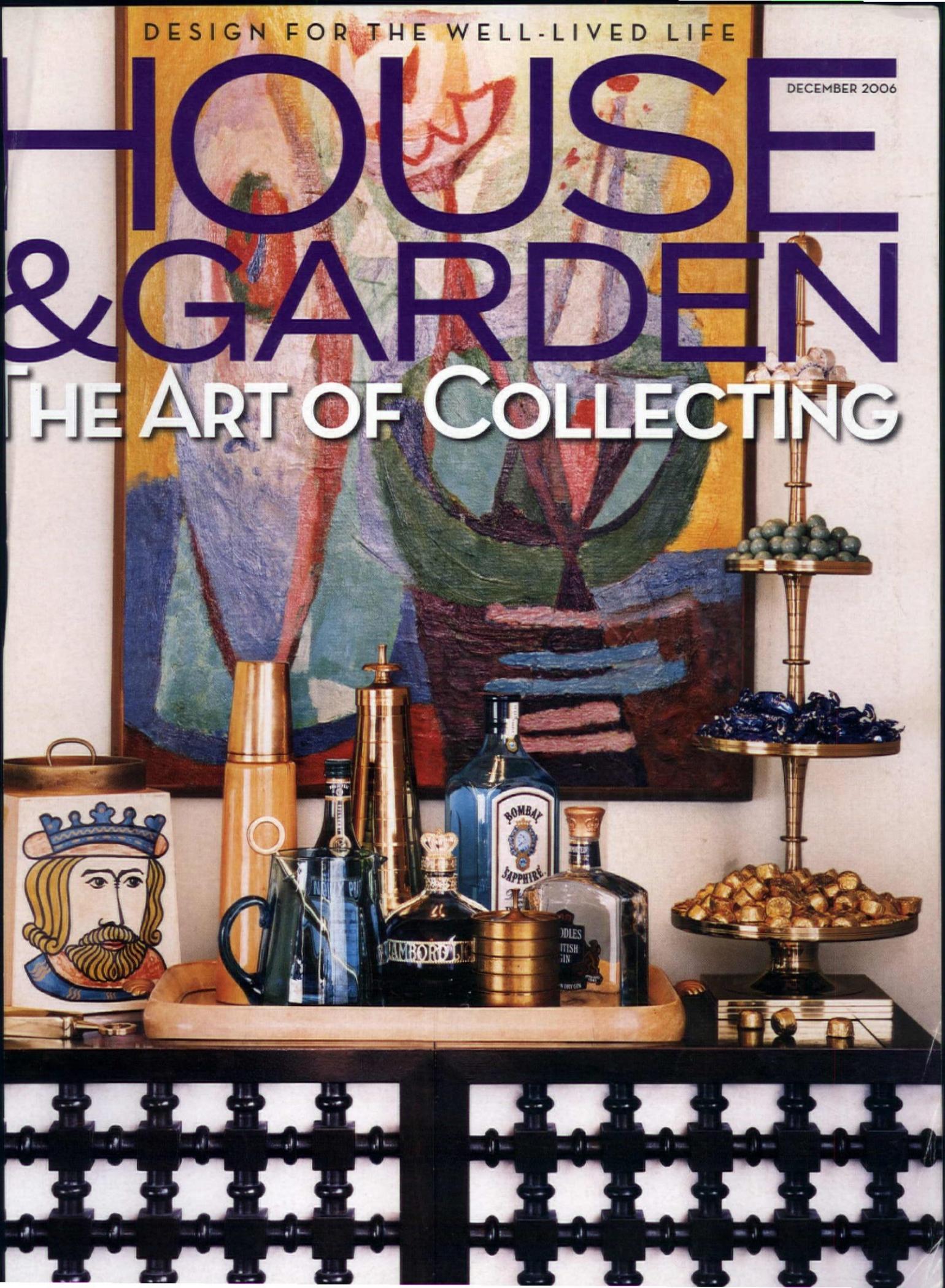


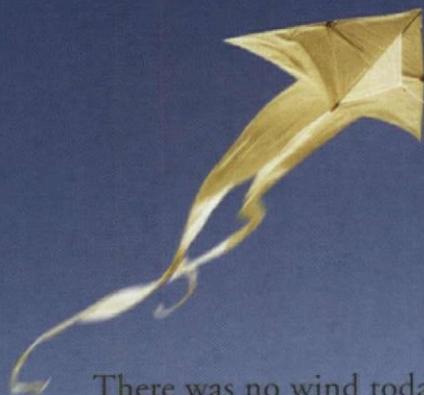
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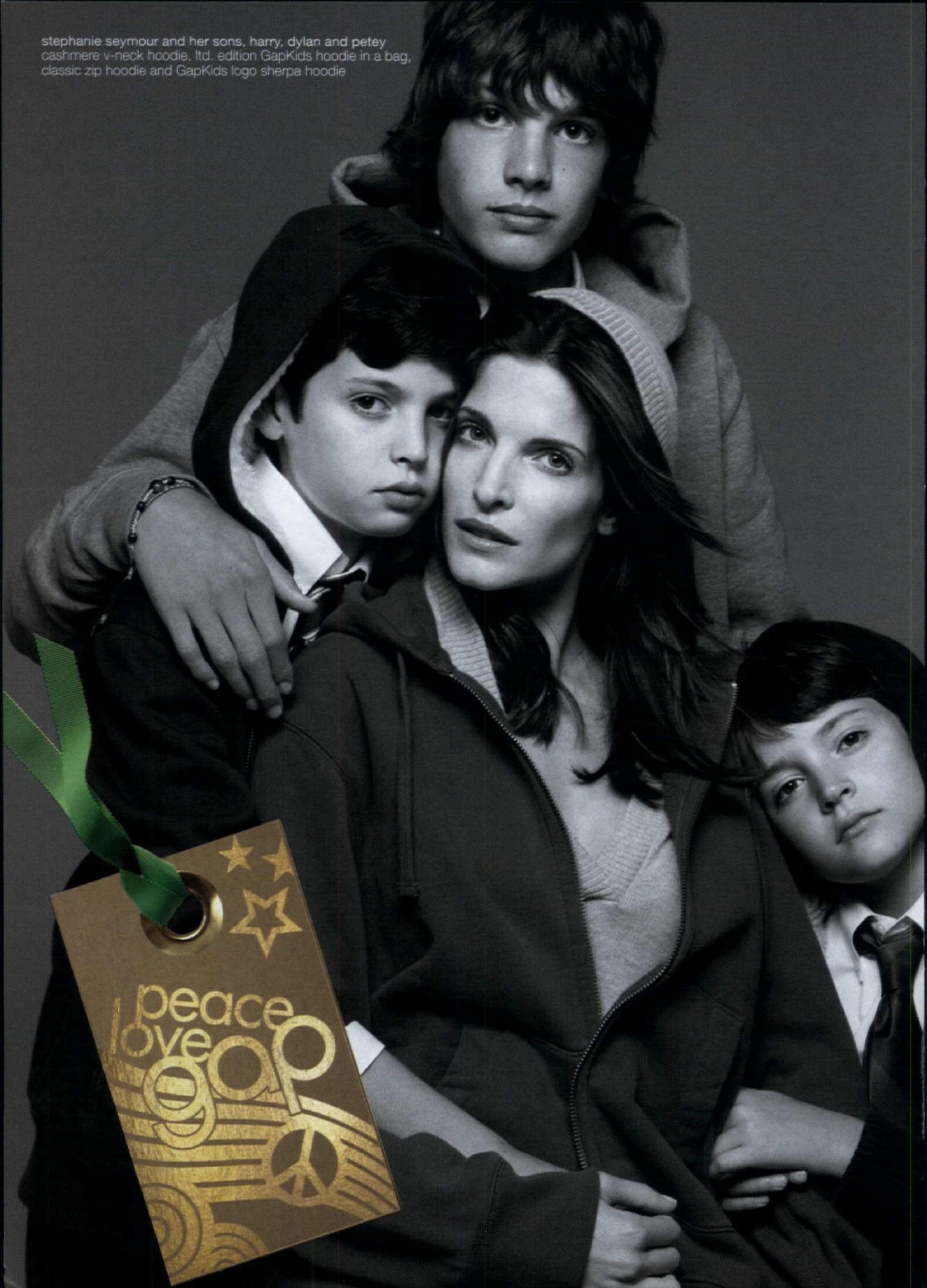
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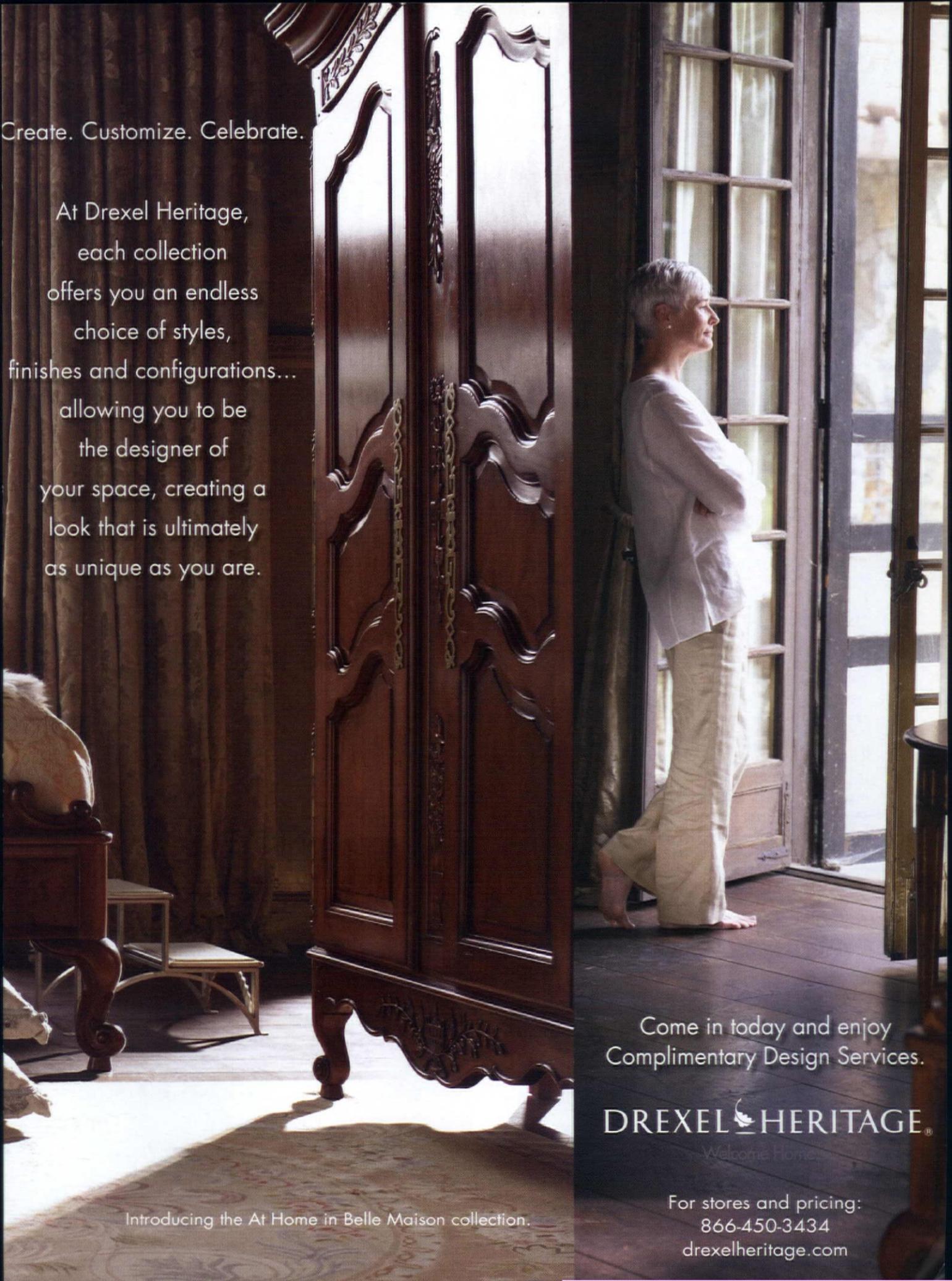
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Sometimes all you can see are the cracks.

I grew up with a father who worried constantly about everything; in particular, he was sure our house was going to fall down around our shoulders. If we were in the garden, admiring a bed of flowers, he would suddenly straighten up in alarm. "Look at that crack," he'd say, and we children would peer obediently at a fissure in the plaster. "The house is settling. That crack is going to go deep into the foundation. Pretty soon the entire house will collapse."

I believed him, of course. He was the authority on all things structural. He had built a room for my grandmother with his own hands; we had watched this happen over many nights and weekends. He knew how to make walls and how to festoon them with electric wires that would bring light to dark places. Ergo, he knew how walls could come down, too. I learned early on that there are people who are authorities on houses; they are engineers, and contractors, and fathers. They understand trouble; they have mastered the art of repair.

In spite of his prognostications, 40 years later my father's house is still standing. It is strong and solid. Yes, the plaster cracks. But what doesn't? That hasn't stopped my dad from worrying. And now, I worry. This is one of my inheritances.

That crooked leg on the bed. That peeling paint on the ceiling. That damp spot in the basement. The worry can be overwhelming because if something is wrong, someone has to fix it, and that means finding help, which is in itself overwhelmingly difficult. I'm not good with tools; I've never learned what to do when the toilet doesn't stop running, or the lamp shorts. Far easier, at times, just to let problems go and hope for the best. So many things can go wrong. So many things do go wrong—and that makes it difficult to tell what's a sign of real trouble, and what's just, well, a superficial crack in the plaster.

It was a cry for help, we say. Houses are capable of crying for help; they are actually efficient at telling you they are in grave trouble. But even a worrier can smell trouble all around and still not get it. My house at the beach, for example, had a peculiar odor for years; I noticed a sharp mustiness every time I arrived. My response was to open the doors and windows and air out the rooms; within an hour

the smell was laced with the pungent, salty sea breezes and the gorgeous, heavy perfume of the autumn clematis. I told myself the problem was simply that the house had been closed up. I just didn't want to think about mold or damp rot—until the house was coming down around my head. Too late to save it.

Now I am perhaps hypervigilant. The slightest creak or ache sends me to the doctor; the slightest click or groan sends me to the plumber, or the electrician. You can only imagine how ridiculous our conversations are: "No, Mike (or Rick or Pete or Doug), nothing is leaking (or shorting out or broken), exactly. But I think it is going to be leaking (or shorting or breaking), soon. I think something is going to be wrong; I'm just telling you that I'm seeing early warning signals. No, I know, there's nothing to fix; there's nothing to do until it is broken, I guess. Can't you keep it from breaking?"

No one can keep anything—or anyone—from breaking. All we can do is take care. Watch over one another; watch over our homes. Plug the holes. Scrape away the rot. Unwind the coils. Smooth the buckling and heaving messes. Tamp down the drips; mop up the tears. Take care. Bring out the best in what we have been bequeathed. As the holidays loom into sight, and with them, the sense of new horizons that comes with a new year, we would do well to pay attention to the cracks.

But you know what? It would also be smart to stop worrying about them and, instead, honor everything that is straight and strong and true about the world around us. Everything is full of cracks. Those we love and hold dear are laced with fissures. If we're paying attention, nothing needs to slip through the cracks. We just have to keep our foundations sturdy. So my hope for everyone, as the year closes, is that we get down to what really matters, underneath all the paper and plaster and pipes. Get to the heart and soul of a home—and the only thing that keeps anything standing. Love.



Dominique Browning, EDITOR

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BY DOMINIQUE BROWNING

DOMESTIC BLISS

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Anouchka Levy, of Polux Fleuriste, NYC, chose amaryllis, tulips, roses, eucalyptus, and curly willow for this garland.



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ESTÉE LAUDER



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An 18th-century statue of Apollo surveys a refined landscape in East Hampton, NY.



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At Home With... Margherita Missoni

THE YOUNGEST IN THE MATRIARCHAL LINE THAT RULES AN ITALIAN FASHION HOUSE IS ALSO THE FIRST TO ESTABLISH A CAREER (AND A HOME) COMPLETELY HER OWN

When furnishing your first place in the big city, it's nice to have your grandmother take an interest, especially when she is a cofounder of one of Italy's most famous fashion houses and the director of her own line of home furnishings. Newly moved to New York to pursue an acting career, Margherita Missoni spent weeks worrying about a sofa for her third-floor walk-up in trendy SoHo until her grandmother Rosita, the matriarch of the Missoni knitwear empire, bought the stylish Patricia Urquiola-designed sectional that now anchors the living room. It was, says Margherita, "a big drama for me."

It may seem odd that the dark-haired socialite, who appears in ads as the face of the recently launched Missoni fragrance line,

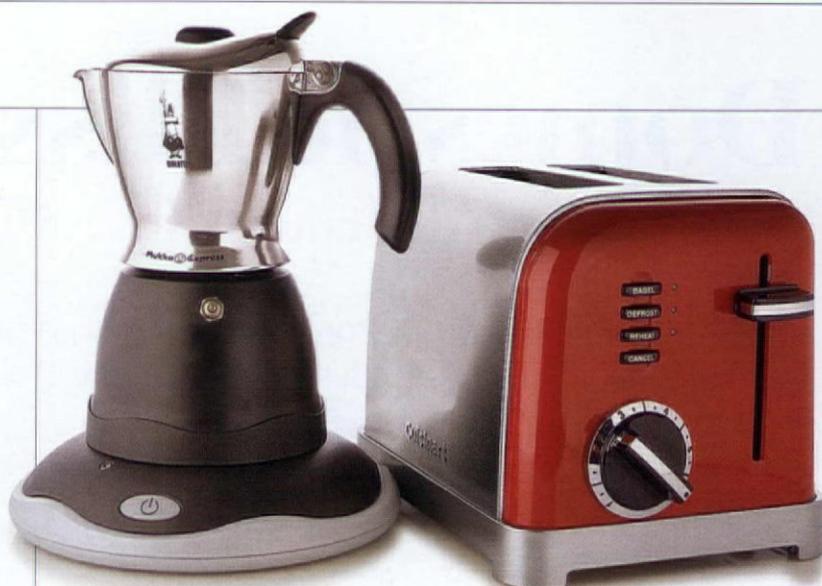
Missoni amid cushions covered in her family's fabrics. She wears a Missoni knitted lace dress with ostrich feathers and tulle sleeves, \$4,385. 212-517-9339. For more, see Shopping, last pages.



At Home With... Margherita Missoni

would get so exercised about her relatively modest lair. But decorating is not something required of a third-generation fashion heiress. She grew up in idyllic family compounds—one a country retreat north of Milan, another on the Sardinian coast—alongside Rosita and grandfather Ottavio, mother Angela Missoni (the family firm's fashion director), and other relatives. "We had 32 people, including my brother, sister, and six cousins, living in three houses, all sharing a pool and a garden," says the 23-year-old, who still spends vacations in Italy.

