicaea, 60 miles south of Istanbul. They were hand-painted in some 30 repeating patterns with the dominant

Sinan designed the Rüstem Pasa mosque with a sober exterior and an elaborate interior of soaring, light-filled space and intricate design. Although the mosque is smaller than most of those he designed, the use of Iznik tiles reaches its apogee here.



BY WENDY MOONAN

PHOTOGRAPHED BY ALEXANDRE BAILHACHE





motif of flowers—symbols of the glories of heaven and eternal life.

The Rüstem Pasa mosque was commissioned around 1554, near the end of his life, by Rüstem Pasa, grand vizier and the husband of Süleyman's daughter, Princess Mihrimah. He was ill at the time, and died the year the mosque was completed, 1561. Rüstem Pasa was a Croat, born in Sarajevo in 1500, probably to a Catholic family. As a boy, he was considered clever and, like many talented Christian youths in the empire, was taken to Istanbul to be educated for the civil service. Rüstem Pasa and Sinan, a Greek from Anatolia, were two of the many outstanding men who rose to prominence in this way.

Rüstem Pasa greatly improved the fiscal and monetary position of the Ottoman Empire and its treasury by imposing taxation and restricting imports. The mosque he commissioned marked a turning point in Sinan's style. According to Beyhan Karahan, a Turkish architect who teaches at the New York Institute of Technology, "Sinan designed more than a hundred buildings, but this was one of the first with an octagonal plan." It was a complicated program for a small site in one of the city's oldest and most populated districts. The mosque was built literally on a terrace on top of shops that supported it. It "was probably the most clever condensed urban condition that Sinan ever adapted," Karahan says. "In a very tight space he managed to incorporate the minaret, two fountains, a courtyard, a porch, a praying room, the shops, and another sacred space where you wash and pray before someone is buried."

According to Walter Denny, professor of art history at the University of Massachusetts, Rüstem Pasa mosque was "a bold and lavish experiment, the crucible out of which the more mature Ottoman classical style was to emerge." In his book on Turkish tiles, *Gardens of Paradise*, Denny describes these as "unprecedented and unequaled" in the variety of their designs. The splendors of this mosque in a modest neighborhood were, he says, meant to inspire the faithful by showing them "what paradise is like."

Rüstem Pasa mosque has never been a popular tourist destination, but now that it has been restored, it deserves renewed attention.

The trick is to find the place.

Since Islam discourages the making of figural images, Iznik tiles featured partly natural, partly fantastic plant motifs arranged in repeating patterns that are meant to transport worshipers, at least momentarily, to the gardens of paradise. The tiles also display verses from the Koran in elaborate calligraphy.

HOUSES
of
WORSHIP



THE CENTRAL SYNAGOGUE, NEW YORK

Gutted by fire, a New York landmark is reborn in all its rich exuberance

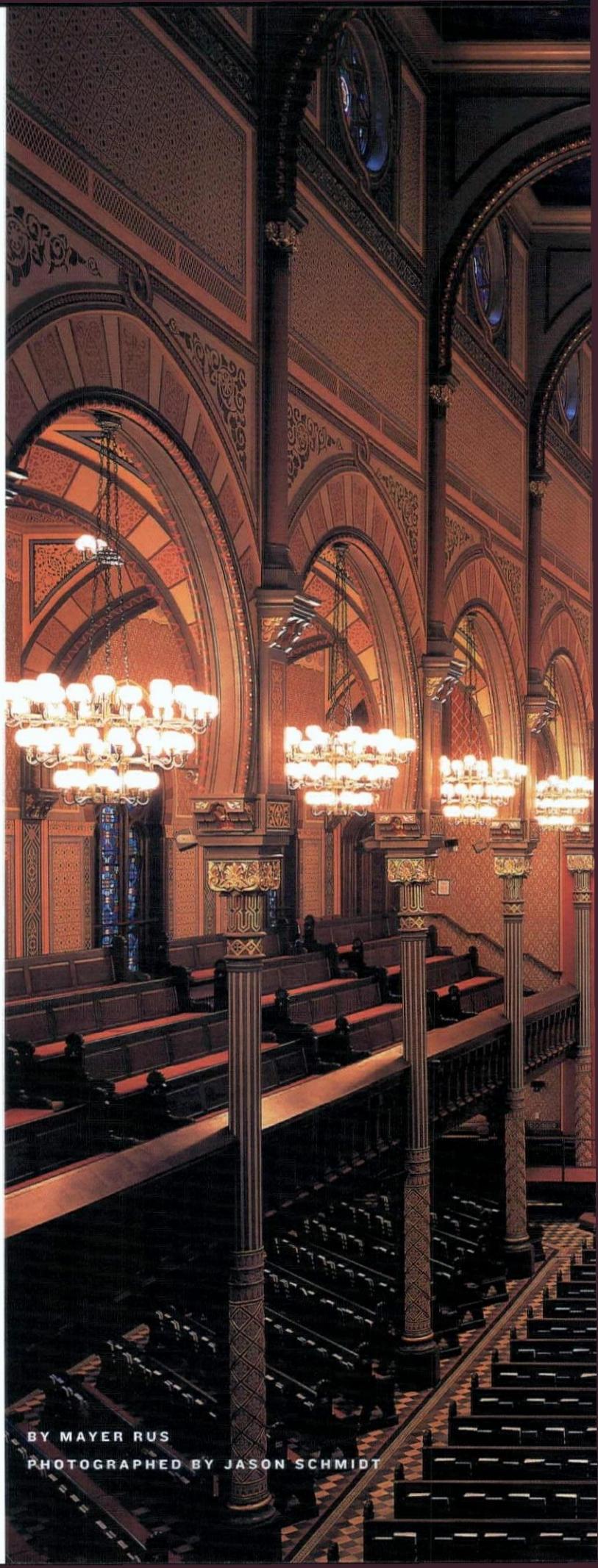
EXTRAORDINARY EVENTS have the ability to reinvest even the most shopworn clichés with fresh relevance and meaning. In the wake of the World Trade Center attack, New Yorkers searched desperately for any assurance that cruel destruction might ultimately yield to the forces of renewal and rebirth—that phoenixes really can rise from the ashes. One bit of eloquent testimony to the power of faith and determination could be found at Lexington Avenue and Fifty-fifth Street, where Central Synagogue was joyously rededicated only two days before the cataclysm downtown.

An eccentric architectural gem, Central Synagogue was finished in 1872 by the Prussian-born Jewish architect Henry Fernbach. The Moorish-style structure was distinguished by two minarets crowned with gilded onion domes, elaborate wall stenciling in a fantasia of nearly 70 colors, ornate stained-glass windows, and intricately detailed mosaic floors.

In 1998, disaster struck. Central Synagogue, a vibrant bastion of Reform Judaism for 126 years, was ravaged in a fire ignited by a contractor's blowtorch. The building was almost completely destroyed. Its exterior walls and cast-iron columns remained standing, but the roof collapsed in the center, and the extravagant interior fell victim to the twin scourges of fire and water. Some of the encaustic tile floors, decorative millwork, and stained-glass windows survived. Mercifully, no one was killed in the blaze.

The monumental effort to rebuild the synagogue began almost immediately,

The synagogue's basilica plan—a central nave and side aisles—culminates at the domed ark containing the Torah scrolls. Fisher Marantz Stone worked with the architects to create new lighting systems and chandeliers that interpret the spirit of the original fixtures.



BY MAYER RUS
PHOTOGRAPHED BY JASON SCHMIDT

■ **Creative Finishes, NYC,**
used more than 2,000
stencils and 70 colors to
conjure the floral, star, and
latticework patterns on the
walls, below, and ceiling,
right. ■ **Rambusch Decorating**
re-created the stained-glass
rose window on the east
facade, opposite page. **DPK&A**
Architects of Philadelphia
served as the project's restora-
tion consultant.

propelled by the passionate collective will of the 4,000-member congregation. Architect Hugh Hardy, of Hardy Holzman Pfeiffer, the firm responsible for the renovation and restoration of such New York landmarks as Radio City Music Hall, was called in to orchestrate the daunting restoration process.

