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FEBRUARY 2006

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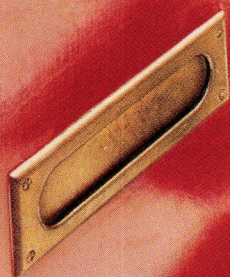
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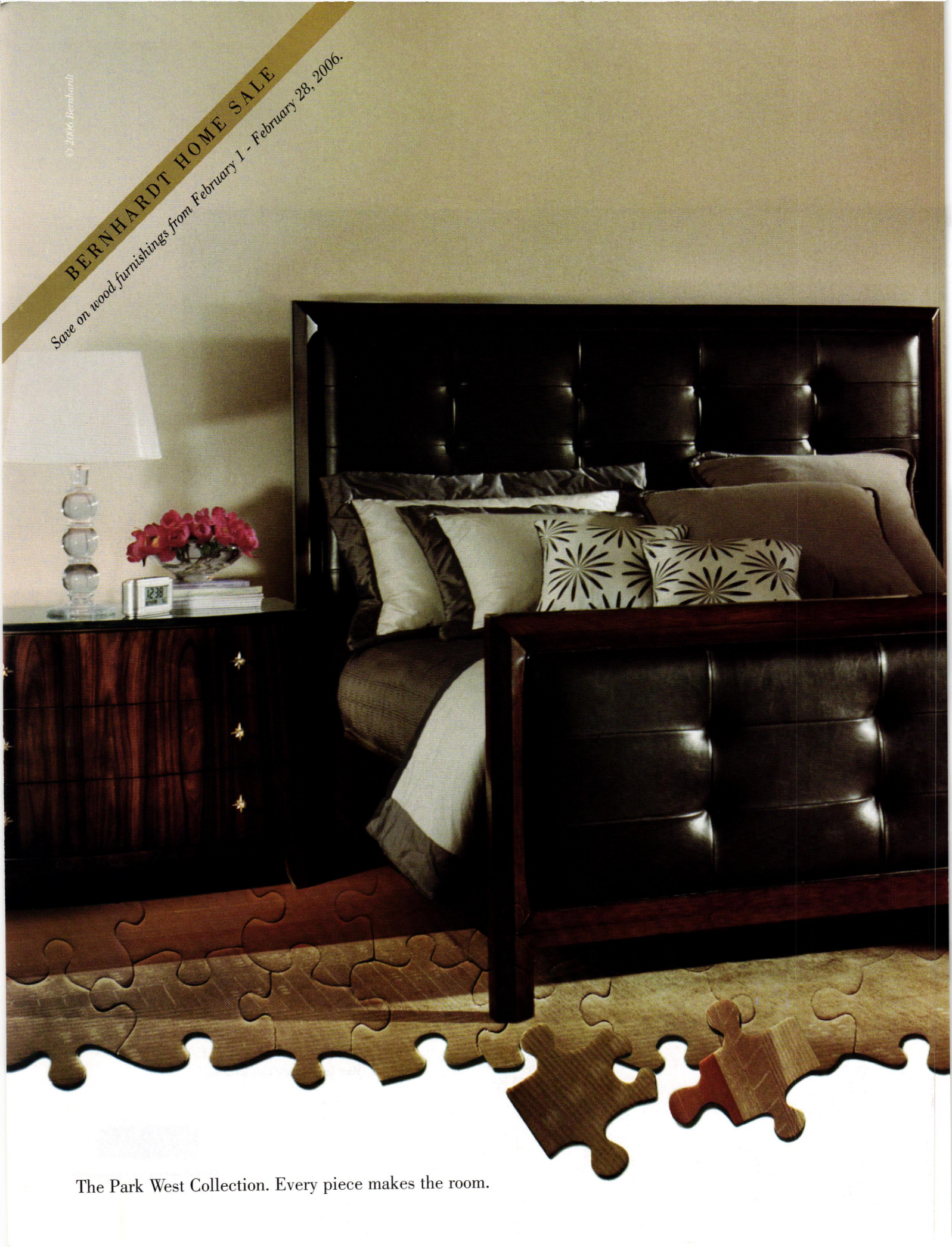


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B E R N H A R D T

welcome

Betrayal

TALK ABOUT FEELING LET DOWN. I embarked on the renovation of my house by the sea with high hopes. I have owned the house for ten years, loved every minute of being in it; it had sheltered me through many an emotional storm—to say nothing of nor'easters and hurricanes. I had put off any significant renovation until it was absolutely necessary. Once there were more windows that wouldn't open than would, it was time. This would be a straightforward job, I reasoned, and it would be completed within six or seven months. The architect and I had spent nearly a year working out the design; we were thorough in our planning in order to avoid unforeseen consequences of removing walls and enlarging windows.

Today, my small plot of land is empty. My house is gone, completely torn down. All that is left is the foundation, the basement, and the chimney—so suddenly gone that it was as if a calamity, like a fire, had taken the rest away. But there was no fire. There was only the decision, led by the thoughtful and responsible contractor, and shared by all, that lurking behind the Sheetrock of my beloved walls was a mess of such proportions that it would have been folly to try to salvage anything of the old structure. Once that was apparent, there was no time to waste. With winter coming on, the house had to be destroyed so that it could be rebuilt.

I know, I know: in the end this is for the good, as my new house will be solid and sturdy, built to code, with safe new wiring and real beams that actually hold things up. (One alarming discovery was that the beams meant to support the second floor were supported by nothing at all; they amounted to a decorative pattern.) I suppose it was simply a matter of time before everything came tumbling down, but still, I wasn't mentally prepared for a new house. I wanted my old one.

"Well," said the architect, Dan Bucscu, faced with my speechless shock at the news of the teardown, "it is an interesting question, how to define what is, exactly, a new house." (He is, after all, a professor; he works at Pratt, and must be a wonderful teacher. I have learned an enormous amount under his tutelage.) "We are going to rebuild your house in exactly the same footprint in which it stands now. We do not have to redesign the renovation at all—we will keep our plans the same. We will reclad the house in exactly the same style and materials as before. Is this really a new house?" Whereupon I felt like a child being asked to believe in fairy tales, which

is not such a bad thing at all when one is stricken. Of course I will be getting a new house. Why this was so upsetting (leaving aside cost and time; perversely, this is a much more efficient way to proceed) took me a while to fathom.

With the old walls gone, there is no more history left in the house. Memory has been wiped out. Call me strange, but I do believe that walls contain traces of the past—as do ceilings and floors, chairs and beds, desks and bureaus. I should have been prepared for the violence I was inflicting when I first realized that the Sheetrock would have to be stripped out so that the builder could examine the condition of the walls. I didn't think of it until much later, when suddenly I remembered the wall on which the telephone hung in the kitchen pantry. The previous owner had, in his old age, begun to scribble phone numbers in pencil there. When I bought the house, I got the numbers for the plumber, the electrician, and a couple of relatives. I would never have had the nerve to write directly on the walls; I'm sure I tried, with my crayons, as a child (don't we all?), and I'm equally sure my creativity was quickly squashed. But since someone else had started it (a grown-up, to boot), I thought I might as well continue; the wall made a handy directory. Over the years I added the numbers of my relatives and friends. As my children got older they added numbers of their own: the only pizza place that delivers; the nearest movie house; the shop for renting films; the ice cream parlor. Both boys have crabbed handwriting, but I could see it change, the letters getting smaller, the lines softening with confidence as the boys aged.

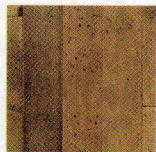
All of that—and much, much more—has been destroyed. I didn't even say a proper good-bye. The reasons for wiping out so much history far outweigh the merits of keeping things the same. But still, I'm sorry and sad. Who would have thought that a 50-year-old house would slip into senescence long before its owner? This is why a good builder is the most important part of the equation in putting up a new house—the architecture is meaningless without the person who can make it real, and enduring. Houses are meant to last for generations. I intend to rebuild this one properly. Whatever lifetime is left to me will leave its marks on walls that will, I hope, tell stories to my children's children when I am long gone.



Dominique Browning
Dominique Browning, EDITOR



Designers: Garlock DeGuiceis



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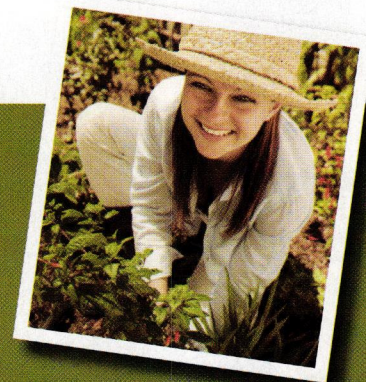
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Check back next month for more details
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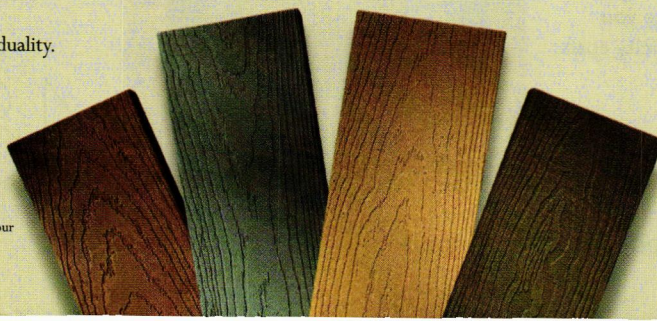
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february

WELCOME 6 BY DOMINIQUE BROWNING

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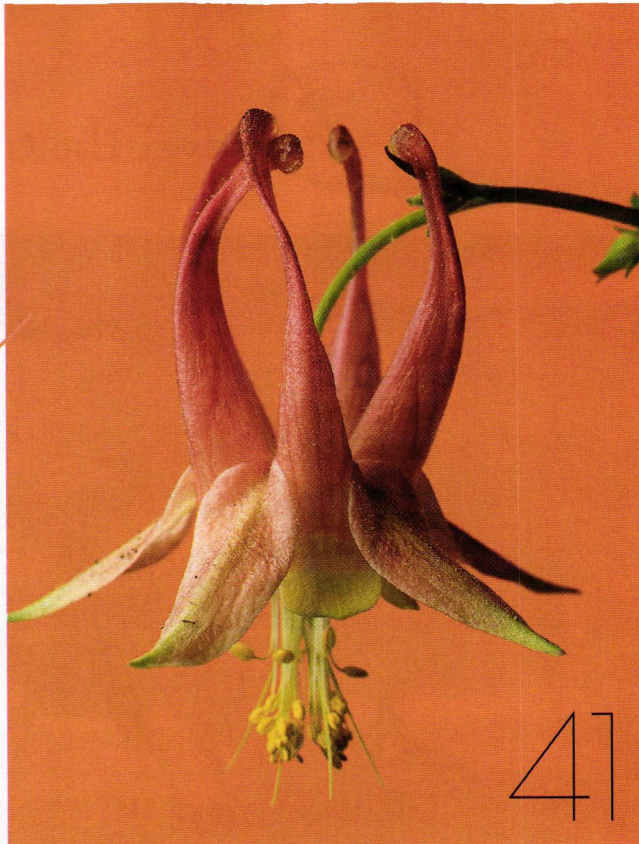
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ON THE COVER

The screen in the entry hall of this house ("Second Generation," page 90) was originally designed by Edward Durell Stone and is made with braided copper wire and bronze disks. The shelf is by Nicolas Berry; stools and fabric are vintage. White Calcutta marble and black Cambrian granite make up the floor.
PHOTOGRAPHED BY THOMAS LOOF.

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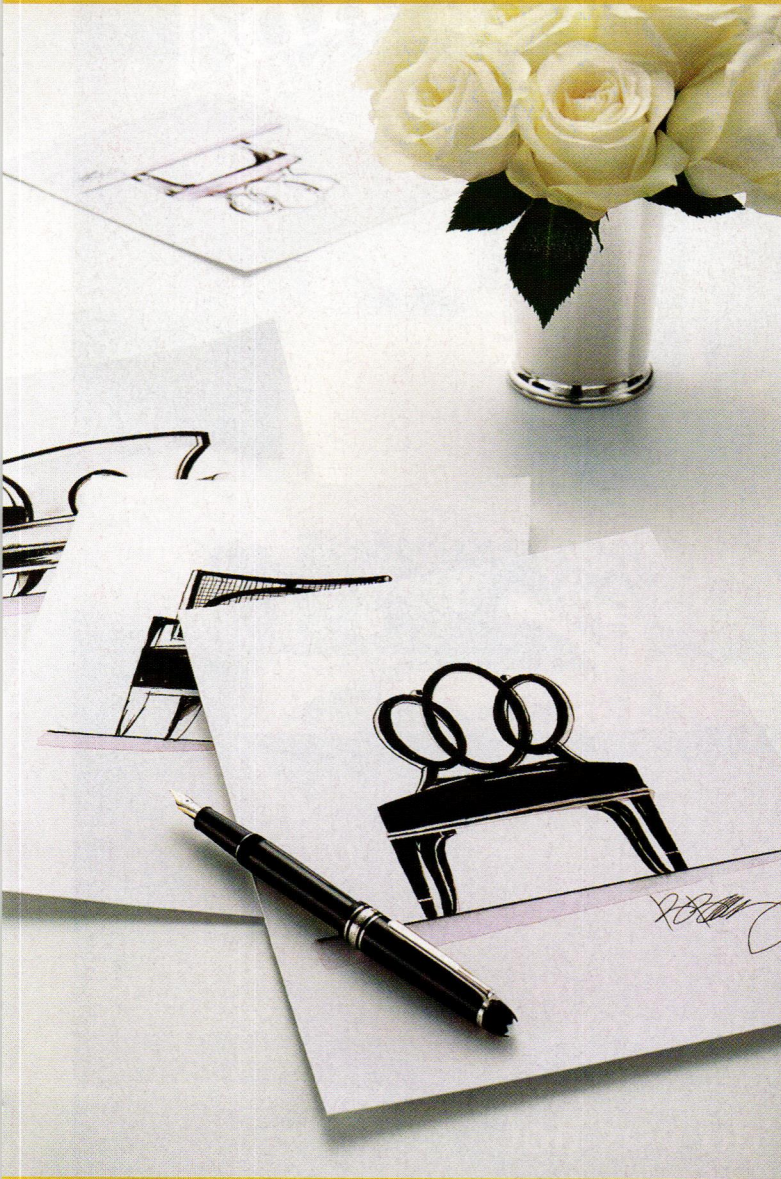
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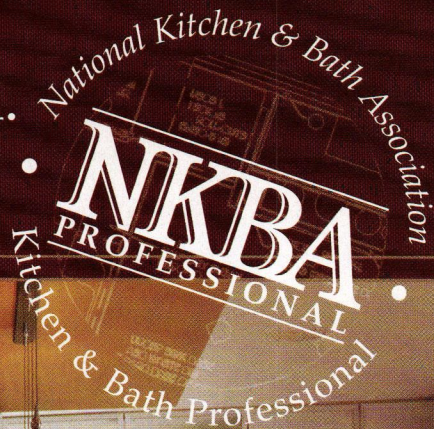
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AT HOME WITH... CALVIN TSAO & ZACK MCKOWN

FOR THE PARTNERS OF THE CELEBRATED NEW YORK ARCHITECTURE FIRM, COMPETING OBSESSIONS KEEP THE DECOR IN A HAPPY BALANCE

"It's a myth that we're rigorous minimalists," says Zack McKown, acknowledging the reputation the two architects have for designing sublimely sleek interiors. "In fact, we're quite messy," Calvin Tsao agrees. "Just look at these closets!" he cries, opening a series of doors lining the pair's Upper West Side Manhattan living room. The hidden mess isn't the only skeleton in their closet: is that a skull back there, behind the stacks of earth-toned pottery and bronze candlesticks? "I love bones," Tsao confesses. "I have a bit of a Hamlet complex." McKown, for his part, has a soft spot for 19th-century scientific apparatuses, like an odd stethoscope built to listen to the Earth. "They're symbols of a more hopeful time, when we believed design could solve the world's problems," he says. ▷

McKown and Tsao in the stainless-steel kitchen of their duplex on Manhattan's Upper West Side. The spiral staircase, which cantilevers over the living room, has cherry treads.



AT HOME WITH ... CALVIN TSAO & ZACK MCKOWN

▷ That sentiment could easily describe the couple's duplex, where ingenuity furthers the pursuit of tranquil living. The open space depends on storage units concealed in structural walls that keep the floor plan otherwise undivided. The kitchen's pantry, extra sink, and magnet-strewn refrigerator can be closed off behind a full-height pivot door, so all that is visible is a clean-lined stainless-steel bar. The architects have deployed this concealed-clutter concept—inspired by kosher kitchens and Japanese interiors—in residential developments in New York and Malaysia. "We're promoting schizophrenic behavior," jokes Tsao. The master bath's 5-foot trough sink follows suit: it's a single unit whose several mirrors offer the convenience of separate vanities.

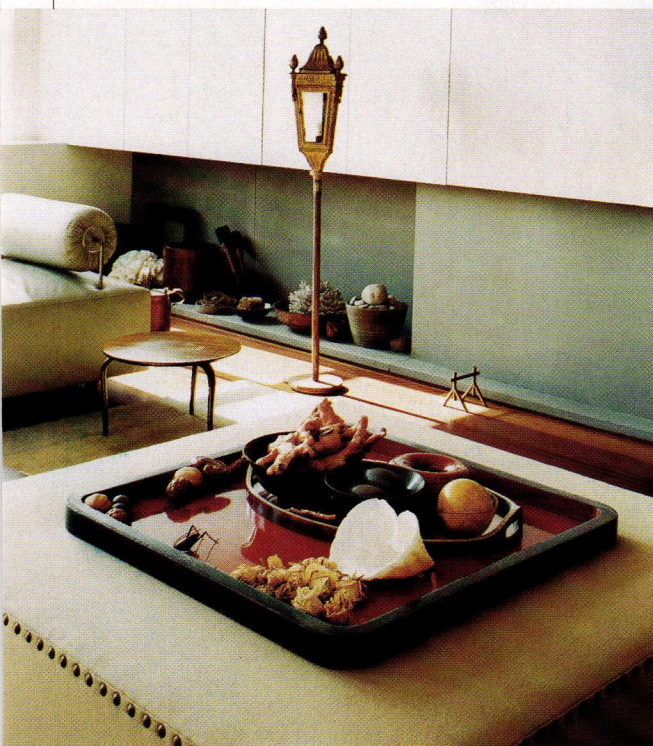
The two credit the calm discipline of their living space to their patient approach to renovation. "We lived here for a year before doing any work, which gave us the luxury of observing how light and people moved through the interior," says Tsao. "You can map out a space intellectually, but to hammer out the fine details, you have to live there first." Sounds neat and tidy to us.

> "We collect early Edison bulbs, which emit such a beautiful glow. If you power them down, they can last a hundred years. You can see that each detail has been considered, that they were thoughtfully designed by engineers who took pride in their work." —McKown

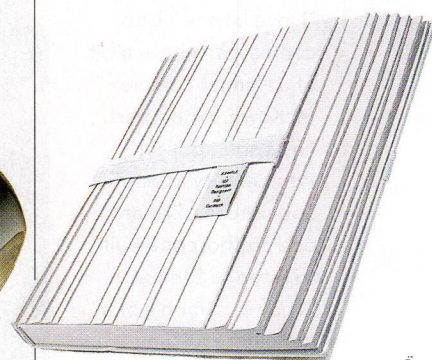


< "We metal-leafed our living room wall to capture the afternoon light swimming across it. We experimented with different materials before settling on palladium leaf. It has just the right tone and reflectivity." —McKown.
Manetti palladium leaf and brush, New York
Central Supply.
800-950-6111.

"ERGONOMOMICS IS JUST A BIG WORD FOR COMFORT." —TSAO



> "Vintage flatware is an obsession, especially Gio Ponti's design for Reed & Barton—the ridge down the middle of the spoon feels so nice in the mouth. We've been collecting it for 15 years, and when a set recently sold at auction for scads of money, Zack went online and bought every piece he could find. We now have a setting for forty." —Tsao



> "We're fascinated with fashion, how people forge identity through decoration—there's a lot of overlap with what we do as architects. In fact, we're designing the installation for the L.A. Museum of Contemporary Art's exhibit on the intersection of the two disciplines." —Tsao. Sample: 100 Fashion Designers—O10 Curators, \$85, Phaidon. barnesnoble.com.

> "My love of organic form traces back to my Chinese roots. I'm attracted to the natural structure of coral, bones, pinecones, and nests. I have them displayed on this Japanese lacquered tray—and pretty much all over the house." —Tsao

DOMESTIC BLISS



> “It’s hard to find coffee tables that are functional yet sculptural, so I designed my tables for Donghia as a culmination of different influences: Moroccan architecture, Chinese stools, Indonesian drum pits, and cages.” —Tsao. Mado lamp table from Donghia.

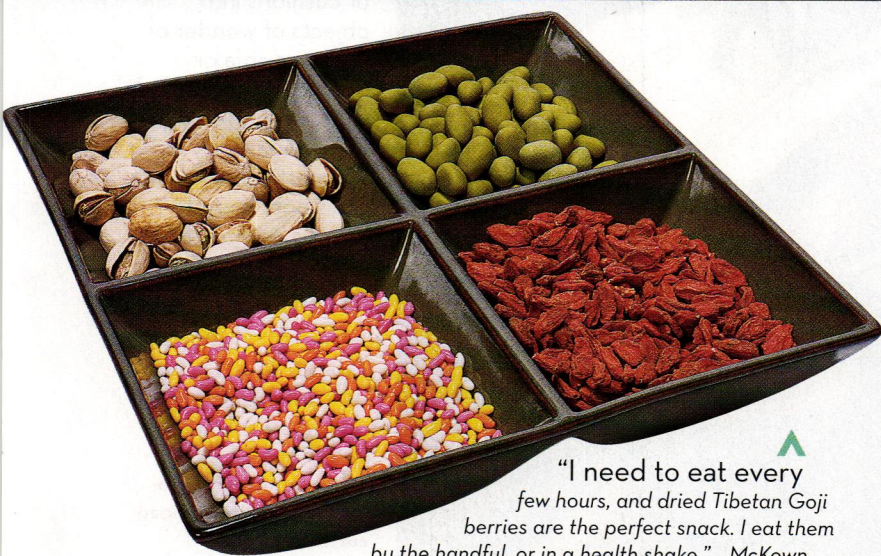


▲ “Christiane Perrochon makes her beautiful Japanese-inspired pottery in Tuscany. Every time she visits, she brings a dish in a new color to mix and match.” —McKown. Christiane Perrochon dishes, from \$95, at Takashimaya New York. 800-753-2038.



< “This pepper mill isn’t brilliant or beautiful, but it’s the only one-handed one I’ve seen, and a light lets you see how much it’s dispensing.” —McKown. Avignon Electric Pepper Mill, \$60, Peugeot. chefsresource.com.

“OUR FLOORS ARE BRAZILIAN CHERRY. IT’S NOT AN EASY COLOR TO WORK WITH, BUT THE WARMTH IS RIGHT, AND OTHER WOODS LOOKED SO SAD IN THIS LIGHT. I’M A FIRM BELIEVER THAT THERE ARE NO BAD MATERIALS—ONLY BAD APPLICATIONS.” —TSAO

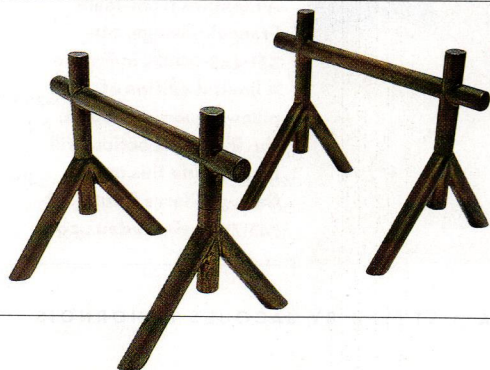


▲ “I need to eat every few hours, and dried Tibetan Goji berries are the perfect snack. I eat them by the handful, or in a health shake.” —McKown. Masa Four-Part Platter, \$25, crateandbarrel.com. Tibetan Goji berries, \$28 for 18 oz. eatraw.com.