No wonder she was eager to give her New York space a personal stamp. Her apartment conveys her youthful brio in vintage furniture spotted at flea markets and in works by emerging artists found at art fairs. Her extensive collection of vintage jewelry is also on display: long earrings that dangle from hooks on her bedroom's brick wall, and multicolored bangles stacked on Balinese statuettes. As in Italy, Missoni's signature zigzags and kaleidoscopic patterns turn up on everything from ceramic tableware to rugs. But like her grandmother's homes, hers "is never too perfect and coordinated," she says. With advice from grandma via cell phone, it all works.



▲
"I love my Cuisinart toaster because it looks a little retro, but it's of modern quality. I miss the espresso I get at home, so I got this Bialetti coffee machine. It makes a perfect Italian espresso." Cuisinart's metal classic two-slice toaster, \$60, 800-726-0190. cuisinart.com. Bialetti Electric Mukka Express, \$139, from Williams-Sonoma. williams-sonoma.com.

"I LOVE TO COOK RISOTTO.

I CHAT WITH GUESTS IN THE KITCHEN AS I STIR. I OFFER THEM A GLASS OF BRUNELLO DI MONTALCINO BECAUSE, AS MY GRANDFATHER ALWAYS SAID, WINE IS RED."



◀
"My jewelry collection, which is mostly vintage that I've found in flea markets, is one of the nicest things I have, so I like to show it. I hang all my necklaces on the brick wall in my bedroom, and put my bracelets on tall statues or pieces of wood."

▶
"Arborio rice is good, but the best for risotto is called carnaroli." Carnaroli rice, \$5 per lb., at kalustyans.com. Capiz dipping bowl, \$10, at Global Table. In NYC, 212-431-5839.



◀
"I often take baths. I use a little Darphin bath gel and relax for a moment." Darphin HydroRELAX Gentle Foam Gel, \$50, darphin.com. Hiram hand towel by Missoni Home, \$18, neimanmarcus.com.

DOMESTIC BLISS



“I always bring things back from my travels. In Africa I bought incredible fabric in Ghana and Kenya.” From left, Pea Hen, Chocolate Orange, and Red Sun, Ghanaian prints on cotton, \$53 a yard, from Sasaako. In London, 011-44-20-8416-3460.



“My name means ‘daisy’ in Italian. All my life my family has given me things shaped like daisies, and real ones, too.” Salad plate from the Sunset collection by Richard Ginori for Missoni, \$44, at Neiman Marcus. 888-888-4757.



“I buy most of my furniture at flea markets. I love 1930s pieces like drawer chests and glass vitrines, and funny things like the glowing fake log I found for my fireplace.”

“GROWING UP, WE NEVER HAD A DECORATOR. OUR HOMES WERE NEVER TOO PERFECT AND COORDINATED.”

“My grandma and my mother always have decor themes in their houses, like mermaids at the seashore and mushrooms in the mountains. I like lots of things—ghosts, animals, and pictures of swimmers.” “At the Lido,” by Mulberry Home, through Lee Jofa.



“I love my new bookshelves. I read a lot, mostly classics by Gabriel García Márquez, Simone de Beauvoir, José Saramago, and Stendhal.” Ptolomeo bookcase by Bruno Rainaldo for Moco, \$858, at Europe by Net. europebynet.com.



“This sofa looks very 1960s and yet is quite comfortable. You almost never get those two things together.” Tufty-Time sofa by Patricia Urquiola for B&B Italia, from \$10,660. 800-872-1697. bebitalia.it.



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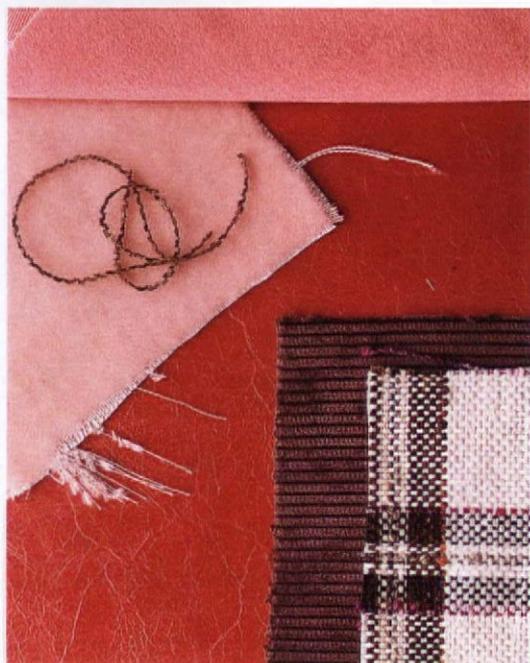
It's high time that corduroy was rescued from elbow patches and schoolboy trousers. Durable and tactile, corduroy has the refinement to pull off the classic cool of a Chanel suit. Play the fabric's velvety ribs off of flat felt, nubby wool bouclés, strong tweeds, or modern tartans. With its chalky white legs and embroidery set against a taffeta wall, this chocolate corduroy sofa has an unexpected feminine look. Designer Nicholas Chambeyron's embroidered flowers, with echoes of 18th-century decoration and *mitteleuropean* folk art, bring the piece, and any room in which it might find a home, an elegance deserving of corduroy's name: "cord of the king."

◀ Ashton SOFA by Aman, Carson & Meeks, covered in Talleyrand **EMBROIDERY**, both at Holland & Sherry. **PILLOWS:** Peacock corduroy, \$13.50 to \$15 per yard, from Paron Fabrics West, NYC. 212-768-3266. Pleated trim, \$6 per yard, M&J Trimming. 800-965-8746. Glicine Rust & Gold Texture 5613, from Fortuny. **WALL:** Lee Jofa's Patrician Silk Canvas.

✓ The modern man's study has the panache of a tailored suit, with walls upholstered in a fine charcoal wool with fuchsia pinstripes that complement both the fuchsia corduroy on a comfortable reading chair and a silvery gray velvet sofa. Background: Dormeuil's Royal **PINSTRIPED** at Zoffany. Swatches, from left: Dominique Kieffer's Myrthe des Marais **CORDUROY**, from Rubelli, at Bergamo Fabrics; Paso **HORSEHAIR** fabric in Azalea/Black, from John Boyd Textiles; C&C Milano's Caracas gray cotton **VELVET**, at Holland & Sherry; George Spencer Designs' Lucy in Silver, at Claremont, Inc.

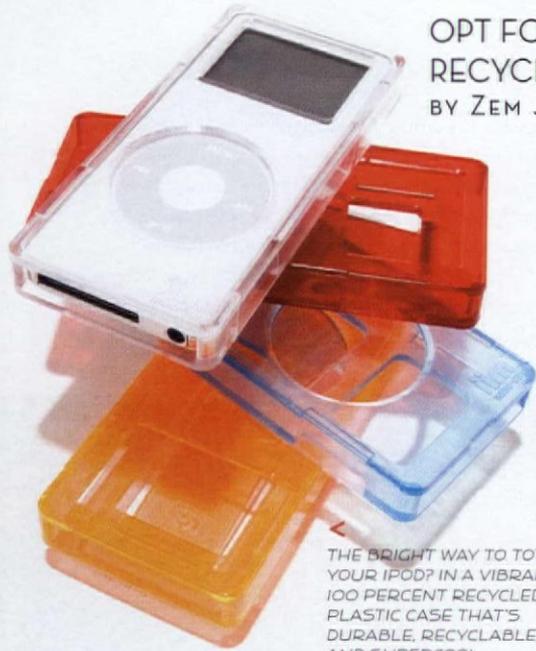


✓ In a masculine room, give in to corduroy's association with the outdoors, juxtaposing it with plaids, tweeds, and shots of strong, natural color, as in this marigold, rust, and brown scheme. From left: Big Herringbone Donegal **WOOL TWEED** in Orange from the Sequana Collection and Fustian **WIDE-WALE CORDUROY** in Amber, both at Holland & Sherry; Dominique Kieffer's Myrthe des Marais **ORANGE CORDUROY** from Rubelli at Bergamo Fabrics; Courcheval **MOHAIR PLAID** in Soleil Couchant and Mégève **WOOL BLEND** in Cuivre from Creations Metaphores of CEDA, at Donghia; Sequana **TARTAN LINEN** in Orange from Holland & Sherry.



◀ A cool, feminine combination of blush pinks, browns, and creams conjures the urbane elegance of a socialite's lair. Try this array of texture and color in a lady's retreat with white painted furniture or warm fruitwood bergères. From top: Lightweight cotton **MOLESKIN** in Peach, from Holland & Sherry's Da Vinci collection; Kid **MOHAIR** in Soft Rose, from the Luxury Mohair II collection, available through Beacon Hill; Calf St. Tropez in Strawberry calf **LEATHER**, from Madison Leathers; **CORDUROY** in Smoke, available through Old World Weavers, a division of Stark Fabric; Designers Guild's Arlanza **PLAID**, available through Osborne & Little.

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BY ZEM JOAQUIN



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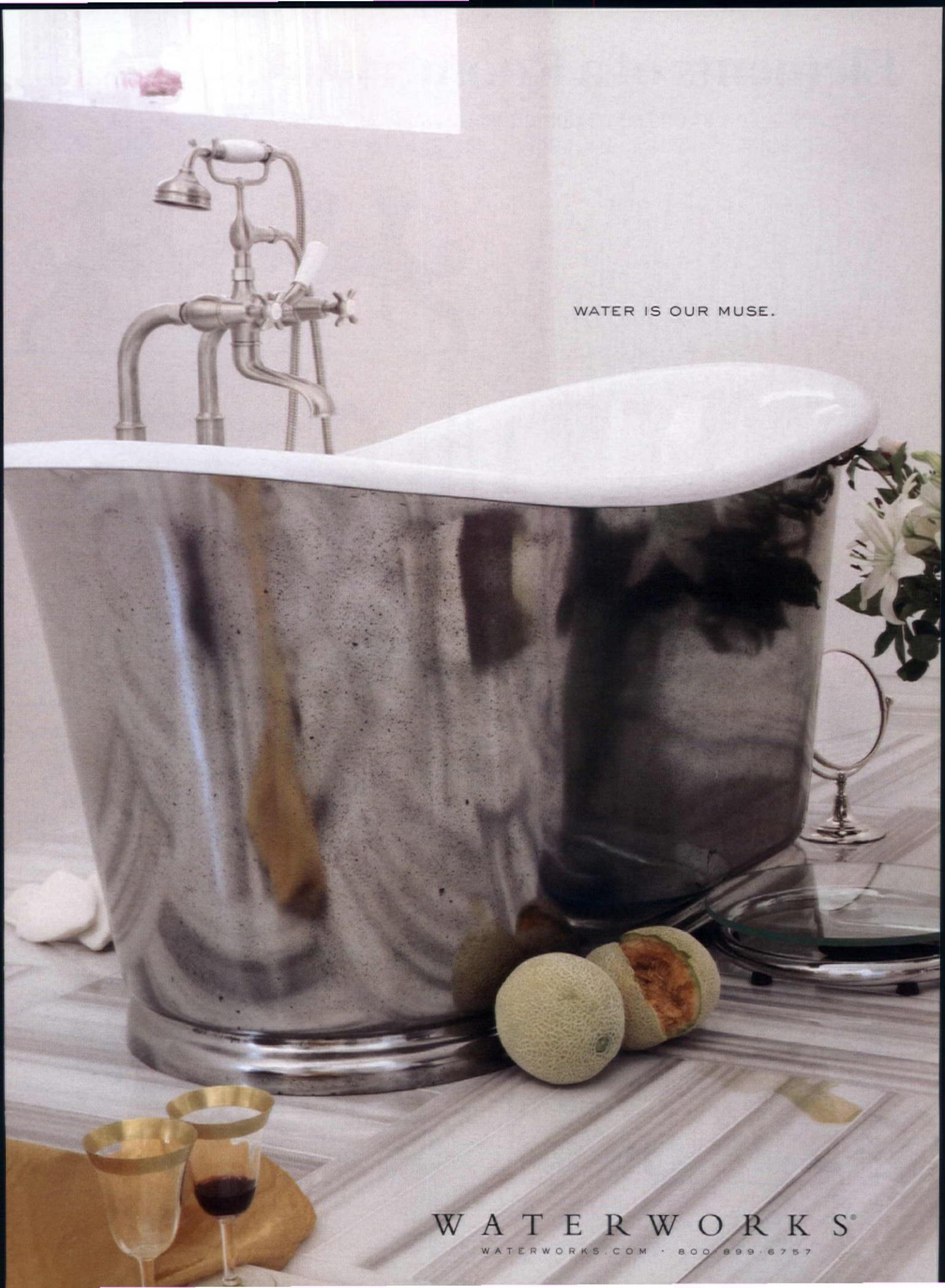
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Elements of a Room | The Well-Furnished Fireplace

DOMESTIC BLISS

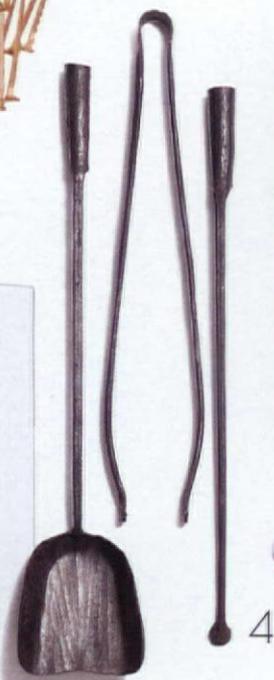
HAVE A BURNING DESIRE TO UPDATE YOUR FIREPLACE THIS SEASON? SENSUAL ACCESSORIES GIVE THE YULE LOG A SURPRISING MODERN POP BY CAROLYN SOLLIS



1



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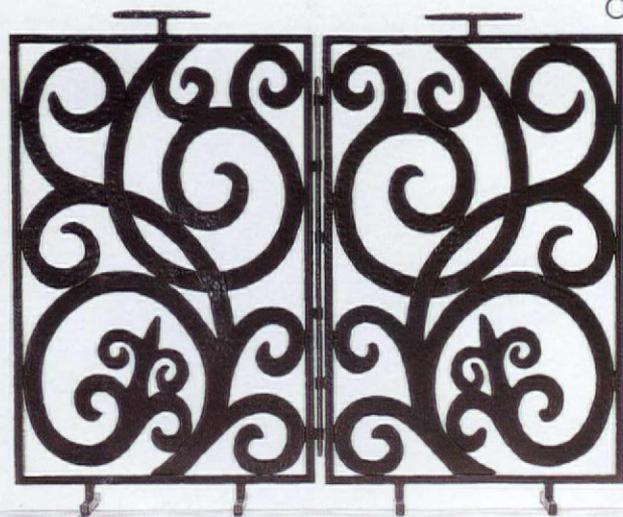
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6



7

1 Nail Fire Screen

The Vestal by Lyle and Umbach is built from hand-forged bronze nails. In custom sizes from Holly Hunt.

2 Panther Andirons

French Art Deco 9-inch andirons are by Carole Gratale, through John Rosselli & Assoc.

3 Stainless Log Holder

The Bebop by Andre Gilli for Blomus is a modern take on the oldest style problem. \$310, Chiasso. chiasso.com.

4 Fireplace Tools

Ferro & Fuoco's tools are hand-forged from old train rails. \$600, Ameico. 888-350-8765.

5 Clear View

Mentas hardened-crystal fire screen from Conmoto. \$480, amieco.com. Obelisk chrome-plated fire dogs from Chesney's. chesneys-usa.com.

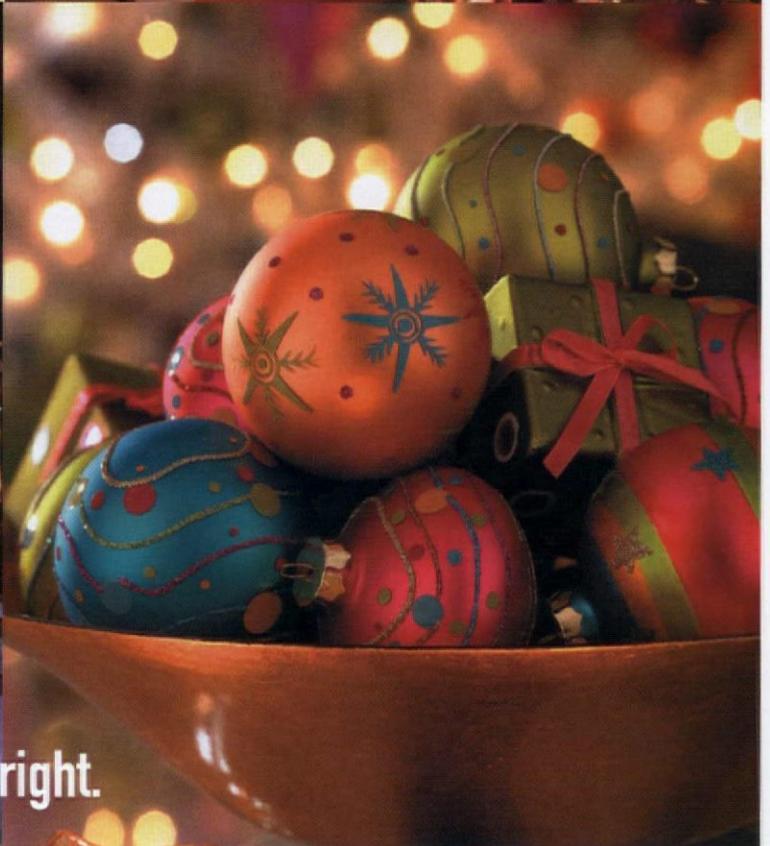
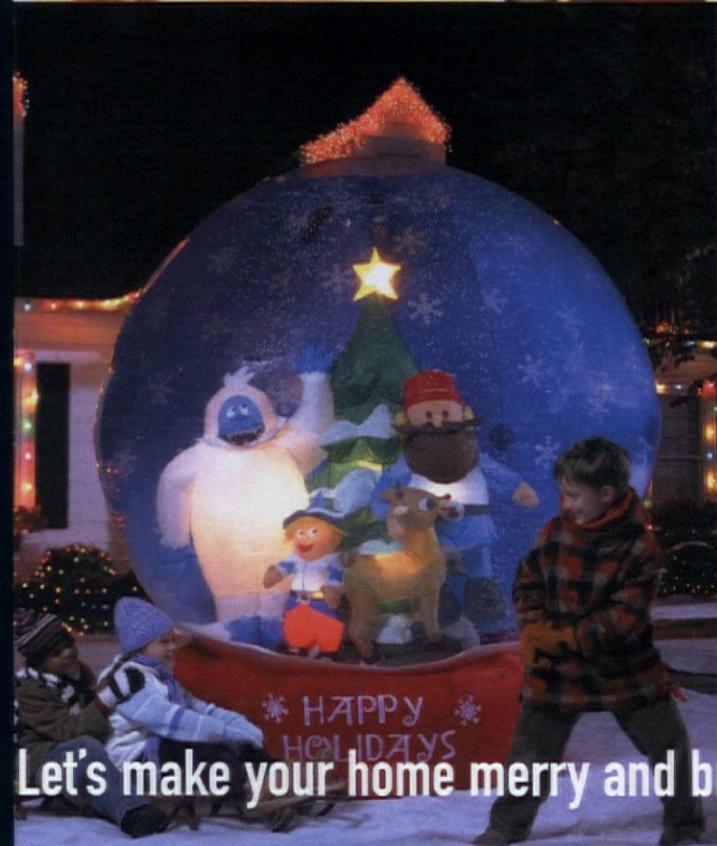
6 Screen Gem

Bella fire screen by Philip Nimmo Ironworks, here in French black acid finish. From Thomas Lavin.