"Our biggest challenge was to create a seamless integration of the new and the old, a place that appears to be a unified whole despite the combination of existing architecture, modern construction, and the elements of the interior that we were able to salvage," Hardy relates.



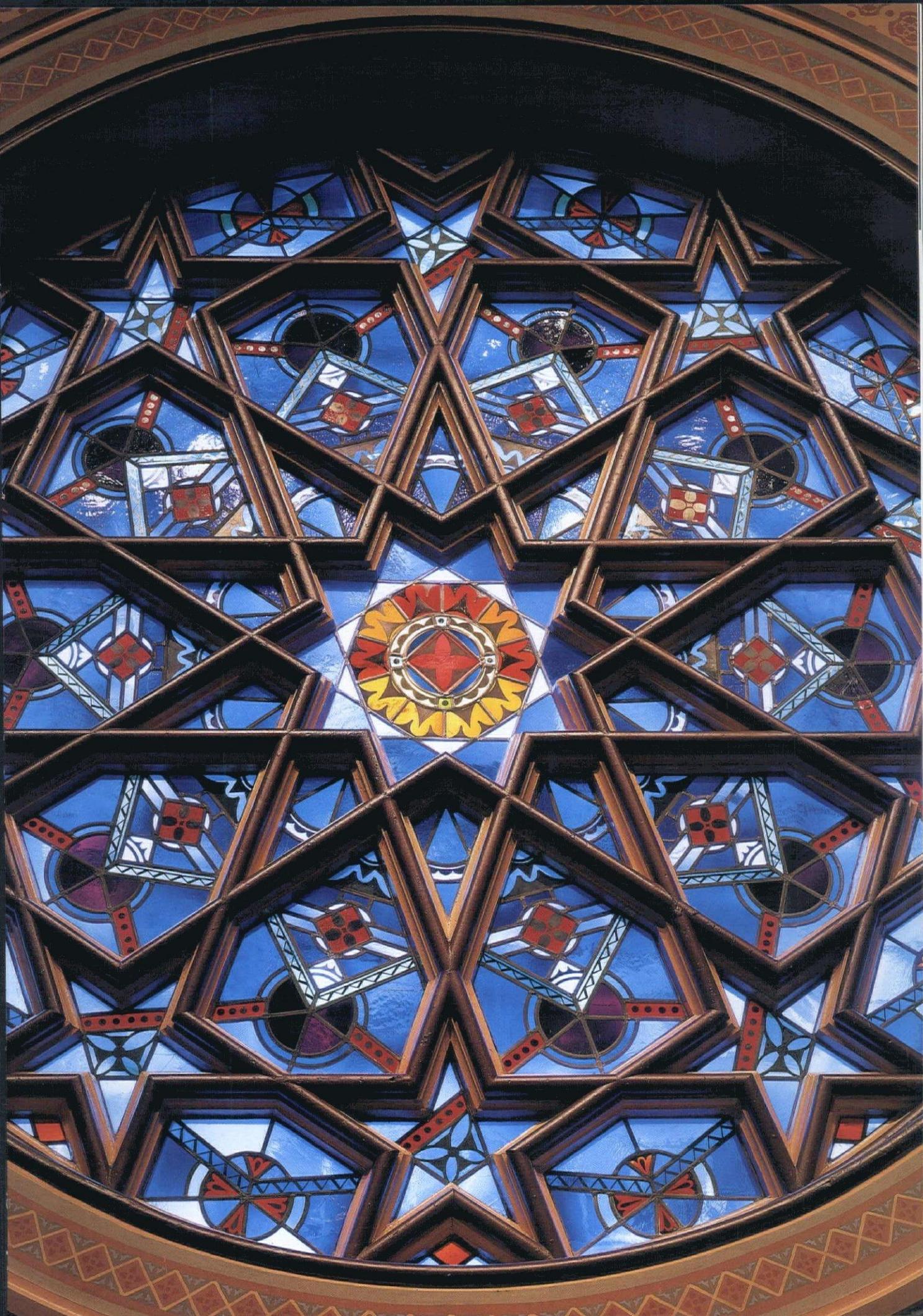
"There was a built-in assumption that we would re-create the building as the congregants remembered it, but we also needed to examine the ways in which the nature of worship has changed since the nineteenth century, particularly in the relationship between the clergy and the congregation."

Hardy's team, under the direction of Jonathan Schloss, Nina Freedman, and Caroline Bertrand, along with restoration architects DPK&A of Philadelphia, immersed itself in historic research. Central Synagogue's own archives included Fernbach's original drawings and specifications, vintage photographs, and internal committee minutes (some of which had to be translated from German) that described repairs and architectural amendments undertaken over the years. This material was supplemented by research at the Museum of the City of New York and the New-York Historical Society. One of the more curious sources involved military surveillance photographs of Manhattan taken during World War II, which provided details of the striped roof pattern that had vanished decades before the fire.

After three years of labor by more than 700 dedicated tradespeople, Central Synagogue reemerged on September 9, completely new yet utterly familiar. "It was extremely important that the congregation would think of it as home when they returned—that the space would have the same feeling as before," says Central's Rabbi Peter Rubinstein. "This restoration honors the past, yet it is imaginative about the future."











BY DEBORAH NEEDLEMAN
PHOTOGRAPHED BY
LEN JENSHEL AND DIANE COOK

A yew hedge covered in January snow surrounds the empty Tropical Garden, where tender inhabitants have been moved indoors for the winter. An *Ilex verticillata* with red berries that persist for most of the winter is in the foreground.

IN A TEACHING GARDEN AT THE STATE UNIVERSITY OF NEW YORK, FARMINGDALE, SENSITIVE TROPICAL PLANTS GO INDOORS FOR THE WINTER

**GROWING HOT
BLOWING COLD**

In August, the view shown on the preceding page is transformed.

The entrance is flanked by *brugmansia* overhead and by purple *tradescantia* and *Ipomoea batatas* 'Margarita' on the ground.