▲ “We love collaborating with craftsmen. Sam Kasten, who made our sofa fabric, was inspired by Flemish tapestries, and it has a slightly crude texture.” —Tsao.

From left: Calvinware, Cascade twill canvas, Versailles, from \$325 per yard. Sam Kasten Handweaver. 413-298-5502. For more, see houseandgarden.com. □



< “I have two sets of these antique brass firedogs attributed to Christopher Dresser. They’re extremely utilitarian and elemental. I love that they’re so anthropomorphic, like little stick figures.” —McKown

Fabric Obsession

DOMESTIC BLISS

ARABESQUES ON SILK A QUESTING MIND AND THE CRAFTSMAN'S HAND MEET IN THE EMBROIDERY OF JEAN-FRANÇOIS LESAGE BY SABINE ROTHMAN

The son and grandson of renowned French embroiderers, Jean-François Lesage is devoted to tradition. Yet he's driven to experiment, exploring novel ground fabrics like raffia and suede and taking inspiration for his designs from sources as diverse as modern art and traditional African cloth. His imaginative decoration and exquisite stitching—the latter executed in his workshop in Madras, India—result in work that turns curtains or cushions into objects of wonder or imbues a sofa or a table skirt bordered with his embroidery with the mystery of a fantastic storybook. “This poetic craft,” he says, “speaks to the emotions more than to the intellect.” □

On chair, from top: silk taffeta and painted cotton Escher bird/may bug appliqué; cotton with silk taffeta fish appliqué; tea-dipped cotton with wool and metallic embroidery; tea-dipped cotton with cotton embroidery. All textiles from Jean-François Lesage, 011-331-445-00101, in France. A limited edition of pillows made by Lesage, the Rivoli Collection, will be available this month through Pierre Deux. 888-743-7732. pierredeux.com.



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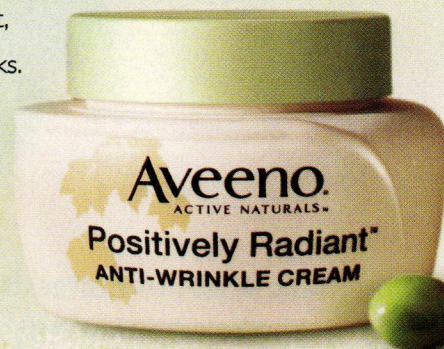
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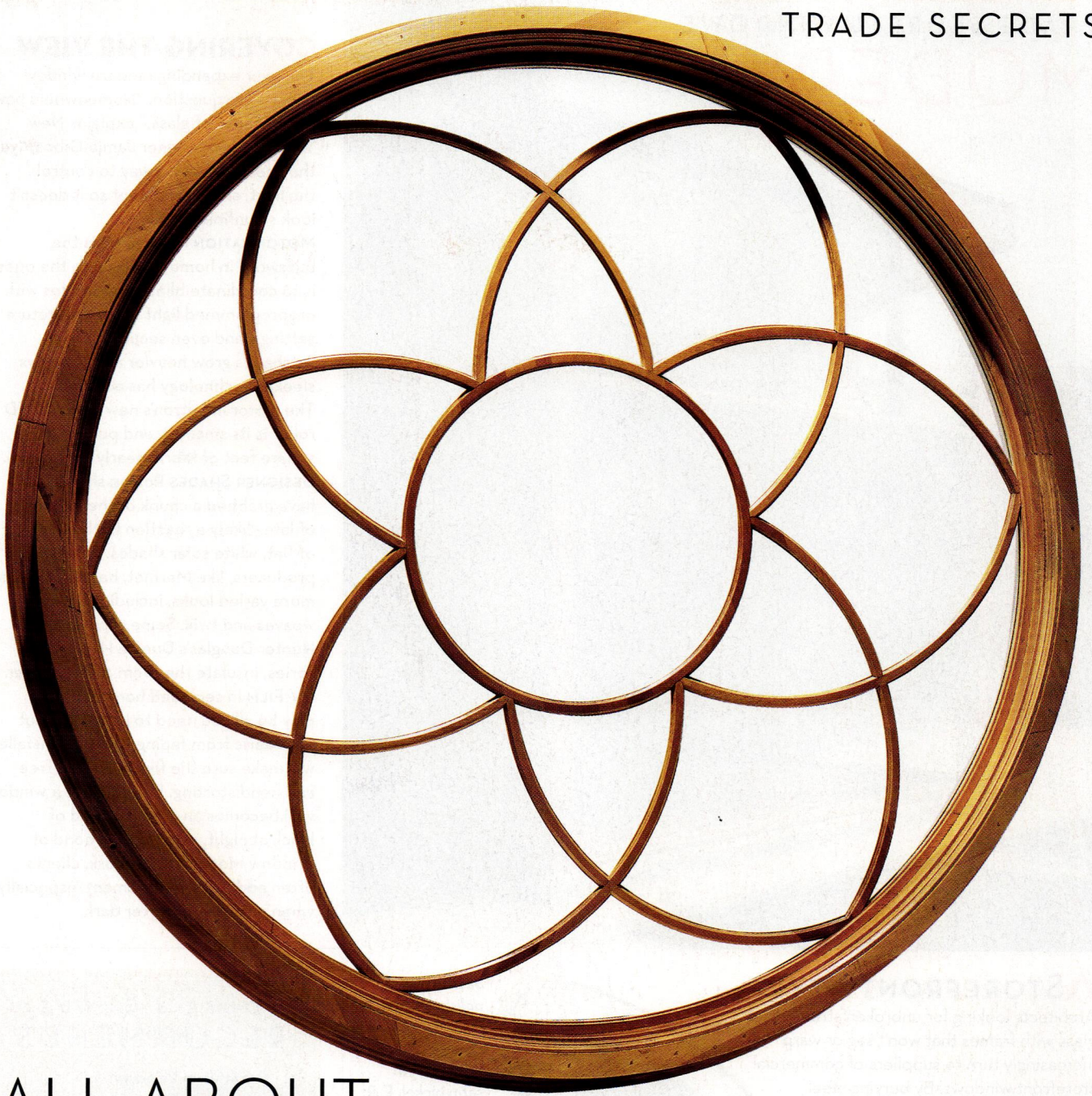


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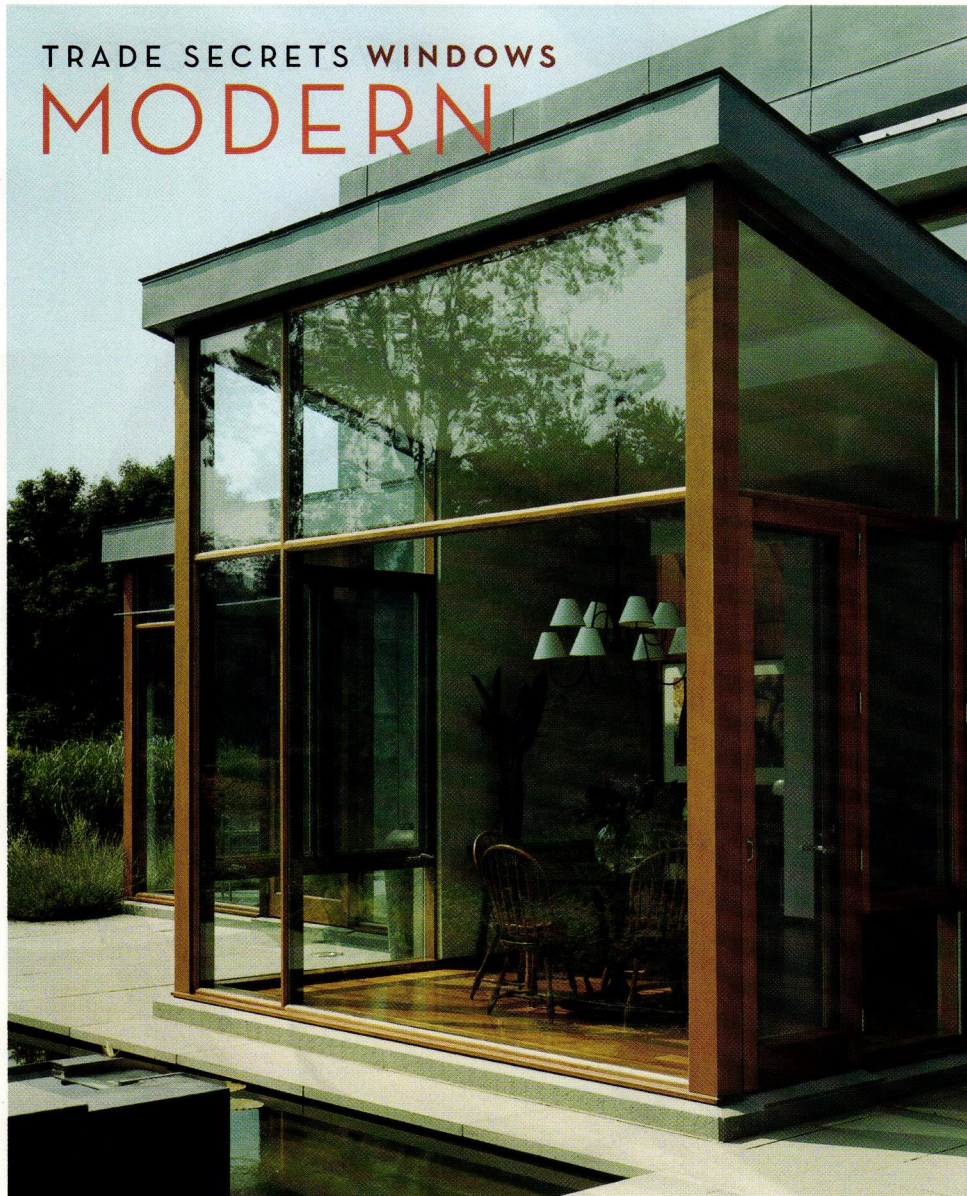


ALL ABOUT WINDOWS

Fine windows have always been a luxury, and never more so than today. When you build or renovate, windows can consume as much as a quarter of your budget, so it pays to know them inside out. We've got all the facts: the latest on framing options, glass, hardware, and more. We tell you where to go for off-the-shelf products, and, for special spaces, we have sources for great custom-made windows. After all, what's more precious than a room with a view?

A custom-made 5-foot window in western pine with simulated divided light muntins in a floral inset design by Jeld-Wen Windows & Doors.

TRADE SECRETS WINDOWS MODERN



COVERING THE VIEW

The ever expanding modern window poses a big question. "Homeowners have this expanse of glass," explains New York interior designer Jamie Gibbs, "yet they need privacy, a way to control the light, and a treatment so it doesn't look so unfinished."

MOTORIZATION Integration is the buzzword in home technology; the quest is to coordinate blinds and shades with preprogrammed light and temperature settings, and even security alarms.

As shades grow heavier and windows sleeker, technology has adapted.

The motor in Lutron's new Sevoia QED roller is its smallest, and pulls up 64 square feet of fabric nearly noiselessly.

DESIGNER SHADES Roman shades have grabbed a chunk of the market of late—likely a reaction to the ubiquity of flat, white solar shades. Solar shade producers, like Mermet, have introduced more varied looks, including basket weaves and twill. Some shades, like Hunter Douglas's Duette Honeycomb series, insulate the room as they cover.

UV FILM In secluded homes, UV film may be all you need to keep heat out and fabric from fading. A skilled installer will make sure the film is bubble-free and nondistorting. But because a window wall becomes an ominous field of black at night, says Ed Richmond of Window Modes in New York, clients often add a fabric treatment, especially when entertaining after dark.

STOREFRONT STYLE

Architects looking for unbroken stretches of glass with frames that won't sag or warp increasingly turn to suppliers of commercial storefront windows. By burying steel or nested layers of aluminum in the window frame, makers like Nana Wall Systems, Fenevations, and Duratherm Window Corporation offer panes that provide nearly unbroken views. Designers have the freedom to install glass walls that soar to 16 feet or higher, and can still include window panels that open and close. Many modernist architects prefer the sleek aluminum framing of standard storefronts, but storefront glass needn't smack of the mall. "We've been doing a lot of teak, with white oak inside for a native look," says Keith Birden of Duratherm, a commercial supplier whose business is now mostly residential.



Sash lifts in polished brass and polished chrome and an orbital lift in satin nickel, E. R. Butler & Co., NYC and Boston.

HOUSE & GARDEN RECOMMENDS

- **Duratherm Window Corporation** The company's modern wood windows have led the industry for 35 years. 800-996-5558. durathermwindow.com.
- **Fenevations** Its Megawood, Infinity Bronze, and Steelview brands cover the gamut. In NJ, 908-686-4747. fenevations.com.
- **Nana Wall Systems** California-based firm known for its innovative window walls. 800-873-5673. nanawallsystems.com.
- **Lutron** Its new shade series includes more than 300 fabrics. 877-258-8766. lutron.com.
- **Hunter Douglas** Architectural shade fabrics to suit modern lines. 800-789-0331. hunterdouglas.com.

DOUBLE-HUNG

V HIGH AND WIDE The classic double-hung window has long been the staple of American homes, but as the nation's houses grow, the triple-hung window—a double with an extra, fixed top sash—is becoming more common. The standard 3-by-5-foot double-hung window has also been supersized. “Manufacturers are pushing the technological limits with large windows that make a statement,” says Jeff Kibler, brand manager of Peachtree Doors & Windows. Andersen recently bumped up the largest double-hung in its 400 series to 45 inches wide and 92 inches high. Kolbe’s 46-by-81-inch window is outdone by Pella’s Architect series, which will go to 60 by 120 inches. Large windows have become popular among developers converting historic industrial buildings whose mammoth windows must meet residential building codes for wind resistance and other strength measures. In September, Marvin introduced the Ultimate Double-Hung Magnum, a wood-and-aluminum-clad window that can be made in sizes up to 66 inches wide and 126 inches high with relatively delicate framing.

Triple-hung windows bring historic homes floor-to-ceiling light, often replacing draftier French doors.



Louis XIV-style 663 brass sash lift, P. E. Guerin, NYC. 212-243-5270. peguerin.com.

HOUSE & GARDEN RECOMMENDS

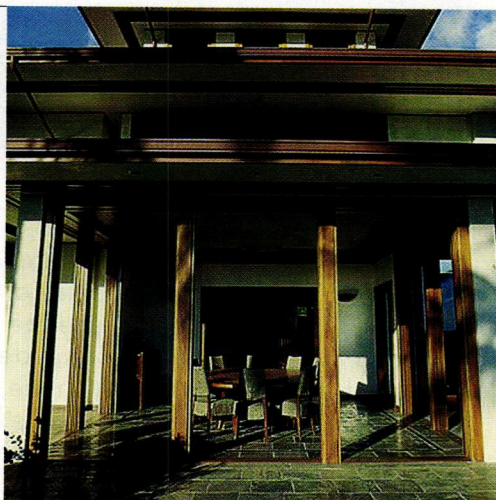
- **Quantum Windows & Doors**
Innovative custom windows from Everett, WA. 800-287-6650. quantumwindows.com.
- **Woodstone Architectural Windows & Doors**
Handmade windows using methods used in 1700s Williamsburg. 802-722-9217. woodstone.com.
- **Artistic Doors and Windows**
This family-operated business works strictly with hardwoods. 800-278-3667. artisticdoorsandwindows.com.
- **Andersen Windows and Doors**
The country's largest supplier of windows is expanding its shapes and available wood species. 800-426-4261. andersenwindows.com.

REPLACEMENTS As the building boom slows, window companies are looking to the day when all those new homes will need their windows replaced. Last fall, window behemoth Andersen punctuated the trend when it introduced its wood replacement window. Previously, premium manufacturers like Andersen focused on new construction; to install their windows in a standing house, old windows had to be removed to the frame. Now it's just a matter of replacing sashes and jambs.

> DISAPPEARING WINDOWS

When the weather is always fine, who needs windows? In the 1960s, California-based architect Joseph Esherick experimented with exterior tracks that allowed windows to slide completely out of the way. Today the notion is being adapted to massive hung windows on motorized pulleys that slide the sashes up into the wall or below ground. Seen mostly in Hawaii and other warm climates, roll-away windows also have been turning up in pool houses and other outbuildings, even in colder spots.

Quantum's triple-hungs slide into the floor.



DIVIDED LIGHT

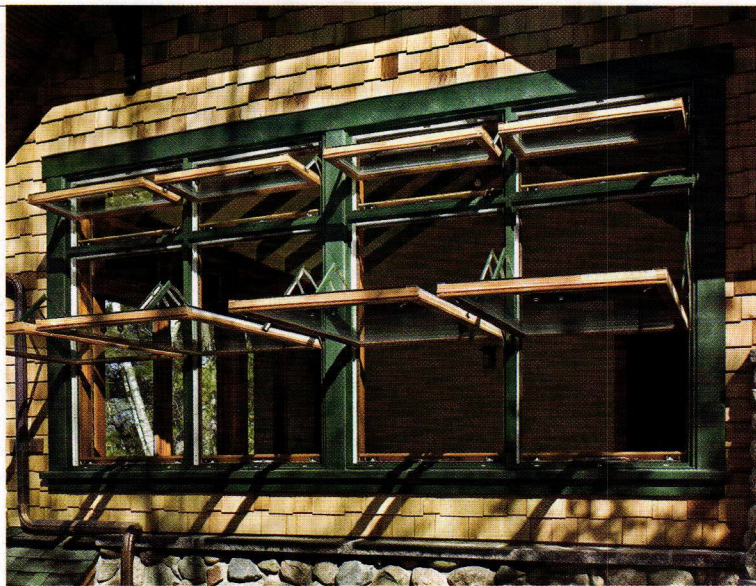
Muntins—the bars that separate a window's panes—were born out of necessity, not style: it was too costly for earlier glassmakers to produce larger panes. Today, modern double-layer glass makes true divided light hard to pull off. “With thermal glass, the wood has to be meatier to hold the thicker panes,” says Wayne Good, an architect in historic Annapolis, MD. To match the windows of the surrounding 200-year-old homes, in which muntins can be less than an inch wide, Good works with custom fabricators, pressing them to keep the muntins narrow. Montgomery, AL, architect Greg Tankersley refuses to compromise, choosing single-pane glass and making up for the heat loss elsewhere. Another solution is a “gray bar” grille, which is inserted between the layers of a double-glazed pane and aligns with wood grilles on the interior and exterior facings, balancing efficiency with a convincing traditional look.

TRADE SECRETS WINDOWS

CASEMENT

VA CASE FOR CASEMENTS

Casement windows come in a baffling variety of modes: swing-in (French style), swing-out (classic European), or crank-out (American). They are severely geometric or have an elegant ogee at the top. The center sash can overlap or close flush. Unlike a hung window, a casement sash opens wide, offering an unobstructed view. Yet only windows that don't open are more secure or more snug. Why? A good casement locks at multiple points, clamping the sash firmly against the frame, and even the hardest wind only pushes an out-swinging sash against itself. No wonder casements' popularity is on the rise.



TILT AND TURN

Just in from Europe: the "tilt-and-turn" window, a type of casement that either swings in or tips inward at the top with the turn of a handle. Tilt-and-turn windows also offer indirect ventilation: by tipping the top of the window in slightly, you direct cool air upward for better circulation. And you can leave these open even when it's raining. With their square lines, tilt-and-turns lend themselves to modern, geometric designs, and to European-style homes with deep window openings. One complaint about the inward-swinging panes is that they interfere with blinds, draperies, and furniture in front of the windows. For more traditional looks that offer directed flow of air, Loewen, Canada's largest window company, has introduced its Access series, above, which has a sash that rotates 180 degrees.



HOUSE & GARDEN RECOMMENDS

■ Dover Windows and Doors

Their casements feature state-of-the-art European hardware. In DE, 302-349-5070. doverwindows.com.

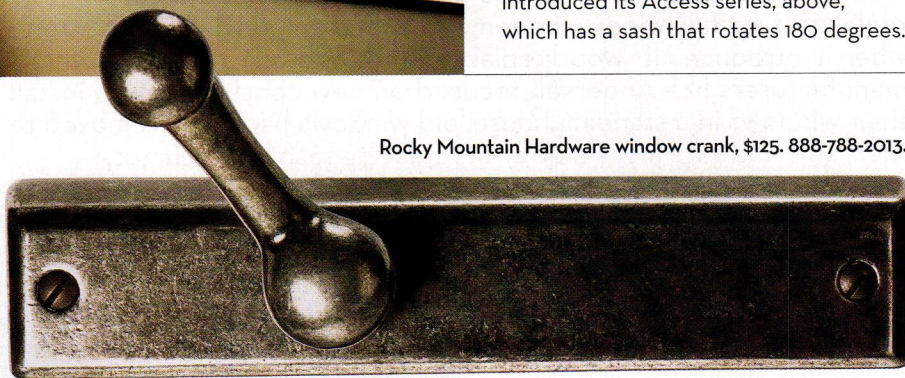
■ Tischler und Sohn Windows

Custom windows from Germany. 800-282-9911. tischlerwindows.com.

■ Loewen The Canadian firm's Mission casements have stylishly wide bottom rails. 800-563-9367. loewen.com.

■ Hurd Windows and Doors The hardware on their casements tucks away to be virtually invisible. 800-223-4873. hurd.com.

Rocky Mountain Hardware window crank, \$125. 888-788-2013.



MATCHING METALS About hardware finishes, "there are two schools of thought," says Martin Grubman of P. E. Guerin, a New York hardware maker. "One: be consistent; use the same finish everywhere. The other says coordinate with each room's decor." Gold, often mixed with pewter, and dark bronze are both on the rise, but thanks to a contemporary trend, the most popular finishes are low-maintenance satin or polished nickel, which can be used to give a traditional window a modern flash.

TRADE SECRETS WINDOWS MATERIALS



THE LOOK OF GLASS

The future of glass—high-tech stuff that saves energy, housework, and the luster of your furniture—is already here.

LOW-E GLASS “Low-emittance” glass is becoming standard in the custom-window industry. A metal-oxide coating allows heat and light to enter but blocks ultraviolet rays that fade furnishings.

Low-E glass also prevents heat from escaping, reducing energy costs.

HEAT MIRROR GLASS Similar to low-E, but completely blocks UV and infrared rays. Most useful in the sunniest climates.

IQ GLASS Available in Europe for a decade, “radiator” glass is now making inroads here. Hooked to a thermostat and an electrical source, IQ radiates heat, warming a room evenly without drying the air.

PRIVACY GLASS A switch changes this glass from translucent to opaque; or set the switch in between, like a dimmer, all the while reducing glare and UV radiation.

SELF-CLEANING GLASS A coating on the glass’s exterior uses the sun to decompose dirt, and rain to flush it away. Because it dries quickly, streaking is minimal.

PHOTOVOLTAIC GLASS A tinted laminate sandwiched inside the glass acts as a solar panel, creating its own energy. The technology could be in commercial buildings as early as this year, and, says a window executive, “one day there will be wires coming out of the windows you buy at Home Depot.”

▲ HOW TO FRAME IT

STEEL The appeal of sturdy steel is simple: less is more. “It’s the thinness that architects like,” says Paul Smith, of Crittall, a Britain-based window maker. “Thinner frames mean more daylight.” (See above.) They also mean that the muntins and the mullions—the vertical separators between windows—can be of equal width and perfectly in line. Steel’s downside: it gets cold. A thermal break—a layer of synthetic gum that prevents heat loss—is a must for steel frames.