7 Portable Fireplace

The Geniol bioethanol-fueled fireplace works in any room. \$750, Arango. arango-design.com.

PHOTOGRAPHED BY JOHN LAWTON



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I bake a good laugh.



AM-5CH

Things We Love

Natural Selection

A WIDE ARRAY OF GEMS AND INSECTS FINDS ITS WAY INTO THE FANCIFUL JEWELRY OF ARTIST JUDY HUDSON

BY GERALDINE DE PUY

For painter Judy Hudson, launching a jewelry line was like discovering an antidote to the cerebral exercise of painting. "Painting is all process," Hudson says. "Making jewelry is like cooking. You put the ingredients together, and something fabulous comes out." The collection, which she established with her business partner, Claudja Bicalho, is a fanciful reworking of nature. In addition to semiprecious stones such as citrine, aquamarine, black garnet, and amethyst, Hudson also uses beetles, butterflies, and, most recently, spiderwebs, which she places behind pieces of honed crystal. She describes it as "a lot of nature, tweaked just a little bit." 212-633-1139. jc@blumorpho.com.

JEWELRY, clockwise from top left: Cuzco, butterfly with white pearls. Peacock Moth. Green Buddha, butterfly with amethyst. Sunset Moth, with white pearls. Paper Kite, butterfly with black garnets. Genevieve, butterfly with black pearls. Sulawesi, butterfly with white pearls. Rajah, beetles with amethyst. Talita, peacock moth with tourmaline. Outside frame: Annie, butterfly with white pearls. Beachcomber, multiple strands. Vittata, beetles with amethyst and lemon quartz. **INSECT SPECIMENS** from Evolution. 800-952-3195. **FRAME**, APF Master Framemakers, NYC. 212-308-6152. **FABRICS**, Silk Road Velvet, Epping Forest Tapestry, Stroheim & Romann.

FOR HOLIDAY TREATS, TURTLES AND TOFFEES RULE. WHETHER YOU PREFER THE CLASSIC VERSIONS OR THOSE WITH A CONTEMPORARY TWIST, HERE ARE SOME OF THE BEST AVAILABLE BY LORA ZARUBIN



The shelf life of toffee can range from a few weeks, without refrigeration, to a few months, if frozen. If you're not going to refrigerate it, store in a cool place.

Enstrom's

1 Crisp, not too sweet, and highly addictive, Enstrom's **ALMOND TOFFEE** is the benchmark of fine toffees. My favorite is made with dark chocolate. \$17 per pound. 800-367-8766. enstrom.com.

Valerie Confections

2-3 This artisanal toffee has topped my list since the company began. To its roster of tasty combinations, like ginger toffee, it has added an exceptional **HAZELNUT** flavor in bittersweet or milk chocolate. \$20 for a six-piece box. 888-706-1408. valerieconfections.com.

See's Candies

4 No holiday season is complete without the **VICTORIA TOFFEE** from the ever reliable See's. Filled with almonds, it is dipped in milk chocolate and rolled in chopped almonds. \$14.10 per pound. 800-347-7337. sees.com.

Kohler

5-8 These sublime confections are the result of Herb Kohler's love for turtles. Handmade, the **BUTTERY ORIGINAL TERRAPIN** and the **DARK MOUNTAIN TOFFEE** are superb. \$20 for a ten-piece box. 800-344-2838, ext. 55035. kohlercandies.com.

Woodhouse Chocolate

9 These charming chocolate **SEA TURTLES**, filled with nuts and caramel (milk chocolate ones contain pecans; dark chocolate, cashews), are finished with a sprinkling of *fleur de sel*. \$8 for a six-piece box. 800-966-3468. woodhousechocolate.com.

10 This great **ENGLISH TOFFEE**, dipped in Belgian milk chocolate and sprinkled with toasted almonds, comes in precise bars. \$10 for a six-piece bag. 800-966-3468. woodhousechocolate.com.

Vosges

11 Dipped in milk chocolate and rolled in pecans and walnuts, this **CARAMEL TOFFEE** has a touch of pink Himalayan sea salt for a special zip. \$33 per pound. 888-301-9866. vosgeschocolate.com.

As long as there is a miracle

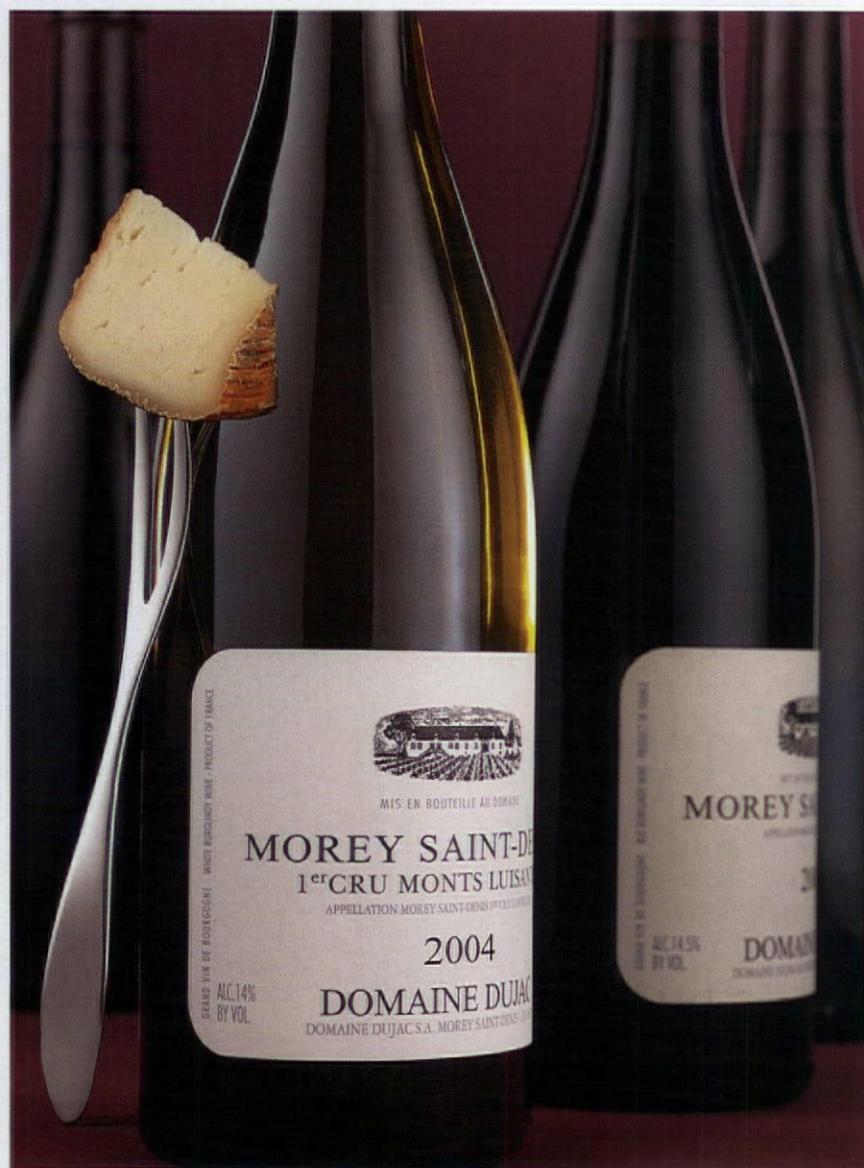


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TO ARGUE THAT NOTHING SURPASSES THE ECSTASY OF A GREAT BURGUNDY, YOU NEED ONLY POINT TO THE WINES OF DOMAINE DUJAC BY JAY MCINERNEY



Although delicacy, elegance, and complexity are supposed to be the hallmarks of great burgundies, Dujac wines are among the few that unflinchingly live up to that mark.

BACK WHEN Jacques Seysses arrived, 40 years ago, Burgundy was nearly as famous for its provinciality as for its sophisticated wines. If the archetypal château owner of Bordeaux was a polished man of the world in English tweeds and Lobb shoes, the stereotypical Burgundian *vigneron* was a taciturn peasant in a beret and gum boots who hadn't ranged any farther than his great-grandfather who had occupied the same house and land. Seysses, by contrast, was a handsome, well-traveled, multilingual gourmet with a sophisticated palate developed under the tutelage of his father, Louis, who owned a biscuit company and was the president of the Club des Cents, a fraternity of oenophiles and gastronomes. Young Jacques visited most of France's

three-star restaurants, as well as wineries like Domaine Romanée-Conti and Ramonet, while he was still a kid. After sojourns at J. P. Morgan and the family biscuit company, Seysses followed his heart to Burgundy, where he apprenticed at Domaine de la Pousse d'Or under Gérard Potel.

In 1967, he and his father bought a small domaine in Morey-Saint-Denis, a sleepy village near the much more famous towns of Gevrey and Chambertin and Chambolle-Musigny. Morey is probably the least famous of the Côtes de Nuits appellations, although it contains within its boundaries four grand cru vineyards—the highest category in the Burgundian hierarchy. “I was a newcomer in the most traditional wine-making region in the world,” says the eternally youthful, silver-haired Seysses. The newly minted Domaine Dujac (a playful moniker signifying... the domaine of Jacques) had a piece of three of these: Clos de la Roche, Clos St. Denis, and Bonnes Mares.

Seysses's first vintage was the abysmal '68. He was luckier with the great '69 vintage and luckier still when an American beauty, Rosalind Boswell, came to pick for the '71 harvest. “The competition was not ferocious,” Rosalind Seysses says modestly, almost 35 years later, over lunch in the former abbey where she and Jacques have raised a family and developed their winery.

Thanks to Rosalind Seysses and importer Frederick Wildman, a fair portion of the production came to these shores almost from the beginning, while Jacques Seysses's father's connections helped Seysses place his wines in some of France's best restaurants. Seysses continues to make his grand tour of France's gastronomic shrines, although he now does so by bicycle, traveling thousands of kilometers a year, inevitably arriving at the end of the day at some two- or three-star restaurant. “We're bicycle people,” he exclaims, beaming at his svelte wife as he

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Uncorked | In the Realm of the Sublime

helps himself to another serving of lamb and pours out more 1985 Clos de la Roche.

Last year their oldest, 31-year-old Jeremy, who has a degree from Oxford as well as one in viticulture from the University of Dijon, followed in his father's footsteps when he too married an American, Diana Snowden, a 28-year-old U.C. Davis graduate who has become an integral member of the Dujac wine-making team. The wedding, held at the fifteenth-century abbey of Clos de Vougeot, was a convocation of Burgundian royalty and an international wine world event. Diana gave a speech in French, and Jeremy, who speaks flawless English, gave his speech in Peter Sellers-style heavily accented English, much to the amusement of the American and English contingents.

The other, less publicized occasion for celebration at Dujac last year was the purchase of prime vineyards including choice slices of Chambertin, Vosne-Romanée Malconosorts, and Romanée-St.-Vivant. This purchase, news of which has only recently begun to circulate, is causing a lot of drooling in the wine world. None of these wines, which will have their debut with the great 2005 vintage, will be easy to find; fortunately, the Seysseses launched a negotiant label called Dujac Fils & Pères, which will be much more accessible.

The Dujac style strikes many as the epitome of burgundy. "Dujac has an aromatic complexity that is utterly compelling,"

THE OENO FILE

- **2004 DOMAINE DUJAC MOREY SAINT-DENIS TER CRU MONTS LUISANTS** A sui generis white burgundy with lanolin and caramel on the nose and a great balance of chardonnay fruit, citrus, and minerals in the mouth. \$100
- **2004 DOMAINE DUJAC MOREY SAINT-DENIS** A very gamy, smoky, rustic version of this village-level wine. Real old-school burgundy from a classic year. Save it for a year or two. \$90
- **2004 DOMAINE DUJAC CHAMBOLLE MUSIGNY TER CRU LES GRUENCHERS** A far more delicate and elegant village wine, with clean pure fruit balanced by fine acidity. More refined than the Morey—a feline as opposed to a canine. \$72
- **2004 DOMAINE DUJAC GEVREY CHAMBERTIN TER CRU AUX COMBOTTES** A complex, rich, and mouth-coating wine from a great premier cru vineyard. Bring on the wild mushrooms. \$162
- **2004 DOMAINE DUJAC CLOS DE LA ROCHE** A clear step up in power, richness, and finesse from the village and premier crus. This is a sleeping beauty that should awaken in seven to ten years. Perhaps the signature Dujac wine. \$175

says Robert Bohr, a partner at New York's Cru. "It's not four-square, and it's not powerful; it's pretty and perfumed and elegant." Like others, including Seysses, Bohr attributes this style in part to the old-fashioned practice of partially vinifying with the stems intact, a practice also followed at Domaine Romanée-Conti. For whatever reason, I find the aromatic profile unmistakable, and haunting in the best sense.

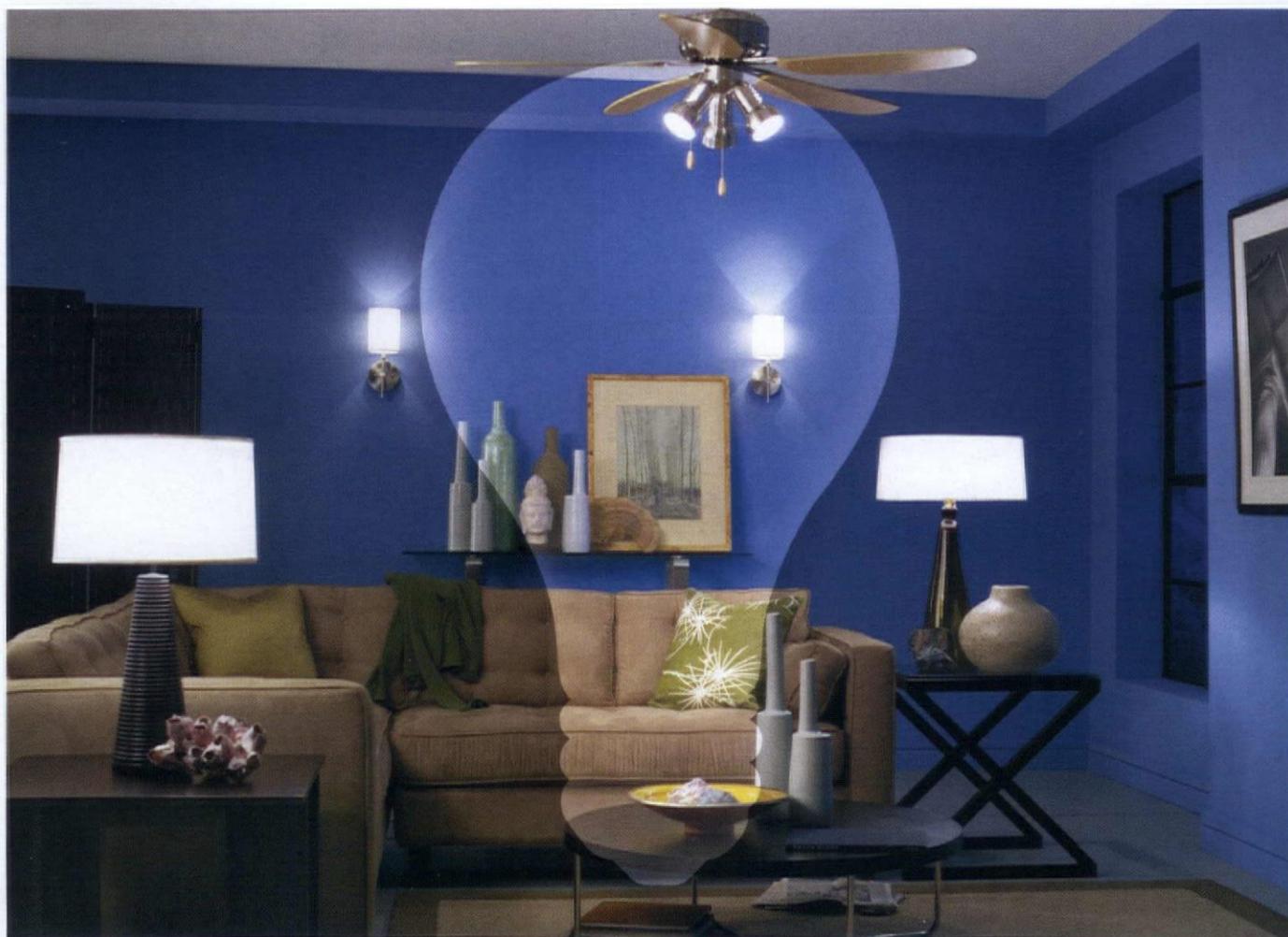
Last spring I found myself at a Burgundy dinner, sitting in the dining room of British wine master Jancis Robinson, along with Stephen Browett of Farr Vintners and Heston Blumenthal, the chef of three-star Fat Duck. I was daunted in the presence of these experts and prepared for a nerve-racking evening, until I stuck my nose in the first glass and experienced a thrill of recognition. It was as if I'd pressed my nose to the skin of a former lover—I knew that this wine could only be from Domaine Dujac, that it was almost certainly the domaine's signature grand cru Clos de la Roche. And I got lucky with the vintage, which was '95. After that, having established my chops, I was free to kick back for the rest of the night, though in fact I came out of retirement an hour later to identify a second Dujac. On the one hand, the style was unmistakable, and on the other, the vineyard and the vintage shone through. This is what burgundy is supposed to be but, as our tasting sadly confirmed, too seldom is. □

At the Bar CHAMPAGNE COUPE

Forget flutes. This year's holiday bash is all about the coupe. It's good news, too, since few things conjure an elegant, festive atmosphere as effectively as sipping champagne from a coupe. If maneuvering through a boisterous crowd with one of these glasses in hand makes you wary, Paola C.'s Tulip champagne goblet, with its sturdy base, will give you confidence. The holidays are here—it's time to uncork that special bottle and let the bubbles carry you away. \$45 each, at Takashimaya, NYC. 212-350-0100. For dealers, see paolac.com.