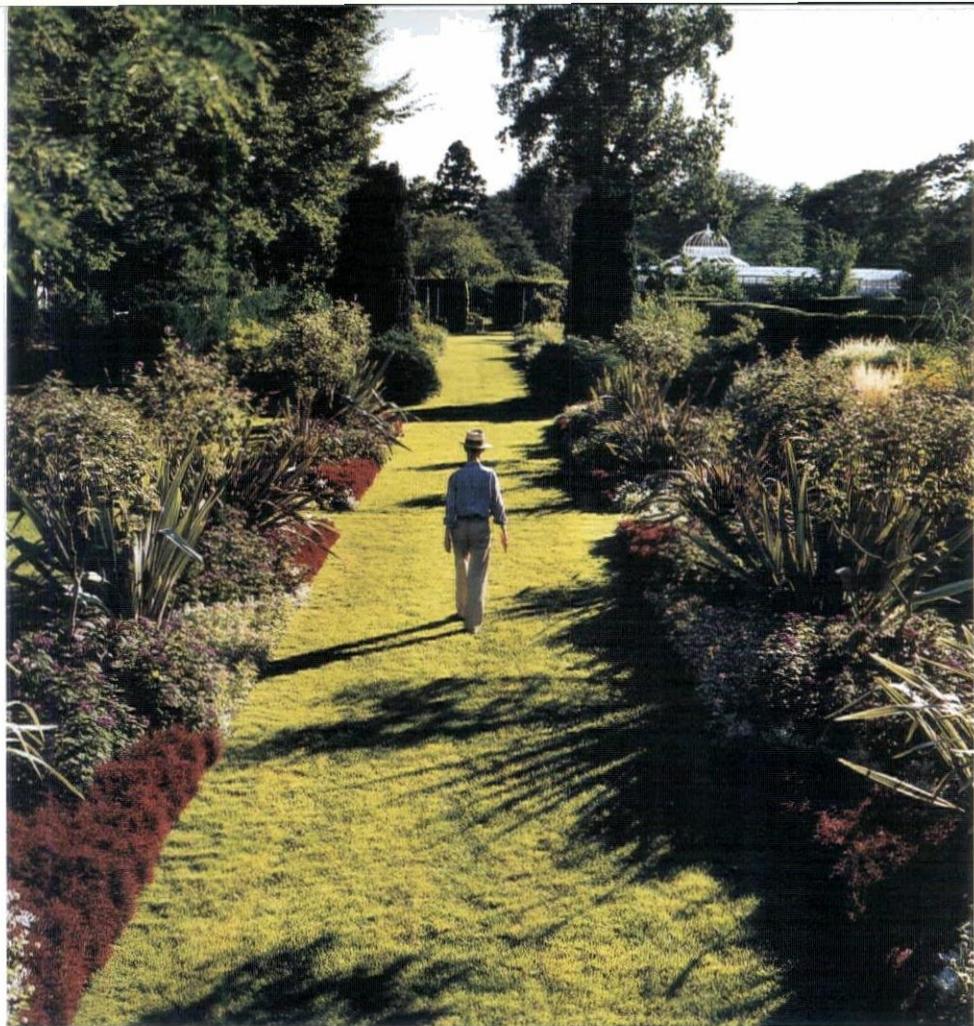
F YOU STILL THINK that Victorian-era gardens and the plants that made them possible are just synonyms for bad taste, Richard Iversen has a garden he'd like you to see. At the State University of New York's (SUNY) Farmingdale campus, just half an hour from Manhattan, this professor of ornamental horticulture has created a small, brazen paradise of exotic splendor. Wedged between the Long Island Expressway and a corporate corridor are gardens so charming that they may change your views on carpet bedding, big-leaved tropicals, and common houseplants.

In 1994, Iversen, a diminutive man with the deliberate comportment favored in an earlier era, was an unemployed horticulturist with an affinity for the Victorian period. He parlayed an interest in the history of tropical plants into a job as director of a botanic garden in Barbados. By 1996, when he returned to take a teaching position at SUNY, he was indeed an expert.

It was his good fortune that there existed on campus a delightful, but ill-utilized, formal garden from the 1930s, with a pool, a flagstone terrace, and thick yew hedges. That first year, after hacking away at the turf and the mingy flower beds that hugged the hedges' interior, he planted a garden of tropicals. In revitalizing this space, Iversen was able to weave together his various passions: the rich patterning of Victorian decoration, English flower gardens of the early twentieth century, and the overscaled foliage plants he grew to love in Barbados. It is unusual to see an entirely tropical garden enclosed within a formal English-style garden room. Iversen's innovation, however, is in combining these plants by







Iversen, left, walks between the long borders of his subtropical garden, planted out with tender annuals and punctuated by the large forms of tibouchina and phormium.

■ The garden is at full throttle, opposite page, with the remarkable foliage of *Alocasia macrorrhiza*, or giant taro, and an orange-flowering canna in the foreground.

■ A pineapple plant, below, is at the center of a striking composition.

Sources, see back of book.

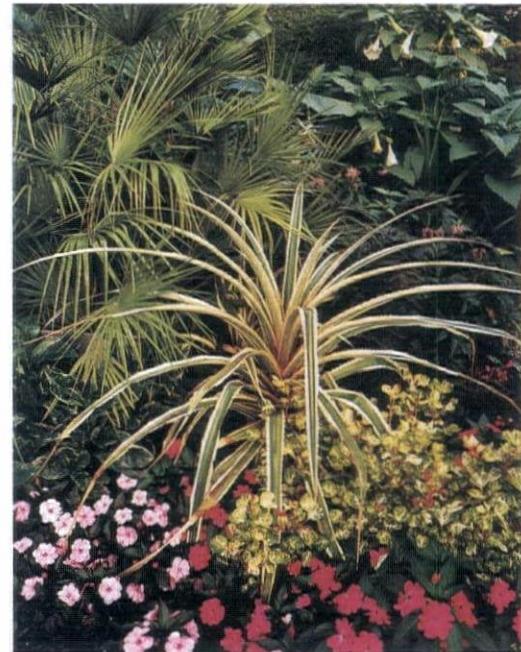
using color techniques usually reserved for perennial gardening.

Like the Victorians who were fascinated by rare or unusual specimens, Iversen delights in plants like cockscomb, also known as brain celosia, for the cranial configuration of its velvety folds, and *Amaranthus caudatus*, or love-lies-bleeding, with its long, fuzzy red tassels. But Iversen is an equal-opportunity gardener. He breathes new life into banal annuals and tired houseplants with his skillful manipulation of color and form. The ubiquitous red impatiens and that dread staple of public parks, red salvia (*Salvia coccinea*), are deftly blended among deep-hued leaves in the hot section of the garden. Even the spider plant, that icon of the 1970s last seen dangling in a macramé planter, performs admirably as a spiky counterpoint in an area devoted to green and white. "Many of these are houseplants let loose," Iversen says.

Although it takes Iversen and four students a week to take the plants out of the greenhouse and place them in the ground each spring, he touts them as virtually maintenance-free once they're in. And he relishes how splendid they look during the hot, saggy days of summer. "I can always test a gardener by looking at his garden in August," Iversen half jokes. While most capable gardeners do pump up a perennial border with a few choice tropicals, Iversen prefers using them on their own or with annuals of tropical origin.

To lead into the tropical garden, Iversen made a second garden, one inspired by the late-Victorian picturesque style. Subtropical gardens, as these were called, incorporated exotic foliage plants into the already popular practice of carpet bedding. Although Iversen's penchant is for "gardenesque" bedding shapes like paisleys or stars, here he chose the sedate geometry of two long borders bisected by a neat strip of lawn.

The disdain once reserved for the Victorian gardening style is indeed waning. "It's far enough away that there is nostalgia for it," Iversen says. "As gardeners become more sophisticated about plants, there is an unending search for new plants, or plants that seem new."