COPPER Copper is gaining popularity as cladding (a thin layer wedged to a wood frame) for its changing patina. If you can’t wait, the copper can be weathered for you; Jeld-Wen has three levels of patina, from bright to speckled.

BRONZE Solid-bronze and bronze-clad windows are finding new customers who are smitten by the metal’s classical aura and extreme durability. Like copper’s, bronze’s patina can be set at any point from bright to soft green. Dynamic Windows torches bronze or treats it with chemicals to produce mottled browns or fire opal. Only a few companies, like Les Métailliers Champenois and Fenevations, specialize in solid-bronze construction, which should always use extruded, not rolled, metal.

WOOD Exotics and reclaimed old-growth lumber like knotty redwood are the most requested woods. Most custom companies will make windows in two species: a durable Alaskan yellow cedar or mahogany for the exterior, with a fine exotic species like zebrawood inside. Just be sure the expansion rates of the two woods are close enough to marry well.

FSB 3482 aluminum-and-wood window handle, \$70. 718-625-1900. fsbusa.com.



HOUSE & GARDEN RECOMMENDS

- **Hope’s Steel Windows & Doors** The premier maker of steel windows. 716-665-5124. hopeswindows.com.
- **Crittall Windows** Hope’s UK-based rival. crittall-windows.co.uk.
- **Arcadia Windows and Doors** The first to make a sliding door, this company works only in aluminum. 800-423-6565. arcadiaproducts.com.
- **Dynamic Windows & Doors** This Canadian company sources a wide variety of woods. 800-661-8111. dynamicwindows.com.
- **Case Window and Door** Specialists in European and contemporary windows. 800-227-3957. casewindow.com.

TRADE SECRETS WINDOWS

WHEN TO GO CUSTOM

Architects dream of custom, one-of-a-kind windows that only an experienced designer and a deep-pocketed client can devise, but even architects have a conscience. "It comes down to cost," says Lawrence Blough, of the New York firm Graftworks. "Custom windows are three or four times the cost of off-the-shelf." After proposing custom mahogany windows for a family's ski retreat in Vermont recently, Blough opted instead for Pella, adding sliding doors from Marvin.

The price of custom is offset somewhat by its longevity. Michael Reilly, of Reilly Woodworks, a Calverton, NY, shop that handcrafts windows for notable architects (see "The Specialist," page 112), considers his products "a cradle-to-grave solution:

Zeluck's factory in Brooklyn, right. Solid bronze casements by Les Métailliers Champenois, below, left. For more on windows, see houseandgarden.com.

if you build windows to our standard and maintain them properly, they'll last forever."

Customer service is also characteristic of a custom company, as is a readiness to accommodate any wish that doesn't compromise the company's standards. Most architects lean toward a firm that specializes in their style. "When there's an architectural challenge," says architect Elizabeth Demetriades, "whether it has to do with size, function, or detailing, we use Zeluck's," the Brooklyn-based custom firm that is among the country's largest. Other boutique makers come in for what sounds like veneration. "For the highest level of artistry, look at Les Métailliers Champenois," architect Peter Pennoyer says. "Its bronze windows are machined with the precision of a gunsmith."

Responding to a recent boom in boutique firms, major window companies are becoming more adaptable. Some, like Marvin and Jeld-Wen, have custom arms dedicated to unique renovations and luxury homes. "After we've made a new window, the design becomes part of our catalog.

The possibilities of what we can do expand every day," says Marvin's Tom Sinning. Andersen, too, has added a broader range of woods and cladding.

Often the best plan is to mix wares: choosing stock windows for the rear and side of the house can free up money for custom goods that are visible from the curb. And it doesn't hurt to think creatively. In one room of her Salisbury, CT, home, Demetriades stacked 6-by-6-foot wood Jeld-Wen windows, smaller casements, and a circular fixed window, all in stock sizes, to create a dramatic, light-filled space that is all view. □

HOUSE & GARDEN RECOMMENDS

- **Zeluck's** One of the oldest and best-regarded firms. In NYC, 718-251-8060. zeluck.com.
- **Les Métailliers Champenois** Not for windows alone, the French firm came to these shores to restore the Statue of Liberty's torch. In NJ, 973-279-3573. l-m-c.com.
- **Marvin Windows and Doors** A large company so devoted to custom work it's almost a hybrid. 888-537-7828. marvin.com.
- **Jeld-Wen Windows & Doors** Their historic-renovations division complements their premium stock windows. 800-535-3936. jeld-wen.com.




Serpent window handle, E. R. Butler & Co., NYC and Boston.



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When it comes to **PEANUTS IN THE SHELL**, my two favorites are Virginia Diner's, \$4 for 1 lb., 888-823-4637, and the **BOILED PEANUTS** from Lee Bros., \$24.50 for 5 lbs., 843-720-8890. Stockholm pilsner glass, \$6, crateandbarrel.com.



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To satisfy my sweet tooth, I stock my larder with Hubs' **CHOCOLATE-COVERED PEANUTS**, \$13.50 for 20 oz., 800-889-7688. I also love Miette's **PEANUT BUTTER COOKIES**, \$5 for a 5 oz. bag, miettecakes.com, Feridies's **PEANUT BRITTLE**, \$7 for 8 oz., 866-732-6883, and Brent's **BEER BRITTLE** from Anette's, \$10, anettes.com.



For cocktails, I like to serve **RED SKIN PEANUTS**, \$4.50 for 9 oz., 866-732-6883, from Feridies, or **SALTED VIRGINIA PEANUTS**, \$12 for 20 oz., 800-889-7688, from Hubs. I especially like the **WASABI PEANUTS** from the Peanut Shop of Williamsburg, \$12 for 15 oz. 800-637-3268. For more on peanuts, see houseandgarden.com. □



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OLD-SCHOOL STYLE

DESPITE CROWD-PLEASING WINES MADE IN THE NEW STYLE,
THERE ARE STILL GREAT RIOJAS WITH TRADITIONAL HEFT AND SPICE

BY JAY MCINERNEY



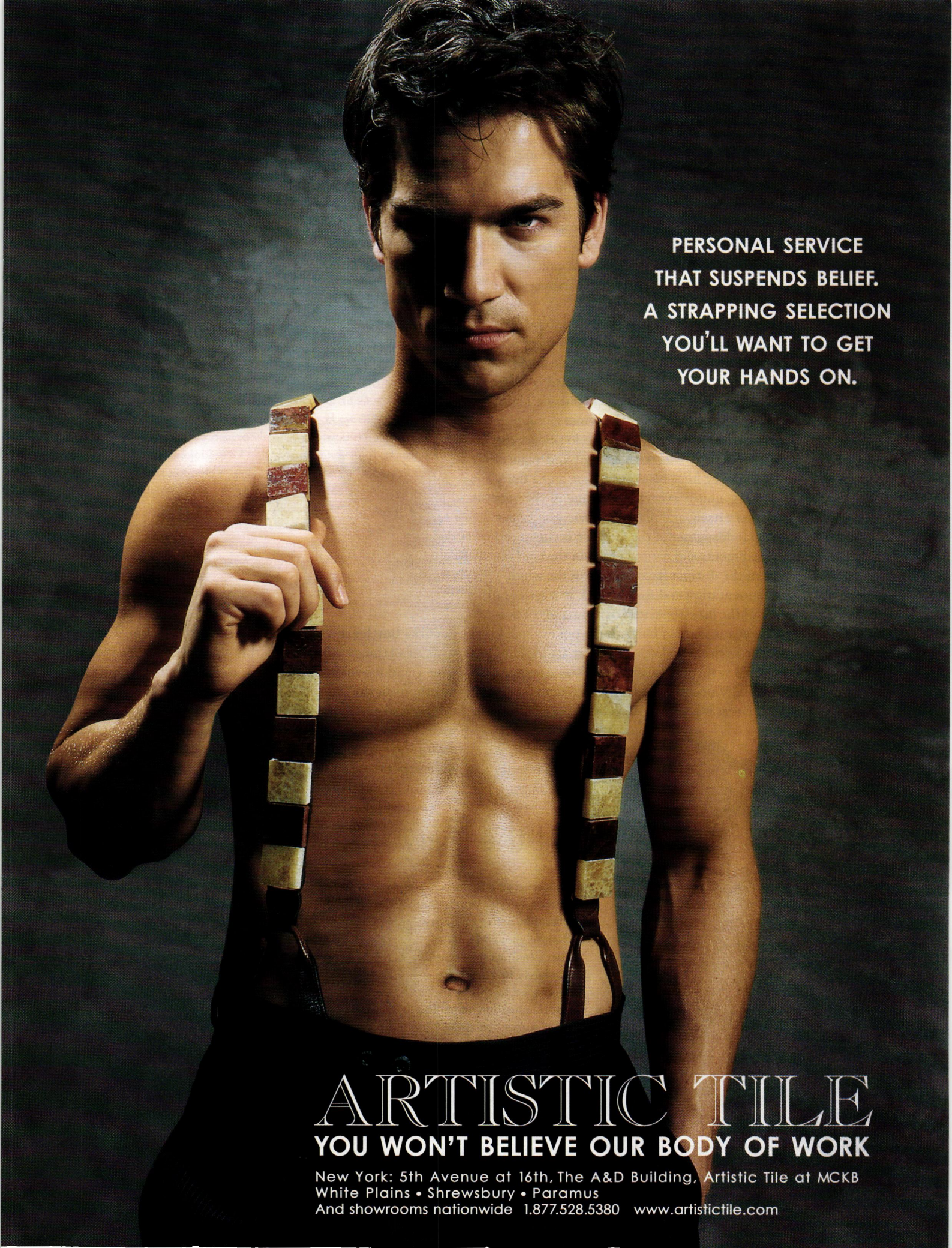
Viña Tondonia, from López de Heredia, and Muga's Prado Enea Gran Reserva are among the finest examples of Rioja made according to traditional methods.

DON'T GET ME WRONG, I have nothing against fruit. But I sometimes get tired of all this super-extracted, alcoholic grape juice that seems like it ought to be served on toast rather than in a glass, and that tastes like it doesn't come from anywhere in particular. These are wines that somehow remind me of the blind date I had last night with a woman exactly half my age. Our conversation had lots of italics and exclamation marks and very few parentheticals or semicolons. Much as I like some of the bold new postmodern Riojas from producers like Artadi, Allende, and Roda, I sometimes

crave the sepia tones of old-school Rioja. Todd Hess, wine director for Sam's Wine & Spirits in Chicago, is one of many who appreciate these discreet charms: "Old traditional Rioja tastes like old burgundy should taste but seldom does—and for a lot less money."

What we now think of as the old style in Rioja was created in the 1850s, when French wine brokers arrived in Spain after oidium and later phylloxera had devastated their native vineyards. The French introduced oak barrel aging to the region, which had previously specialized in light, fruity, short-lived plonk. Two nobles, the Marqués de Murrieta and the Marqués de Riscal, helped to develop and market this Bordeaux-style Rioja. (Both bodegas are still flourishing.) The Riojans took to barrel aging the way the Italians took to noodles, substituting American for French oak and developing an official hierarchy that culminates with *reserva* (at least 12 months in oak, two years in bottle) and *gran reserva* (at least 24 months in oak and three years in bottle). *Crianzas*, released just two years after vintage, are apt to have a strawberry vanilla freshness, whereas the *reservas* and *gran reservas* will exhibit the mellow, secondary flavors associated with age—flavors evocative of autumn rather than summer. And those with bottle age can suggest practically the entire spice rack, not to mention the cigar box and the tack room. Somehow you get the idea that this is how red wine used to taste.

If the old school had a central campus, it would be a series of buildings clustered around the railroad tracks at the edge of the medieval town of Haro, including the bodegas Muga and López de Heredia. Both wineries keep several coopers employed year-round, making and repairing barrels and maintaining the huge *tinas*—the swimming-pool-sized oak vats in which the wine is fermented and stored; old oak doesn't impart a woody flavor to wine, and both wineries believe it's superior to stainless steel. Both houses also are run by the direct descendants of their founders. If some evil genie told me I could drink just one producer's Rioja from now on, I would

A muscular man with dark hair and a serious expression is shown from the waist up. He is shirtless, revealing his well-defined chest and abdominal muscles. He is holding a vertical strap made of alternating light and dark rectangular tiles over his right shoulder with his right hand. The background is a dark, textured grey.

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Uncorked

certainly choose Muga. In addition to its old-school wines, notably the *gran reserva*, which spends three years in old American oak barrels, Muga does make a more modern expression of Rioja with French oak under the Torre Muga label, including a new postmodern luxury cuvée called Aro. Not so López de Heredia, the hardest-core reactionaries of Rioja, makers of Viña Tondonia.

Tondonia is one of those secret passwords whereby serious wine wonks recognize their own kind. The winery was founded in 1877, and apparently very little has changed in terms of wine making since. The Tondonia vineyard is beautifully situated on a high south-facing plateau outside Haro. For reasons not entirely clear to me, the winery complex resembles a Swiss or Bavarian village. Inside, it looks like the set of a low-budget horror movie, with ancient and vaguely sinister-looking machinery, huge blackened *tinas*, and a fluffy black mold blanketing almost everything. Some of the vats are as old as the winery itself, and pixieish Marie Jose López de Heredia, great-granddaughter of the founder, is convinced that the petrified sediments and natural yeasts in the *tinas* are an important part of the distinct flavor profile of the wines.

Far below the fermentation and storage vats, in a series of tunnels carved out of the limestone, tens of thousands of bottles dating from the 1920s slumber beneath the pillowy mold. "The spiders eat the cork flies," López de Heredia explains cheerfully as I swipe a vast cobweb off of my face. Any minute now, I feel certain, Vincent Price is going to jump out at me. The sense of eeriness is gradually dispelled, replaced by a mounting sense of exhilaration and wonder as López de Heredia

THE OENO FILE

- **1985 LÓPEZ DE HEREDIA VIÑA TONDONIA GRAN RESERVA** An amazing nose of cinnamon, clove, leather, tobacco—the whole spice box. You can smell this forever. A long, haunting finish. \$80
- **1996 MUGA PRADO ENEA GRAN RESERVA** Prado Enea is a special bottling of the best grapes from the Muga vineyards in the best vintages, and this is a fine example; a somewhat pale garnet-colored beauty that smells of leather and tobacco and tastes kind of like fruitcake, but better. \$50
- **2001 MUGA RESERVA** A great reserva from a great vintage: you can still smell the dill and vanilla character of the American oak; delicious strawberry red licorice fruit and a fine, long finish. A real steal. \$22
- **1996 MARQUÉS DE CÁCERES RESERVA** From the folks who invented Rioja as we know it. If you don't like this fruity, spicy, medium-bodied red, which is nicely poised between youth and maturity, then you probably don't like Rioja. \$24
- **1999 RAMÍREZ DE LA PISCINA RESERVA** A plummy, smoky nose leads into a medium-bodied, silky mouthful of wine with all kinds of spicy highlights. Fully mature. \$20
- **1998 LA RIOJA ALTA VIÑA ARDANZA RESERVA** Very old-school. A well-balanced, mature beauty with no rough edges and lots of finesse. The fruit here is reminiscent of dried, rather than fresh, plums. \$32

uncorks bottles in the subterranean tasting room. I start with, of all things, a 1995 rosé—this being her idea of a young wine—and move on to the '81 Gran Reserva Blanco, made mostly from the indigenous white grape called *viura*, which tastes fresh and lively for its age. The tasting of reds begins with the ethereal '85 Tondonia, and while this may sound like one of those annoying instances where you have to listen to a wine writer tease you with descriptions of stuff you will never

see or taste, the fact is that all of these wines have been recently released. In this regard, López de Heredia reminds me of Orson Welles's embarrassing ad for Paul Masson—"We sell no wine before its time."

Across the street, Muga is releasing its *gran reservas* on a slightly more accelerated schedule. You can find the '95 and the '96 on retailers' shelves; both have the kind of spicy complexity that develops only with age. And if you are lucky, you may find older vintages. A '76 *gran reserva* that I shared with the bearish, gregarious 30-year-old Juan Muga at a restaurant in Haro lingers in memory as one of the best old burgundies I never drank. Marqués de Riscal, Marqués de Murrieta, and Bodegas Montecillo are also good sources of traditional Rioja. Next time you're feeling palate fatigue from trying to chew the latest super-extracted new-world merlot, you might consider checking out the subtle and delicate charms of an old *gran reserva*. □

At the Bar

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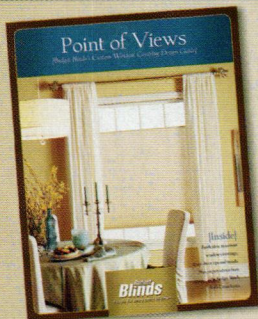
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in the garden



Iris prismatica is a robust, wetland species that blooms in early summer. This eastern native naturalizes easily. Plant it in groups around a pond or abundantly in a wet meadow for a bold statement.

WILDFLOWERS Native beauties are easier than ever to find in nurseries, and now is a good time to place your order *by carol williams*

PRODUCED BY MELISSA OZAWA ■ PHOTOGRAPHED BY LENDON FLANAGAN

WILLIAM BLAKE SAW “heaven in a wildflower”—which makes sense if heaven means immersion in a particular place and time. Without this precise exposure and that very soil or rock or type of bog, any given wildflower would not be growing where it is. Wildflowers are the opposite of “invasives,” those insensitive plants that can muscle in wherever they get a foothold. Wildflowers signify, and that is why we love them.

My Tyrolean mother used to coax us up the steepest slopes by searching for alpenrose or edelweiss. They were our prizes—not to pick, but because when we found them we knew we had climbed truly high. Where I live now, at sea level, I sniff through a sandy forest in search of wood pinks, the local name for trailing arbutus, with leathery leaves and tiny shell-pink flowers. Their sensual scent declares winter over.

Wildflowers are harder and harder to find, their chosen spots often built upon or taken over by invasives. When we do, joyfully, come upon them, we know now not to pick them or dig them up, lest their scant numbers become even fewer. At the same time, it is more possible than ever to grow in our own gardens these poignant plants that tell us where we live.

Not long ago, buying wildflowers in pots was likely to mean a partnership in crime: those tempting trilliums or seductive trout lilies were probably poached from the wild. That has changed, as the number of nurseries selling wildflowers that have been grower-propagated from seed or cutting has grown dramatically. Spearheaded by local wildflower societies, nurseries turn out flats of jack-in-the-pulpit almost as efficiently as they do petunias.

Even wildflowers that are difficult to germinate in nurseries or to transplant successfully from the wild are now available. Plant burglars who dig up cypripediums—lady’s slipper orchids—from their habitats are punished when their plunder fails to thrive. Grown from seed, these transplant readily, but getting seed to germinate has been hard. Now, thanks to a sophisticated understanding of the intricate natural processes involved in germinating orchid seeds, nursery-raised lady’s slipper orchids are available to gardeners.

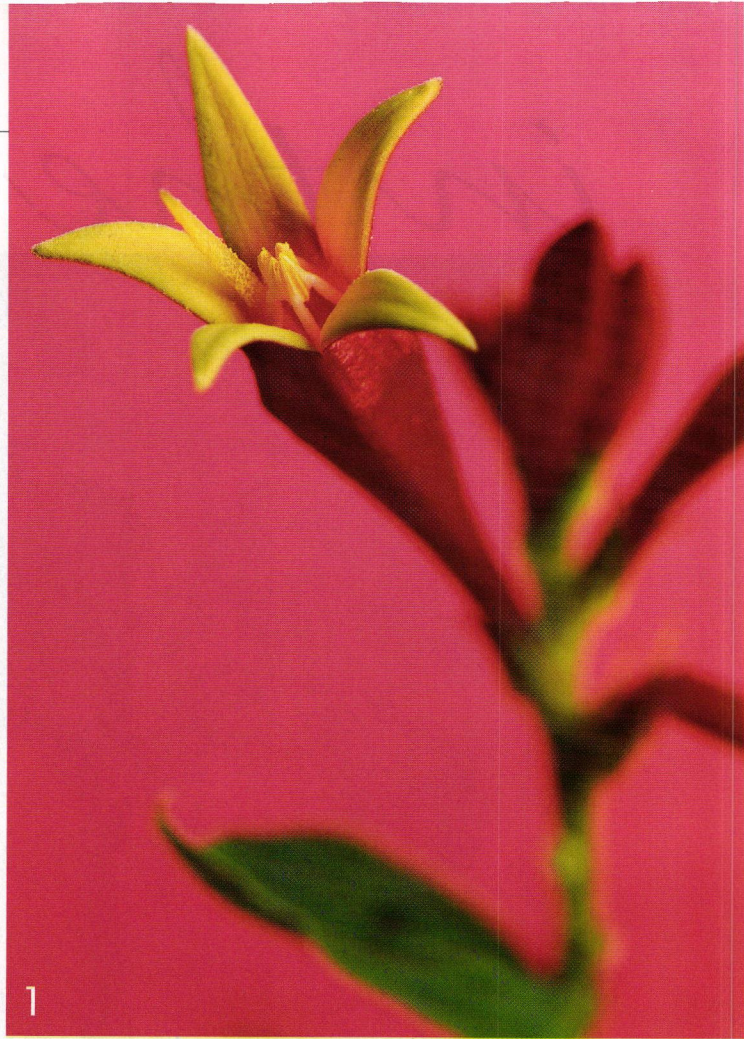
Hillside Nursery in Massachusetts and Roberts Flower Supply in Ohio are two mail-order sources for the pink-and-white showy lady’s slipper *Cypripedium reginae* and the large yellow *Cypripedium pubescens*, originating from laboratory-germinated seed. Prices run (Cont. on page 114)

1 *SPIGELIA MARILANDICA*, or Indian pink, will flower a second time, about four weeks after the first bloom.

2 *CAMPANULA ROTUNDIFOLIA*, or harebell, likes rocky terrain but will adapt to many garden conditions. A self-seeder, it flowers throughout summer and fall. **3** The rare *CYPRIPEDIUM KENTUCKIENSE*, or Kentucky lady’s slipper, is now more available, thanks to lab-raised seedlings.

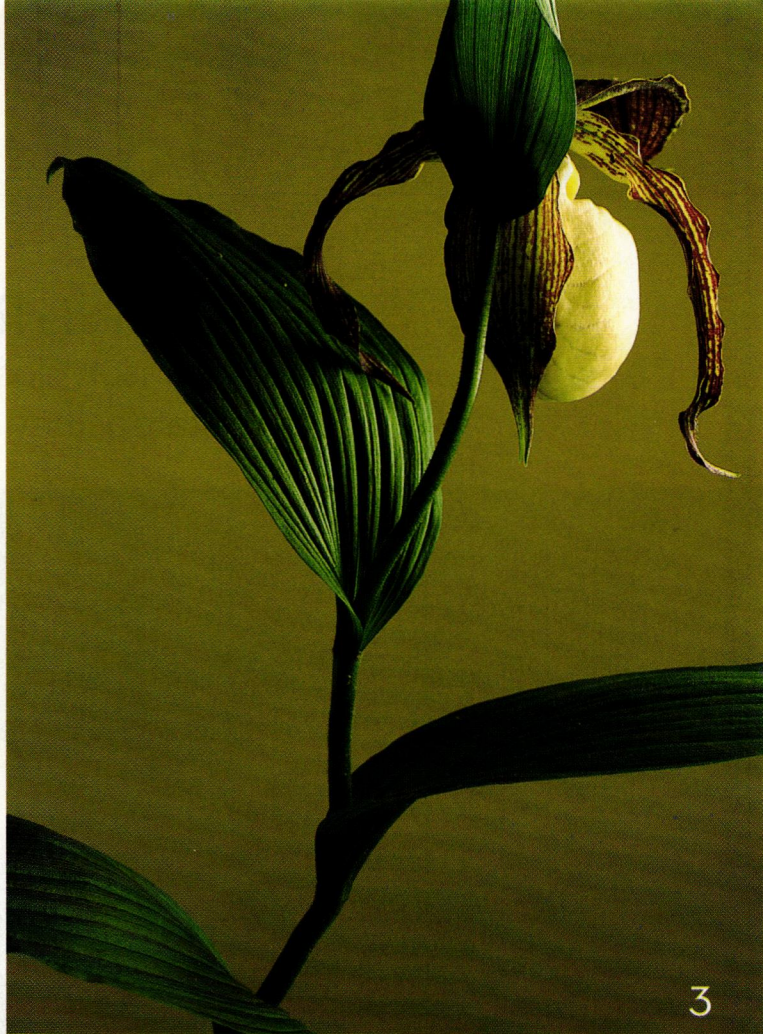
4 *VERONICASTRUM VIRGINIANUM* grows well in moist soil and can reach 6 feet in height.