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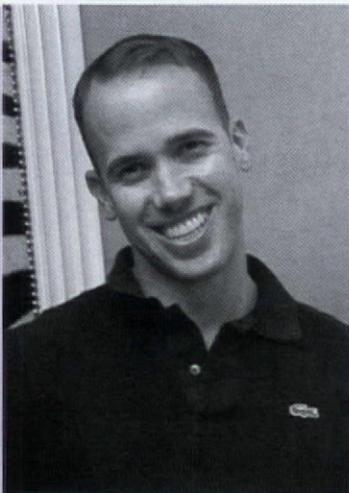


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Miles Redd, Interior Designer



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- Michael Nyman — “Soundtrack for *The Draughtsman's Contract*”
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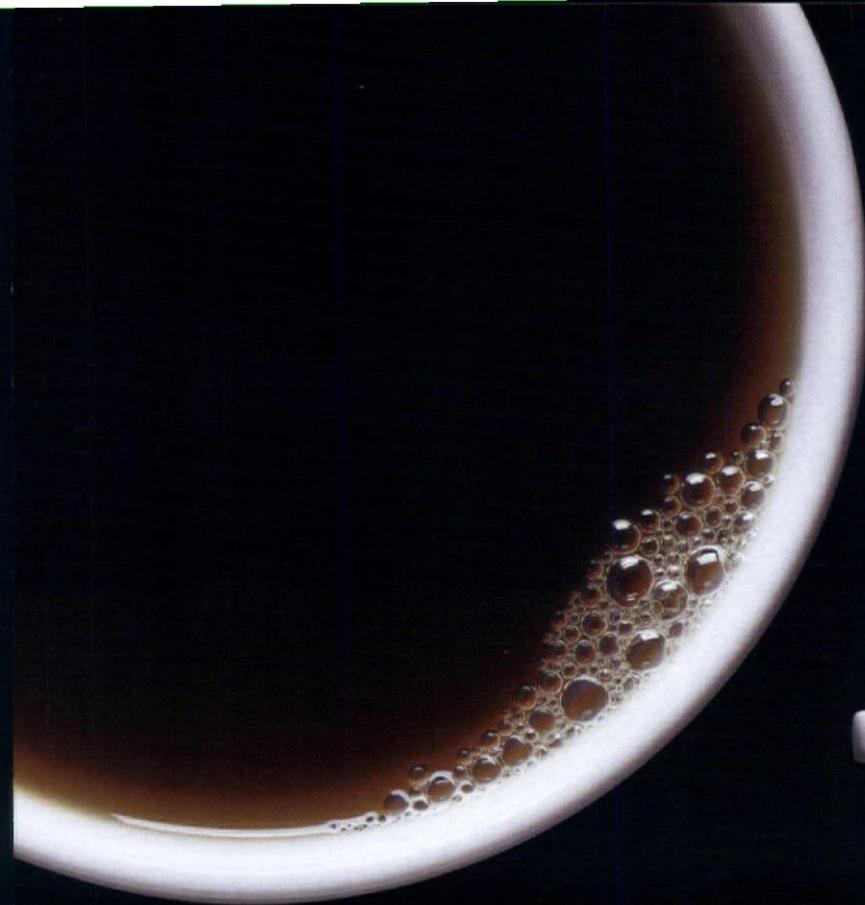


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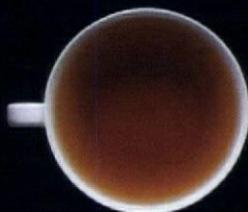
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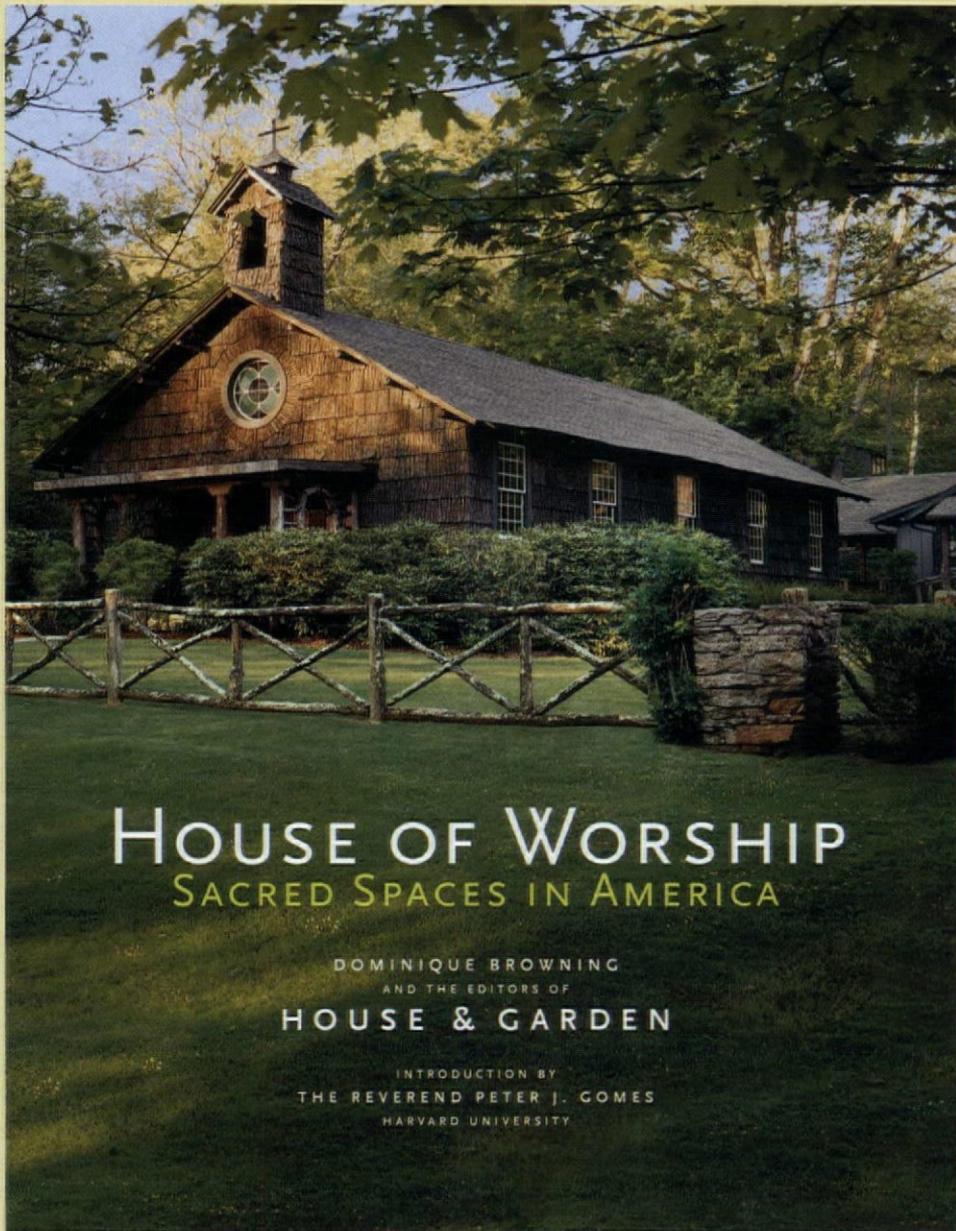
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BRUNN

"Whatever it is that is evoked in these buildings, we who have the privilege of seeing them are the better for it." –THE REVEREND PETER J. GOMES

A NEW BOOK FROM HOUSE & GARDEN



Religious freedom is a building block of American society; how and where we exercise that right is at the heart of *House of Worship*. Humble or exalted, designed between 1694 and today, the buildings featured here represent the richness and variety of our culture. This one-of-a-kind book from Dominique Browning and the editors of *House & Garden* is an ideal gift for the holidays.

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what we're seeing

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edited by ingrid abramovitch

ARCHITECTURE

With its rough-hewn concrete walls, inky terrazzo, and trippy tetrahedron ceiling, Louis Kahn's Yale University Art Gallery is a rebuke to the contemporary vogue for bland, white-box museum architecture. Designed in 1953, the gallery remains one of Kahn's finest and most beloved projects.

If only the design had withstood the elements as well as it has withstood the test of time. Climate-based issues, from condensation-soaked windows to cracked floor slabs, have always plagued the building. A just completed \$44 million renovation by Polshek Partnership Architects has restored the building to Kahn's original vision, while upgrading the infrastructure. "The gallery was Kahn's first major commission, and he was still figuring out a lot," says Polshek partner Duncan Hazard, who oversaw the project. After overhauling the HVAC, lighting, and electrical systems, the team replaced the glass-and-steel curtain walls with an identical but much more effective aluminum system.

"The gallery has so many brilliant moments," Hazard observes. "When you're engaged with a building over a few years, your illusions about it usually start to disintegrate. You notice all the tricks. But this space just got more sublime." artgallery.yale.edu. —JEN RENZI



SHOPPING

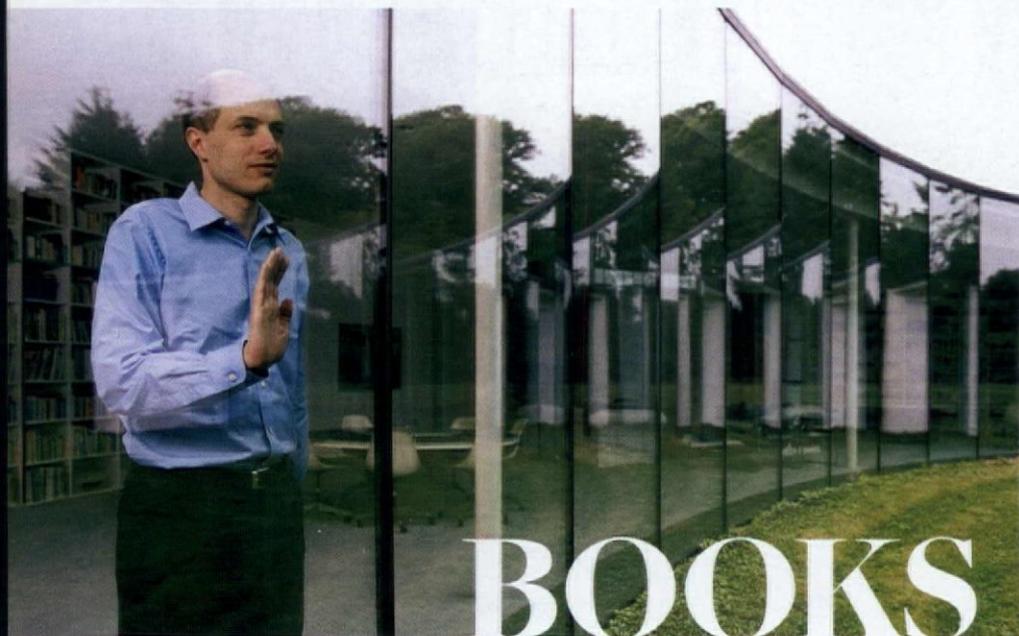
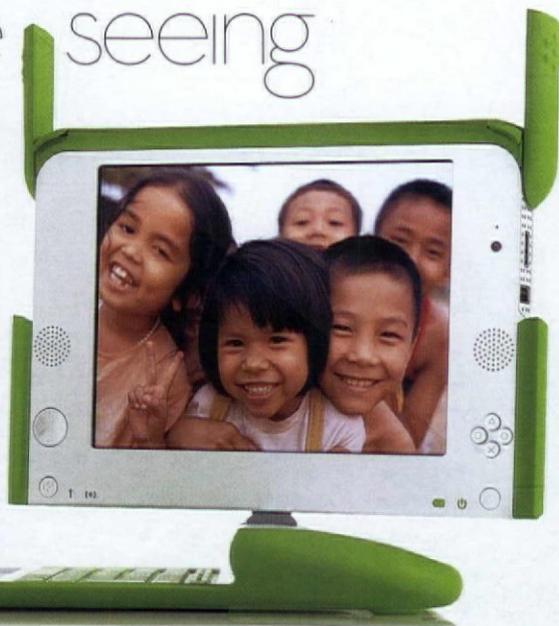
Visitors to Plum Produce, Barbara Lynch's new farm stand in Boston's South End, are often surprised to find the star chef weighing mesclun and heirloom tomatoes. "I get a kick out of it," says Lynch, whose elegant restaurant No. 9 Park is located in Boston's upscale Beacon Hill. A native of South Boston, in recent years she has created a foodie enclave in nearby South End, where she owns an oyster bar and the Butcher Shop. When the storefront beside the butcher became available, Lynch decided that the neighborhood needed good produce. She hired designers Cheryl and Jeffrey Katz to create a modern backdrop for Plum Produce. Local growers such as Siena Farms and Eva's Garden are providing the fruit and vegetables. Lynch is also experimenting: she recently dried muscat grapes and pulverized them into a powder for a sugar substitute. "It's a project that I'm falling in love with," she says. 617-423-PLUM. no9park.com.

what we're seeing

DESIGN

Award-winning San Francisco designer Yves Behar is the new star on the Silicon circuit—but don't look for his latest creation at your local computer mall. Behar was tapped by Nicholas Negroponte, director of the MIT Media Lab, to create a \$100 laptop that will be distributed to children from developing nations including Nigeria, Brazil, Egypt, Thailand, and Libya. Behar's innovative computer, in

apple green and white, is book-sized and readable in strong sunlight. "Being rugged is key," says Negroponte, who road tested the prototypes by dropping them, bashing them, and dousing them with ice cream. The end result comes equipped with what Behar is calling rabbit ears: wi-fi antennae so kids can communicate with one another. "For the first time," Behar says, "cutting-edge technological solutions are blended with high-touch design for a very low price." laptop.org. —MELISSA FELDMAN



Alain de Botton has a confession to make. "I'm one of those sad people who has architectural fantasies," says the author of the wildly successful *How Proust Can Change Your Life*. His longtime fascination with architecture led him to write *The Architecture of Happiness* (Pantheon), a thoughtful and funny history/philosophy of the art. "I'm not arguing for architecture as Prozac," de Botton says, but good buildings "have the power to evoke positive states of mind."

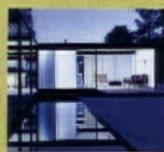
So much of the architecture that surrounds us, de Botton says, is grim or unimaginative. "In a small but constant way it's depressing." He admires a number of contemporary architects, including Pritzker Prize winners Jacques Herzog and Pierre de Meuron, who did the Tate Modern in London, and even as he talks about disappearing regional architecture, he radiates good cheer. "I think we're over the worst," he says. "There's a growing awareness that places need to have character. And there's a growing swing away from one-size-fits-all."

De Botton, who moved to England from Switzerland when he was 12, admits that his own house is not his ideal structure. "It's a terraced 19th-century house to the west of London," he says, "but inside I've made a calm interior. It's clear that a Swiss modernist inhabits this." —KATRINE AMES

DESIGN DATEBOOK

DECEMBER 3

WRIGHT'S SALE OF PIERRE KOENIG CASE STUDY HOUSE NO. 21 IN LOS ANGELES Chicago



auction house Wright is offering one of two legendary Case Study houses by the late California architect. Located in the Hollywood Hills, the house is completely surrounded by pools. wright20.com.



DECEMBER 8

MINWAX "CHAIRS FOR CHARITY" AUCTION

Venus Williams and Jamie Drake are among the celebrities whose chair designs will be sold on eBay, with

proceeds benefiting Partnership for the Homeless. NASCAR driver Elliott Sadler produced the No. 38 chair, pictured here. givingworks.ebay.com.

DECEMBER 8 TO JULY 29

"NATIONAL DESIGN TRIENNIAL: DESIGN LIFE NOW," COOPER-HEWITT, NYC

The museum's much-talked-about triennial survey of innovative American design, from graphic arts to decoration.



This year, artist David Wiseman, whose work is shown above, will contribute an installation. cooperhewitt.org.

DECEMBER 15 "NEW LIFE FOR THE NOBLE TREE: THE KROSNIK COLLECTION OF MASTERWORKS BY GEORGE NAKASHIMA," SOTHEBY'S, NYC

The Krosniks owned prized pieces by the late Japanese-American furniture master, including a Minguren 1 coffee table, above, and a Mira mirror in Persian walnut. sothebys.com.

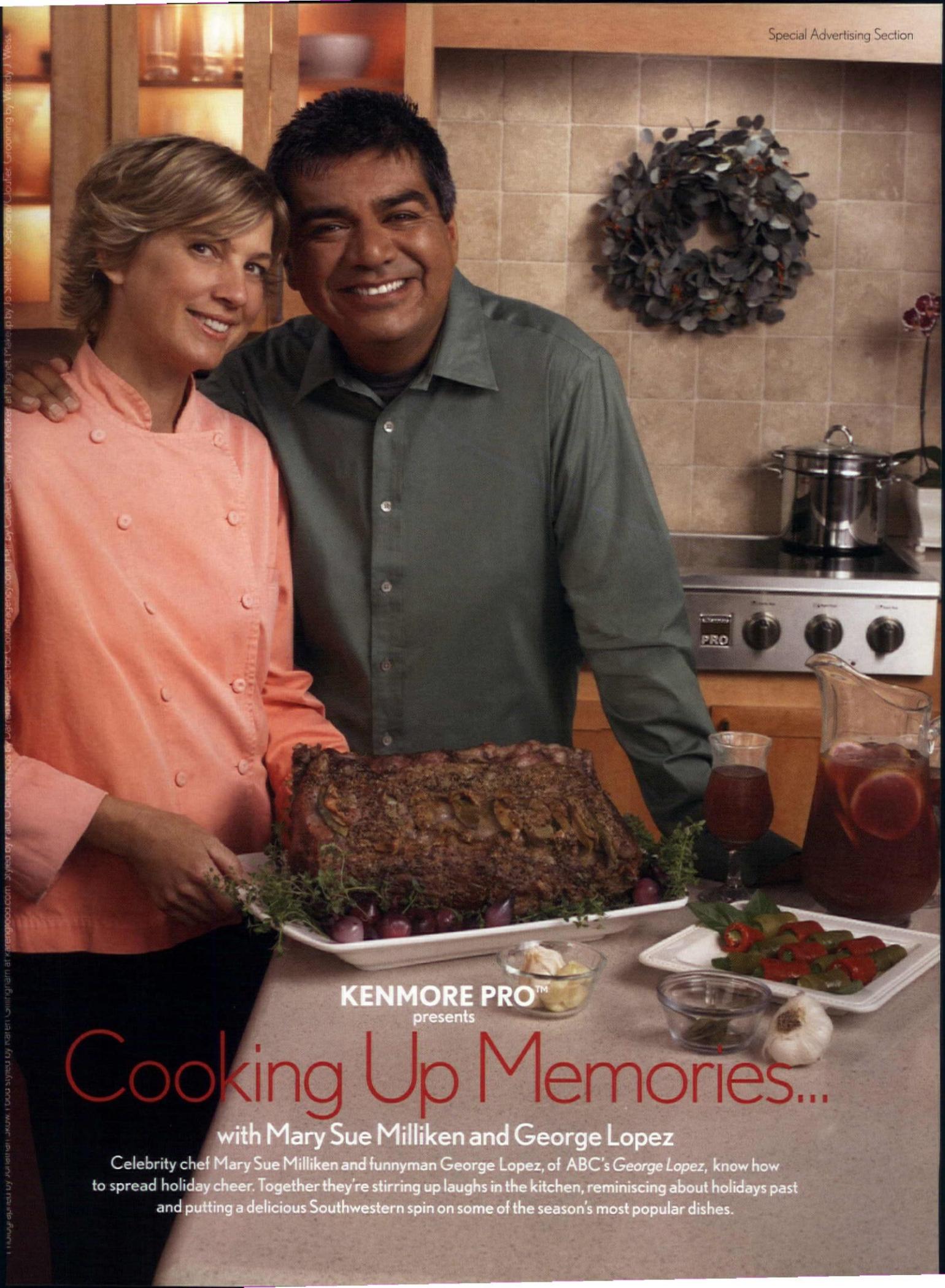


THROUGH DECEMBER 31 "HYBRID FIELDS," SONOMA COUNTY MUSEUM

Contemporary artists including Alexis Rockman and Wowhaus explore how food is grown, distributed, and consumed. Artist Susan Leibovitz Steinman (sister of Annie Leibovitz) will install an urban apple orchard, right. sonomacounty-museum.org.