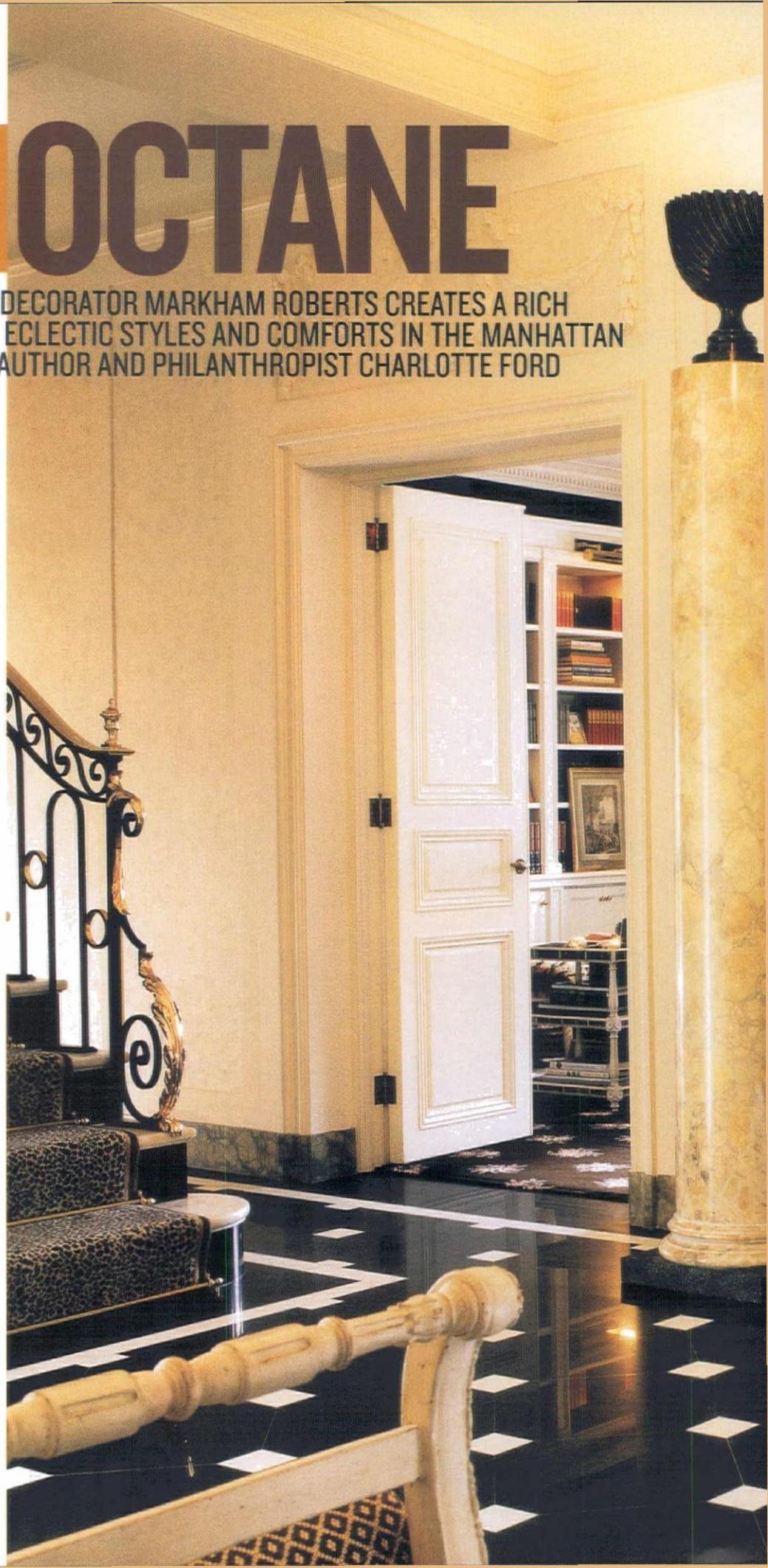


HIGH OCTANE

INTERIOR DECORATOR MARKHAM ROBERTS CREATES A RICH BLEND OF ECLECTIC STYLES AND COMFORTS IN THE MANHATTAN HOME OF AUTHOR AND PHILANTHROPIST CHARLOTTE FORD

WRITTEN BY
LYDIA DENWORTH
PHOTOGRAPHED BY
FERNANDO
BENGOECHA
PRODUCED BY
SERENA BOARDMAN

Things that make you say "Ooh!" Markham Roberts says he designed the entry hall of Charlotte Ford's triplex—which centers on a ca. 1740 English gilded console from Clinton Howell Antiques, NYC, and 18th-century Chinese vases from John Rosselli International—to knock the socks off visitors.





Roberts turned Ford's rarely used living room into a sumptuous lair. Custom chairs and sofas are upholstered in Espresso Byzantine velvet from J. Robert Scott and in Brunschwig & Fils's *Les Papillons Exotiques*. The ottoman is covered in Brunschwig's Tiger velvet. Travers's Duchesse silk curtains frame the views.

CHARLOTTE FORD has lived in her gracious Manhattan penthouse for 35 years. Spoiled by the light that pours in from the south and the magnificent views of the East River, she can't imagine moving. But that doesn't mean she hasn't wanted change. The triplex originally belonged to her first husband, shipping tycoon Stavros Niarchos. "It was all FFF—fine French furniture," says Ford. "It was almost unlivable." A "totally modern" redesign a few years later was "never that comfortable." Next came grand mirrored walls and a pink living room—still not terribly inviting. Finally, three years ago, Ford looked at her well-proportioned living room, with its bank of windows, and said, "I've got this room; I want to use it." She laughs and adds, "I don't know why it took me so long to catch on."

At the recommendation of a close friend, she turned to Mark Hampton protégé Markham Roberts, who had recently struck out on his own. Taking his cues from Ford's dress and personality, Roberts envisioned strong classic rooms (the project had expanded to include the dining room, the front hall, and beyond) that would be stylish and comfortable. "I loved it right off the bat," says Ford. "We didn't change a thing he did." Certainly, the apartment's







new look—even minus the mirrors—seems the truest reflection yet of its owner.

The oldest daughter of Henry Ford II, Ford had a privileged upbringing in Grosse Pointe, Michigan, but she isn't lacking in practicality or earthy good sense. In her just published third book, *Twenty-first Century Etiquette*, after chapters on cell phones and the Internet, a brief note on gym manners reminds exercisers to wipe down equipment, and asks, "Do you want to sit in someone's sweat?" Ford also owns a gift catalog business, OmniPresents, and devotes a good deal of time to charities, particularly New York Presbyterian Hospital.

Roberts's design accommodates all these business and social activities, as well as four grandchildren who frequently visit from Michigan. (Ford's daughter Elena is director of E-marketing for the Ford Motor Company.) In the living room, Roberts installed bookcases and a large television to anchor the room and warm it up. "I thought she'd want to hang out in there," he says. Given Ford's preference for strong color, he chose sophisticated, deep hues of green and brown—teal silk on the walls, dark chocolate carpet on the floors, paisleys and floral patterns in the upholstery. A white mantel and bookcases—designed by Roberts and Beringer Architects—keep the room light. A neoclassical card table at the center window serves as a desk, a



The living room, opposite page, is anchored by bookshelves and a mantelpiece Roberts codesigned. The convex Regency mirror is from Clinton Howell Antiques; the 19th-century horn box is from Lee Calicchio, Ltd., NYC. ■ An English japanned cabinet, ca. 1690, above, from Gerald Bland, NYC, commands one side of Ford's dining room. ■ Ford, below, poses at a leather-topped mahogany game table.



The whole dining room glistens—from the lacquered walls to the gleaming antique

Georgian silver. The French wallpaper screen, made ca. 1820 by Dufour et LeRoy, is from Gerald Bland. The 19th-century sconces are from Denton Antiques, London.

Roberts covered 18th-century Italian painted-wood side chairs in silk burlap and leather.

Sources, see back of book.

meeting spot, or a dining table when Ford wants to have a casual meal by the television. She was serious about comfort. "I sat in all the chairs before we bought them," she says. Only one, covered in green silk, is off-limits to the grandchildren.