5 The spring-blooming, woodland *ARISAEMA TRIPHYLLUM*, or jack-in-the-pulpit, produces red berries in fall. **6** Enhance your flower border with *VERONIA NOVEBORACENSIS*, or ironweed, which grows 4 to 8 feet tall. See Shopping, last pages. For more, see houseandgarden.com.





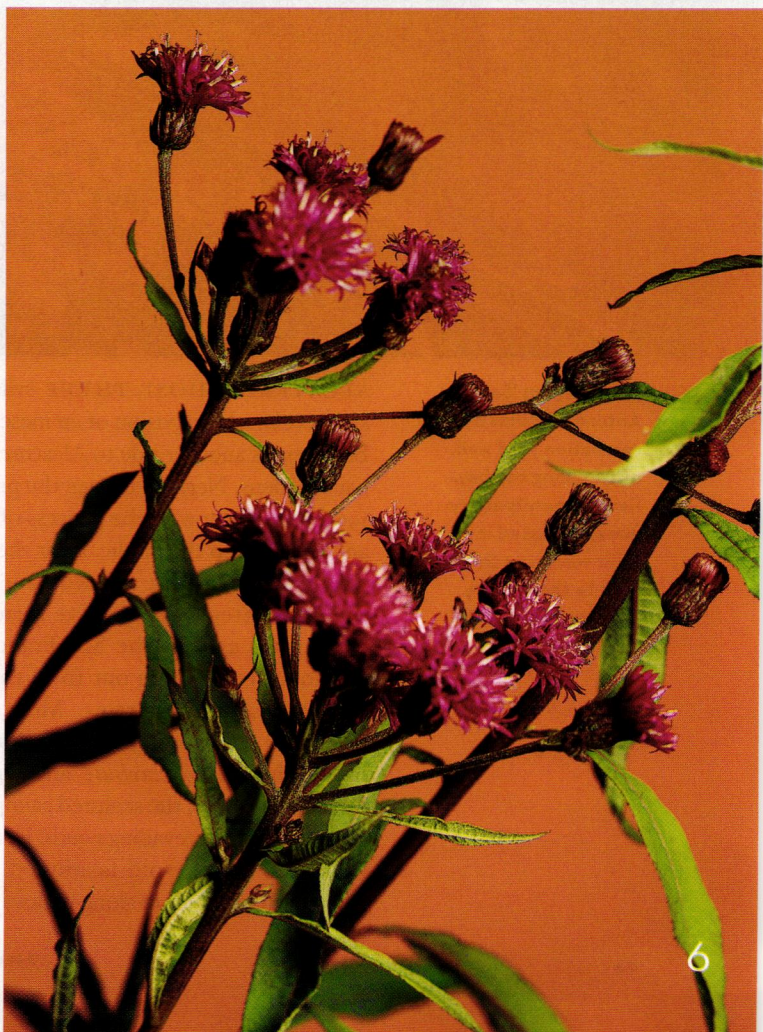
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6

FIELD TRIP

Life on the Rock The gardens at Alcatraz ran wild after the prison closed in 1963. Now being rehabilitated, they have much to teach us *by jennifer jewell*



Pelargonium 'San Antonio' blooms by the recreation yard wall, overlooking the bay. Federal penitentiary inmates passed it on their way from the rec yard to the laundry building below (with water on its roof).

ALCATRAZ. THOSE THREE syllables immediately evoke a bleak vision of an inescapable prison. But there is another side to Alcatraz: its extraordinary gardens. Neglected since the prison closed in 1963, they are now in the process of being tamed, and are open to the public. Near the ferry landing where you arrive, aloe and aeonium cascade down the Aztec Steps. Spiky agave form determined silhouettes against the San Francisco skyline. Heirloom roses reach out from the smothering embrace of blackberries. Monterey cypress (*Cupressus macrocarpa*), New Zealand Christmas trees (*Metrosideros excelsus*), and eucalyptus grip the island's slopes, the sculpted canopies indicating the force of the prevailing winds. Fuchsias, hydrangeas, and cheery old-fashioned geraniums—pelargoniums—bloom along walkways. All of these

hint at something that might have been a garden.

Help arrived after the Golden Gate National Parks Conservancy, the National Parks Service, and the Garden Conservancy joined forces in 2003 to preserve the unique and historic gardens of Alcatraz.

As I walk with Carola Ashford, project manager in charge of the Alcatraz Gardens for the Garden Conservancy, she carries a potted hydrangea and talks alternately to me and to the plants we pass. "We've been collecting rusty nails from the grounds to push in around the hydrangeas. It keeps their blossoms blue. Oral history has it that this was done by earlier gardeners here." She stops to tuck a pelargonium start back into its soil. "You are a survivor," she says encouragingly.

The San Francisco Harbor island known as Alcatraz has been a fishing outpost for Native Americans, an American

military fortress, a military prison (from 1907 to 1933), a federal penitentiary (1933 to 1963), and an icon of American criminal culture and history. Alcatraz has been gardened since its fortress days, and every plant is a descendant of one imported during the past 155 years.

Originally, Alcatraz was little more than rocky outcroppings. In the mid- to late 1800s, the American military dynamited areas to create level space for buildings, and imported soil to create landscape. Vegetable gardens, ornamental lawns, and rose gardens were built for military staff. When the facility became a military prison, the gardens were enlarged to offer "gardening" as vocational therapy to inmates. In both periods, working the grounds was a choice activity for inmates and staff, who were separated from

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CI 1651 Premium	Fridge/Freezer Combination	30" 84-1/4"/30"/24-1/2"	• 2	custom finish
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SBS 3210 Premium	Side by Side	60" 84-1/4"/60"/24-1/2"	• 4	custom finish
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C 1601 Premium	Fridge/Freezer Combination	30" 84-1/4"/30"/24"	2	stainless steel
C 1650 Premium	Fridge/Freezer Combination	30" 84-1/4"/30"/24"	• 2	stainless steel
C 1651 Premium	Fridge/Freezer Combination	30" 84-1/4"/30"/24"	• 2	stainless steel
SBS 240 Premium	Side by Side	48" 80"/48"/25-1/4"	• 3	stainless steel
SBS 320 Premium	Side by Side	60" 84-1/4"/60"/24"	• 4	stainless steel
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HC 1050 Premium	Fridge/Freezer Combination	24" 69-3/4"/21-1/4"/21-7/16"	• 2	custom finish
SBS 20H0 Premium	Side by Side	48" 69-3/4"/2 x 21-1/4"/21-7/16"	• 4	custom finish
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in the garden



mainland life. Several intriguing personalities were key to the gardens during the penitentiary period, including Elliott Michener, an inmate and the primary caretaker of the grounds in the 1930s, who is credited with the planting of the fig, apple, and walnut trees that still survive.

Since the beginning of the Parks Service's reign, in 1972, "the landscape of Alcatraz has been recognized as culturally and historically significant," says Diane Ochi, project manager for the Parks Conservancy. Everyone involved has grappled with the complex concept of how best to manage the gardens to help tell the story of the island and of those who made their lives there.

All the while, the landscape was taking matters into its own hands. Strong plants, including bulbs, hardy roses, tropical succulents, and blackberries, thrived; tender plants died off. Finally, in 2003, the Parks Conservancy's Catherine Barner formed an alliance with Antonia Adezio, president of the Garden Conservancy. The latter provided a historic gardener—Carola Ashford, a landscape architect and educator—to spearhead the rehabilitation. Ashford, Ochi, and a consulting horticulturist, Deborah Lindsay, are the primary team developing "treatment plans" for each phase of the gardens' rehabilitation. "Many people beg us not to gussy up the gardens too much," Ashford says. "The Parks Service made a conscious decision to maintain most of the buildings in their current state of semi-ruin. In this way, the place evokes the island's whole, layered history. We hope to achieve the same with the landscape," Ochi says.

Ashford stresses that the project is a rehabilitation, not a restoration. "Each phase will attempt to evoke a sense of what the gardens' overall feeling was," she says. "Not every plant will be exactly the same. However, historically appropriate, but perhaps drought-tolerant, hardy plantings will be designed; the recovery of existing hardscape will continue; and educational materials reflecting ongoing research and findings that we literally dig up will be developed."

The first phase of the rehab includes the ferry landing and the plantings along the Main Road. Later projects include Officer's Row and the West Side, where inmates terraced the slopes and raised flowers for guards' families. Finally, much of the island will be maintained as natural habitat. "The plants that have survived and hybridized without any care to speak of for the past forty years are an education in themselves," Ochi says.

While many people are involved in this project, Ashford is clearly the woman on the ground. In completing her sometimes daunting tasks ("We ripped large areas of aeonium off the Aztec Steps earlier this year, and it's already overwhelmed them again!" she says), she manages some 2,000 volunteer hours a year. Ironically, Ashford's college degree was in criminology, but she turned to education "in an effort to get to people before the criminal stage." Destiny seems to have brought her full circle, and she is confident the Alcatraz team can guide the gardens in the same direction. □

■ Alcatraz is open every day except December 25 and January 1. nps.gov/alcatraz. www.gardenconservancy.org. Jennifer Jewell is a gardener and writer based in central Colorado.

In the ruins of the warden's house, top, *Centranthus ruber* (Jupiter's beard) is rampant. ■ A stalk of *Agave americana* (century plant), bottom, soars above yellow sedum and three varieties of propagated pelargonium ready to be planted in another area.



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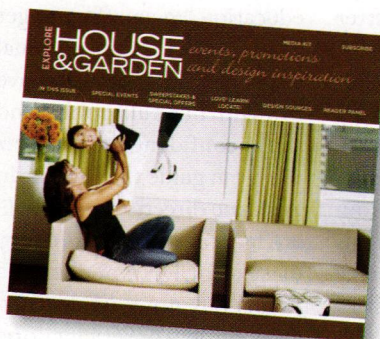
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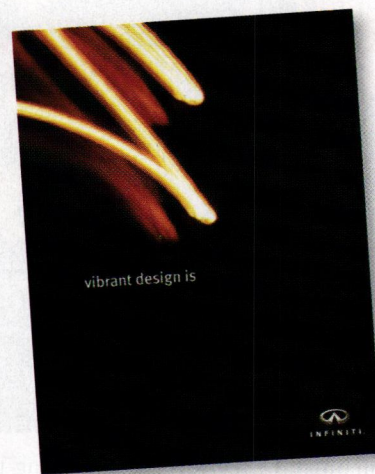
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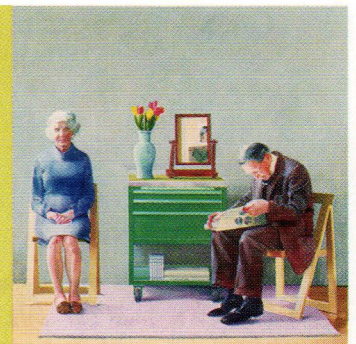
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on the scene

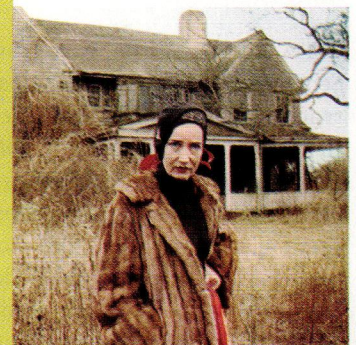
THIS MONTH'S DESIGN BEAT by ingrid abramovitch



{ RESTORATION } Even for Los Angeles, the Getty Villa's \$275 million face-lift was more than a nip and a tuck. The faux-Roman retreat—a 1970s re-creation of the Villa dei Papiri—had housed J. Paul Getty's art collection before it moved to Richard Meier's Getty Center in 1997. Now the villa has been recast as an antiquities center showcasing Greek, Roman, and Etruscan treasures. While the embattled Getty has recently been accused of mismanagement, antiquities looting, and even hauteur, we're betting Angelenos will welcome this addition to the city's cultural scene, both for the magnificent art and for the handsome restoration by Boston architects **Rodolfo Machado** and **Jorge Silvetti**. getty.edu.



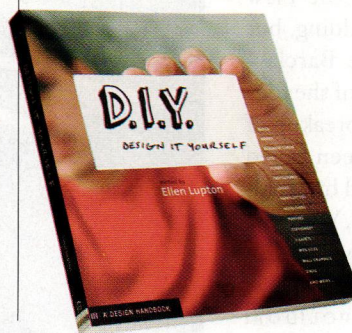
{ ART } David Hockney has spent five decades painting those closest to him, from his parents, above, to lovers and friends. "David Hockney Portraits," at the Museum of Fine Arts in Boston, from February 26 to May 14, is the first survey of the artist's portraiture. mfa.org.



{ THEATER } *Grey Gardens*, the cult documentary about Jackie O's reclusive aunt Edith Bouvier Beale and her adult daughter "Little" Edie, above, has inspired a musical starring Christine Ebersole and Mary Louise Wilson, opening February 26 in NYC. playwrightshorizons.org.



{ TELEVISION } For many people—including decorator **Eric Cohler**—1950s design reached its peak with the *I Love Lucy* sets. Cohler recently helped install a re-creation of the sitcom's **Tropicana Room**—bongos and all—for the Lucille Ball-Desi Arnaz Center in Jamestown, NY, the screwball star's hometown. lucy-desi.com.



{ DESIGN } Cooper-Hewitt contemporary-design curator **Ellen Lupton** is determined to bring basic design skills to the masses. She and her students at Maryland Institute College of Art have compiled *D.I.Y.: Design It Yourself*, with ideas for creating, among other things, personalized stationery, monogrammed towels, and Web sites. pappress.com.

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SUNRISE AT THE ABYSS

WHILE GROUND ZERO
LANGUISHES, A VIBRANT
RESTORATION OF
AN ART DECO LANDMARK
SHINES AT ITS EDGE
by martin filler

THE FALL of the Twin Towers on September 11, 2001, was a human catastrophe of such unfathomable horror that lesser (though considerable) damage inflicted on nearby buildings that day paled to insignificance. Notions of aesthetic quality vanished, too: those of us who long loathed the World Trade Center as postwar urbanism at its excessive worst suddenly found ourselves wishing, to our sorrowful surprise, that the double behemoths were back again. Yet as the smoke began to clear over Ground Zero, design buffs noticed that, on the very brink of the abyss, a once celebrated vestige of Jazz Age New York had somehow come through the disaster more or less intact, or so it seemed at first.

This miraculous architectural survivor had opened in 1926 as the New York Telephone Company Building, but became better known as the Barclay-Vesey Building, named for two of the four surrounding streets. Since the breakup of AT&T, it has most recently been called the Verizon Building. Designed by architect Ralph Walker of McKenzie, Voorhees & Gmelin, the modernistic tower was an

PHOTOGRAPHED BY ROBERT POLIDORI





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Hugo Newman's restoration of the jazzy ceiling paintings in the lobby of the Barclay-Vesey Building—across from the World Trade Center site—suffered smoke damage on 9/11 but were meticulously restored by EverGreene Painting Studios, NYC.



ornamentation was truly Art Deco avant la lettre. And though he, like his French contemporaries, took cues from the Wiener Werkstätte, German Expressionism, and other avant-garde movements, he synthesized them in a manner all his own. When the Art Deco style was rediscovered in the early 1970s, the Barclay-Vesey was recognized as its first great American example.

On 9/11, Barclay-Vesey's 1,700 employees had just been evacuated when the Twin Towers' collapse sent steel beams hurtling into the south facade like steak knives through butter. That afternoon, 7 World Trade Center, the 47-story tower directly to the east, crashed down and ripped an eight-story hole in the brick-and-limestone landmark.

Though badly battered, the Barclay-Vesey still stood, perhaps because of engineering

To the south of the buff brick Barclay-Vesey Building, left, is "the pit," the 16-acre void where the Twin Towers stood. ■ The lobby, below, is veneered with rare marble, to which the new security desks added after 9/11 were carefully matched.

instant hit, even with architecture critic Lewis Mumford, a notoriously tough customer. To Le Corbusier, it so epitomized the American skyscraper that he used its image as the frontispiece for the English-language edition of his hugely influential book *Towards a New Architecture*.

The clean-lined 486-foot tower marked a major advance over earlier Manhattan skyscrapers, which, unlike the more straightforward high-rises of the Chicago School, tended to be dolled up in the historical drag that establishment clients preferred. There's no doubt the 34-year-old Walker looked to Chicago for inspiration. With its blocky base-and-tower massing, buttresslike vertical stripes, and set-back flat-topped crown, the Barclay-Vesey Building bore an unmistakable resemblance to Eliel Saarinen's second-place entry in the Chicago Tribune Tower Competition of 1922, which many thought should have won.

Yet when it came to the wildly personal way that Walker embellished his career-making commission inside and out, no one could call him a copyist. The scheme was just months away from completion when the Exposition Internationale des Arts Décoratifs et Industriels Modernes opened in Paris in 1925 and gave a name to the exuberant hybrid style that swept the world as a populist antidote to minimalist modernism. Walker's precocious outpouring of inventive



tailored to the quirky site—a parallelogram rather than the usual rectangle of the city's grid plan. Here, the base follows the shape of the angular plot, with the square floor plan of the tower centered above. Those overlapping geometries mean that some of the evenly spaced support columns at ground level are set closer to the outside walls, giving the structure the extra stability to withstand the terrorist onslaught.

One early task facing Verizon's director of real estate operations, Dominic Veltri, was to determine whether the building (Cont. on page 115)



Ask your doctor about Boniva

The first and only **once-monthly** tablet for **osteoporosis**

BONIVA is for women with postmenopausal osteoporosis. And unlike other tablets you have to take every week, you only need one BONIVA tablet a month.

To help build and maintain strong healthy bones, ask your doctor about once-monthly BONIVA today.

Important Safety Information: You should not take prescription BONIVA if you have low blood calcium, cannot sit or stand for at least 60 minutes, have severe kidney disease, or are allergic to BONIVA. Stop taking BONIVA and tell your healthcare provider if you experience difficult or painful swallowing, chest pain, or severe or continuing heartburn, as these may be signs of serious upper digestive problems. Follow the once-monthly BONIVA 150 mg dosing instructions carefully to lower the chance of these events occurring. Side effects are generally mild or

moderate and may include diarrhea, pain in the arms or legs, or upset stomach. If you develop severe bone, joint, and/or muscle pain, contact your healthcare provider. Your healthcare provider may also recommend a calcium and vitamin D supplement.

For a \$20 coupon,* visit www.BONIVA.com or call 1-888-MY-BONIVA.

*Subject to eligibility.

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Pharmaceuticals



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Patient Information

BONIVA® [bon-EE-va] (ibandronate sodium) TABLETS

Rx only

Read this patient information carefully before you start taking BONIVA. Read this patient information each time you get a refill for BONIVA. There may be new information. This information is not everything you need to know about BONIVA. It does not take the place of talking with your health care provider about your condition or your treatment. Talk about BONIVA with your health care provider before you start taking it, and at your regular check-ups.

What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see "What are the possible side effects of BONIVA?").

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see "How should I take BONIVA?").

What is BONIVA?

BONIVA is a prescription medicine used to treat or prevent osteoporosis in women after menopause (see "What is osteoporosis?"). BONIVA may reverse bone loss by stopping more loss of bone and increasing bone mass in most women who take it, even though they won't be able to see or feel a difference. BONIVA may help lower the chances of breaking bones (fractures). For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

Do not take BONIVA if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for at least 1 hour (60 minutes)
- have kidneys that work very poorly
- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this page for a list of all the ingredients in BONIVA)
- Tell your health care provider before using BONIVA:
- if you are pregnant or planning to become pregnant. It is not known if BONIVA can harm your unborn baby.
- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems

• about all the medicines you take including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see "How should I take BONIVA?").

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before:
 - Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
 - Eating or drinking anything except for plain water.
 - Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.

- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

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

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see "How should I take BONIVA?"). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- Do not take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, wait until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.

• If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.

Schedule for taking BONIVA 2.5 mg once daily:

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

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, do not take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. Do not take two tablets on the same day.

• If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.

What should I avoid while taking BONIVA?

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

What are the possible side effects of BONIVA? Stop taking BONIVA and call your health care provider right away if you have:

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

BONIVA MAY CAUSE:

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

Common side effects with BONIVA are:

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

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

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

What is osteoporosis?

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

just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

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

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting osteoporosis.

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

Women who:

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

People who:

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

General information about BONIVA

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

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

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

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

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

What are the ingredients of BONIVA?

BONIVA (active ingredient): ibandronate sodium BONIVA (inactive ingredients): lactose monohydrate, povidone, microcrystalline cellulose, croscopolone, purified stearic acid, colloidal silicon dioxide, and purified water. The tablet film coating contains hypromellose, titanium dioxide, talc, polyethylene glycol 6000 and purified water.

BONIVA is a registered trademark of Roche Therapeutics Inc.

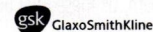
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LIGHT MATTERS

BASKING IN THE GLOW OF THE NEW ENERGY EFFICIENT BULBS WILL MAKE YOU FEEL GOOD ABOUT SAVING THE PLANET AND CUTTING YOUR ELECTRICITY COSTS

by sue halpern and bill mckibben

OUR DAUGHTER, who is 12, has taken to calling her father the Dark Lord. This is not because he resembles Harry Potter's nemesis Voldemort in any way. Rather, it is a veiled reference to his habit of patrolling the house and turning off any light that is not, in his opinion, absolutely necessary, while pointing out that if every American household switched to energy-efficient compact fluorescent lightbulbs (CFLs) in their five most-used lamps, the country as a whole would save the equivalent output of 21 power plants annually.

Lightbulbs, it is safe to say, are not sexy. Most of us don't give them a second thought. If one burns out, we go to the grocery store, shell out less than a dollar, and toss the old one in the trash. Oddly, to people like the Dark Lord, who study the Department of Energy's Energy Star ratings the way baseball fans read box scores, that's encouraging, for it means that, in theory, switching to more efficient lightbulbs should be just as simple.

In practice, though, it has been anything but. Consumers balk at the difference in price—five or six dollars for a CFL, a few cents for a regular bulb—ignoring the fact that CFLs typically last four to seven years, or about ten times longer than incandescents. Over the course of those years, it is estimated that it will cost about \$16 to run that one CFL and \$60 to power those ten incandescent bulbs. It's straightforward math, and it doesn't even take into account those other, incalculable savings that the Dark Lord likes to bring up as he moves the switch from on to off—the 1,000 to 2,000 pounds of carbon dioxide that isn't being launched into the atmosphere, the 8 to 16 pounds of sulfur that's not contributing to acid rain, every time a CFL replaces a traditional lightbulb.

But let's face it, who cares about saving the planet, let alone a few dollars, if giving up traditional lightbulbs means no longer having the conveniences that come with them: instant illumination and that pleasing yellow glow. Until

recently, neither was possible with CFLs, which took long minutes to warm up and gave off a harsh white light when they finally did.