—GERALDINE DE PUY



KENMORE PRO™
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Cooking Up Memories...

with Mary Sue Milliken and George Lopez

Celebrity chef Mary Sue Milliken and funnyman George Lopez, of ABC's *George Lopez*, know how to spread holiday cheer. Together they're stirring up laughs in the kitchen, reminiscing about holidays past and putting a delicious Southwestern spin on some of the season's most popular dishes.

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Cooking Up Memories

George Lopez's grandmother's kitchen was a gathering place, when he was young, and he was always at her side as she prepared the big, traditional Mexican holiday meal. Here, Mary Sue Milliken (co-chef/owner of Border Grill Santa Monica, Border Grill Las Vegas and Ciudad in downtown Los Angeles; cookbook author; TV and radio personality) joins George in the kitchen and gives some of his traditional Mexican recipes a Southwestern twist. To see George turn up the heat onscreen, tune in to his hit show, *George Lopez*, Wednesdays at 8 PM ET/PT on ABC.

Cooking Together in the Modern Kitchen

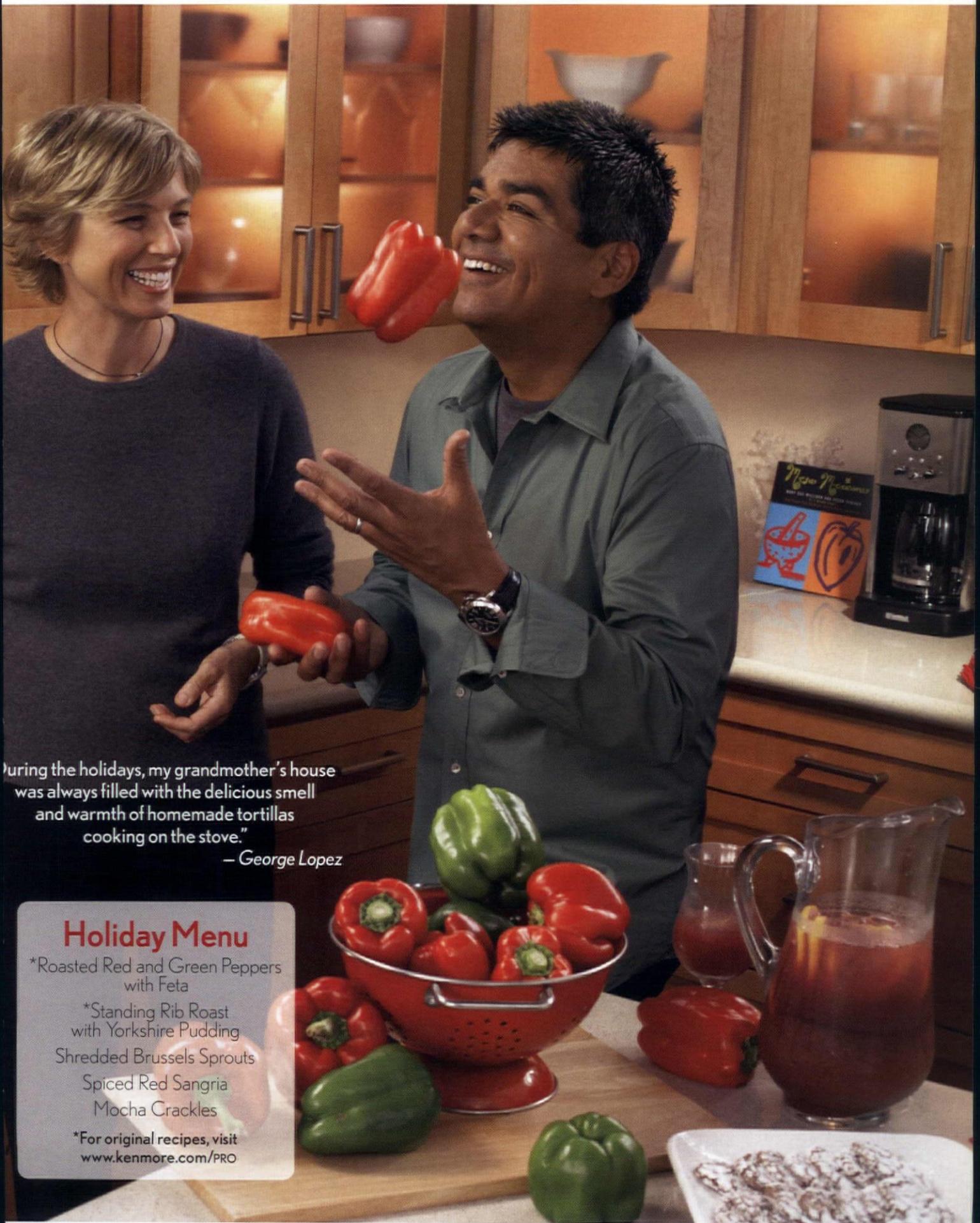
Mary Sue shares some tips on how to lay out a spectacular, guest-pleasing holiday spread—and have fun in the process.

- Holiday entertaining isn't all about the food arriving on the table. Everyone having fun in the kitchen is just as important as the meal itself.
- Stuffing the roasted red and green peppers with feta is the perfect job for early arrivals. Simply hand guests—and kids, too—the feta and let them get rolling.
- If you're missing an ingredient, don't drop everything and run to the store. It's more fun for your guests if you're there, so remember to improvise with what you have on hand.
- A big slab of beef is easy, perfect for a crowd and a nice change of pace from turkey. Trick of the trade: For even cooking, take the meat out of the refrigerator three hours before you put it in the oven to bring it to room temperature. Guests can help out by prepping the meat with vodka, salt and pepper.

Kenmore PRO™ 30" Dual Fuel Range

Successful holiday gatherings require tools that are just as versatile as the menu. The Kenmore PRO 30" Dual Fuel Range, with burners ranging from a 5,000-BTU simmer burner to a powerful 27,000-BTU bridge burner, has the versatility and control for everything from roasting peppers to perfection to deglazing a large roasting pan. It's paired with a variable-speed true convection oven, featuring 4.2 cubic feet of interior space, that can handle your largest roast or several trays of cookies, delivering moist and even results with speed.





During the holidays, my grandmother's house was always filled with the delicious smell and warmth of homemade tortillas cooking on the stove."

— George Lopez

Holiday Menu

*Roasted Red and Green Peppers with Feta

*Standing Rib Roast with Yorkshire Pudding
Shredded Brussels Sprouts
Spiced Red Sangria
Mocha Crackles

*For original recipes, visit www.kenmore.com/PRO

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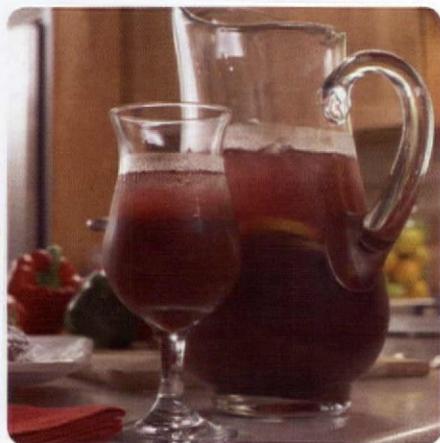
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For complete rules and to enter, visit www.kenmore.com/PRO

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WELCOME TO THE OCTOBER ISSUE
In this issue you'll read all the fall news. From the hottest color to dining to the latest architectural movement of home styling, the 100 most influential people and their ideas. The October issue is 100 pages long.

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Tobias Lehnert

"Saree Chappal on the 45th or 46th in Paris."
No. 1000, New York Department of Parks

"La Grenouille."
Ikea. Maria Latorre-Longue

"Nasher Sculpture Center in Dallas."
John Ross, designer

"Like summer evening in coastal Scotland."
John Ross, designer

"My own backyard: the natural light in the Hudson River Valley."
Michael Spector, designer

"In Philadelphia during the White Nights and Capoeira. Amazing!"
Nancy Burman, interior architect/landscape artist

"Quadrangles, Memphis."
Michael Spector, designer

"The sunset in Boca Raton."
Joe Bergeron, interior architect/landscape artist

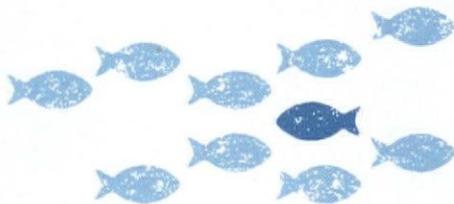
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ENTHUSIAST TURNED EMINENT EXPERT, JEWEL STERN OFFERS GUIDANCE
ON THE AMERICAN SILVERWARE MARKET AND COLLECTING STRATEGIES

by gregory cerio



COLLOQUIAL USAGE has treated the word “amateur” shabbily. These days, the term is generally used to describe a person who performs with a kind of well-intentioned ineptitude. In fact, in its true sense, amateur is the highest of compliments. It denotes someone who attains impeccable expertise in a pursuit—a field of study, a craft, a sport—not in hopes of glory or money but simply for love. In the area of decorative arts scholarship, Jewel Stern is an amateur’s amateur.

A self-described independent scholar, Stern is considered the leading authority on industrially produced modernist American

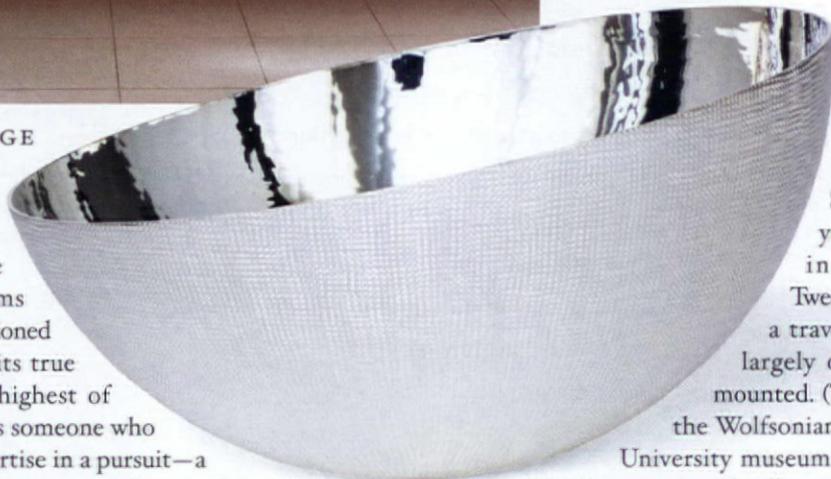
silverware, a designation all the more notable because she is largely self-taught. The South Florida native studied art history and took a particular interest—with so much of it in her own backyard—in Art Deco and Art Moderne design. Stern began collecting silver in 1986, for the simple reason that she “wanted a piece from the Deco period for use in home entertaining.” As Stern’s collecting enthusiasm grew and her academic instincts kicked in, she found that there was almost no scholarship on modernism in American silver production. One chief resource was the advertisements for silver in old issues of magazines such as *House & Garden*. She visited dealers and asked questions; she prowled antiques fairs and markets. Her scholarly approach won her access to silver company design records and chats with aged designers. Over the next 16 years, Stern amassed a trove of American silver made between 1925 and 2000 and, as importantly, a unique archive of information.

◀ Stern, at home, holds a vintage Ward Bennett silver-plate bowl. A Reed & Barton Dimension tea and coffee set sits to her left.

▼ **REED & BARTON**
Its silver-plate Zanetto collection is a Stern favorite. It includes the Orpheus bowl, \$140, below.

In 2002, the Dallas Museum of Art acquired the bulk of Stern’s collection. Three years later, “Modernism in American Silver: Twentieth-Century Design,” a traveling exhibition based largely on Stern’s pieces, was mounted. (The show is on view at the Wolfsonian–Florida International University museum in Miami Beach until

March 25, 2007, and will move in April to the Dixon Gallery and Gardens in Memphis.) Stern’s prizewinning catalog for the exhibit, edited by her cocurators, Kevin W. Tucker and Charles L. Venable, is sure to become a standard reference book. “For zeal and drive, Jewel is a paradigm,” says the respected



New York collector of modern design John Waddell. "She mapped out her turf and proceeded to cover every square inch of it. She really pioneered this field, and yet she is humble almost to a fault. No one who has aided her goes unthanked, and she in turn makes it her mission to help as much as she can."

Stern extends a helping hand not only to design scholars and dealers but to novice collectors as well. As she likes to say, "My collection was built on my feet." When the collecting urge strikes, you must burn up the aisles at antiques fairs and wear out your computer keyboard doing research. To be a successful collector, says

Stern, "that primitive hunter's urge has to kick in: the thrill of exploring new territory."

One comment of Stern's that may prompt that urge to rise: "Right now is a great time to start a collection of post-World War II American silver." Among modern-design aficionados, European silver has long held sway. Work from the firm of Georg Jensen, particularly that of such designers as Henning Koppel, can bring more than \$10,000 on the market. Even stainless-steel cutlery by a famed designer such as Denmark's Arne Jacobsen is priced higher than much American sterling or silver-plate flatware from the 1950s and '60s. But in those decades, American silver makers such as Reed & Barton, Gorham, International Silver, Samuel Kirk & Son, and the Stieff Company produced wares that were just as avant-garde.

Some lines—such as the 1958 Diamond cutlery pattern by Reed & Barton, which was based on a design by Italy's Gio Ponti—have, for today's market, an even more fashionable pedigree. Yet a full vintage American place setting can be found at fairs for about \$100, and a diligent shopper will find individual forks, spoons, or knives at flea markets for \$10 to \$20. American hollowware—that is, items such as pitchers, bowls, and cocktail shakers—is a huge bargain. At a recent antiques show in Baltimore, a four-piece coffee service from the beautiful, biomorphic



< TED MUEHLING

Among the contemporary pieces that Stern admires are Muehling's matte silver-plated bronze candlesticks for E. R. Butler (priced from \$156 to \$1,092).

1961 Dimension line, designed by John Prip for Reed & Barton, could be had for \$475.

New collectors, Stern says, should start out focused—on a particular silver pattern, say, or manufacturer. Research is crucial, she says, "and

it's so much easier today, with the Internet."

Via the Web, collectors can educate themselves about not only companies and the great yet little-known designers who worked for them (some names to look for are Robert J. King, Elsa Tennhardt, John Prip, and John Van Koert) but also prices. Stern rarely buys at live auctions (she has, she says, made numerous scores on eBay), but she follows auction sales results as a gauge of the current market. (Web auction databases such as

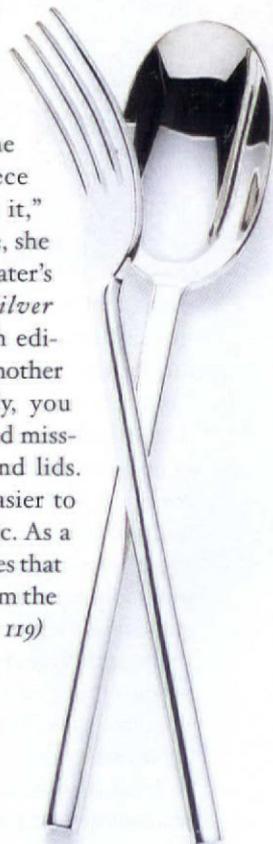
Artifact.com are a useful resource.)

One of the first lessons Stern learned was to drop her sterling snobbery. "Silver-plated pieces can often be even more valuable than sterling," she says. "Plated pieces were cheaper to make, and consequently companies could allow designers more freedom. The most daring and original work is often in silver plate."

There are some caveats. One concerns hallmarks. "If a piece doesn't have them, don't touch it," says Stern. As a reference source, she recommends Dorothy T. Rainwater's *Encyclopedia of American Silver Manufacturers* (the revised, fifth edition, from Schiffer Publishing). Another involves condition. Obviously, you should note dents, scratches, and missing elements such as finials and lids. Sterling, being solid silver, is easier to repair. Silver plate is problematic. As a purist, Stern tends to eschew pieces that have been replated. "If a piece from the 1930s just looks too (Cont. on page 119)

> CALVIN KLEIN

Designed in 1995 for Swid Powell, Klein's Ellipse silver-plate flatware is still available from Calvin Klein Home (\$110 for a five-piece setting). See Shopping, last pages.



^ FRANK GEHRY

Stern is enthusiastic about the sculptural qualities of the new sterling silver and afzelia wood Fish vase designed by the architect for Tiffany. The piece is a great investment at \$3,200.



house of worship

STAYING POWER

AFTER ALMOST 140 YEARS, BOSTON'S TRINITY CHURCH, ONE OF THE MOST BEAUTIFUL BUILDINGS IN AMERICA, GETS A SUPERB RESTORATION by katrine ames



was also at work: Phillips Brooks, the dynamic Episcopal rector (and writer of “O Little Town of Bethlehem”) who had been instrumental in persuading the congregation of Boston’s original Trinity Church that it needed a new home.