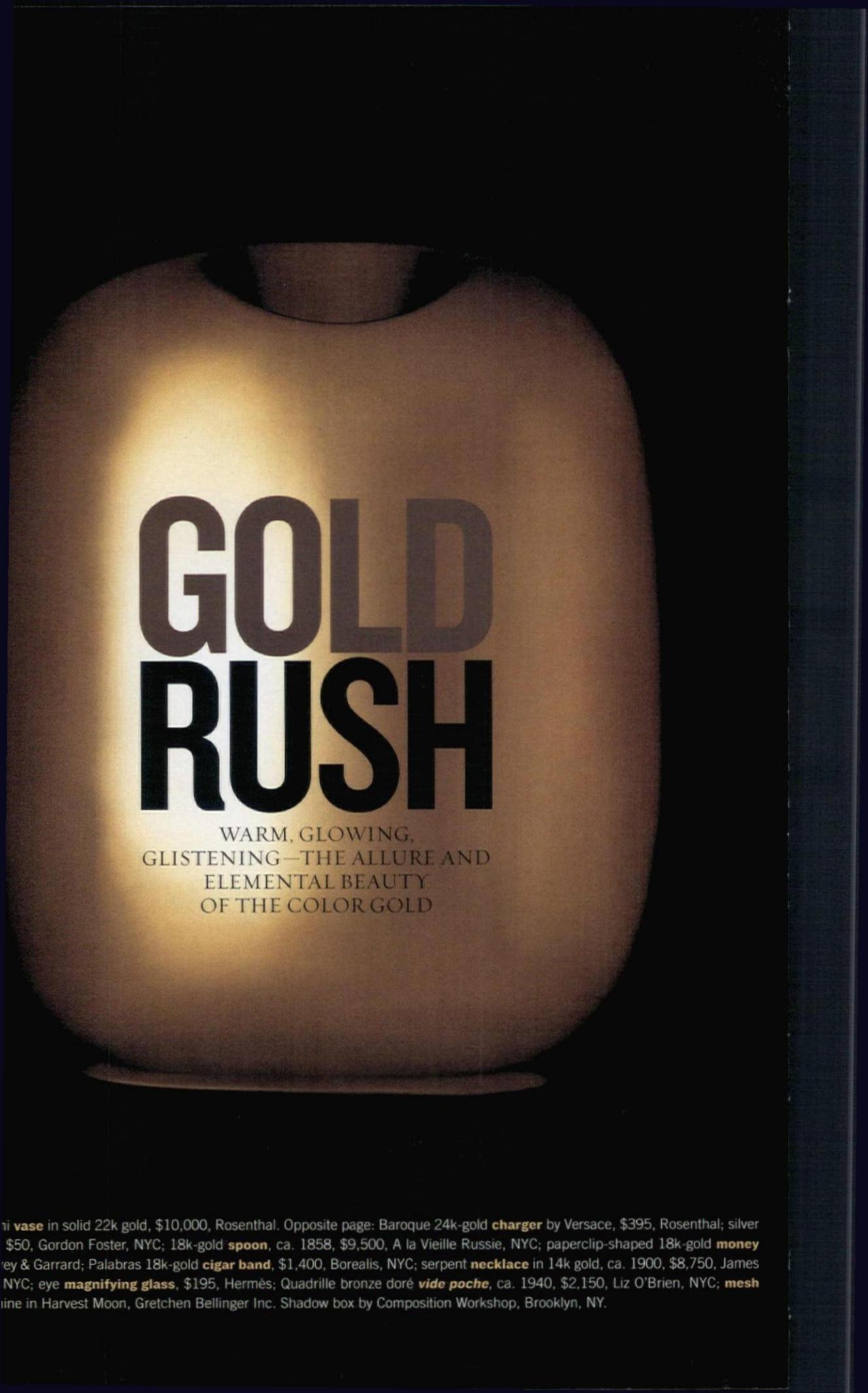
THE DINING ROOM, often used for hospital fund-raisers, features rich, dark brown lacquered walls with white trim. "Everything looks beautiful against it," says Roberts. The details are mostly Asian. Two Buddhas that had lived in the living room and the front hall found a new home here. Ford had one lacquer cabinet; Roberts added a late-seventeenth-century black japanned cabinet on a gold base. To tone down its formality, he stowed a basket of firewood underneath.

The front hall is the grandest space in the house, with an ornate marble table in the style of William Kent, and detailed decorative painting on walls and columns. "You want to be dazzled when you walk in," says Roberts. But at the top of the original 1930s staircase is a landing that evokes Ford's private personality: a large round table draped in brown velvet is covered with silver-framed photographs of family and friends, and a Francis Elkins chair covered in Clarence House silk holds an "ex-husband voodoo doll." Now, that's mixing formality with fun.

Lydia Denworth is a freelance writer based in Brooklyn, New York.