When we built our house five years ago, all the overhead recessed canister lights were specced with CFLs. This pleased the Dark Lord, until he tripped over the boots in the mudroom, where the light was chronically dim, one time too many. Meanwhile, our daughter had taken to wearing a

These two energy-saving bulbs from General Electric and Feit Electric are equivalent to standard 75- and 100-watt bulbs, but their life span is much longer—five and seven years, respectively.



headlamp in her bedroom so she could see what she was wearing to school. Two years later, defeated, we removed most of the overhead energy-efficient bulbs and the Dark Lord began his radical turn-off-the-lights campaign.

There had to be a better way. We called a company in New York that is pioneering new super-high-efficiency lightbulbs using LEDs (light emitting diodes) and ordered a pair of \$50 (each) reflectors for the track lights over our stove. Despite their high cost, the development of LEDs for the home market is promising; the lights we ordered use only 10 watts of power each instead of 50, and are expected to last through the next millennium. Then we tried them out. Problem. The light they cast was faint and blue; we looked like corpses.

"LEDs are not ready for prime time," Marc Ledbetter of the Pacific Northwest National Laboratory, a research laboratory subsidiary of the Department of Energy, told us a few days later. Ledbetter directed us to the newest generation of Energy Star-rated CFLs, which, he assured us, were more reliable than the ones made five years ago. He also pointed out that because CFLs are cooler than incandescents—a 15-watt CFL produces the same brightness as a 60-watt incandescent—we could boost illumination by using higher-watt CFLs, which would still be using significantly less power than a traditional bulb. Instead of putting a 60-watt equivalent CFL in our desk lamps, for instance, we put in CFLs that were as bright as 65-watt incandescents. Encouraged, we swapped a 50-watt reflector over the dining room table for a 23-watt CFL, which put out the same light as a 100-watt traditional bulb. (Our food had never looked so . . . distinctive.) We did the same thing in the reading lamps by our bed, this time using a pair of very small, super-compact fluorescents that were only about two inches long. (Anyplace we'd be looking directly at the lights, we used bulbs with covers.) This was fun—and then we hit a wall. Actually, it was a walk-in closet. Although CFLs now come on at more than half brightness, it still takes less time to grab a pair of socks and a favorite sweater than it does for the light to come on fully.

Then, by chance, we discovered a CFL enhancer called PowerRim that promised to make our closet as bright as any display floor at Macy's. PowerRim is a retrofit fixture that screws into any recessed canister light fixture and boosts the amount of

WHO CARES ABOUT SAVING THE PLANET, LET ALONE A FEW DOLLARS, IF GIVING UP TRADITIONAL LIGHTBULBS MEANS NO LONGER HAVING INSTANT ILLUMINATION AND THAT PLEASING YELLOW GLOW?

illumination that each CFL provides, reduces the heat it produces, and increases its longevity. After talking with PowerRim's inventor, Ken Lau, who used to work for Philips Lighting Company, we ordered one with a 23-watt CFL bulb that comes to full brightness instantly. It arrived in two days. Screwdriver in hand, we popped off the existing fixture's housing, plugged the PowerRim into the canister's socket, pushed it into the ceiling, installed the lightbulb, and flipped the switch. We were stunned (think deer in headlights). It wasn't like Macy's at all. It was like being at the beach on a perfect day in summer, only better: one of us found her long-lost sheepskin slipper.

To be honest, there are still a few less-than-bright spots in our house. We haven't found a CFL that works well with a dimmer switch, even though most lighting companies claim to make one. And we're still working on finding CFL track lights that are every bit as good as the 50-watt reflector bulbs we've been using. But our daughter has put away her headlamp, and—you heard it here first—the Dark Lord is on his way to being vanquished. □

Getting Started

The number of choices of CFL bulbs available to consumers can be overwhelming—there are reflector bulbs, twist bulbs, super-twist bulbs, screw-in bulbs, pin bulbs, bulbs without covers, bulbs with covers. How to not walk away from them all and settle for an old standby incandescent:

- First, buy only a light that has an Energy Star rating, which assures both quality and longevity.
- Second, check to see if the tone of the light will be pleasing to you by looking on the package for the "color temperature." (A color temperature of 2,700 to 3,000 degrees Kelvin is a warmish light.)
- Third, make sure that you know where, and how, the light is going to be used: whether the bulb is for a dimmable fixture (don't use nondimmables in dimmable lamps); how much clearance the bulb is going to have (CFLs tend to be longer than standard bulbs, so you'll want to make sure yours isn't going to stick out of your lamp); and how much space your fixture allows for the CFL's ballast, the part that connects the screw-in metal part to the glass light. (Bring your standard bulb to the store to see how it compares with the CFL you're considering.)
- We have had very good luck with Energy Star CFLs from Feit Electric (our desk lights), Lightwiz (the super-compact twists in the lights over our bed), and Philips (the bright dining room light and a number of twists that we use instead of reflectors in recessed overhead lamps).
- Like CFL bulbs, the PowerRim, while a bit pricey (about \$100), will pay for itself over time. The company's Web site, powerlux.com, has a savings calculator and product specifications. To figure out which PowerRim is suitable for your application, call or e-mail the company. 760-727-2360. klpowerlux@aol.com.



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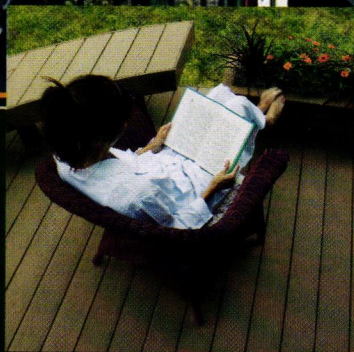
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February

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN



JASON SCHMIDT

Charles Gwathmey's idea of crafting a house in the Hamptons around its interior courtyard is echoed in the house's well-shaped, cedar-clad stair tower.

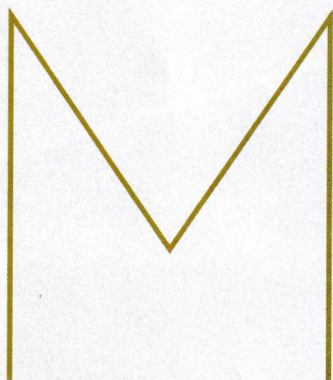
Cedar shingles lend an informality to the house. From this view, one can see the husband's study on the second floor, outfitted with a lead-coated copper balcony and a custom-fabricated Orsogrill Pleione guardrail. Standing-seam lead-coated copper makes up the roof.





SPLENDID ISOLATION

A YOUNG FAMILY GETS BOTH OPENNESS AND SECLUSION IN
A COURTYARD HOUSE BY GWATHMEY SIEGEL & ASSOCIATES



Modernist architects, bless their hearts, are not usually known for the user-friendliness of their buildings. Platonic shapes and sublime expanses of glass, yes. Functional layouts and ample storage, no.

But Gwathmey Siegel & Associates has always been an exception to this tradition, building its reputation on clean-lined forms that nonetheless function. The firm's commitment to pragmatic poetry is perhaps most evident in its portfolio of delightfully inventive houses, of which this Sagaponack, New York, gem is the most recent addition.

The clients, a couple with two young children, first worked with partner Charles Gwathmey on their New York apartment. When they purchased a two-and-a-half-acre property with plans to build a weekend home, Gwathmey was the obvious choice for the job. "Charles listened carefully to what we wanted for our family, and is passionate in his attention to detail," says the client. Gwathmey, for his part, was happy to oblige. "We were attracted to the clients' desire to be involved in the design process without preconceptions," says the architect.

The clients had just a few requests: separate studies for each adult, a play area for the kids, two guest rooms—but



THE CLEAN-LINED FURNISHINGS STAND
UP TO THE ARCHITECTURE, MAKING A
SPARE ENVIRONMENT DESIGNED FOR
CONTEMPLATING ART AND NATURE



A cedar and steel-framed canopy shields the Gloster Ethos Sunloungers on the pool house patio, opposite page. ■ The coffee table, this page, is by Gwathmey Siegel & Associates. The Rocco sofas, Pelican side tables in wenge, and Sagire floor lamps are by Christian Liaigre, for Holly Hunt. *The Trouble with Constants* (2002), by Donald Baechler, is on the far wall.



the southwest corner to grab the ocean view 300 yards away. Lending cohesion to this animated structure is a swath of silvery cedar shingle cladding, punctuated by the reddish brushstrokes of mahogany-trimmed windows and doors.

Inside, materials reinforce the indoor/outdoor connection. Floors are rift-cut white oak. A glass block gallery that lines the hallway to four of the bedrooms invites natural light to filter in from the courtyard beyond, while upholding privacy. In the kitchen, aluminum cabinetry is offset by dark Jet Mist granite countertops. The screened-in porch is paved in the same rough-hewn brick that lines the courtyard.

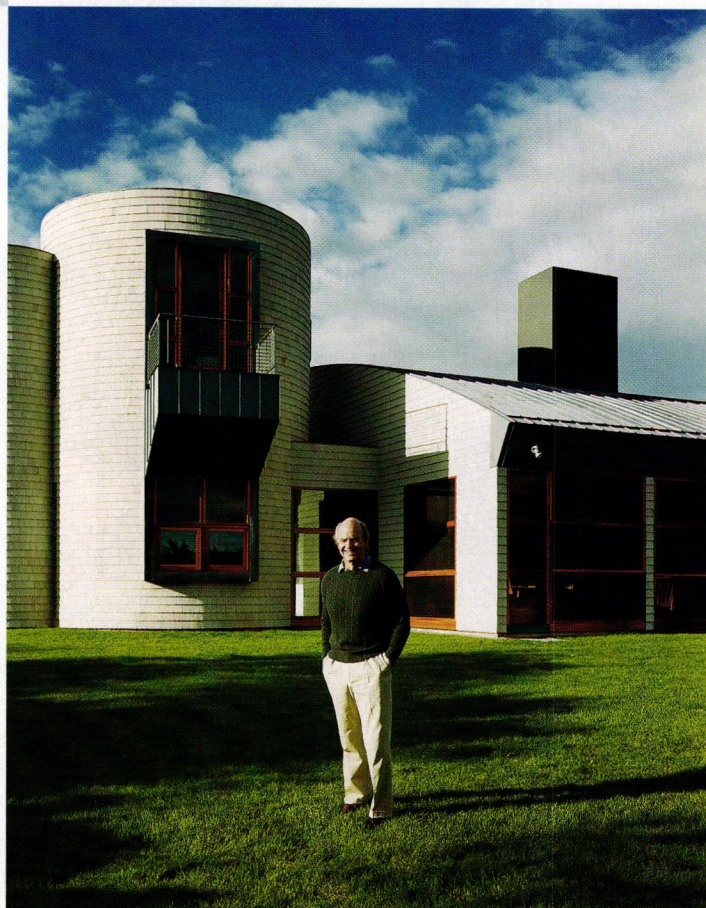
Throughout, Gwathmey deployed rigorous furnishings that stand up to the architecture: angular wenge side tables in the living room, curve-backed Arne Jacobsen Series 7 chairs in the breakfast room, a David Weeks chandelier above the Christian Liaigre Courier dining table. It's a spare environment designed for contemplating views as well as a serious art collection that includes works by Donald Baechler and Anna Gaskell. The clients couldn't be happier with the results. "We are not aware of the neighbors at all," says the husband. "It's the most peaceful, serene setting imaginable." ▷

Christian Liaigre's Courier table and Archipel chairs, for Holly Hunt, left, in the dining room. The chandelier is by David Weeks for Pucci International. ■ Charles Gwathmey on the lawn, below. ■ Holly Hunt's Latin chairs in Big Sky Yellowstone, from Dualoy Leather, sit in the living room, just below the wife's study, where sunlight pours through a circular skylight, opposite page.


came to the project with an open mind as far as style was concerned. And while they wished to avoid the dominant Shingle-style Hamptons vernacular, they didn't want to jar with their relatively conservative surroundings.

The property itself presented the greatest challenge, with its flat topography and two-and-a-half-acre size offering little privacy from neighboring houses. Gwathmey's inspired solution was to turn the very notion of house literally inside out. The building spirals around a central, plain air courtyard, directing views inward. Visible from almost every room, the courtyard, explains Gwathmey, "affords a private, centered space that acts as a reference point for the interior."

The structure ultimately reads less as architecture than as sculpture. Yet Gwathmey's artistry lies in his ability to design forms that appear sublimely abstract yet grow quite organically from the specifics of how they function. The house's low-slung, interlocking geometries dance nimbly across the land, creating a sense of undulation that the property lacks. Like a finely tailored garment turned inside out, the interior construction is expressed on the exterior. The roofline billows up to accommodate double-height rooms. The master bedroom veers off at a slight angle from the rest of the building, extending toward the pool beyond. A rotunda housing the dining room and a study rises from





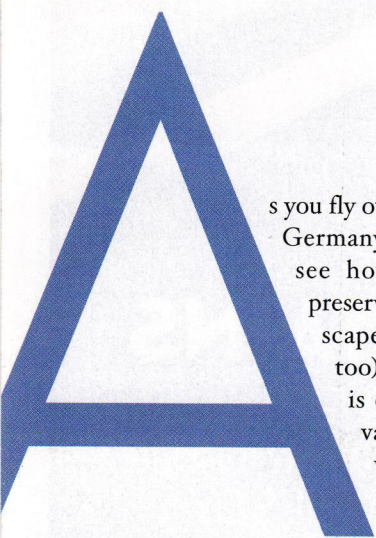


The house is clad in custom-sized white Atlantic cedar, supplied by Wood, Steel & Glas, Inc., Madison, CT, and overlooks the town of Ketchum. ■ Acid-etched glass encases the entry stairwell, opposite page. Inside the stairwell a partition of Bendheim's Jayd-195 Satintech blue-tempered glass runs alongside the steel stairs, landing, and handrail, fabricated and installed by Mary's Iron Studio, Shoshone, ID.



A MATCH FOR THE MOUNTAINS

A SUPERB YEAR-ROUND HOUSE IN THE IDAHO ROCKIES BY MARWAN AL-SAYED, ONE OF OUR 2005 NEW TASTEMAKERS IN ARCHITECTURE, SHOWS HOW STRONG MODERN DESIGN CAN MAGNIFY NATURE'S MAJESTY



As you fly over the Alps of Switzerland, Germany, and Austria, it's easy to see how those countries have preserved their breathtaking landscapes (and lucrative tourism, too). Residential development is carefully restricted to the valley floor, giving even tiny villages an urban density rare in most American metropolises and keeping

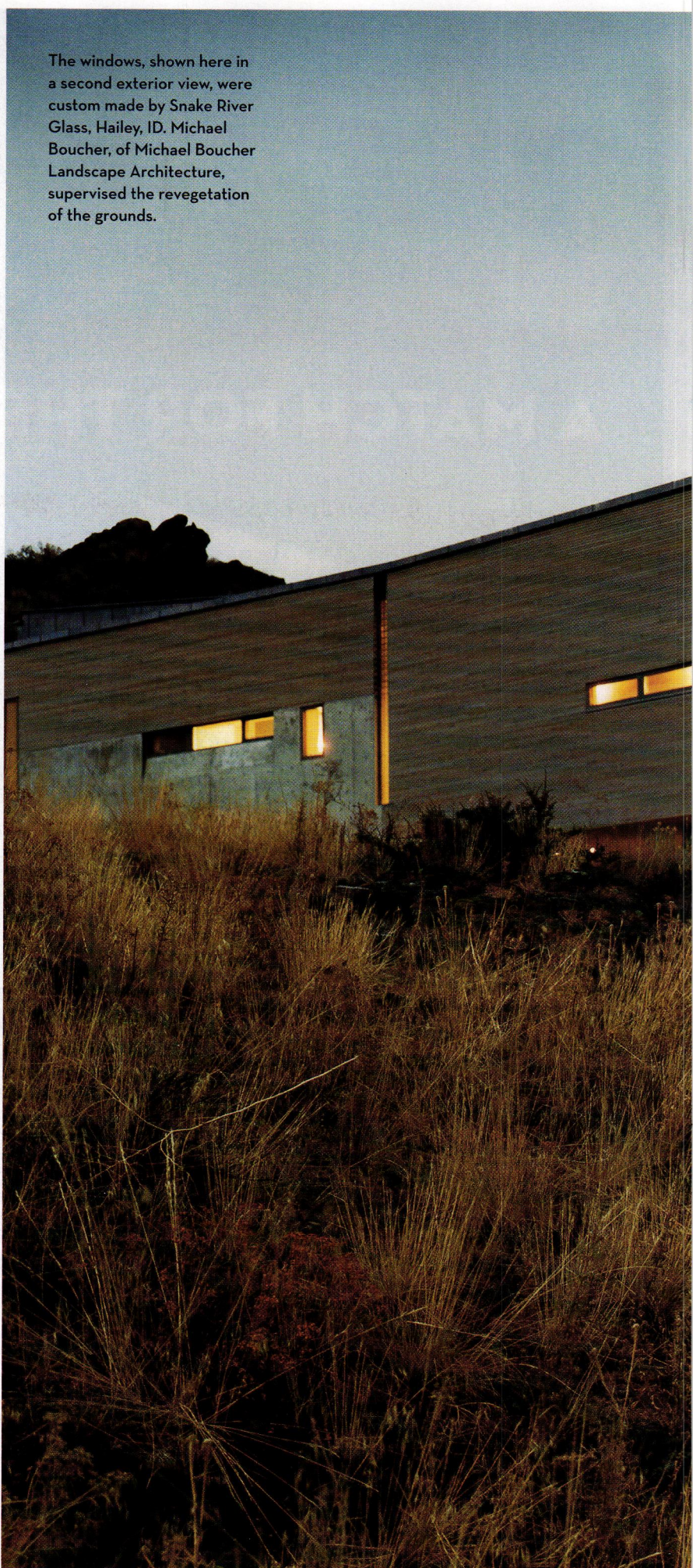
mountainsides pristine. No European believes in an inalienable right to build anywhere you want, and the happy result is the opposite of what's happened in the Rocky Mountains over the past few decades. There, every new ski season reveals the latest spate of sprawling, *faux rustique* houses that despoil yet another glorious view.

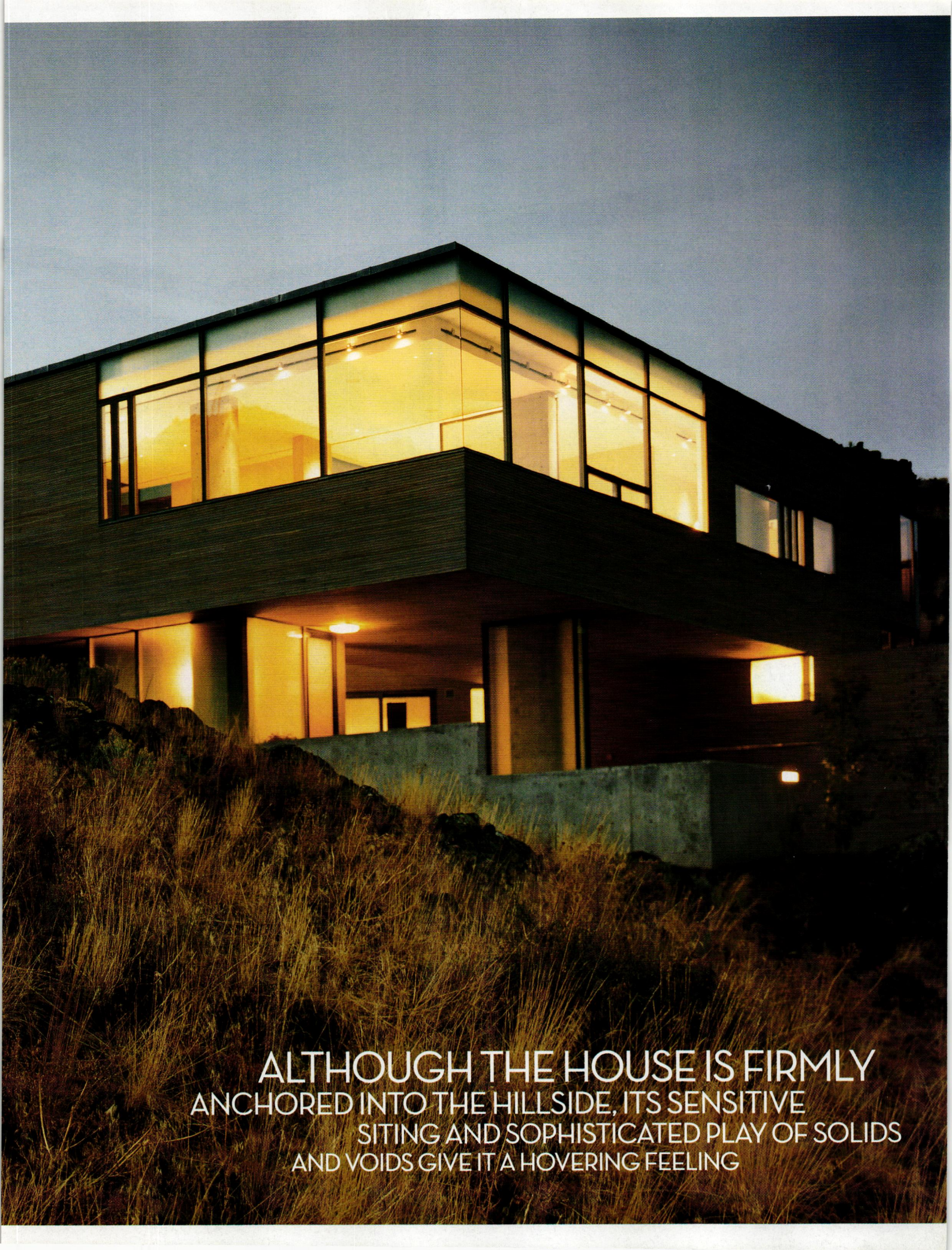
Because America's laissez-faire land-use policies are unlikely to change soon, some environmental advocates see a stopgap solution in architecture that defers to the landscape as much as possible. But updates of the subterranean sodbuster's hut are unlikely to become a fad in the stratospheric real estate market of the Rockies, which by the end of this century could become the last redoubt of the superrich as coastal areas from Malibu to Montauk are lost to rising sea levels.

One architect who believes that strong modern architecture can actually enhance nature is Marwan Al-Sayed, who was born in Baghdad 43 years ago, studied architecture at Columbia, and is now based in Phoenix. "Before I became an architect," Al-Sayed recalls, "I had the good fortune to live many places around the world, and I'm familiar with many beautiful sites. When I look back on ancient cultures, I'm impressed by how they were unafraid to confront nature with architecture in a very powerful but somehow nonconfrontational way. They knew how to engage nature and create a greater connectivity to it. That's what I'm trying to do in my work."

Convincing proof of Al-Sayed's ability to do just that can be found in the stunning year-round house he recently completed in Ketchum, Idaho, next to the Sun Valley ski resort. It was commissioned by a couple who relocated there to pursue the four-season sportive life they love and raise their young daughter far from the madding crowd. "I wanted the house to be as athletic as they are," says the

The windows, shown here in a second exterior view, were custom made by Snake River Glass, Hailey, ID. Michael Boucher, of Michael Boucher Landscape Architecture, supervised the revegetation of the grounds.





ALTHOUGH THE HOUSE IS FIRMLY
ANCHORED INTO THE HILLSIDE, ITS SENSITIVE
SITING AND SOPHISTICATED PLAY OF SOLIDS
AND VOIDS GIVE IT A HOVERING FEELING





Piero Lissoni's Nest sofa, covered in 13L437 Autunno in White, is manufactured by Cassina and paired with two of Lissoni's Frog chairs, by Living Divani, in the living room. Oiled teak coffee tables, handmade in Bali, from Warisan, Los Angeles, and a custom woven carpet by Carini Lang, NYC, introduce natural elements to the room.

architect. "And because I'd started doing yoga, I began thinking about how I could achieve that same sense of balance to make the house stretch and bend in response to the landscape."