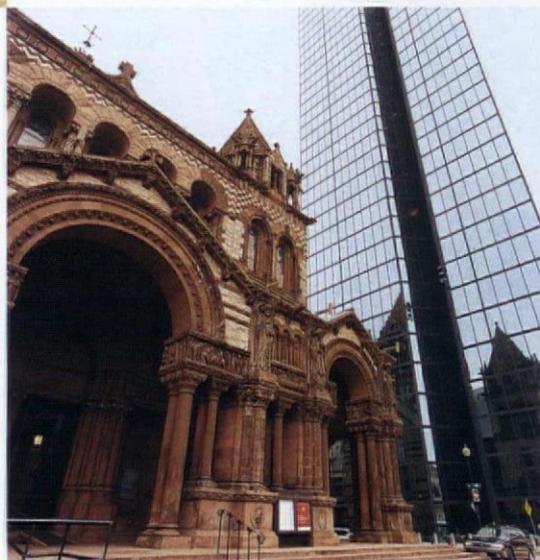
Richardson was only 33 when he won the competition to design the church in Copley Square. His plan—which he revised drastically, for structural and aesthetic reasons—was a dramatic departure from the severe Gothic style that dominated ecclesiastical architecture at the time. With it he established what came to be known as Richardsonian Romanesque, which grew from the medieval Romanesque style, with round arches, vaults, and ornaments, and sight lines unimpeded by columns. (Richardson, who died in his 40s, is almost unknown to the general public today but still revered by those in his profession. A 1991 poll of members of the American Institute of Architects ranked him one of the country’s three all-time greatest architects.)

Trinity’s interior is a sharp contrast to the stone exterior. “A rich effect of color in the interior was an essential element of the design, and this could not be obtained in any practicable material without painting,” Richardson wrote. “The

VERY FEW PLACES have a visual impact so enormous that it translates into a physical force. But a visitor taking one step into Trinity Church in Boston is almost sure to be hit in the diaphragm, to be left breathless in the midst of unearthly earthly beauty. The interior, with a coffered ceiling and a soaring square tower, has walls of saturated Pompeian red, decorated with superb murals of prophets, apostles, and angels, as well as Biblical quotations. The glorious stained-glass windows include four by Edward Burne-Jones and William Morris, and John La Farge’s astonishing three-part *Christ in Majesty*.

Consecrated in 1877, Trinity Church was and is a masterpiece, designed by the architect Henry Hobson Richardson and the artist John La Farge. Another less artistic but equally powerful hand

The architect H. H. Richardson helped make his reputation with Trinity, even designing the pews in the richly decorated interior, above. ■ The turreted, vaulted stone church, right, stands in dramatic contrast to neighboring skyscrapers in downtown Boston.



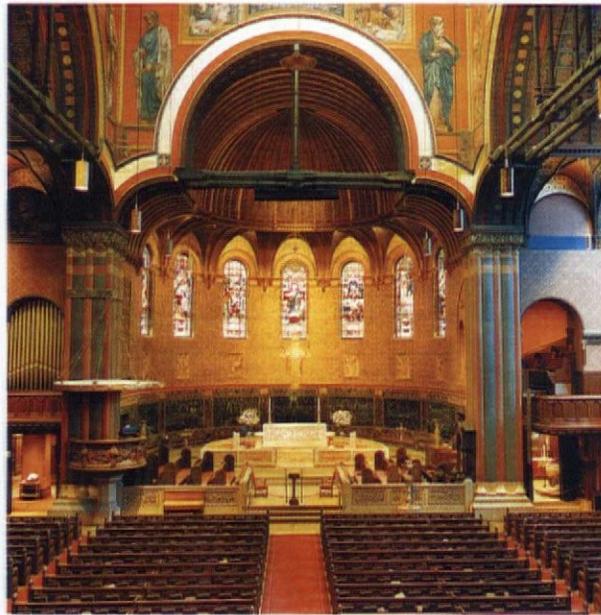
use of granite was a necessity of construction, [but] the cold, harsh effect of this stone in the midst of the color decoration could not be tolerated." Thus, walls were plastered.

Like Richardson, La Farge had studied in France and made his reputation with his work at Trinity, much of which was done in difficult circumstances. The church was unheated, the budget was tiny, and the timetable worse, yet in about four months La Farge and his team, which included Augustus Saint-Gaudens and Francis David Millet, painted murals—much of them in encaustic, a heated, wax-based paint—and colored geometric motifs that complement the architectural details.

Phillips Brooks was a legendary speaker, and Trinity was configured for preaching. Though the church seats 1,200, in richly carved pews that Richardson designed, it is warm and embracing, in part because the footprint is relatively small. There are no side chapels, and galleries that rise on the north and south sides hold several hundred people. Even in a full church, no one was—or is—far from the minister. Brooks preached from a table; the large pulpit that graces Trinity now was added long after he died. (It is so big, in fact, that a visiting bishop is alleged to have said that "it sleeps eight.")

Trinity remains a living organism. With 4,000 congregants, it is a very busy parish. "From the start, the emphasis was on preaching and teaching," says Rev. Pamela Foster, Trinity's vicar. "Forming Christians as disciples and sending them out is central. We seek not to give answers but to encourage people to question and even doubt, and talk with others. That's what builds a community."

Last year, the church finished a \$53 million renovation by Goody Clancy architects, who preserved and brightened the interior. "It was daunting from the beginning, and it took great courage," says Jean Carroon, a preservation architect at Goody Clancy. "It took courage to build this church, after the Civil War, and there are similarities between then and now: a commitment to the city, to a mission, to make design lift the spirit." With the colors revived and windows



David's Charge to Solomon, top, a superb stained-glass window by the English masters Edward Burne-Jones and William Morris, is in the baptistery. ■ John La Farge and his team painted Biblical quotations, figures from the Old Testament and the New Testament, and decorative motifs on the walls above the gleaming chancel, above. Saints Peter and Paul flank the arch above the altar.

freed of decades of grime, the church is vibrant. "We found so many little details that had been lost or painted over," Carroon says. "You really realized you were following behind genius."

Because there was no space that could accommodate a sizable gathering, the architects added a much-needed undercroft that is home to a variety of activities. "We saw an opportunity when we came into the basement and saw wood framing above and the incredible granite foundation," Carroon says. "Instead of covering up, it was about celebrating below ground. That was part of the magic. It was a very collabor-

ative process; there were very involved committee people in church." Some of the foundation is visible and celebrated, incorporated into the design: sleek cherrywood benches snake around four enormous rough granite supporting columns.

Those who work in Trinity Church never cease to delight in their surroundings. "To carry out the priesthood in this beauty is awesome in the true sense of the word," Reverend Foster says. "When I celebrate communion I am seeing *Christ in Majesty*, which is a tremendous sight line privilege." The words "Blessing and Honour and Glory" glow at the base of the tower, just above the chancel and the altar. "Lift Thine Eyes" would have been equally apposite, for art and architecture together draw the eye upward. And what a blessing that is. □

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In the Garden

For a woodland fairy tale, Anouchka Levy clusters vintage bottles filled with ranunculus and astrantia on a mantelpiece covered in moss and ivy. She wires moss to the bottle necks and winds a garland of hydrangea petals and astrantia flower heads threaded with gold wire around the bottles.



Holiday Flowers Floral designer Anouchka Levy reimagines seasonal decorating, beautifully and naturally BY MELISSA OZAWA

PHOTOGRAPHED BY LISA HUBBARD



V

Levy suggests setting a gift, which she decorates with twigs, moss, berries, and beaded leaves, at each place setting. To add to the festive style, she winds gold wire with pepper berries and ivy around a glass and scatters eucalyptus leaves on the table.



During the holiday season, the requisite poinsettia, holly, and mistletoe can look uninspired. Seeking another approach, we asked French floral designer Anouchka Levy of Polux Fleuriste in New York City to give us her interpretation of traditional holiday decor by working with the colors of the season: red and green. Remembering the magic of childhood holidays she spent in Denmark, where “everything seemed to sparkle in candlelight and ice,” Levy created arrangements that suggest an enchanted forest. “The look should feel natural and organic,” she says. “Avoid anything too controlled.” For a woodland fantasy, she worked with moss, ivy, and various types of eucalyptus for texture. For color and contrast, she incorporated flowers and berries in shades of red ranging from rose to almost black. She enhanced the look with candles and glass beads that add light and shimmer. “Holidays should feel magical,” Levy says. These arrangements do, capturing the spirit of the season with a mix of tradition and fantasy. Polux Fleuriste, New York City. 212-219-9646.

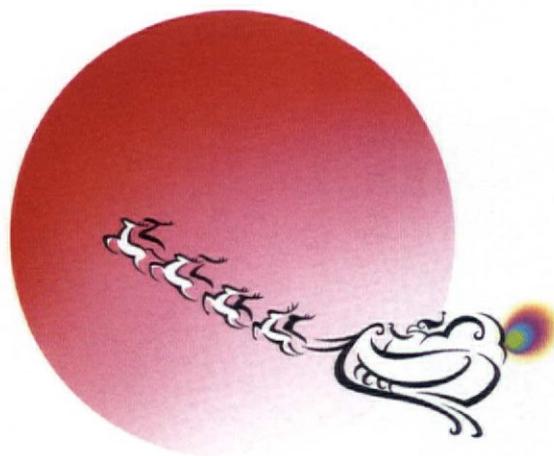
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For the centerpiece, Levy floats astrantia, red and green ranunculus, and candles in low vases, which she surrounds with moss and berries. To protect linens, she places clear plastic bags underneath the moss. Once the shape is set, she trims away the excess plastic. Mist the moss once a day to prevent it from drying out.

>

To create this garland of amaryllis, tulips, roses, and eucalyptus, Levy begins by making a base of branches and foliage. She then adds flowers in tubes of water with wire. A mound of moss, eucalyptus berries, and candles hides the place where the garland is attached.





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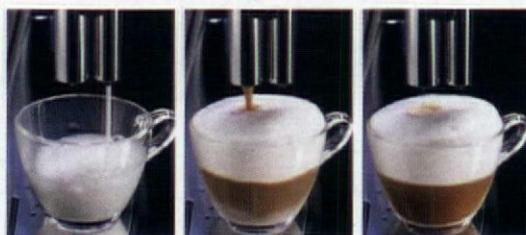
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▼ Welcome guests with a dramatic entryway display. Levy starts with a base of curly willow branches for structure. She mixes roses, amaryllis, anemones, and brunia in varying shades of red with green eucalyptus and lotus pods, then folds the curly willow over the flowers to create the nestlike mound of branches. Clumps of moss, berries, and pieces of bark add to the woodland effect.

▲ Levy creates a rustic holiday wreath out of pliant curly willow branches. Keeping the branches loose and wild, she bends them into the desired shape of the wreath and fastens them with wire. Tufts of moss and sprigs of brunia embellish the wreath, while vintage glass beads and beaded leaves catch the light.



➤ Levy recommends decorating with small floral accents. To create this one, she cut the top off of a twig ball and placed a vase inside and covered it with ivy. She filled the vase with ranunculus, viburnum, and brunia. For Shopping, see last pages.



The Goods

Garden Attire Inspired by writer Katharine White, who gardened in Ferragamo heels, we found chic, practical gifts

BY MELISSA OZAWA



1



2



3



4



5



6



7

1 Gloves

These lightweight gauntlets are machine washable. \$26, Womanswork. womanswork.com.

2 Sun Hat

Shield your face under this reversible Ginger hat with UV protection, in navy/white. (We like the reverse side, shown.) Physician endorsed. \$55, sunprotectionhats.com.

3 Fisherman's Smock

A smock in windproof heavy cotton keeps out the chill. \$57, Carrier Company, carriercompany.co.uk.

4 Tool Belt

Carry pruners in this fashionable canvas belt. \$65, Hable Construction, hableconstruction.com.

5 Bandanna

This stylish, multipurpose, indigo-dyed bandanna protects your neck from the sun. \$63, R by 45 RPM, rby45rpm.com.

6 Clogs

Colorful cotton-lined rubber clogs have treads to prevent slipping. \$89, Aigle Boots, aigleboots.com.

7 Apron

A durable leather apron has pockets for tools and adjustable straps. \$325, Marston and Langinger, marston-and-langinger.com.

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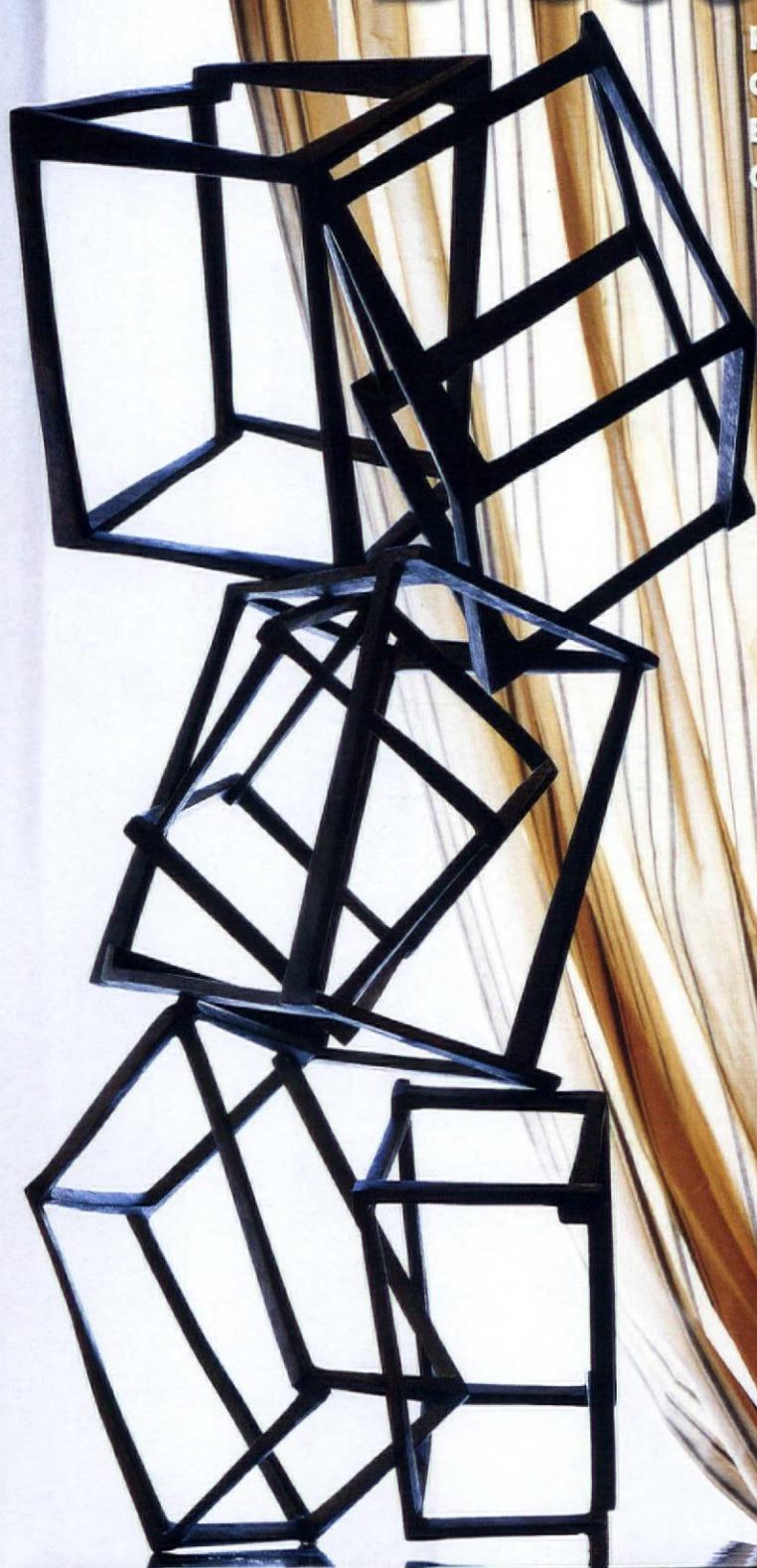
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A classically appointed Manhattan town house is home to a collection of modern art gems, such as this Jedd Novatt bronze, from Galerie Hopkins-Custot, Paris.

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



PROPER CONTEXT

THE CRISP LINES AND SERENE PALETTE OF A MANHATTAN TOWN HOUSE
MAKE A PERFECT COMPLEMENT TO A COLLECTION OF MODERN ART



The entry, opposite page, announces the twin notes of tradition and modernism. Clean classic lines are punctuated by such elements as Jean Royère's ca. 1946 Tour Eiffel console and an anonymous bronze abstract sculpture from Italy. ■ In the living room, this page, Hans Hofmann's dynamic *Don Quijote* (1963) tilts against a plush Anthony Lawrence-Belfair Carr sofa, in Classic Cloth's Coco Repp in Ginger, and a Tabriz carpet from Darius, through Stark Carpet. The gilded iron coffee table, topped with glass, is from Jean-François Dubois, Paris.



Oversized patterns, like those of the carpet and a damask from Travers that covers fauteuils by Jules Leleu, add tempo to the living room's warm, caramel palette, while sheer curtains in Travers's Linen Shade bring lightness and transparency. Artworks such as the 1964 David Smith nudes (two flank the Hofmann) and Jedd Novatt's bronze *34.45* (1999) serve as exclamation points. The roll-back Paley chairs are by Anthony Lawrence-Belfair, NYC.

For a designer, creating rooms around an art collection that has yet to be acquired is like assembling a jigsaw puzzle that is missing several pieces: the resolution of the picture (provided you haven't peeked at the box cover) remains a mystery. In fact, you can't even be sure, says designer David Kleinberg, that the missing pieces will turn up at all. "Within the concept of a living room, you might say we'll put a sculpture in that corner," he explains. "But ten years later you go back and that corner is still empty."

However, sometimes clients surprise you. Take the forty-something couple who hired Kleinberg to create an environment for the collection they planned to build and exhibit in their New York town house. All concerned were in sync about the sort of art that would work in these crisp, traditional interiors. From the beginning, everyone felt that only energetic postwar works would create the desired impact. Before the clients hit the galleries, however, their first need was a comfortably elegant home in which to raise their twin children.

Besides Kleinberg, the design team included architect Nasser Nakib and art adviser Kim Heirston.

"We knew we wanted to keep the architectural background classic," says Kleinberg. "And there was a certain formality to the rooms in terms of scale." Nakib devised a neoclassical







THE PATINA OF AGE AND PAINSTAKING CRAFTSMANSHIP OF ANTIQUE FURNISHINGS PROVIDE AN IDEAL FOIL FOR THE ENERGY AND SPONTANEITY OF MODERN ART

Stairway landings are an opportunity for “grand moments,” as designers say. This one features a gilded iron lantern by Gilbert Poillerat and Italian 19th-century urns. The stairs are covered in a custom moiré wool carpet from Patterson, Flynn & Martin, NYC. ■ The dining room, opposite page, furthers the thematic interplay of art and design. A 1950s Venetian chandelier from Karl Kemp, NYC, a Regency-style Anglo-Indian table from Leuchars & Jefferson, London, and Empire side chairs in Beige and Gris are counterpoised against an untitled Richard Serra oil stick drawing (above the mantel) and a small Andy Warhol silk screen, at left. The 19th-century Oushak carpet is from Doris Leslie Blau, NYC.

framework, designing and specifying pediments, cornices, moldings, and ceiling friezes typical of many Upper East Side buildings of the 1920s (the era when this one was erected). Designer and clients shopped for fireplace mantels that enhanced the neoclassical structure, scaring up, for example, a 1790 Louis XVI statuary piece, placed in the master bedroom, and, for the library, a circa 1820 Regency specimen marble mantel. “Nasser opened up the stairs in a gracious way,” says Kleinberg, “and the kitchen became a family-oriented, eat-in kitchen rather than a service kitchen.”