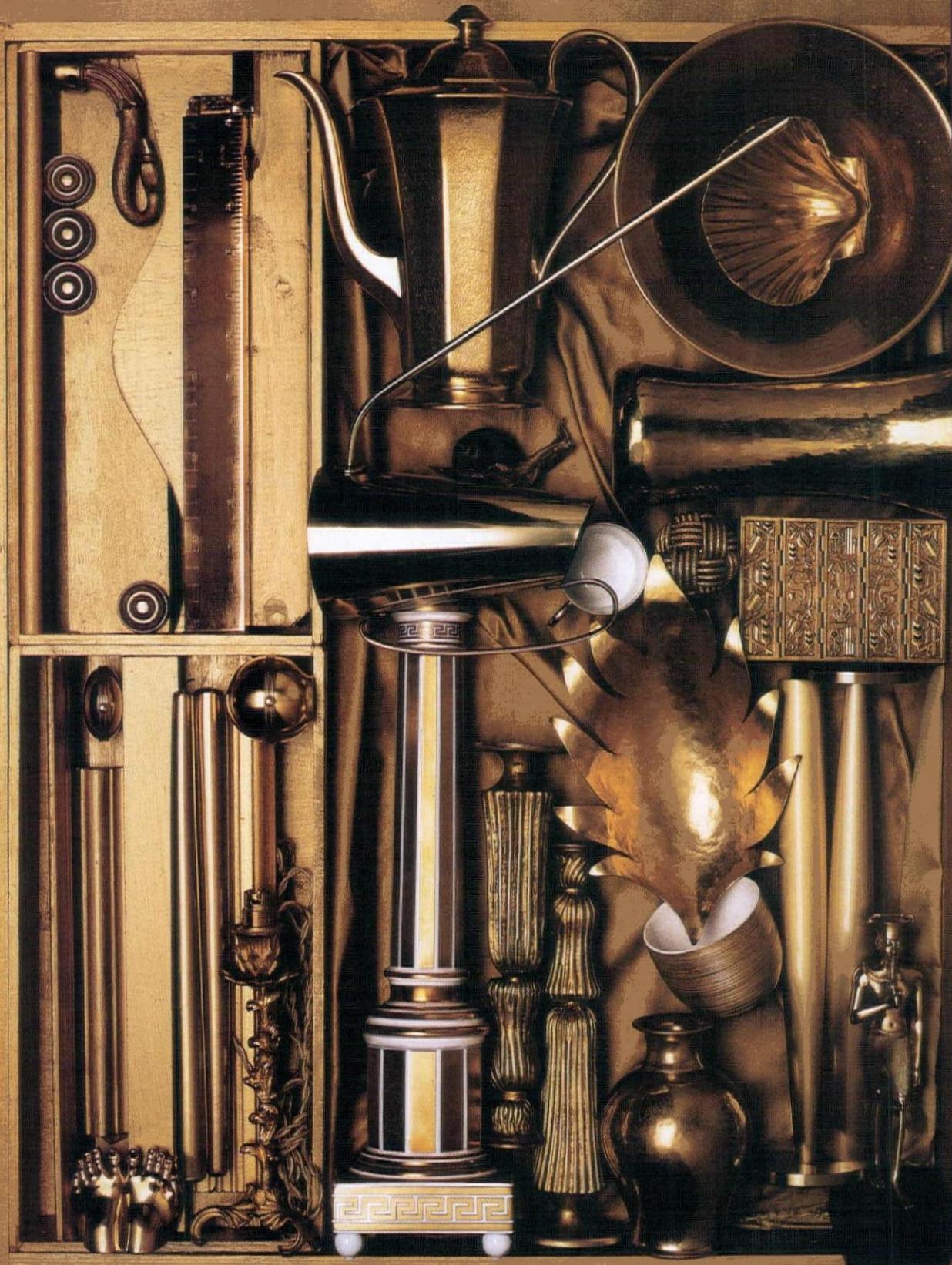




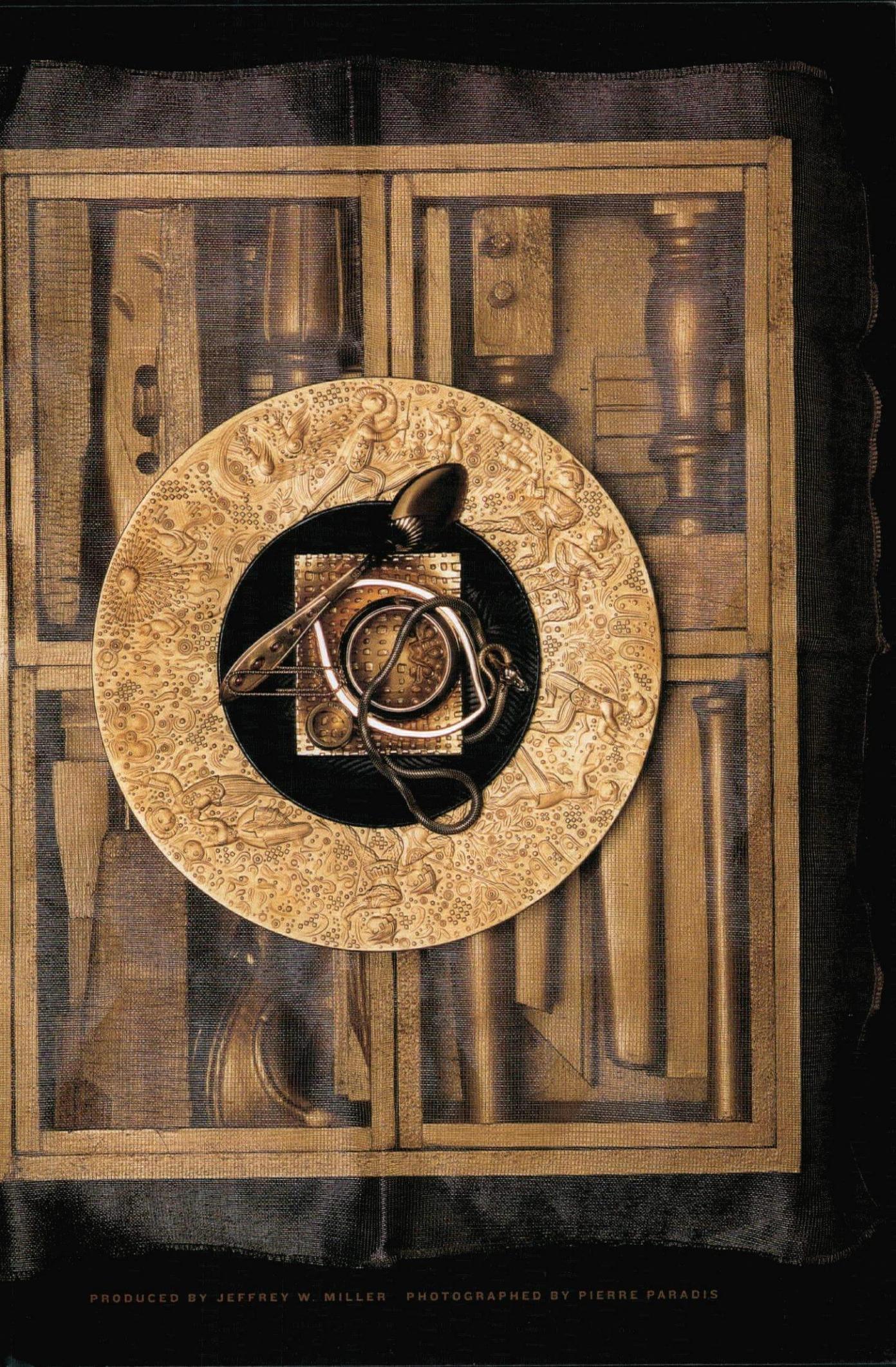
GOLD RUSH

WARM, GLOWING,
GLISTENING—THE ALLURE AND
ELEMENTAL BEAUTY
OF THE COLOR GOLD

hi **vase** in solid 22k gold, \$10,000, Rosenthal. Opposite page: Baroque 24k-gold **charger** by Versace, \$395, Rosenthal; silver
\$50, Gordon Foster, NYC; 18k-gold **spoon**, ca. 1858, \$9,500, A la Vieille Russie, NYC; paperclip-shaped 18k-gold **money**
rey & Garrard; Palabras 18k-gold **cigar band**, \$1,400, Borealis, NYC; serpent **necklace** in 14k gold, ca. 1900, \$8,750, James
NYC; eye **magnifying glass**, \$195, Hermès; Quadrille bronze doré **vide poche**, ca. 1940, \$2,150, Liz O'Brien, NYC; **mesh**
line in Harvest Moon, Gretchen Bellinger Inc. Shadow box by Composition Workshop, Brooklyn, NY.



Small compartment, top left: Italian **metal checkers**, 12 for \$39, Village Chess Shop, NYC. **swan lever**, \$500, P.E. Guerin, NYC. brass **ruler cigarette lighter**, \$450, Alan Moss, NYC. Large compartment, above, clockwise from top left: Pickard gold **coffee pot**, \$615, Bergdorf Goodman; 14k gold Steven Stewart **bowl**, \$375, Gordon Foster; **shell soap dish**, \$650, P.E. Guerin; bronze **vase** by Hagenauer, \$1,800 and German **cigarette box**, \$550, Alan Moss; gilded 12-inch **candlesticks**, \$100 each, Calvin Klein Home; **figure of Amun**, \$115, Metropolitan Museum of Art Store; 14k gold **vase**, \$200, Gordon Foster; **doré candlesticks**, \$3,600 per pair, Alan Moss; Sculpture **candlestick**, Versace, \$1,750, Rosenthal; **watering can** by Hagenauer, \$1,250, Alan Moss; **snail**, \$750, P.E. Guerin; **demitasse**, six for \$600, Malmaison Antiques, NYC; **knot knob**, \$475, P.E. Guerin; Pimpernelle **leaf coupe**, \$350, Bernardaud; Hemisphere **culbato cup**, \$75, Jean-Louis Coquet; **fabric**, Eden in Vermeil, Scalamandre. Small compartment, above left: Bagues **desk lamp**, \$6,500 for two, Alan Moss; **foot table leg base**, \$400, P.E. Guerin; **pillbox**, \$135, and **ball box**, \$250, Tiffany & Co. Box by Composition Workshop.



PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY PIERRE PARADIS

Seasons Greetings

theindex

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Anichini. 888-230-5388. Frette. 800-35-FRETTE. **Page 74, Christopher Hyland, Inc.**, NYC. To the trade only. 212-688-6121. **Matteo Home**. 888-MATTEO-1. **Mohair velvet**, \$110 per yard, Diamond Foam & Fabric, L.A. 323-931-8148. **Throw**, \$98, Garnet Hill. 800-622-6216. **Chandelier**, \$1,500, and **cube**, \$295, Rubbish, L.A. 323-661-5575. **Lamp**, \$2,200, Retro Gallery, L.A. 323-936-5261. **Page 76, slippers** in Royal Plum, \$178, and monogrammed Lilac, \$130, Catwalk. 888-668-0439. **Auto**, L.A. 323-653-4242. **Table**, Domestic Furniture, L.A. 323-936-8206. **Woven rug**, \$3,200, Furniture Co., NYC. 212-352-2010. **Page 82, Arden House**, L.A. 310-855-1888. **Pottery Barn**. 800-922-5507. Thomas Lavin, West Hollywood, CA. 310-278-2456. **Archipelago**, NYC. 212-334-9460. **Slippers**, \$145, Polo Ralph Lauren. 888-475-7674. **Faux ocelot**, \$100 per yard, Diamond Foam & Fabric. **Robe**, \$895, Polo Ralph Lauren. **Lisa rug**, \$140, Area, NYC. 212-924-7084. **Table**, \$1,250, and **lamp**, \$550, Paniform, 800-435-9009. **Page 84, Lotus Antiquities**, L.A. 323-938-4531. **Odalisque**, L.A. 323-933-9100. **Robe**, \$388, Shanghai Tang. 888-252-8264. **Page 86, table**, \$3,475, and **candlestick**, \$1,245 per pair, Lief Beverly, West Hollywood, CA. 310-550-8118. **Scalamandre**. To the trade only. 800-932-4361.