The house's owners were as astute in their choice of a building site as in identifying an architect still little known outside the profession but deemed by insiders as destined for greatness. This 16-acre lot in the middle of Ketchum had remained undeveloped for so long that some locals assumed it was public space. Vacant, it was encumbered by zoning restrictions and a steep site that scared off purchasers until Al-Sayed's clients took a chance and bought it at a bargain price. Given the stupidity of some resort town officials, who reject contextually respectful modern schemes but accept inexplicable traditional monstrosities, the Ketchum planning board's approval of this sensitive yet far from reticent scheme is commendable.

The house takes its name, Kinderhorn (German for children's mountain), from the small peak at one end of the property, which overlooks the center of Ketchum. Al-Sayed's positioning of the structure is perfect, making it seem deceptively simple when viewed from the town, yet never revealing its true complexity from any single vantage point around it.

One major theme-with-variations in postwar American architecture was the transparent box in an arcadian landscape, the most celebrated example being Philip Johnson's Glass House. Johnson lifted that idea from Mies van der Rohe's Farnsworth House. However, Al-Sayed's Kinderhorn brings to mind an earlier and more relevant Mies design, his unexecuted 1938 Resor House in Jackson Hole, Wyoming. Like many Europeans who know the Alps, Mies was blown away by the Rockies, and the stupendous panorama of Grand Teton peaks visible from the Resor ranch became his focus. At the glass-walled Barcelona Pavilion, Mies had achieved his goal of reducing architecture to "almost nothing." At Jackson Hole, however, he responded very differently to the rugged terrain, proposing that large portions of the shoe-box-shaped house be clad in cypress veneer, his only attempt at a wood exterior. Cantilevers would have made it seem to float above the ground, with

NUTS & BOLTS

NATIVE GROUND

AL-SAYED LIKENS THE BUILDING TO A "CRAFTED EARTHWORK," AND MADE AN EFFORT TO HAVE IT LOOK INDIGENOUS TO ITS SITE. A BASE OF POURED-IN-PLACE CONCRETE ANCHORS THE HOUSE WITHIN THE MOUNTAIN SLOPE AND ALSO CONCEALS A CARPORT. THE CANTILEVERED VOLUME ABOVE IT IS CLAD IN WHITE ATLANTIC CEDAR, A DECAY-RESISTANT EAST COAST TIMBER THAT WILL WEATHER TO A SILVERY GRAY COLOR SIMILAR TO THE HUES OF THE HIGH DESERT LANDSCAPE. THE THIN TONGUE-IN-GROOVE WOOD STRIPS SERVE TO LIGHTEN THE FEEL OF THE STRUCTURE'S MASS.

ON THE MOVE

AL-SAYED CALLS THE BUILDING, MADE FOR AN ATHLETIC FAMILY, A "GYMNASTIC STRUCTURE" IN WHICH MOVABLE SCREENS AND PANELS OFFER MANY VARIATIONS OF LIGHT AND PRIVACY. THE CIRCULATION PATTERN WAS DESIGNED SO THAT "EACH LIVING SPACE FLOWS INTO ANOTHER, LIKE A MOBIUS STRIP. I HAVE A REAL THING AGAINST DEAD ENDS," HE SAYS.

MASTER GLASS

LARGE EXPANSES OF GLASS OPEN THE INTERIORS TO THE SLOPES OF KINDERHORN AND THE SKY. AL-SAYED DESIGNED THE WINDOWS WITH THE THINNEST-FRAME PROFILES POSSIBLE AND HAD THEM CRAFTED IN CANADIAN MAPLE. IN THE LIVING ROOM CORNER, TWO HALF-INCH PANES OF GLASS BUTT-JOINTED TOGETHER WITHOUT A FRAME MAKE THE WINDOW APPEAR SEAMLESS. AL-SAYED SAYS OF THE PANORAMIC VIEW FROM THE LIVING ROOM: "WHEN THERE'S SNOW COVER, YOU FEEL AS IF YOU'RE UP IN THE CLOUDS."

LIGHT WORKS

SOOTHING COLORED LIGHTS WARM THE MODERN STRUCTURE. IN THE MASTER STAIRWELL, A GLASS LIGHT WORK BY PARTNER MIES GRYBAITIS AUTOMATICALLY RAMPS UP ITS INTENSITY ACCORDING TO THE ENVIRONMENTAL LIGHT CONDITIONS. IN THE LIVING ROOM, A THERAPIE ILLUMINATED CANVAS BY SNOWLAB IS MOUNTED INTO A COLUMN AND EMITS A SOFT GLOW.

a floor-to-ceiling living room window wall as proscenium for nature's incomparable drama.

Unlike Johnson, Al-Sayed doesn't rummage through history books for ideas, yet here he has attained Miesian heights in a wholly personal way. Like the Resor House, this structure is cantilevered to give it an illusion of lightness; much of the exterior is clad in wood (unusually thin inch-and-three-eighths horizontal white Atlantic cedar), and large, elegantly detailed windows maximize mountain vistas. Though the downhill side visible from town may be as foursquare as a Mies design, the uphill "rear" of the house—where the winding driveway leads to the actual "front" door—is gently cranked off axis. This subtle shift creates a large triangular terrace that provides a safe, level play space for the owners' child.

The familiar ski lodge format of ground-level entry and second-story living areas—often imperative on smaller hillside plots—feels anything but routine here because the smooth sequence of entry spaces seems to levitate visitors upstairs. Here Al-Sayed owes a particular debt to his wife and partner, Australian-born Mies Grybaitis, a glass artist whose intensely colored translucent panels give the vestibule and stairway an introspective aura that makes the far-reaching outlook from the floor above even more of a revelation. It's not surprising to learn that Al-Sayed worked for the irreplaceable Tod Williams and Billie Tsien, married collaborators who similarly bring out the best in each other and imbue architectural interiors with an integral sensuousness deeper than mere decoration.

As an older generation of architects edges toward either Olympus or oblivion, there's always the thought that its like will not be seen again (which is not always a bad thing). Yet in architecture, as in every other art form, a few exceptional talents emerge in every new generation, and Marwan Al-Sayed must now be counted among the most promising. □

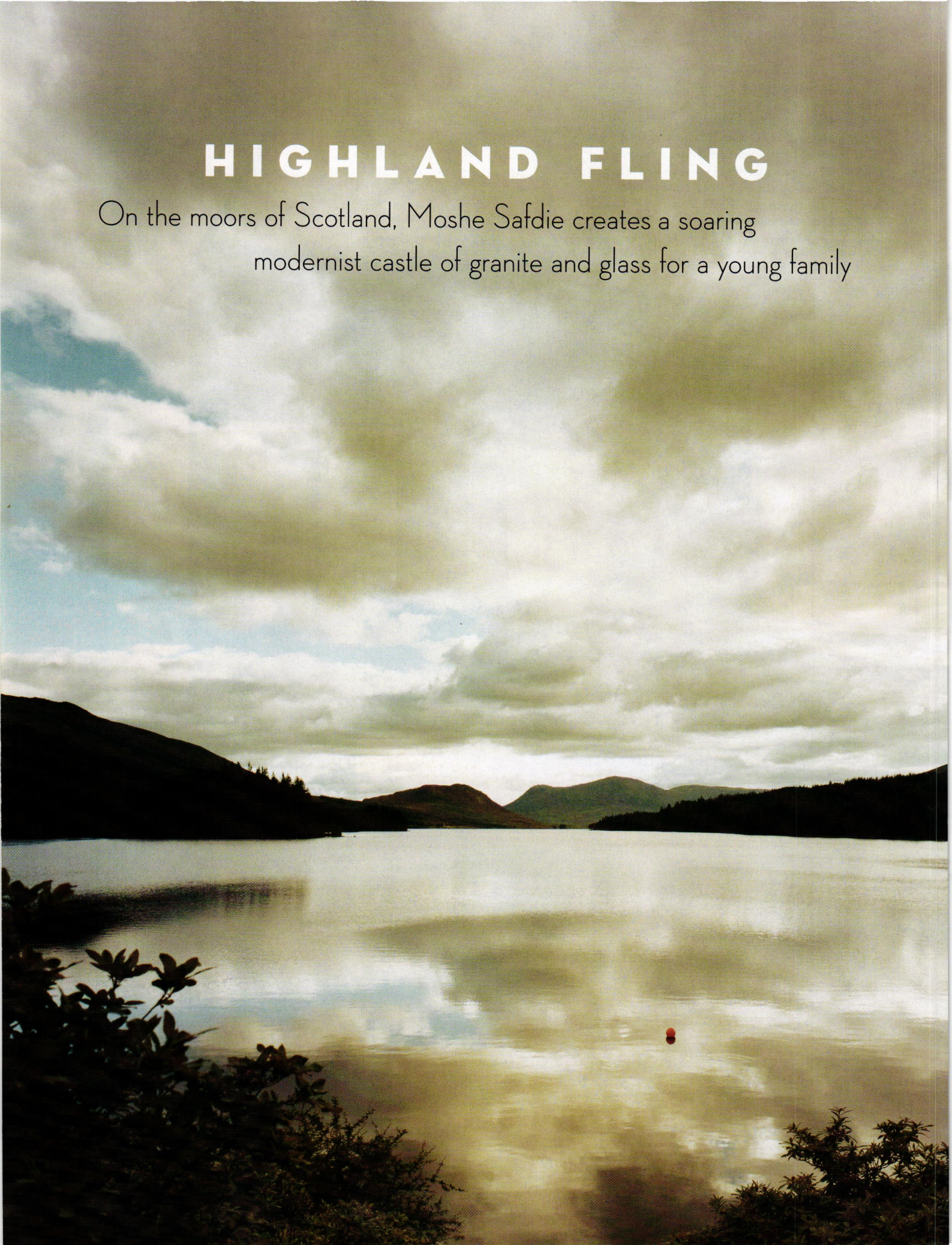


Outfitted with Dornbracht's Meta Luce single-lever faucet, Ann Sacks's Maillot bathtub takes center stage in the master bathroom, opposite page, top. ■ A view of Kinderhorn Peak adds drama to the subtle hues of the master bedroom, which features a custom carpet by Van Besouw. ■ In the upstairs entry, an antique carved teak sculpture stands at the edge of the family room and creates a striking counterpoint to the custom-stained birch partitions. Chista's Super Coco floor lamp, with a coconut wood base, is in the background. Photograph is "Tall Pitcher" by Seton Smith.



HIGHLAND FLING

On the moors of Scotland, Moshe Safdie creates a soaring
modernist castle of granite and glass for a young family



Brawny yet graceful, the stone-and-glass towers of Corrour Lodge marry the sensibilities of the past and the present. One facade faces a rebuilt Victorian garden pond, this page, and takes in a view, opposite page, across Loch Ossian.



PRODUCED BY MICHAEL REYNOLDS PHOTOGRAPHED BY MARTYN THOMPSON
WRITTEN BY TRISTRAM HOLLAND



of Morris and Steedman Associates, the firm appointed executive architects in Scotland, sees Corrou as “an interpretation of a Victorian shooting lodge based on Scotland’s tradition of tower houses.” Though additions were made to Safdie’s design, the strongest architectural elements are his verticals, expressed in his signature geometric shapes—a stone rectangle penetrated by a glass cone; a cylinder pierced by a pyramid. Granite was used so remnants of Maxwell’s house, which had been built of estate-quarried stone, could be incorporated, but since the owner was loath to gouge more out of the land, matching

granite was imported from Portugal.

For the interior and the landscape design, the owner put her trust in two women whose tastes are in tune with hers, and whose talents she instinctively recognized. She turned first to landscape architect Jinny Blom, having discovered through reading articles about her work that they shared a passion for plants, conservation, and ecology. The task of “repairing landscape that had been traumatized by overgrazing and commercial forestry,” Blom says, “was a huge challenge.” She began by clearing enough to reveal, and to allow to thrive, native trees such as birch, rowan, and aspen. Miles of fencing were erected so that “deer didn’t come and eat everything.”

Maxwell had been an ambitious gardener and plant collector, and vestiges of his Victorian garden remained, either hidden or derelict. The large ornamental pond was restored—the stones were taken apart one by one and numbered so they could be put back successfully. Blom and the owner worked out an ethos for the planting, which was to achieve a balance between natives and nineteenth-century introductions. For example, the “meadow” that comes right up to the house consists of native Scottish moorland grasses threaded with exotics such as tiger lilies, blue poppies, and giant Himalayan cowslips.

Designer Suzy Hoodless, who had worked with the owner before, took on the (Cont. on page 114)

A lodge at the heart of a deer-stalking estate in the Scottish highlands, you’d expect, would be as traditional as Sherlock Holmes’s tweed cap. A 12-mile private drive, though, leads not to a Victorian array of slate, turrets, and dormer windows, but to a dazzling modernist structure of granite, steel, and glass. Soon the shock of the new is subsumed by admiration for the peerless quality of the architecture and the spacious, restrained interiors, which combine to make a most exquisite piece of classic twentieth-century design.

Set on 50,000 acres of remote moorland, surrounded by majestic mountains, and overlooking a secluded loch, Corrou Lodge is in its third incarnation. When deer stalking became fashionable around the mid-nineteenth century, the first lodge appeared. Sir John Stirling Maxwell, the owner, built a second, substantial one in the late 1890s, but fire destroyed it in 1942. It took more than half a century and a new owner with daring and discernment—as well as a large measure of gritty determination—to start again.

Moshe Safdie, one of the world’s leading architects, was approached. Although he had designed few domestic buildings, the owner’s family knew him personally and persuaded him to undertake the design, in the late 1990s. Philip Flockhart

A photograph of a modern interior space. A curved staircase with a dark metal railing and a light-colored carpeted floor leads upwards. The walls are a light, neutral color. In the foreground, a large, light-colored sperm whale jawbone lies on the floor. The lighting is soft and even, highlighting the architectural details and the texture of the materials.

Austere yet plush, the sitting room, opposite page, sited behind the pyramidal window walls, features custom sofas by Suzy Hoodless, from George Smith, NYC, Polyhedral tables by Mattia Bonetti, from David Gill Galleries, London, and, in back, a Chieftain chaise, ca. 1949, by Finn Juhl. The tufted ottoman, also by Hoodless, is covered in Holland & Sherry's Rembrandt silk, linen, and wool in Ivory. A sperm whale jawbone, this page, is used to sculptural effect under the granite staircase in the main hall.



The master bedroom contains colorful surprises, such as a Piero Fornasetti butterfly desk and Swedish textile designer Märta Mäås-Fjetterström's Yellow Tree rug, opposite page. The room's scale and crisp lines are echoed by, respectively, Hans Wegner's Poppa chairs, at left, this page, and Gio Ponti's Superleggera chair, center. Pillows and a throw, also by Märta Mäås-Fjetterström, bring more warmth and texture to the space.





The intimate library, this page, features a chair and ottoman by Fritz Henningsen, from Jacksons Contemporary Design, Sweden, plus a 1960s desk by Ole Wanscher and A. J. Iversen and an office chair by Ray and Charles Eames. The custom mohair carpet is from the Rug Company, NYC. A jetty extends into Loch Ossian past a sauna with a planted rooftop, opposite page.



The rugged grounds of the estate are home to the owner's Icelandic ponies, this page. A guest bedroom, opposite page, is playfully but practically outfitted with a tiled stove from Wiklunds Kakelugnsmakeri, Stockholm. A ca. 1950 cabinet by Josef Frank stands nearby. The carpet is by Märta Mäås-Fjetterström.





A walking path cuts through Corrou Lodge's lush, rough garden, this page. The lodge has a place to write in every room. In a guest room, opposite page, a teak and cane chair by Hans Wegner is drawn up to a ca. 1940 Danish writing cabinet.





A Stchu-Moon floor lamp in gold, from Twentytwentyone, London, and antlers found on the estate grounds sit on the granite mantel in the dining room, this page. The bronze sculpture *Here and Here* (2001), by Antony Gormley, opposite page, was provocatively sited in a copse near the jetty. See Shopping, last pages.





A vibrant child's room, this page, allows plenty of room to grow. The client's son sits on a Takahama lounge, paired with a Jens Risom Amoeba table, both by Knoll Studio. ■ Hicks Stone brightened the second-floor patio, opposite page, by replacing the original corrugated metal roof with translucent panels. Harry Bertoia chairs surround an Eero Saarinen Carrara marble table, both from Knoll Studio. Donghia's Oahu in Pink covers the chairs. See Shopping, last pages.



NUTS & BOLTS

HICKS STONE'S RENOVATION OF HIS CHILDHOOD HOME INCLUDED RESTORING HIS FATHER'S WORK AND ADDING A FEW NEW IDEAS. "AFTER GROWING UP THERE, I CAN'T IMAGINE ANYONE WHO KNOWS THE PLACE BETTER," HE SAYS.

SAVING FACADE

EDWARD DURELL STONE FIRST USED THE PATTERNED ARCHITECTURAL SCREEN BLOCK IN 1954 ON A NEW DELHI EMBASSY, THEN IN 1956 FOR THIS TOWN HOUSE. SINCE THE FACADE DIDN'T HOLD UP WELL IN THE URBAN ENVIRONMENT, HICKS STONE HAD A SCREEN BLOCK CUSTOM-CAST IN A BRIGHTER, FINER CONCRETE AGGREGATE MIX THAT SHOULD STAND UP TO THE ELEMENTS FOR DECADES.

WINDOW WALLS

HICKS STONE UPDATED THE SLIDING WINDOW WALLS THAT OPEN TO THE PATTERNED FACADE AND THE OUTSIDE AIR. "GLASS CURTAIN WALL TECHNOLOGY HAS GOTTEN SO MUCH BETTER OVER THE YEARS," HE SAYS. MONSEY GLASS REPLACED THE ORIGINAL WITH INSULATED GLASS IN ALUMINUM FRAMES.

LIGHT SPACE

THROUGHOUT THE HOUSE, RECESSED DOWNLIGHTS BY LIGHTOLIER ARE CONTROLLED BY SIMPLE LUTRON PANEL DIMMERS. THE OVERHEAD LIGHT IS AUGMENTED BY DESK AND TABLE LAMPS.

study has a stunning dropped ceiling of mahogany-framed screens. "It is a testament to Edward Durell Stone," Galanes says. "It is just chunky enough, and there is just enough light that it feels like a comforting part of a nest." Here, as throughout the house, Galanes and the clients trusted their collective sensibility, selecting Gio Ponti chairs, a nineteenth-century German chaise, and a Wormley desk.

Only on the top floor can the eye rest. In the master bedroom, sliding glass doors combine with the facade's lattice to act like shoji screens, letting in light but keeping the world at bay. This refuge of a room is dreamy, and each piece in it is simple.

The owners revel in the house's airiness. "Stone really created one of the first loftlike spaces," the husband says. "He did so while combining his interest in Moorish and Islamic architecture with modern design in a Victorian shell—a pretty wild and provocative mixture of influences that predated his followers." The house attracts gawkers, but the owners don't mind. "We feel," the husband says, "that we are custodians of a very special piece of architecture." □ Elizabeth Blish Hughes is a writer based in New York and San Francisco.

EYE-CATCHER

PATTERN CONTINUES INSIDE. A SHOJI SCREEN THAT DURELL STONE HAD INSTALLED AT THE ENTRANCE TO THE KITCHEN WAS PAINTED WHITE AND THE RICE PAPER BACKING REMOVED TO ALLOW MORE LIGHT INTO THE ROOM. "DAD WAS CLOSE WITH FRANK LLOYD WRIGHT, AND THEY SHARED AN ENTHUSIASM FOR ELEMENTS OF JAPANESE DESIGN," HICKS STONE SAYS. "A LOCAL SHOJI FABRICATOR TOLD ME THIS WAS A PRIZED PATTERN."



family summit

A tightly knit East Coast clan comes together in a Colorado home designed for the enjoyment of sports, nature, and the company of good friends

From their mountain retreat, Lisa and Stephen Lebovitz have immediate access to the ski slopes, this page.

■ On the porch, opposite page, Sutherland's Olympia chairs, a Pool Side sofa by John Hutton, Soho stools from Janus et Cie's Dedon collection, IHO2 hanging hurricane lanterns from Lars Bolander, NYC, and teak stools from Interieurs, NYC, contrast the modern and the rustic. Sofa in Perennials' Grand Canal Stripe, Holly Hunt, NYC.

BY MAYER RUS PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY MICHAEL REYNOLDS





For the family room, far left, Alan Tanksley, Inc., created the Billiard bench, covered in Holly Hunt's Stingray leather in Coral Reef, and the mica Billiard light fixture. ■ Andrew Lebovitz, above, takes a shortcut to the kitchen via a ladderway. ■ Abby and Matthew Lebovitz and friend Andrew, left, enjoy the Chocolate-baize-topped pool table, also by Alan Tanksley, Inc. ■ Beams of reclaimed barn timber and a chandelier by Stephen McKay Inc., NYC, lend grand scale to the family room, opposite page. A Luther Quintana sofa, upholstered in Rogers & Goffigon's Wales in Macadamia, and a 19th-century French horn table face vintage René Gabriel chairs from Jourdan Antiques, NYC. The custom Chunky Strié carpet is from Creative Matters, Toronto. The coffee table, in bronze, glass, and charred wood, is by Ingrid Donat, from the Barry Friedman Gallery, NYC.

an archetypal American home tends to evolve at a slower pace than social customs. Although rituals of family life have changed dramatically in the past century, many houses still conform to a traditional hierarchy of domestic space. The living room, where guests are ostensibly received, has

pride of place at the center of the house—regardless of how often guests actually call. Informal socializing and entertainment (think television) take place in the family room, which is discreetly located near the kitchen or in the basement.

Standard-issue communal spaces, however, did not work for the family of Lisa and Stephen Lebovitz. When the couple built a retreat in Colorado, they gave the humble family room a makeover and a promotion to the privileged spot normally reserved for the living room. The Lebovitzes' family room is not just a conventional living room that happens to have a billiard table. It rejects antiquated ideas and proposes a new kind of communal space attuned to the realities of contemporary family life.

"Every aspect of this house, from the smallest design detail to the master plan, goes back to the Lebovitz family," says designer Alan Tanksley. "They are a very tight-knit, sports-active family. They love to ski, swim, bike, and hike. They also love to cook and entertain. They use the house all year round, so the indoor/outdoor connections had to work in every season. The design had to fulfill many different mandates."





NUTS & BOLTS

"WE IMAGINED A FICTION WHERE THE HOME DEVELOPED AROUND THE STONE RUINS OF AN OLD FARMHOUSE," SAYS SUSAN BRIDGEWATER, ARCHITECTURAL PROJECT MANAGER. IT TOOK SEVERAL TEAMS OF ARTISANS AND SPECIALISTS TO MAKE THE NEWLY BUILT FAMILY COMPOUND APPEAR AS IF IT HAD GROWN OVER TIME. "WE WERE SURROUNDED BY CRAFTSPEOPLE WHO WERE PASSIONATE ABOUT DETAILS," TANKSLEY SAYS.

HIGH BEAMS

MASSIVE PINE, CHERRY, AND BIRCH BEAMS RECLAIMED FROM OLD ONTARIO BARNES WERE SHIPPED TO THE SITE, WHERE CRAFTSMEN FROM RENAISSANCE WORKS IN CARBONDALE, COLORADO, CUT THEM INTO NEW BEAMS, MADE TRUSSES AND GABLES, AND SHAPED THEM TO FORM THE KITCHEN'S UNIQUE CURVED, FIXED WINDOW FRAMES.