Kleinberg dressed the windows of the resulting rooms with silk, but otherwise opted for linens, cottons, wools, and leathers—fabrics that could withstand the active life of a young family.

In accordance with his clients’ wishes, he developed an overall quiet color palette that incorporated “a low-key use of color,” persuading them to experiment with bolder hues in some rooms, as with the deep clarets of the library. And when it came to appointing the interiors, Kleinberg observes, his clients gravitated toward a catholic mix of styles. “They became interested in twentieth-century French furniture,” he says, “which we used as a sort of foil for Empire and Directoire pieces.” On vigorous shopping trips to Paris, they roamed the city for hours, picking up antiques from a wide range of countries and periods: a circa 1825 German ebonized vitrine for the master bedroom, a Czech cubist desk for the library, a set of Empire chairs for the dining room, and, for the living room, 1950s Jules Leleu fauteuils, a late-eighteenth- or early-nineteenth-century Russian table, and nineteenth-century mahogany Italian stools. “Of course, they always outstrip you,” says Kleinberg of his clients. “They do much more research than you do.” ▷





For the dining room, Heirston brought in a Lee Krasner, but “it was almost too perfect for the room,” she remembers. “So much so that [the wife] felt it looked almost decorative.” In the end, Francesco Clemente’s *New York After Hours* and a Richard Serra oil stick drawing commanded the space. And so it went with works by Lucio Fontana, Robert Rauschenberg, Alexander Calder, Andy Warhol, Brice Marden, Robert Mangold, and Sol Lewitt.

“Without art, the house was kind of sad,” says Kleinberg. “Now, there’s a real correctness to these interiors. They’re not trendy or fashionable. I like to think that people can’t tell when exactly these rooms were decorated. But the pictures move things forward. They’re bold, surprising images.” In other words, the puzzle’s missing pieces. *Jorge S. Arango is a New York writer and stylist.*

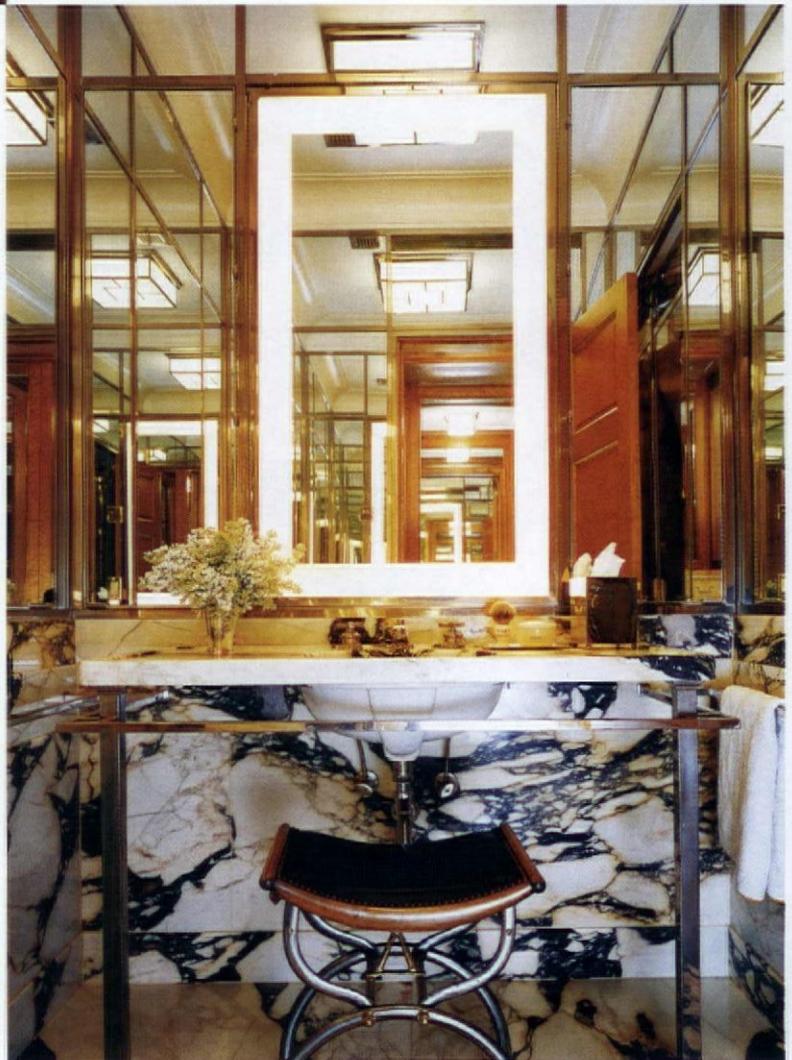
Kleinberg, at left, standing before a 17th-century chinoiserie console, is masterful with figured marble and wood. ■ In one bathroom, below, “the marble is aggressive,” the designer says, “and the rest is very strict.” The lighting is Mrs. MacDougall’s Platt model in matte nickel; the faucet is from Waterworks’ Aero Collection. ■ In the media room—with its striking maple moldings and glass-front bookcases—the pairing of a Richard Diebenkorn painting with a Regency specimen marble mantel, from Barry Perry, NYC, is framed by Bergamo’s cotton and horsehair Criollo wall covering. The ca. 1815 rosewood chairs have cushions in Brunschwig & Fils’ Crosshatch in Pomegranate; the custom ottoman is made of Edelman’s Luxe Calf in Vino. See Shopping, last pages.

Considering how much was acquired, Kleinberg notes, the aim was never to fill the rooms to bursting. “I like air around things,” he says. “There are fancy moments in the living room—the sparkle of a mirror, gold boxes on a coffee table—but it’s not packed.”

Marches through Paris served the clients well when it came time to select art. “David enhanced their stamina,” jokes Heirston. “They could go out with me for three or four hours in New York.” Heirston’s point of departure was twofold: the husband’s pronouncement that Jackson Pollock was his favorite artist and Heirston’s observation that the couple “gravitated toward black-and-white and neutral colors, not only in David’s work, but in their dress.” Since the appearance of Pollocks on the market nowadays is rare, she concentrated on other Abstract Expressionists’ work that exhibited similar “texture, energetic brushwork, a neutral or black-and-white palette, and a bold, graphic quality.”

In the living room they hung Hans Hofmann’s oil painting *Don Quijote*, from 1963. Kleinberg remembers the day the wife called him over to have a look. “I loved the graphic quality of the painting,” he says. “It completely transformed the room. Here’s a space that could be kind of staid, and then there’s this action painting giving it motion.”

Heirston, too, was amazed at her clients’ intrepidity. To flank the Hofmann, for example, they approved her selection of two untitled David Smith nudes from 1964. “The clients were prescient,” she says. “The Smith works had the feeling of de Kooning women, and they bought them at a time when David Smith wasn’t the household name he is today.”





PRODUCED BY MAYER RUS PHOTOGRAPHED BY FRANÇOIS DISCHINGER
STYLED BY NOEMI BONAZZI WRITTEN BY HENRY URBACH



PUSHING THE ENVELOPE

THE NEW YORK FIRM 1100 ARCHITECT TRANSFORMS A COZY 19TH-CENTURY MANHATTAN MEWS HOUSE INTO A SURPRISINGLY LIGHT-FILLED AND AIRY SPACE



A white oak door and landscaping by designer Ken Smith are new additions to the facade of this 19th-century carriage house, opposite page. ■ Sleek pieces like vintage chairs and India Mahdavi's Lollipop lamp give the entry parlor, this page, a fresh face. The artwork is Roni Horn's *Clownmirror* (8).

The living room is warmed by black and earth-toned furnishings, yet the white walls and crisp architecture still give the space the feel of an art gallery, the better to display such pieces as a Thomas Ruff photo (on left), a Cecily Brown painting (above the mantel), and a James Turrell neon ceiling installation. Framed photos sit atop Mahdavi's Bishop table, while two of her Bluff tables have been paired between a vintage '50s sofa and Jean Prouvé's ca. 1954 Antony daybed. The throw is from Marc Jacobs Home.

Downtown Manhattan's nineteenth-century carriage houses evoke bygone days of both gentility and *la vie bohème*. To bring a handsome example of one of these buildings up-to-date for a New York couple and their collection of contemporary art, the New York firm 1100 Architect opted to perform invasive surgery before getting the surfaces just right.

Previously a two-family home (and a glassblowing and sculpture studio before that), the house was largely rebuilt, while its front facade was maintained in accord with local historic preservation codes. Circulation was completely reorganized with an open, central stair that joins all levels—three floors, a mezzanine, and the roof—and creates new interior spaces front and back. Although no additions to the building were permitted, 1100 was able to introduce an additional level by shoring up the structure and excavating a full basement. The rear facade and roof were also rebuilt and new fireplaces added.

Bringing light into the back half of the building was central to 1100's task. Large structural glass tiles set into the roof admit daylight to the master bath and down through the stairwell. New clerestory windows bring light into the basement as well as the master bedroom, while protecting privacy. And a work by James Turrell, made of colored neon tubes concealed behind layers of white scrim, was integrated into the ceiling of the double-height living area; it acts as a skylight, while responding to changes in the color







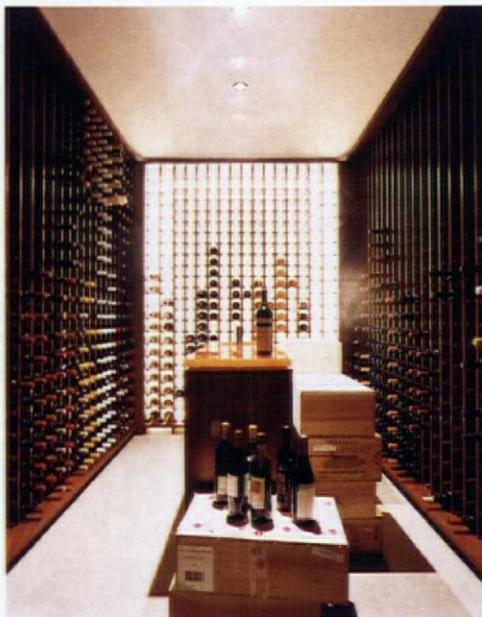
of the sky, subtly shifting from blue to violet over the course of the day. Two very large preexisting windows bring additional daylight into the living room and illuminate the many paintings and works on paper installed in the space.

Working within a rather tight framework—each full floor encompasses about 1,200 square feet of space—the architects nonetheless managed to provide an airy and gracious setting for entertaining and everyday life. A modest entry hall leads to a comfortable dining area and den, with lounge seating around a fireplace; beyond the well-equipped open kitchen are the powder room, closets, and a guest room that opens to a small rear patio. A row of bamboo conceals neighboring buildings, but still admits filtered light. Up one level the more formal living area connects across the stair landing to a library and home office; another level up is the master suite, and above that is a planted roof deck furnished with lounge chairs. Only at this uppermost level does one leave behind the intimate enclosure of the interior to reconnect with the surrounding buildings and neighborhood atmosphere.

Materials were selected for warmth and restrained luxe, mostly in shades

of brown and gray. The stair and fireplaces are tinted concrete with hand-ground finish that exposes the aggregate; the stair railing is a lean, open frame of black oxidized steel. Bathrooms and closets are concealed behind flush-mounted sycamore panels. The kitchen cabinets are made of beige lacquered wood and have cast bronze pulls; the countertops are almond-colored Corian. The flooring throughout is oak that was rift-sawed to produce a long even grain, then stained dark chocolate brown.

A velvet curtain wraps the lower-level screening room to provide a dark cocoon apart from the expansive wine cellar and adjacent mechanical, laundry, and storage spaces. ▷



The study, above, adjacent to the living room, is, by contrast, steeped in color. A green-paneled 40 French desk stands before custom red lacquer shelves; a Pierre Guariche red G10 chair faces Poul Kjaerholm's PK24 cane lounge. ■ The house's lower level includes a custom wine cellar, left, and a media room, opposite page, bottom, which features Mahdavi's Scarface sofa in simulated leather and Dot ottomans. ■ The austere dining room, opposite page, top, is furnished with a Fullhouse walnut table by Mahdavi, vintage Plycraft Cherner side chairs, a lone Jean Prouvé Standard chair, and a ca. 1950 Potence lamp by Prouvé. The art on display includes *Screaming in Spanish* (1974), by Ed Ruscha, and *Untitled (Grey Hood)* (1999), by Neal Tait.





A staircase with a custom cold-rolled steel banister unites the house from basement to rooftop terrace, left, which has lounge chairs from Richard Schultz's 2002 collection and a garden executed by Paula Hayes. ■ A custom teak bench casually offsets the sleek French limestone interior of the master bath, opposite page, which features an under-mount tub. The open shower is outfitted with a Speakman showerhead, Vola 671 controls and hand shower, and a concealed drainage trough. Frosted glass skylight panels draw sunshine into the room. See Shopping, last pages.

To complete the transformation of the carriage house into a more unified, loftlike space, Paris-based designer India Mahdavi introduced an ensemble of lean, elegant modern furniture—including a carefully selected group of French 1940s and Danish 1950s pieces—while keeping the walls white. Mahdavi designed a number of key elements as well, including the handsome walnut dining table and built-in lacquered bookcases. Special pieces were placed carefully to integrate seamlessly into domestic life, including a Charlotte Perriand buffet, a swinging Jean Prouvé sconce, and a Poul Kjaerholm woven chaise.

Taken together the spatial, light, and material qualities of the interior serve not only to create a balanced, serene atmosphere, but also to provide a sufficiently neutral backdrop for the art. While the interior could not be mistaken for the stark white galleries from which many of these works were likely purchased, it shares something of the design language that many galleries and museums use to present works of art with authority. Works by some of today's most sought-after artists—Richard Prince, Roni Horn, Thomas Ruff, Cecily Brown, Ugo Rondinone, Rineke Dijkstra—join those by more established figures, including Ed Ruscha and Seydou Keita. Catalogs, monographs, books, and journals fill shelves and cover tabletops, adding to the feel of a collection that is prized. Together, 1100 Architect, India Mahdavi, and the clients managed a singular feat: with hardly a change to the face that the building presents to the world, they created an entirely new house that is both an enclave from the hectic city yet a space that perfectly manifests the spirit of New York.

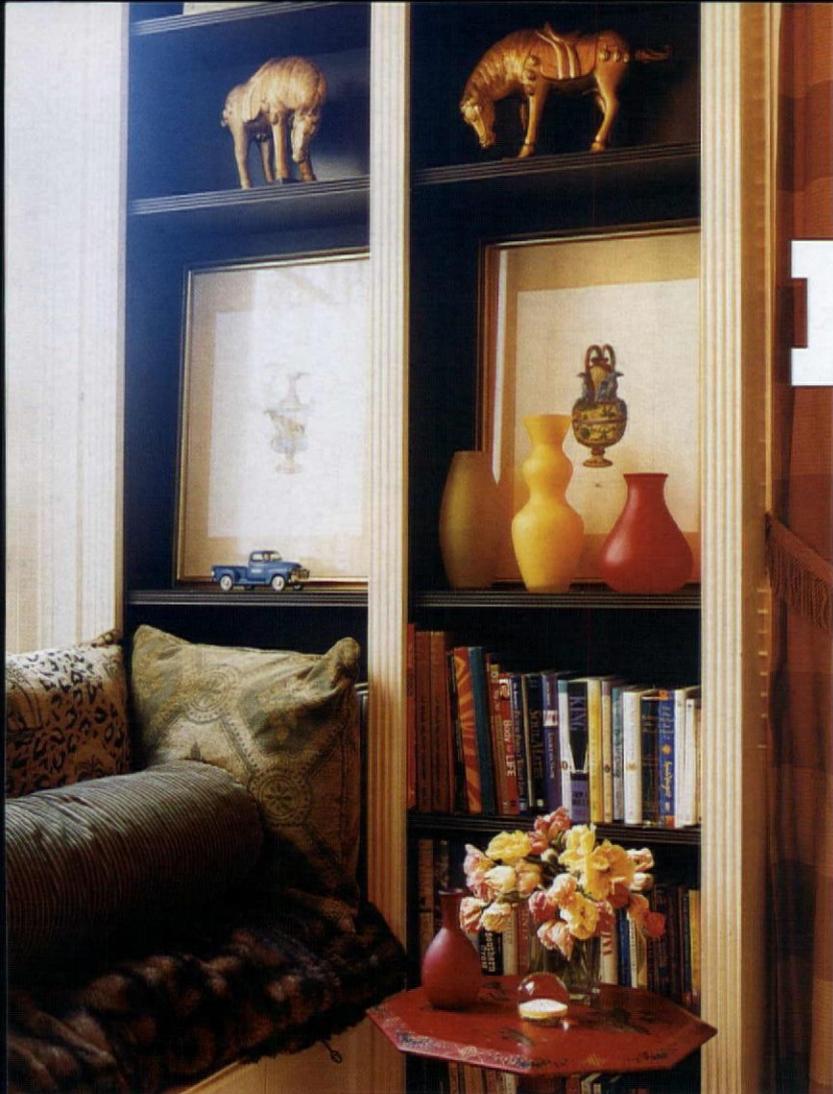
Henry Urbach is the Helen Hilton Raiser curator of architecture and design at the San Francisco Museum of Modern Art. He is also the founder of Henry Urbach Architecture, a New York City art and design gallery.





Jeff Pfeifle, president of J. Crew,
also cuts a stylish swath at home,
a Manhattan apartment he decorated himself

A Fashionable Eye



It would be so nice to come home to a working fireplace, a terrace, a bit of a view—three requirements that can bedevil a Manhattan apartment hunter. Unless, like Jeff Pfeifle, you get lucky.

He stumbled upon an Upper East Side gem when he started looking about seven years ago. It had everything he wanted, as well as a clear delineation between public and private spaces, four exposures, and a genteel old-world sturdiness; it had been designed for the owner's mother when the building was completed decades earlier. It was perfect—except for the price. But the view of the Central Park Reservoir haunted him, so he called in a friend with real-estate savvy, who took one look and said, "Buy."

"I credit him with encouraging me to make a great decision," Pfeifle says. "He saw the beauty in the apartment."