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Tod Williams, Billie Tsien & Associates, NYC. 212-582-2385. American Folk Art Museum, NYC. 212-977-7170.

GREEN THOUGHTS Pages 94-97

Central Park Conservancy, NYC. 212-310-6600.

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Barnes Buecher Hengst Riesling, North Berkeley Wine. 800-266-6585. All other wines, Kermit Lynch Wine Merchant, Berkeley, CA. 510-524-1524.

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All fabrics to the trade only. Bergamo Fabrics, NYC. 212-462-1010. **Chair, table, lamp, glass panels, and settee**, through Indigo Seas, L.A. 310-550-8758. **Chair upholstery** in Alberelli, Fortuny, Inc., NYC. 212-753-7153. **Savonnerie carpet**, Mansour, L.A.

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Indigo Seas, L.A. 310-550-8758. All fabrics to the trade only. **Pages 108-109, George Smith**, NYC, 212-226-4747. **Vases, stools, and pillows**, through Indigo Seas. **Table and mirror**, Kentshire Galleries, NYC. 212-673-6644. **Pages 110-111, carpet**, Mansour, L.A. 310-652-9999. **Mirrors, pillows, wall color, bergère, chandelier, settee, side chair, side table, and glass panels**, through Indigo Seas. **Sofas** in deMedici, and **side chair** in Alberelli, Fortuny, Inc., NYC. 212-753-7153. **Ottoman** in Panthere; **curtains** on right, Monaco; **curtains** on left, Monte Carlo, Bergamo Fabrics, NYC. 212-462-1010. **Club chairs** in Swedish Urns, Jane Shelton Inc. 800-530-7259. **Pages 112-113**,

all the trimmings

(Cont. from page 122) heating; before that, it was indescribably cold in the winter. We have just finished doing the roof," he says triumphantly. "The trouble is, with houses like this, you have to spend most of your money on doing things that don't really show."

So what is twenty-first-century life like, living with four children in such a house? "We think it's terribly important the house isn't a museum, but a proper lived-in family house," Lowther says. "Although, the other day, we had to tell the children they couldn't bicycle around the library and hall; they would have to ride around outside."

"I've done girly things in the house, of course, and redecorated a lot," Karen tells me as we toast ourselves by the roaring fire. But her intention has been to make her changes as unobtrusive as possible. "We've put new silk fabric on the walls in the dining room, for instance. But a longtime visitor to the house, when asked what she thought of the change that had been made, replied, 'What change?' I think of that as a compliment, actually."

Perhaps the most impact this modern young couple have made has been in the garden. In 1980, just after he had inherited, Lowther asked the noted designer Rosemary Verey to make an Elizabethan garden using only plants available in 1580. The Too Too border, a survivor from the Victorian period, named after Too Too, a dog belonging to Lady Clifden's daughter, was also replanted by Verey, and afterward by Rupert Golby.

A sad memorial to grander days Holdenby House most definitely is not. Even though there is a palpable sense of history in the huge paneled rooms hung with family portraits, and James and Karen Lowther obviously respect and love the history of their house, the past is cast out by the ring of the telephone, the beep-beep of computer games, and the distant sound of a young child playing a piano in a far room.

The gardens and falconry center at Holdenby House are open from April until the end of September on Sundays from 1 to 5 P.M. and daily during July and August, except for Saturdays. The house itself is open on bank holiday Mondays from April to September, and also by appointment. Telephone: 011-44-1604-770-074.

christ church cranbrook

(Cont. from page 135) tile mosaics, tapestries, and ironwork are testimony to the great passions of their lives, and an expression of almost all they believed in.

Walk into the church and you walk under words from the Bible that became a cornerstone of democracy: "Ye shall know the truth, and the truth shall make you free." Symbols of the world's religions—a Star of David, a Buddhist prayer wheel, a Muslim star and crescent, a Chinese yin and yang—are carved into the tympanum above the entrance.

Step through the heavy oak doors into the narthex and there are two richly complex tapestries from the looms of England's Merton Abbey depicting the Rule of Law and the Rule of Love. Christ Church springs from religious fervor, personal devotion, and a passion for the arts. Study it, and you will find wit, humor, and even social commentary. The Booths were involved in and fully embraced the principles of the Arts and Crafts movement, most notably the belief in the power of beautiful handmade objects to move us to higher aspirations. They exacted even more here, wanting the church to impart the social and philosophical message that art, science, and the search for knowledge were not merely secular pursuits. The church "speaks to the Arts and Crafts movement in America, in all that it meant," Coir says, "the spiritual direction, the social direction, the notion of the city beautiful, and more."

The western stained-glass window is the Women's Window, and includes likenesses in brilliant leaded glass of the sainted and the secular—scientists, artists, writers, actresses, educators, missionaries, nurses, and suffragists. Likewise, carved in stone along the building's facade are the Dawn Men, who range from religious reformers to explorers, from scientists to political leaders.

The English Gothic church is almost cathedral-sized, with a carillon tower rising high and a soaring sanctuary, long and thin. "In its loftiness there's that transcendent feeling, because of the height and length, but it's also narrow enough that there's an embrace," Raines says. The architect was Oscar H. Murray of New York, who inherited the job when his far more famous partner, Bertram Goodhue, died in 1924. The

Booths chose English Gothic architecture as an homage to their forebears, but that was just the beginning.

Booth, the grandson of a copper-smith, began his career in the metal-work industry (and ultimately became publisher of the Detroit *Evening News* and owner of a chain of smaller Michigan newspapers), and he never left his love of craft far behind. Christ Church, says Robert Saarnio, the curator of collections at Cranbrook, "is a total efflorescence of the Arts and Crafts movement in America. Really, it is the last time in history that all of this comes together."

Christ Church is a showcase for the glorious iridescent Pewabic tile, made in Detroit, that was used in the vaulted ceiling mosaic over the baptistry and on the floor of the chancel. One floor tile depicts a little horned imp, a wittily drawn devil; it is right on the path to the communion table, so that all will tromp on the devil on the way to redemption. English silversmith Arthur Neville Kirk made the candlesticks, and Frank Koralewsky the communion service, that sit on the altar; American painter Katherine McEwen spent three years creating an elaborate fresco for the chancel walls. Artisans from Oberammergau, Germany, made the wood carvings—among them a series of vignettes about life and work and leisure in the 1920s—tucked away on the seats of the choir. During the church's construction, Booth learned that Merton Abbey looms, founded by William Morris, were closing, and immediately commissioned three tapestries, including the two that hang in the church narthex.

Less than a century later, in the face of impending war, the messages the Booths sought to impart in their church took on renewed meaning. The congregation filed into the church, past those two tapestries telling them of the Rule of Law and the Rule of Love, to listen to words of comfort and conviction, and to lift their voices together to ask for the wisdom and courage to go forth.

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

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TRADE SECRETS Pages 116-117

All fabrics to the trade only. Page 116, Fortuny, Inc., NYC. 212-753-7153. Bergamo Fabrics, NYC. 212-462-1010. Steinway & Sons. 800-345-5086. Indigo Seas, L.A. 310-550-8758. Houlès USA Inc., L.A. 310-652-6171. Jane Shelton Inc. 800-530-7259. Ivory Snow. 800-846-SNOW. Page 117, Pierre Frey, NYC. 212-213-3099. Brunschwig & Fils, NYC. 212-838-7878. Shabby Chic, NYC. 212-274-9842. Stark Carpet Corp., NYC. 212-752-9000. Clarence House. 800-632-0076. Keith H. McCoy & Associates, L.A. 310-657-7150. Cowtan & Tout, NYC. 212-647-6900. Houlès USA Inc. Carpet, Ferns, Stark Carpet Corp. Desk, cushions, bedspreads, rug, settees, trunk, tartanware, and portrait, through Indigo Seas. Guest table skirt, Chantilly, Jane Shelton Inc. Bed linens, D. Porthault & Co., NYC. 212-688-1660. Mantel, Evans & Gerst Antiques, L.A. 310-657-0112.