SETTING STONE

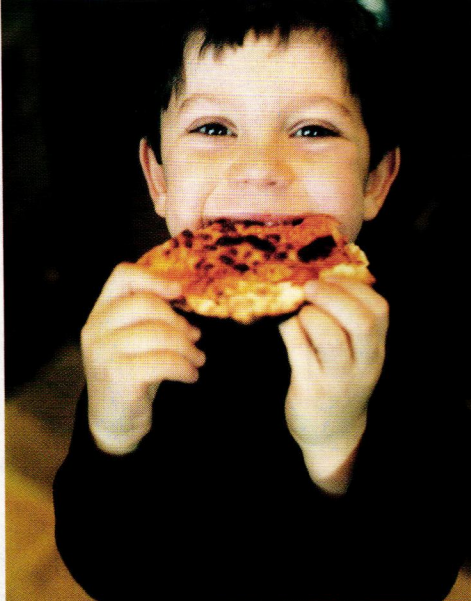
MASONS FROM THE GALLEGOS CORPORATION IN VAIL CONSTRUCTED WALLS, SOFFITS, AND CHIMNEYS IN COLORADO MOSS ROCK, WHICH IS LICHEN-COVERED SANDSTONE. THE KITCHEN FLOORS ARE IN SEBASTIAN SANDSTONE, FROM ARKANSAS, CUT INTO SQUARES AND HONED SMOOTH. ON THE PATIO, THE SAME STONE, LEFT ROUGH, IS ARRANGED IN A RANDOM PATTERN AND CONCEALS A HYDRONIC SNOW-MELT SYSTEM.

HEAVY METAL

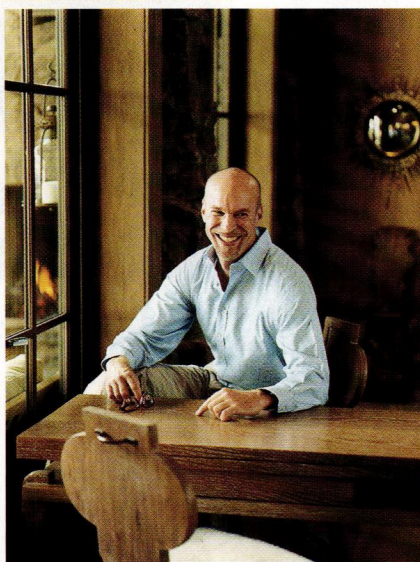
FORGED METALWORK LENDS A DISTINCTIVE HANDCRAFTED FEEL THROUGHOUT THE HOUSE. TANKSLEY DESIGNED THE SOLID IRON BALUSTRADE, ABOVE RIGHT, MANUFACTURED BY MYERS & CO., IN BASALT, COLORADO. MYERS ALSO HANDMADE THE LARGE DIVIDED WINDOW FRAME IN HAMMERED STEEL; IT SEPARATES THE STAIR HALL FROM THE FAMILY ROOM.

FINISHING STROKES

A GREAT WESTERN PAINTING CREW FROM BASALT, COLORADO, DEVELOPED 30 FINISHES FOR THE SURFACES IN THE HOUSE, AND RETOUCED MUCH OF THE WOODWORK AND PLANKING WITH BRUSHWORK THAT MIMICS THE CHARACTER OF AGING AND USE. WALL COLORS WERE LIKEWISE ANTIQUED. "THE PAINTERS WERE MASTER COLORISTS," TANKSLEY SAYS.



The kitchen, opposite page, is airy and elegant, yet, as the photos of Lisa Lebovitz and the kids making and enjoying pizza attest, very family-friendly. The space features countertops in Lava from Urban Archaeology, an Altar light by Kevin Reilly for Holly Hunt, which hangs above a custom dining table, and cabinets by Alan Tanksley, Inc. ■ The iron banister in the center hall stairway, this page, far left, was designed by Tanksley, Inc., and executed by Myers & Company Architectural Metals, in Colorado. ■ In the family room, Tanksley, below, sits at a French 1940s cerused oak game table in one of two clover-back chairs from Sutter Antiques, NYC.



In an age of instant gratification, many clients don't have the patience to create a house from the ground up. The Lebovitz house took three years to build, and the effort shows in its haute-couture fit. Tanksley worked with architect Robert Orr of New Haven, Connecticut, to ensure a seamless union of architecture, interiors, and landscape. Tanksley also shares credit with two designers from his office, Adrian Gilbey and Shawn Kronen.

"The massing of the house was very important. Some of the houses out here look overscaled," says Lisa Lebovitz. "Robert

designed our house to look as if it was built over time, with different additions constructed at different times. It feels like it has a history."

The patina of history extends inside the house. Tanksley and his clients selected materials and finishes that have an organic, richly textured quality. Walls, beams, trusses, and furnishings bear the marks of handcraftsmanship. An occasional burst of exuberant color punctuates the overall palette of warm, natural tones. ▷



Indeed, nature provided inspiration for both the interior and the architecture. "We love the fact that the house takes advantage of so many different views," says Lisa Lebovitz. "Each window frames a different vista—some are of the mountains, but some are more unexpected, like mossy rocks next to an aspen tree. We also love the quiet places in the house, like the master bedroom deck, which is the best spot to hear the creek."

The views and the quiet spots, of course, were meticulously planned. "We focused on emotional responses to how a house functions," says Tanksley. "Entering, exiting, gathering, retreating—all of these things had to be considered. There's a deliberate sense of discovery as you move through the house, from the very discreet entrance to the bridge that leads to the children's rooms. Adjacencies were very important to foster communication and interaction among the family."

The resolution of complex functional, aesthetic, and conceptual issues is perhaps best exemplified by the family room (a.k.a. living room) at the heart of the house. The room was planned as an open space with intimate areas for different activities to occur simultaneously. There are places to appreciate the views, places to read or play pool, and places to gather around the hearth. Contrary to popular belief, the elegance of the room is hardly diminished by the presence of such diversions as a DVD player and a gaming table.

"This family room really brings us together," says Lisa Lebovitz. "We didn't want the kind of house where the kids disappear into their rooms. In the family room, the kids can be together and still have their own space." □

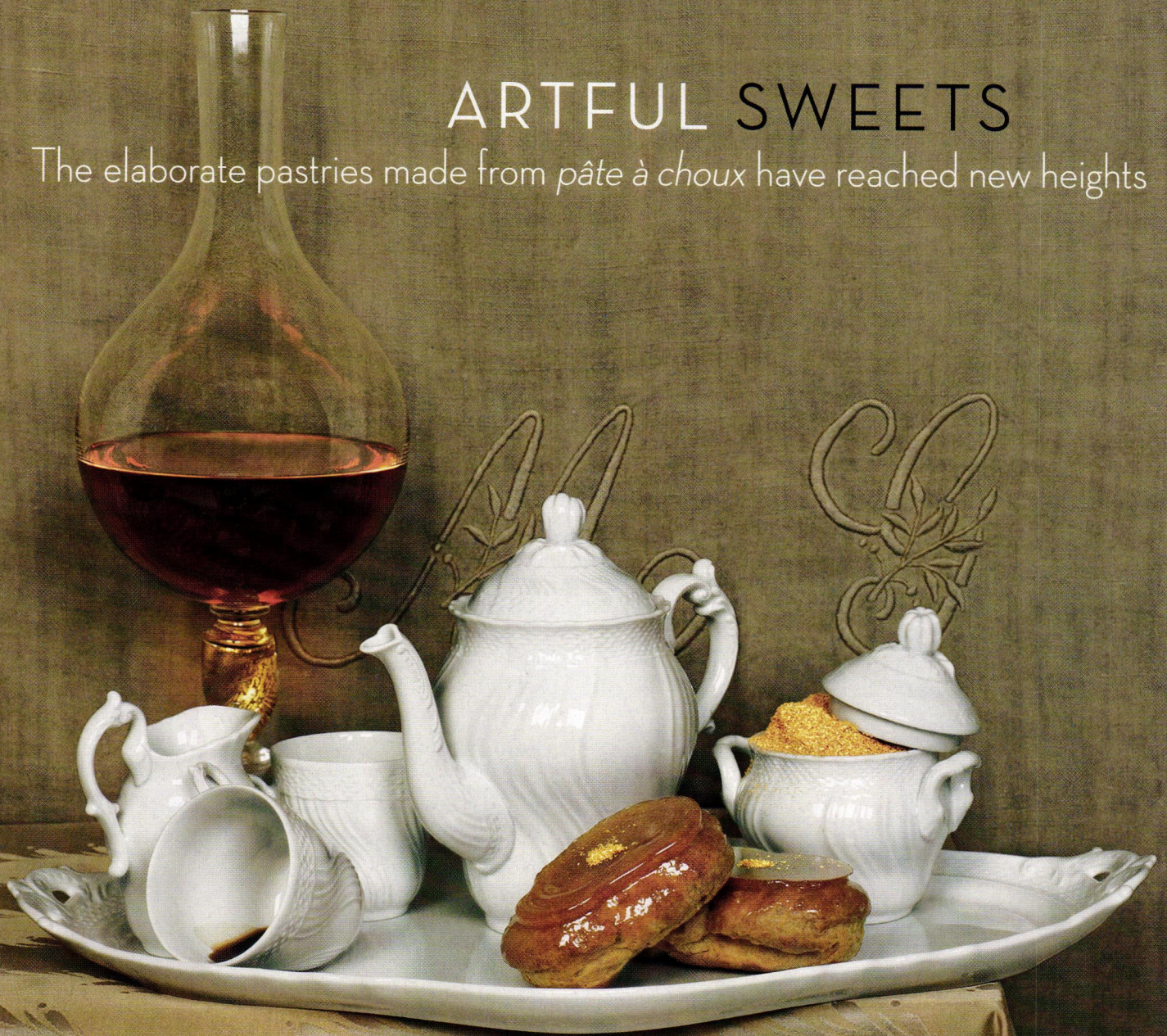


A larch wood balcony strikes a regal note in the master bedroom, opposite page, where a silk coverlet in Spice, from Ann Gish's Ready-to-Bed line, covers a custom bed by Alan Tanksley, Inc. The stone fireplace is by Heat & Glo; the club chair, at left, is covered in Aurora in Terra Rose, by Larsen. The carpet is custom long-haired white alpaca, by Creative Matters. ■ The kids' rooms, outfitted with bunk beds by Alan Tanksley, Inc., and Aspen Design Works, are frisky and cool. Abby and Julia Lebovitz, above left, hang out with pals. Custom curtains were fabricated by Michael Tavano Design, NYC. ■ Julia flops, at left, on the room's Margherita carpet by Marni, for the Rug Company. ■ The boys' room, top, has a Hazel rug in Chocolate by Angela Adams. Cross pillows by Jonathan Adler play off the canvas curtains, made by Tanksley's team from a 1940s Boy Scout tent and dotted with vintage ski resort badges. See Shopping, last pages.



ARTFUL SWEETS

The elaborate pastries made from *pâte à choux* have reached new heights



PRODUCED BY LORA ZARUBIN PHOTOGRAPHED BY BARBARA DONNINELLI
STYLED BY JEFFREY W. MILLER FOOD STYLING BY RICK ELLIS

Salammbô

Opposite page: Edible gold dusts this pastry infused with Grand Marnier cream. Murano glass Ca d'Oro decanter, \$495, Seguso Viro. Vecchio porcelain tray and tea set, \$435, Richard Ginori. Tablecloth, Damas silk 9261 from Prella. Background: embroidered linen from La Maison Fassier.

Rose Gâteau Saint-Honoré

The enticing fondant and pastry cream filling are flavored with rose syrup. Cake stand, \$166, by Astier de Villatte, at John Derian, NYC. Chinese Bouquet Raspberry coffeepot, \$245, by Herend, at Scully & Scully. Runner in Monceau Satin Rayure in Willow/Salmon, from Clarence House. Background: Medea taffeta in Petal, from Lee Jofa.





What's up with cream puffs?

In Paris, where they were invented—or at least brought to perfection in the nineteenth century by the imperious Antonin Carême—the current offspring of *pâte à choux* (profiteroles, éclairs, the *religieuse*, gâteau Saint-Honoré, Paris-Brest, the Salammbô, and so forth) are dressing oddly and talking back. According to observers, this new generation of *pâte à choux* began to strut around shortly after the turn of the current century, when Pâtisserie Sadaharu Aoki issued an éclair with a green-tea-flavored filling. The icing of this little novelty announced its interior by being aggressively green. Soon afterward, the pâtissiers of Paris rushed to the barricades with their own rebellious variations on a standby, producing a taxonomy of *choux* pastry that would have aroused the curiosity of the late Roland Barthes, philosopher of the deep meanings in our everyday pleasures.

To simplify what Barthes might have complicated, *pâte à choux*—a paste of flour, water, butter, and egg that puffs up when baked—is a sweet with a secret: it's easy to make. Its appeal to advanced pâtissiers at shops like Ladurée or Pierre Hermé is that it's easy to make look difficult. The theatrical *croquembouche*, for instance, a tower of profiteroles glued together with caramel, is not much more difficult to achieve than the basic éclair, which is a cinch. But that is to miss the point of a great *choux* pastry, which lies in the way a talented baker can disguise its utter

simplicity in powerful and prestigious clothes. Of course, by raising the visual stakes, the maker also takes a risk: the taste of that elaborate confection had better be up to its visual excitement.

The dramatic *croquembouche* is now old generation—or Old Europe, as our president would have it. The new

confections of Paris dress our greed in a different layer of glamour, calling upon volubly un-French influences from once distant lands. If the French are xenophobic, at least their confections are not—maybe there is a ray of hope in that. At the venerable Ladurée, the gâteau Saint-Honoré has a rose water icing. The old *religieuse*, a two-layered cream puff with chocolate icing, supposedly named for its resemblance to a nun's habit, is now robed in a brilliant fondant flavored with violets. Elsewhere there's a profiterole with bit-



ter orange gelato draped in bittersweet chocolate, and at Fauchon, éclairs are filled with passion fruit pastry cream, among other exotic surprises. It's getting so you can't find the old Salammbô anywhere and a rescue effort has had to be mounted to bring it back.

Old- and new-style *pâte à choux* are still related, though. They both inhabit a sphere far above the world of homely, nutritious food. These are proudly the works of man, or woman. Even in the hands of a home cook, *choux* pastry can acquire a dramatic stamp. The trick, following the Nouvelle Vague of Paris, is never to play it safe. ▸

Paris-Brest

Opposite page: coffee-flavored whipped cream fills the center, and slivered almonds dust the top. Vermeil Troia charger, \$1,670, Pampaloni Silversmiths. Antique Directoire fauteuil with original paint and suede covering, from L'Antiquaire & the Connoisseur, Inc., NYC. Splendid teacup, \$676, saucer, \$338, and salad plate, \$702, all Bernardaud. Fabric on floor: Silk Satin in Beige, Rose Cumming, through Hinson. Background fabric: Patron 6514, from Prella.

Orange Profiterole

Bitter orange gelato dresses up this old standby. Anna Weatherley Designs porcelain and gold celadon cups, \$37 each, saucers, \$28 each, and bread and butter plates, \$44 each, from Devine Corp., at Neiman Marcus. Aquamarine and diamond platinum ring, \$9,750, and peridot and diamond 14k gold ring, \$12,000, both from James Robinson, NYC. Tablecloth, Palme de Saint Cloud 8924 silk fabric from Prella. Background: Silk Satin in Ice Blue, from Rose Cumming, through Hinson.





Violet Religieuse

The *religieuse* has a violet-flavored pastry cream to go with its brilliant fondant. Eve candlestick, \$110, from Juliska. George II sterling silver nippers, \$875, James Robinson, NYC. Tablecloth, in silk taffeta JJ103.096, from Christopher Hyland. Background: custom-embroidered Lattice, Penn & Fletcher.

Green Tea & Coffee Éclairs

A fanciful *croquembouche* is studded with Seckel pears. Constance Tart platter, \$625, Bernardaud. Emerald bracelet, \$49,000, James Robinson, NYC. Tablecloth, silk 6516, Prella. Background: Stephanois in Amande, Lelievre, through Old World Weavers. For the *pâte à choux* recipe, see Shopping, last pages. For individual pastry recipes, see houseandgarden.com. □



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NUTS & BOLTS AT THE HEART OF BUILDING A HOME BY JESSE WILL

THE SPECIALIST: WINDOW MANUFACTURER

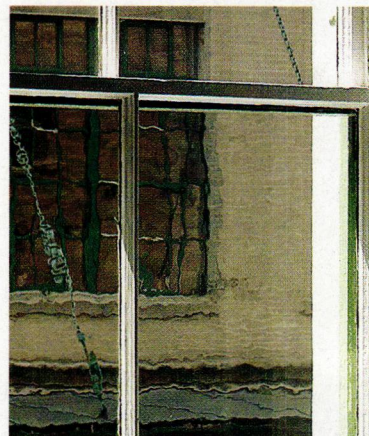
A sculptural Hamptons home designed by Gwathmey Siegel & Associates features striking geometric forms and wide expanses of glass ("Splendid Isolation," page 58). Take a good look and you'll realize that much of the structure is comprised of window framing. The windows

were constructed by Michael Reilly of Reilly Woodworks, a 24-year-old Long Island, NY, firm known for its hardwood windows, doors, and other millwork for extraordinary projects by architects who count on Reilly to effect their imaginings in wood, metal, and glass. "Stock sizes don't exist in our repertoire," says Reilly.

SEE WORTHY Reilly's windows are made from pattern-grained mahogany (the same wood used in Steinway pianos) or marine-grade teak, and finished with solid bronze and stainless-steel hardware. While he works with these materials because they will withstand the coastal elements, and crafts them to stand up to nature's worst punishments, Reilly advises that hardwood windows require refinishing as often as every three years. "It's a little bit like owning a boat," he says.

BUILT TO LAST Reilly says he enjoys teaming with architects—Gwathmey, Robert A. M. Stern, and Allan Greenberg among them—who share his belief in building for the long term, and he passes it on to his clients, whether they like it or not. "I tell them that if it's built right, your home should outlast you."

Reilly Woodworks, Calverton, NY.
631-208-0710. reillywoodworks.com.



CLASSICAL GLASS

Is wavy glass a thing of the past? Not according to Bendheim, a New Jersey company that manufactures historic-looking glass in a handblown process that introduces 18th-century imperfections like bubbles and waves. To make sure windows match today's energy-efficiency and UV-protection standards, architects use a pane of restoration glass on the outside and modern coated glass on the interior. "Our clients want the authentic look but realize that efficiency is important, too," says John Wasilewski of David Scott Parker Architects. restorationglass.com.



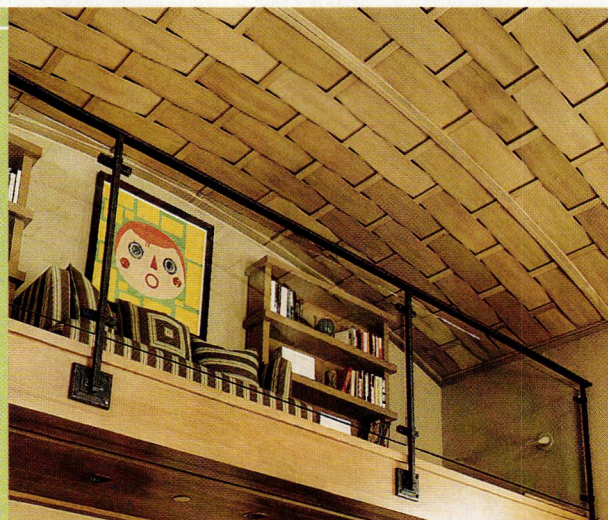
WEAVING IN THE WOODWORK

In a Colorado mountain retreat ("Family Summit," page 98), custom woodworkers at Aspen Design Works created a tailored environment from floor to ceiling. ADW's "joinery methods are traditional, but the sensibility is distinctly modern," says interior designer Alan Tanksley.

■ **CEILING** A barrel-vaulted ceiling, right, is covered in strips of rift-sawn white oak, crafted on-site into a basket weave pattern. "There's an almost Japanese quality to it; the intention is to warm up the room," says ADW's Mark Terkun.

■ **KITCHEN HUB** A massive kitchen island (page 102) is designed around several prep stations. Built from alder, it is glazed with beeswax and topped by slabs of Pyrolave.

■ **FURNISHINGS** ADW crafted the larch wood bunk beds in the children's rooms, which have a rustic sense also seen in Aspen Design Works' collection at aspendesignworks.com. □





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HOUSE & GARDEN'S SHOPPING GUIDE

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

SHOPPING THE TRADE

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

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

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

DECORATIVE CENTER, HOUSTON Referral service; open to the public. 713-961-1271.

DESIGN CENTER OF THE AMERICAS, DANIA, FL Designers on call; open to the public. 954-921-7575.

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

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

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

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

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

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

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

COVER

Screen: braided copper wire with bronze disks, by Edward Durell Stone. **Shelf:** by Niclas Berry, Inc., Brooklyn, NY. 718-497-7285. **Stools:** vintage.

TABLE OF CONTENTS

12 Handle: rectangular lever with multipoint window mechanism, polished brass, E. R. Butler. erbutler.com. **14 Dinnerware:** 005401P Egee American dinner plate, \$115; 005407P dessert plate, \$75; 005434P mug, \$95; 005418P coffee/tea pot, \$405, all from Hermès. 800-441-4488. **School desk:** by Jean Prouvé.

DOMESTIC BLISS

19 AT HOME WITH . . . CALVIN TSAO AND ZACK MCKOWN. tsao-mckown.com. **Staircase:** engineered by Goldstein Associates, NYC. 212-714-9270. **Sweater:** on Calvin, by Dries Van Noten. driesvannoten.be. **20 Ottoman:** nail-studded ottoman, by Tsao & McKown. **Rug:** custom Tibetan rug, by Tsao & McKown, woven by Tibet Carpet Center, NYC. 212-686-7661. **21 Pistachios, candied fennel:** Kalustyan. kalustyan.com. **Flooring:** Brazilian cherry, by International Hardwood Flooring, Philadelphia, PA. 215-269-7399. Installed by Giovannitti, Inc., Yonkers, NY. 914-963-1744. **Table:** ca. 1970s slate table. **Chairs:** by Andre Arbus, ca. 1940. **22 FABRIC OBSESSION Fabrics:** from top, JFO45PL45 with Escher bird/dragonfly appliqué; JFO45PL27 with fish appliqué; JFO45PL32 with metallic embroidery; JFO45PL27 with cotton embroidery, all from the Rivoli Collection, Jean-François Lesage, Pierre Deux. In U.S., e-mail Nicole De Montmarin at nhmconsultants@earthlink.net. **Chair:** courtesy of Joel Mattieson, NYC. 212-343-7477. **Carpet:** 907601 cream wool large-loop shag, \$1,199, 5x8, ABC Carpet & Home. abchome.com. **25 ALL ABOUT WINDOWS Window sources:** **26** Mermet. mermet.com. Window Modes. windowmodes.com. **Sash lifts:** E. R. Butler. erbutler.com. **27** Peachtree Door & Windows. peachtreedoor.com. Kolbe. kolbe-kolbe.com. Pella. pella.com. **28** P. E. Guerin. peguerin.com. **30** Reilly Woodworks, Calverton, NY. reillywoodworks.com. **36 OENOPHILE Wines:** López de Heredia Viña Tondonia, through Zachy's Wines & Liquors, Scarsdale, NY. 800-723-0241. Chamber St. Wines, NYC. 212-227-1434. Wine Library, Springfield, NJ. 888-980-WINE. Muga Prado Enea Gran Reserva, through Sherry-Lehmann, NYC. 212-838-7500. MacArthur Beverage, Washington, D.C. 866-674-3716. The Wine House, Los Angeles. 310-479-3731. Muge Reserva, through Dorn's Wine Warehouse. winewarehouse.com. Sam's Wines & Spirits, Chicago. 800-777-9137. Ramirez de la Piscina Reserva, through Astor Wines & Spirits, NYC. 212-674-7500. Union Square Wines,

NYC. 212-675-8100. La Rioja Alta Viña Ardanza Reserva, through P. J. Wine, NYC. 212-567-5500. Columbus Circle Wine, NYC. 212-247-0764.