ALL THE TRIMMINGS Pages 118-123

Interior decorator, Millais, Oxfordshire, England. 011-1869-350-951. Pages 120-121, flowers, Stephen Woods hamms on One Aldwych, London. 011-44-207-300-0777. Vieux Paris Vert dinnerware, Haviland Limoges. 800-793-7106. Miranda glasses, William Yeoward Crystal. 800-818-8484.

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All fabrics to the trade only. Pages 124-125, chair in Maori, Fortuny, Inc., NYC. 212-753-7153. Pages 126-127, Benjamin Moore. 800-826-2625. Stark Carpet Corp., NYC. 212-752-9000. Pillow, Peruviano Inca, Fortuny, Inc. Pages 128-129, Les Pierre Antiques, NYC. 212-243-7740. Slipcovers, Telluride Denim, Henry Calvin Fabrics. 888-732-1996. Pages 130-131, sofa in Nairobi, Kirk Brummel, NYC. 212-477-8590. Curtains, Rainbow Stripe, Cowtan & Tout, NYC. 212-647-6900.

HOUSES OF WORSHIP Pages 132-143

Christ Church Cranbrook, Bloomfield Hills, MI. 248-644-5210. Central Synagogue, NYC. 212-838-5122. DPK&A Architects, Philadelphia, PA. 215-627-2700. Hardy Holzman Pfeiffer Associates, NYC. 212-677-6030.

GROWING HOT, BLOWING COLD Pages 144-149

SUNY Farmingdale, NY. 631-420-2113.

HIGH OCTANE Pages 150-157

Interior designer, Markham Roberts Inc., NYC. 212-532-8822. All fabrics to the trade only. Pages 150-151, Clinton Howell Antiques, NYC. 212-517-5879. John Rosselli International, NYC. 212-772-2137. Photophores, Christopher Norman Inc., NYC. To the trade only. 212-644-4100. Mirror, J. Pocke. 800-443-3116. Pages 152-153, J. Robert Scott. 877-207-5130. Leopard Velvet pillows, Brunschwig & Fils, NYC. 212-838-7878. Travers, NYC. 212-888-7900. Pillows, Peau d'Oignon, Clarence House. 800-632-0076. Club chair cushions and bolster trim, Cora Ginsburg, LLC, NYC. 212-744-1352. Pages 154-155, Lee Calicchio, Ltd., NYC. 212-717-4417. Gerald Bland, NYC. 212-987-8505. Side table, Gracie, NYC. 212-924-6816. Coffee table in Allure Suede, Lee Jofa. 800-453-3563. Armchair in Chine Foncé Roux, Clarence House. Sphinxes, Niall Smith Antiques & Decorations, NYC. 212-255-0660. Carpet, Stark Carpet Corp., NYC. 212-752-9000. Pedestal, Malmaison Antiques, NYC. 212-288-7569. Pages 156-157, Denton Antiques, London. 011-44-207-229-5866. Curtains, Ninon, Brunschwig & Fils, over Duchesse, Travers.

GOLD RUSH Pages 158-163

All fabrics to the trade only. Page 158, Rosenthal. 800-804-8070. Gordon Foster, NYC. 212-744-4922. À la Vieille Russie, NYC. 212-752-1727. Asprey & Garrard. 800-883-2777. Borealis, NYC. 917-237-0152. James Robinson, Inc., NYC. 212-752-6166. Hermès. 800-441-4488. Liz O'Brien, NYC. 212-755-3800. Gretchen Bellinger, Cohoes, NY. 518-235-2828. Composition Workshop, Brooklyn, NY. 718-768-0035. Page 160, Village Chess Shop, NYC. 212-475-9580. P. E. Guerin, NYC. 212-243-5270. Alan Moss, NYC. 212-473-1310. Bergdorf Goodman. 800-558-1855. Calvin Klein Home. 877-256-7373. Metropolitan Museum of Art Store. 800-662-3397. Malmaison Antiques, NYC. 212-288-7569. Bernardo. 800-884-7775. Jean-Louis Coquet. 800-993-2580. Scalaramé. 800-932-4361. Tiffany & Co. 800-526-0649. Page 161, Baccarat. 800-777-0100. J. Mavec & Co., NYC. 212-517-7665. Tinsel Trading Co., NYC. 212-730-1030. Seguso Viro. 800-659-5210. Ralph Lauren Home. 800-578-7656. Anne Fischer, Union City, NJ. 201-864-0080. La Cafetière, NYC. 646-486-0667. Lalique. 800-669-2580. Mxyplzyk, NYC. 212-989-4300. James II Galleries, Ltd., NYC. 212-355-7040. Page 162, Armani Casa. 877-7-ARMANI. Montblanc. 800-995-4810. Eli Wilner & Company, NYC. 212-744-6521. Sigerson Morrison, NYC. 212-219-3893. Stroheim & Romann, NYC. 718-706-7000.

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— PRODUCED BY JENNY GAVACS

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PRINTED IN THE UNITED STATES

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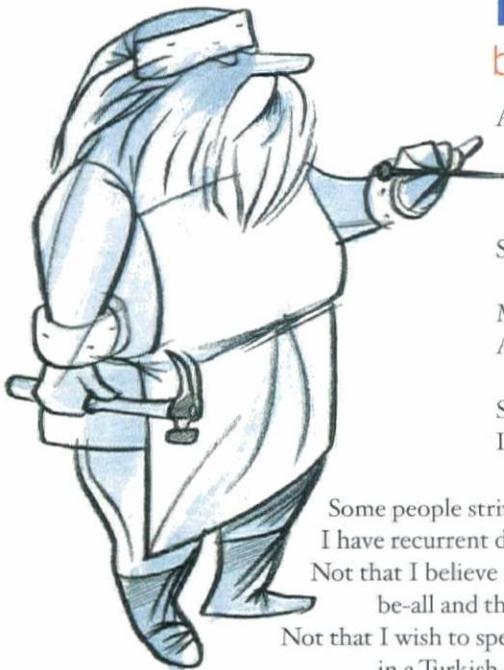
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"I'll Eat My Split-Level Turkey in the Breezeway"

by ogden nash

A lady I know disapproves of the vulgarization of Christmas, she believes that Christmas should be governed purely by spiritual and romantic laws,

She says all she wants for Christmas is no more suggestive songs about Santa Claus.

Myself, I am more greedy if less cuddley, And being of 'o2 vintage I am perforce greedy fuddy-dudily,

So my own Christmas could be made glad Less by the donation of anything new than just by the return of a few things I once had.

Some people strive for gracious living; I have recurrent dreams of spacious living. Not that I believe retrogression to be the be-all and the end-all,

Not that I wish to spend the holidays sitting in a Turkish corner smoking Sweet Caps and reading *Le Rouge et le Noir* by Stendhal,

Nor do I long for a castle with a portcullis, But I would like a house with a porte-cochère so the guests wouldn't get wet if it rained the evening of my party for Mr. John Foster Dulles.

Also, instead of an alcove I'd like a dining room that there wasn't any doubt of, And a bathtub that you didn't have to send \$7.98 to Wisconsin for a device that enables you to hoist yourself out of,

And if there is one thought at which every cockle of my heart perks up and warms, It is that of an attic in which to pile old toys and magazines and fancy dress costumes and suitcases with the handle off and dressmaker's forms.

Above all, I'd like a house with lots of rooms all with doors that shut so that every member of the family could have a modicum of privacy,

Because I'm weary of all this efficient functional Lady Godivacy.

Please find me such a relic, dear Santa Claus, and when you've done it,

Please find me an old-fashioned cook and four old-fashioned maids at \$8.00 a week and a genial wizard of a handyman to run it.