IN THE GARDEN

41 WILDFLOWERS Nurseries: Far West Bulb Farm, californianativebulbs.com. Hillside Nursery, hillsideenursery.biz. Roberts Flower Supply, orchidmix.com.

ON THE SCENE

53 LIVING WELL Lightbulbs: General Electric. ge.com. Feit Electric. feitelectric.com.

SPLENDID ISOLATION

58 CHARLES GWATHMEY, OF GWATHMEY SIEGEL & ASSOCIATES, LLC, NYC. 212-947-1240. gwathmey-siegel.com. **61 Chairs:** LTNO-CH Latin chair, \$4,320, Christian Liaigre for Holly Hunt. **Sofas:** RCO-S Rocco sofa, \$9,750, Christian Liaigre for Holly Hunt. **Fabrics:** Latin chairs in Big Sky Yellowstone, Dualoy Leather. Rocco sofas in Bamb-17 Bamboo in Sapodilla, Hines & Co. **Side tables:** PL0-T Pelican table, \$6,435, Christian Liaigre for Holly Hunt. **Floor lamp:** SGO-FL Sagire floor lamp, \$2,700, Christian Liaigre for Holly Hunt. **Art:** by Donald Baechler. donaldbaechler.com. **Carpet:** Hagga weft wool in Post-911 Blue/Grey & Cream, Elizabeth Eakins, NYC. 212-628-1950. **62 Dining table:** CRO-T Courier table, \$9,135, by Christian Liaigre for Holly Hunt. **Chairs:** ARO-CH, \$1,935, Christian Liaigre for Holly Hunt. **Chandelier:** David Weeks Lighting. davidweeks lighting.com. **64 Kitchen system:** Bulthaup. bulthaup.com. **Chairs:** Series 7, by Arne Jacobsen, Fritz Hansen collection, Troy, NYC. 212-941-2777. **Table:** Super Elliptical dining table, by Piet Hein, Fritz Hansen collection, Troy. **Refrigerators:** 736TC Sub-Zero. subzero.com. **Bench:** by Lido Stoneworks, Calverton, NY. lidostone.com. **Daybed:** Anthony Lawrence-Belfair. anthonylawrence-belfair.com. **Fabric:** daybed in NCO648-332 Tucson in Driftwood, Nancy Corzine. **Carpet:** sisal in Cortezel in color 2934, Stark Carpet. **Fan:** Flute, Modern Fan. modernfan.com. **Digital control system:** Crestron Electronics, Inc. crestron.com. **Copper roofing:** by Lance Nill, Inc., Southampton, NY. 631-287-6455. **Air-conditioning:** Geothermal, by Thomas Polise Consulting Engineers, NYC. 212-645-1002. **Skylight:** Wasco. wascoproducts.com. **Recessed track lighting:** Lightolier. lightolier.com. **Lighting control:** Lutron Homeworks. lutron.com. **65 Walls:** Nubio pattern by Weck, prefabricated by Glassblock Warehouse, Inc., Westbury, NY. glassblockwarehouse.com.

A MATCH FOR THE MOUNTAINS

66 MARWAN AL-SAYED AND MIES GRYBAITS, OF MARWAN AL-SAYED ARCHITECTS, LTD. Phoenix, AZ. 602-912-9350 (phone). 602-912-9328 (fax). **Landscape architect:** Michael Boucher Landscape Architecture. boucherlandscape.com. **General contractor:** Loomis Construction, Ketchum, ID. 208-788-9756. **67 Stairs:** Mary's ▷



22 FABRIC OBSESSION We're enamored of the traditionally adorned fabrics of Jean-François Lesage. His Rivoli Collection of limited-edition embroidered pillows will be available in February through Pierre Deux. 888-743-7732. pierredeux.com.

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2. Bernhardt: Every piece makes the room. The Bernhardt family has been crafting fine furniture since 1889. Call 866-328-1359 or visit www.Bernhardt.com.

KITCHEN

3. Kohler Bath and Kitchen Ideas: A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Call 800-4-KOHLER Ext. MR2 or visit www.Kohler.com. \$15.

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

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

6. Liebherr: Recognized as a specialist in refrigeration and freezer technology, Liebherr appliances offer a distinct design, an expression of quality and innovation. Call Perez or Tammilyn Leyser at 905-319-8835 or visit www.Liebherr-Appliances.com

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MASTER RECIPE FOR PÂTE À CHOUX

From *Mastering the Art of French Cooking* by Julia Child, Louisette Bertholle, and Simone Beck.



Makes 2 cups.

- 1 cup water
- 6 Tbsp., or 3/4 stick, butter, cut into pieces
- 1 tsp. sugar
- Pinch of salt
- 1/8 tsp. pepper
- Pinch of nutmeg
- 1 cup sifted all-purpose flour
- 4 eggs

In a 1 1/2 quart heavy-bottomed saucepan, bring water to boil with the butter and seasonings; boil slowly until butter melts.

Remove from heat and immediately pour in all the flour. Beat vigorously with a wooden spatula or spoon

for several seconds to blend thoroughly. Then beat over moderately high heat for 1 to 2 minutes until mixture leaves the sides of the pan and the spoon, forms a mass, and begins to film the bottom of the pan.

Remove from heat and make a well in the center of the paste with your spoon. Immediately break an egg into the center of the well. Beat the egg into the paste for several seconds until it has been absorbed. Beat the rest of the eggs in, one by one, until well blended and smooth.

For individual pâte à choux recipes, see houseandgarden.com.

Ironstudio, Shoshone, ID. 208-886-2102. **Glass:** Bendheim. 800-606-7621. bendheim.com.

68 Windows: custom, by Snake River Glass, Hailey, ID. 208-788-8200. **Screen:** by Marwan Al-Sayed and Mies Grybaitis; white cast-glass inlays by Mies Grybaitis. **Exterior:** Wood, Steel & Glas, Inc., Madison, CT. whitecedar.com.

70 Sofa: 253 Nest, by Piero Lissoni, by Cassina. cassinausa.com. **Chairs:** Frog, by Piero Lissoni, by Living Divani. livingdivani.com. **Fabric:** sofa in 13L437 Autunno in White, Cassina. **Coffee tables:** Warisan, Los Angeles. 323-938-3960.

Carpet: custom in Natural Silk, Carini Lang, NYC. 646-613-0497. **72 Bath:** AS4854-JET Maillot, Ann Sacks. annsacks.com. **Faucet:** Meta Luce, Dornbracht. dornbracht.com. **Carpet:** custom Roti, Michaelian & Kohlberg. **Therapie light:** by SnoLab, through Plug Lighting, L.A. 323-653-5635.

Recessed lights: RSA Lighting. rsalighting.com. **Track lights:** WAC Lighting. wacighting.com.

73 Art: Tall Pitcher (1998), by Seton Smith, Barbara Krakow Gallery, Boston. barbarakrakovgallery.com. **Sculpture:** carved teak, by Chista, NYC. chista.net. **Lamp:** Super Coco lamp, Chista.

HIGHLAND FLING

74 SUZY HOODLESS, OF SUZY HOODLESS, London, England. 011-44-207-7221-8844. suzyhoodless.com. **MOSHE SAFDIE, OF MOSHE SAFDIE AND ASSOCIATES,** Somerville, MA. 617-629-2100. msafdie.com.

76 Sofas: George Smith, NYC. 212-759-7888. **Fabrics:** sofa, right, in F2262-23 Alma in Ecorce, Pierre Frey. Ottoman in 492403 Rembrandt in Ivory, Holland & Sherry. **Side tables:** 2004 Collection Editions, David Gill Gallery, London. 011-44-207-7589-5946. **Table:** Home, Barber Osgerby, by Ikon Plus. barberosgerby.com.

Dining chairs: by Hans J. Wegner, ca. 1970.

80 Console: from Christopher Hodson, Ltd., London. hodson.com. **81 Fabrics:** sofas in DE10070 Kensington in Sky Blue wool felt, Holland & Sherry. **Wallpaper:** by Adam Ellis, London. 011-44-7762-782-064. adam@adamellis.com. **82 Chair, ottoman:** Jacksons, Stockholm. jacksons.se. **Carpet:** the Rug Company, NYC.

212-274-0444. **Desk chair:** soft pad chair, Twentytwentyone. twentytwentyone.com. **85 Stove:** Wiklunds Kakelugnsmakeri, Stockholm. kakelugn.nu. **87 Floor lamp:** Bestlite, by Robert Dudley Best, Twentytwentyone. **Chair:** JH501 the Chair, Hans J. Wegner, Twentytwentyone. **88 Floor lamp:** Stchu-Moon with gold leaf, Enzo Catellini; order through Twentytwentyone. **89 Sculpture:** Antony Gormley. antonygormley.com. Siting by Jinny Blom. jinnyblom.com.

SECOND GENERATION

90 HICKS STONE, OF STONE ARCHITECTURE, LLC, New York, NY. 212-645-0635. stone-architecture.com.

PHILIP GALANES, OF GALANES HAVERLAND DESIGN, New York, NY. 212-995-8153.

General contractor: Dutchman Contracting, Inc., Mahopac, NY. dutchmancontracting.com.

Cabinets: Niclas Berry, Inc., Brooklyn, NY. 718-497-7285. **Doors:** Aluminum and sliding glass, Monsey Glass Company, Inc., Spring Valley, NY. 845-352-2200. **91 Fabrics:** sofa in 1984-2 Sato; pillow in

2028-2 Bali, Bergamo. **Coffee table:** Fleur de Lis table by Edward Wormley. **92 Table:** George Nakashima Woodworker. nakashimawoodworker.com. **Wallpaper:** 66-8056 Hicks's Hexagon in black and gold, David Hicks, Cole & Son, Lee Jofa.

94 Fabric: chairs, front, 460730-434 Divina, by Kvadrat through Maharam. Sofa, 1991-2 Tuvalu, Bergamo. Club chair, 810001-03 Squid, mohair velvet, Rogers & Goffigon. **Side table:** resin, ca. 1970, vintage. **96 Lounge:** Knoll. knoll.com.

Window walls: Monsey Glass Co., Spring Valley, NY. 845-352-2200. **Recessed lighting:** Lightolier downlights. lightolier.com. Lutron dimmers. lutron.com. **Decorative cast stone:** by True Stone, Inc., Jensen Beach, FL. truestonecorp.com.

97 Fabric: 10079-06 Oahu in Pink, Donghia.

FAMILY SUMMIT

98 ALAN TANKSLEY, OF ALAN TANKSLEY, INC., New York, NY. 212-481-8454. alantanksley.com. **ROBERT ORR & ASSOCIATES, ARCHITECTS,** New Haven, CT. 203-777-3387. robertorr.com.

99 Chairs: 6204 Olympia lounge, \$1,620, Sutherland. **Fabric:** 550-13 Ville d'Este Grande Canal stripe, Perennials. **Stools:** Janus et Cie. janusetcie.com. **Hanging lanterns:** \$350, Lars Bolander, NYC. 212-924-1000. **Stools:** teak, Interieurs, NYC. 212-343-0800. **100 Billiard table:** Hamilton Billiard & Games, Co. hamiltonbilliards.com. **Fabric:** bench in 6000-02 Stingray leather in Coral Reef, Holly Hunt.

Lamps: Gala, Roman Thomas, NYC. 212-473-6774. **101 Chandelier:** Stephen McKay, NYC. 212-255-2110. **Chair:** back, right, Bridgewater, by Luther Quintana, NYC. 718-827-3240. **Fabrics:** chair in 8921 Moss in Casey Corduroy, Henry Calvin. Sofa, 9112-01 Wales in Macademia, Rogers & Goffigon. **Carpet:** custom chunky strié in 10 colors, Creative Matters, Toronto. creativematters.com. **Console:** vintage American, C. J. Peters, NYC. 212-752-1198. **Table:** Barry Friedman Gallery, NYC. 212-794-8950.

102 Counter: Urban Archaeology, NYC. urbanarchaeology.com. **103 Banister:** Myers & Company Architectural Metals, Basalt, CO. myersandco.com. **General contractor:** David Lambert, Basalt, CO. 970-927-5393. **Beams:** Renaissance Works, Carbondale, CO. 970-704-1563. **Stone mason:** Gallegos Corporation,

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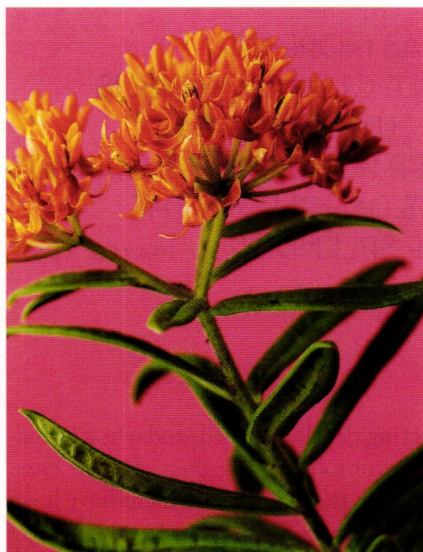
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212-689-6903
Stark Carpet
212-752-9000
Sutherland
800-717-8325

HOUSE & GARDEN'S SHOPPING GUIDE



HOUSE & GARDEN RECOMMENDS

Regional native plant societies are vital to the protection of wildflowers. In addition to their conservation work, they offer links to reliable sources where you can buy plants.

- **CALIFORNIA NATIVE PLANT SOCIETY** Sacramento, CA. 916-447-2677. cnps.org.
- **LADY BIRD JOHNSON WILDFLOWER CENTER** Austin, TX. 512-292-4100. wildflower.org.
- **NEW ENGLAND WILD FLOWER SOCIETY** Framingham, MA. 508-877-7630. newfs.org.
- **NORTH AMERICAN NATIVE PLANT SOCIETY** Etobicoke, ON, Canada. 416-631-4438. nanps.org. For more on wildflowers, see houseandgarden.com.

Vail, CO. 970-926-3737. **Decorative finishes:** Great Western Painting, Basalt, CO. 970-927-4291. **104 Bed:** Aspen Design Works. aspendesignworks.com. **Carpets:** Angela Adams. angeladams.com. The Rug Company. therugcompany.info. **105 Coverlet:** Ann Gish. anngish.com. **Fabric:** 8740-07 Aurora in Terra Rose, Larsen, Cowtan & Tout.

ARTFUL SWEETS

106 Decanter: Seguso Viro. 800-659-5210.
Tea set: Richard Ginori. 800-215-1193.
Tablecloth: 9261 Damas pattern, Prella.
107 Cake stand: John Derian Co., NYC. 212-677-3917. **Coffeepot:** Herend, Scully & Scully. 800-223-3717. **Fabric:** 960357 Medea Taffeta in Petal, Lee Jofa. **Runner:** 34124 Willow/Salmon, Monceau Satin Rayure, Clarence House.
108 Charger: Troia, \$1,670, Pampaloni, Miami, FL. 305-695-9370. Also at Bergdorf Goodman, NYC, 212-753-7300, and Barneys, 212-826-8900. **China:** \$676, **saucer,** \$338, **small salad plate,** \$702, Bernadaud. 800-884-7775. **Chair:** antique Directoire fauteuil miniature, L'Antiquaire & the Connoisseur, Inc., NYC. 212-517-9176. **Fabrics:** 9261 Damas, Prella. On floor, H5353-08 silk satin, Rose Cumming, Hinson & Co. **109 Rings:** James Robinson, Inc., NYC. 212-752-6166. **Cups:** Devine Corp., 732-751-0500. Neiman Marcus. neimanmarcus.com. **Fabric:** H5353-02 silk satin, Rose Cumming, Hinson & Co. **110 Candlestick:** Eve short-tapered, Juliska. 800-414-8448. **Fabric:** 161-2X Lattice, Penn & Fletcher. **111 Fabric:** H00303-0081 Stephanois, Lelievre, Old World Weavers. **Tablecloth:** 6516 Patton, Prella.

CORRECTIONS

December 2005, page 85: Wishbone by Chuck Price. Available at Homer, NYC. 212-744-7705. Steel Gallery, San Francisco, CA. 415-885-1655.

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

—PRODUCED BY DAMARIS COLHOUN AND JESSE WILL

HOUSE & GARDEN

WIN
AN EXPERT
KITCHEN
CONSULTATION
FROM OUR
EDITORS

Thinking about renovating?

E-mail three photographs of your kitchen and have them reviewed by our editors, who will choose one to feature on the *House & Garden* Web site.

HERE'S HOW: Beginning at midnight EST on January 5, 2006, until midnight EST on January 31, 2006, e-mail three digital photographs (we will open only the first three jpegs or mpegs), with a brief description of your wishes, dreams, and ambitions, to rom@houseandgarden.com.

Please make the subject line "Kitchen Consultation" and include your contact information. (No personal information will appear in the magazine or on the Web.)

House & Garden editors will review all entries and select the kitchen with the most interesting possibilities. Your photograph(s) and the editors' suggestions will be published on a special page on the Web site for approximately one month, beginning February 10, 2006.

NO PURCHASE IS NECESSARY. To enter and for full rules go to houseandgarden.com. Open to legal residents of the 50 United States/D.C. eighteen years or older, except employees of Sponsor and immediate families. Void outside the 50 United States/D.C. and where prohibited. Estimated retail value of prize, \$1,000. Sponsor: The Condé Nast Publications, 4 Times Square, NY, NY 10036.

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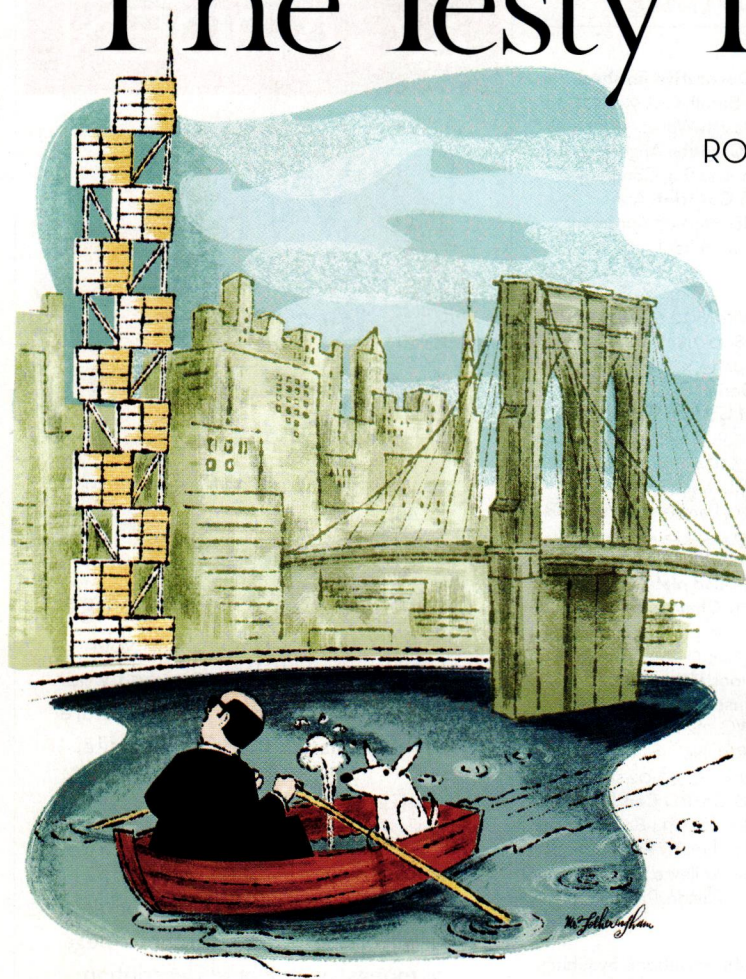
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The Testy Tastemaker

SLUMMING IT AS MORE OF
ROUGH-AND-TUMBLE OLD NEW YORK IS
RAZED FOR LUXURY LIVING,
THE TASTEMAKER PONDERES THE CURIOUS
CARROTS DANGLED IN THE
SELLING OF SPLENDOR BY MAYER RUS



AFTER MANY YEARS of domestic bliss in our cozy studio apartment, my common-law wife, Louise, has threatened to leave me if I don't upgrade our living conditions. She wants a terrace and a Pilates studio, and she wants them now. I tried to reason with her, but my protestations of poverty and neurasthenia fell on deaf ears. She suggested, with a certain sinister silkiness, that if I didn't feel up to the task, Manhattan has plenty of virile, thick-haired tastemakers who know how to treat a lady.

My course was clear. With the sword of Damocles pointed at my heart, I plunged into the turbulent waters of New York real estate. What I discovered was both sad and alarming. The true urban grit and socioeconomic diversity of my beloved city are being swept away in a tidal wave of luxury residential development. Seemingly overnight, posh apartment towers with random, highfalutin names are cropping up in neighborhoods where seedy brothels and drug dens flourished for decades. With so much money at stake, the whitewashing of local color is inevitable. Just once, as a nod to local history, I'd like to see a new luxury development called the Shooting Gallery.

To gauge the true insanity and hyper-driven pretension of the high-end Manhattan real estate market, one need only consult the real estate section of *The New York Times* on any given Sunday. There you will discover the new face—primed, plucked, and polished—of luxury marketing in 2006. The first

thing every self-respecting developer needs today is a brand-name architect or decorator to provide a gloss of savoir faire. Many of the biggest stars in the design firmament have lined up for the advertising hit parade: Santiago Calatrava, Robert A. M. Stern, Philippe Starck, John Pawson, Peter Marino, David Rockwell, Hugh Hardy, and, for a bit of historical swank, McKim, Mead & White. One of the more curious examples of celebrity marketing is the campaign for a new building called the Urban Glass House, which features a dramatically cropped photograph of the late Philip Johnson and architect Annabelle Selldorf, who is credited with designing the residences (as opposed to the building shell). These two titans of taste are normally identified in the advertisements, but in one of the glossy real estate inserts in the *Times*, their names do not appear with the photograph. Design aficionados will surely recognize P.J., if not Selldorf, but I have to wonder what civilians will make of the unidentified duo. Could they be Sonny and Cher? Shields and Yarnell? Siegfried and Roy? It's anyone's guess.

The real battle for sales supremacy is being waged on the amenities front. Don't tell Louise, but a Pilates studio is only the tip of the luxury iceberg. Developers have come up with all sorts of snazzy perks to attract wealthy sybarites. I was particularly struck by an advertisement for a building called Place 57, which touts a "Sophisticated Baccarat Crystal Lobby and Garden." I can't exactly picture what a Baccarat crystal garden looks like, but I sure like the sound of it. The granddaddy of all luxury purveyors is perhaps the Cipriani Club Residences at 55 Wall Street, which advertises a list of amenities that would shame the toniest Dubai resort. Among the offerings are a wine cellar and sommelier, personal shopping and lifestyle consulting, and a library and reading room with a full-time librarian. Thankfully, my book collection is in good order, but Lord knows I need a good lifestyle consultation now more than ever.

My voyage down the rabbit hole of luxury has left me broken and depressed. I've spent years scratching and clawing my way up from the butcher shops of Baltimore, but now that I've broken into the upper middle class, I still find that I can't possibly afford the new breed of luxury living in New York. What are the chances that Louise would settle for a cold-water flat above a White Castle in Flushing, Queens? □

ILLUSTRATION BY EDWIN FOTHERINGHAM