Pfeifle tented the entrance gallery, which has terrazzo floors, delightful for dancing. Two crimson double gourd lamps sit on a narrow ebonized table with mirror insets that pick up the mercury glass set into the walls. A zebra-print bench is tucked under the table, and zebra-print carpeting is in the telephone room to one side of the gallery.

Off-white linen draperies trimmed in brown that evoke North Africa by way of Palm Beach, as well as animal prints and shells, suggest the tropical exoticism that marks the apartment. Elephants from Pfeifle's grandfather's collection punctuate the space. The bejeweled beasts are even on the fabric that skirts chairs in the dining room, where Pfeifle reverses the gallery's color scheme with fig brown walls and creamy trim. The color frames the room's furnishings, such as a nineteenth-century altarpiece that Pfeifle bought in Hong Kong and uses to store china and linens. Sixteen can sit at the Lorin Marsh table when Pfeifle's partner, Adam Mahr, cooks. Mercury glass orbs balance on silver candlesticks, and candlelight glows off other pieces, especially a dramatic tray from Mexico's San Miguel de Allende silver market. "I'm not a collector, but I do like silver," Pfeifle says.

He is the president of J. Crew, and the decor throughout the apartment serves as a Baedeker of his travels. French paneling in the living room, original to the space, adds presence to pieces from Crate & Barrel and British Khaki, as do crystal sconces from the Paris flea market. It's the right touch in the right place, not just the furnishings, that makes the sunroom a retreat and the bedrooms sanctuaries.

The mix embraces the sensibility of an older New York. This is a home that shuns glitter in favor of the rich patina that comes from the comfortable continuity woven by friends and family. And when the sound of Pfeifle's key in the lock sets his three King Charles spaniels to tail thrumming, everything is, indeed, so nice to come home to.

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





A red table from the John Rogers Collection, Southampton, NY, and a well-stocked shelf make a lively tableau in the guest room, opposite page, top. ■ Tangerine and taupe pillows and walls in Benjamin Moore's Straw Hat create an inviting color scheme in the same room, opposite page, bottom. Colette bed is from Crate & Barrel. ■ In the living room, this page, modern furniture from the Croyden Collection, Robert Lighton New York, and a zebra-print ottoman from Plantation, Los Angeles, give pizzazz to the original paneling. See Shopping, last pages.

Signature Style

Whether he's at home or on the town, for Jeff Pfeifle good design is and has always been a way of life



> INSIDE TRACK
 "THIS WAS A CHRISTMAS PRESENT FROM ADAM. I'M A BLUE BLAZER PERSON, AND I COULDN'T FIND MY J. CREW BLAZER FOR WEEKS. HE'D TAKEN IT TO THE TAILOR, BOUGHT NAUTICAL SCARVES, AND HAD THE SCARVES SEWN IN AS A LINING. I CAN'T THINK OF ANYTHING BETTER."



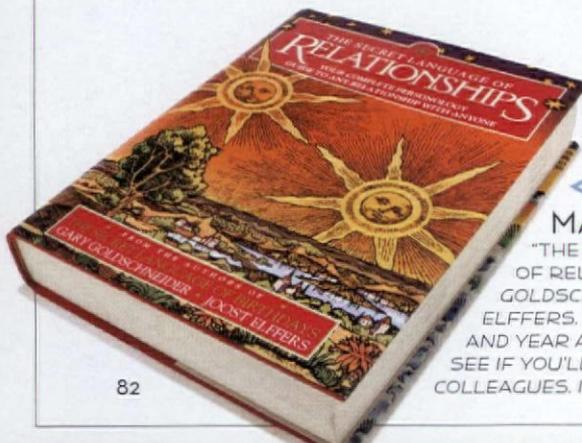
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 "NEEDLEPOINT BELTS ARE GREAT. THE COLORS FADE, WHICH GIVES THEM PERSONALITY. THE ONE WITH THE RED CARS IS FROM MURRAY'S TOGGERY SHOP IN NANTUCKET." NANTUCKET REDS.COM.

^ BEST FRIENDS PFEIFLE'S CAVALIER KING CHARLES SPANIELS HAVE THE RUN OF THE HOUSE—AND THE FURNITURE. HE BLAMES THIS ON THEIR WINNING PERSONALITIES: "THEY MAKE EYE CONTACT, AND THERE'S A LOT OF BACK AND FORTH WITH THEM. THEY SLEEP ON THE BED, ALL OF THEM. IT'S HARD FOR ME TO DISCIPLINE THEM BECAUSE THEY ARE THE KIND OF DOGS THAT WANT TO BE WITH YOU ALL THE TIME. SO THEY GET THEIR WAY."

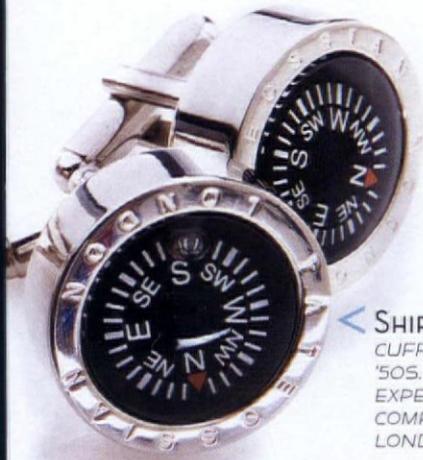


> HOT STUFF
 "WHEN I TRAVEL, I USUALLY PICK UP MUSTARDS WHEREVER I GO. I ESPECIALLY LOVE THE GREAT MUSTARDS FROM FAUCHON AND HÉDIARD. I ALWAYS BRING AT LEAST ONE OR TWO HOME." FAUCHON.COM AND HEDIARD.FR.

< FATHER TIME
 "THE FIRST NICE WATCH MY DAD BOUGHT FOR HIMSELF WAS A ROLEX, BUT HE WAS A MAN WHO THOUGHT MORE ABOUT HIS FAMILY THAN ABOUT HIMSELF. WHEN HE PASSED AWAY, I GOT THE WATCH." VINTAGE WATCHES, \$3,660 FOR ROLEX, \$2,250 FOR LONGINES, AT AARON FABER GALLERY. 212-586-8411.



< MATCH POINTS
 "THE SECRET LANGUAGE OF RELATIONSHIPS, BY GARY GOLDSCHNEIDER AND JOOST ELFFERS. TAKE YOUR BIRTHDAY AND YEAR AND SOMEONE ELSE'S TO SEE IF YOU'LL BE FRIENDS, LOVERS, OR COLLEAGUES. IT'S BEEN ACCURATE FOR ME."



> POCKET PICK "I WEAR POCKET SQUARES. J. CREW AND HERMÈS HAVE THE BEST COLORS AND PATTERNS. I WEAR THEM WITH SUITS AND SPORT JACKETS. THEY PERK UP ANYTHING. SOMETIMES I WEAR A SOLID WHITE ONE, WHICH LOOKS GREAT, TOO." FOR RECENT STYLES, GO TO JCREW.COM OR HERMES.COM.

< SHIRT TALES "MY MOTHER GAVE THESE CUFF LINKS TO MY FATHER IN THE MID-'50S. CUFF LINKS DON'T HAVE TO BE EXPENSIVE TO BE GREAT." BLACK FACED COMPASS CUFF LINKS BY TATEOSSIAN, LONDON. CUFFLINKS.COM.



< MAGIC CARPET "I LOVE THIS RUG BECAUSE IT IS TIMELESS AND I LIKE ANIMAL PRINTS. IT'S ALSO PRACTICAL. I HAVE THREE DOGS, AND IT HIDES A MULTITUDE OF SINS. ALSO, IT'S NEUTRAL, SO IF YOU DECIDE TO REDECORATE, IT WILL GO WITH EVERYTHING." FROM COURISTAN'S CAPE TOWN COLLECTION, IN THE ANTELOPE PATTERN, COURISTAN.COM.



< TABLE WORTHY "WILLIAM YEOWARD IS A WONDERFUL ARTISAN WHO DOES WONDERFUL GLASSWARE. WHEN HE STARTED THE FLATWARE, I STARTED COLLECTING. I LIKE THE ANGLESEY PATTERN BECAUSE IT IS UNUSUAL AND IT IS HEAVY. I CAN USE IT CASUALLY AND FOR FORMAL OCCASIONS." WILLIAMYEOWARDCRYSTAL.COM.



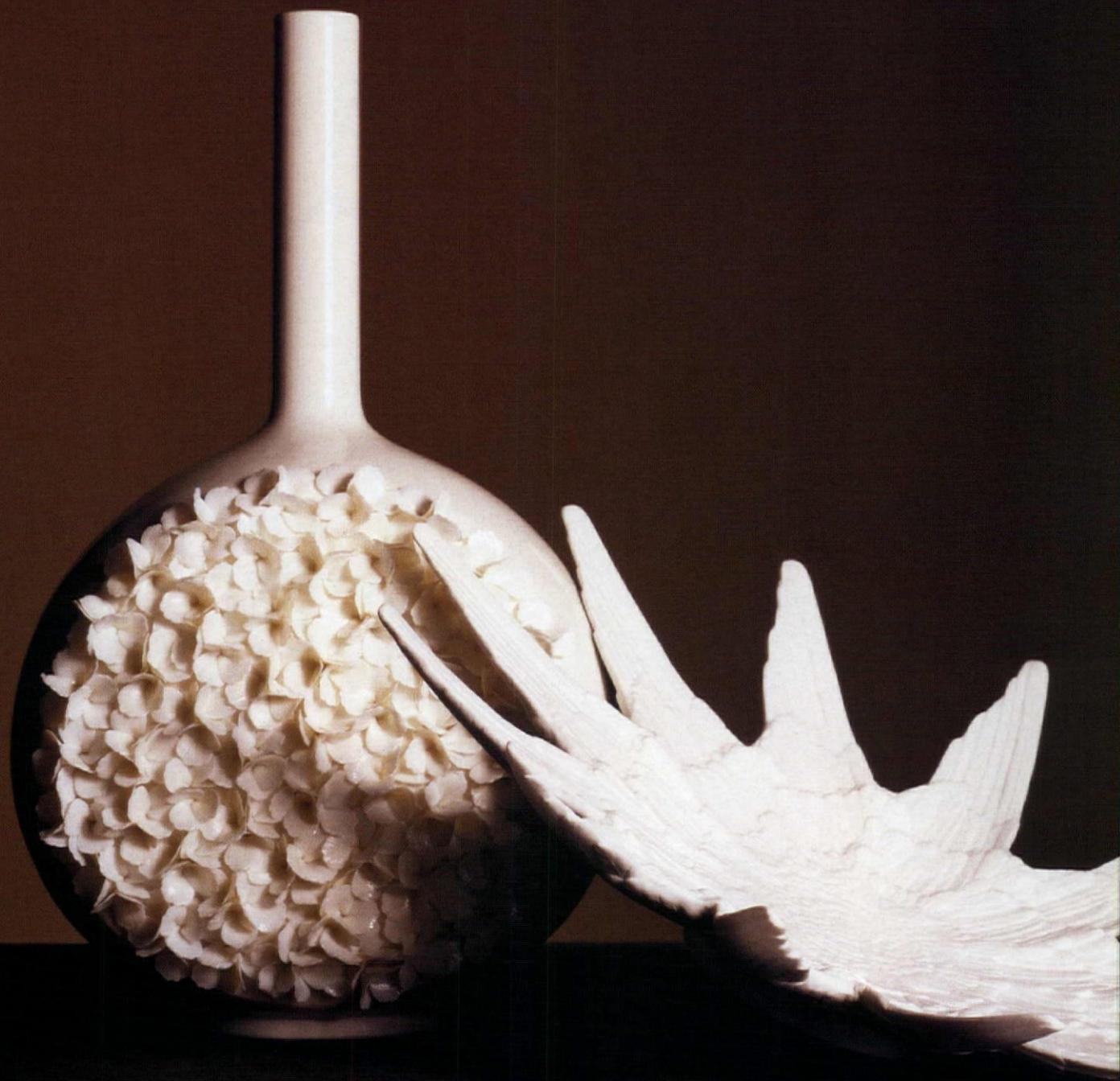
> HOME PLATE "THESE HAND-PAINTED PLATES FROM ITALY DEPICT SCENES FROM THE PALIO DI SIENA. ADAM AND I WATCHED EACH ONE BEING PAINTED." AMANO.BZ.



^ TELEPHONE ROOM WHEN PFEIFLE FIRST LOOKED AT THE APARTMENT, THIS NOOK WAS DESCRIBED AS THE TELEPHONE ROOM. "I THOUGHT THAT WAS KIND OF QUIRKY," HE SAYS. HE FURNISHED IT WITH HIS GRANDMOTHER'S TELEPHONE TABLE AND MIRROR. THE SHELLS ATTEST TO HIS LOVE OF THE OCEAN.

A NEW VIBE IN VALENCIA

IN A DEPARTURE FROM ITS TRADITIONALIST SPIRIT, SPANISH CERAMICS MAKER LLADRÓ



CANVAS VASE WITH FLOWER APPLIQUÉ, \$1,800; PAPA GENA BOWL IN MATTE, \$680; CANVAS VASE WITH BIRD RELIEF, \$600. LLADRÓ. 800-634-9088. LLADRO.COM

PRODUCED BY MICHAEL REYNOLDS PHOTOGRAPHED BY COPPI BARBIERI WRITTEN BY MELISSA FELDMAN

INVITES DESIGNER BODO SPERLEIN TO CONJURE A NEW COLLECTION

Traditions are taken seriously in Spain, and nowhere more so than in the Valencia workshops of Lladró. The 53-year-old family-owned porcelain maker is known for lavish, often sentimental figurines, painstaking handcrafted production, and an independent streak. Lladró never used designers from outside the firm for a commercial line. Until now. German-born, London-based Bodo Sperlein was hired to create home accessories, lighting, and jewelry, and at first glance, the porcelain pieces in his Re-Cyclos Magical collection seem to be a radical departure from

the Lladró aesthetic. But look closer and you can see how Sperlein, as he says, "captured the essence" of Lladró's heritage. Lacy disks in the Overture room divider curtain are from Lladró's Talismania jewelry pendants. Naturalistic motifs like the bird's wings of the Papagena bowl or the fairies in the Niagara chandelier refer to classic Lladró flights of fancy. Sperlein conjured over 40 items, including vases, candleholders, and wall hooks, all made by hand in Valencia. Lladró also pulled off a magic feat: reinventing itself while staying true to its principles.



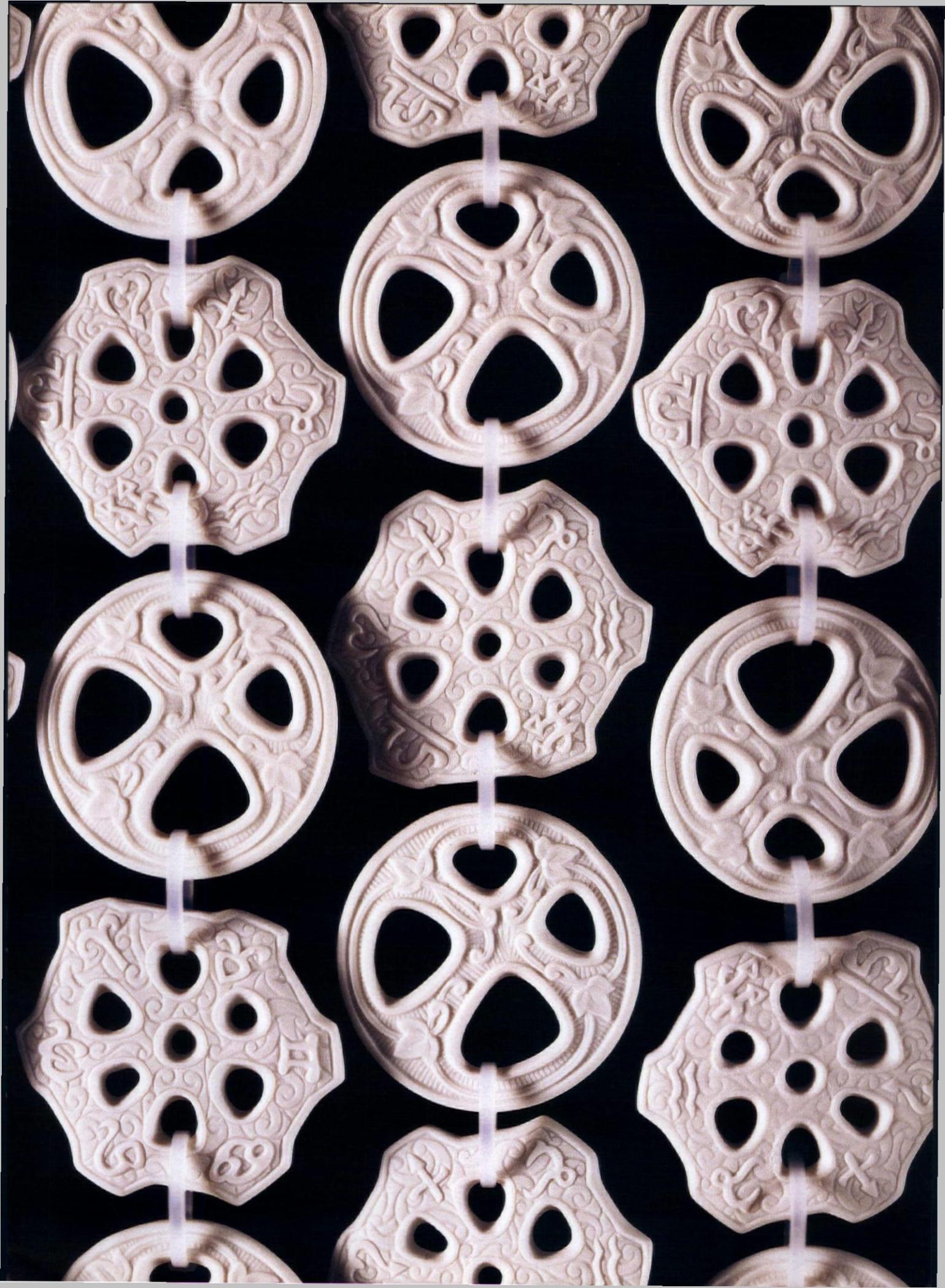




THE 7-FOOT-WIDE, 6.5-FOOT-TALL FIBER-OPTIC NIAGARA CHANDELIER IS MADE UP OF 300 3-INCH-TALL PORCELAIN FAIRIES. MADE TO ORDER.



THE OVERTURE ROOM DIVIDER, \$6,000, IS COMPOSED OF 4,000 DISKS FROM LLADRÓ'S TALISMANIA JEWELRY COLLECTION. MADE TO ORDER.



PRODUCED BY MICHAEL REYNOLDS
PHOTOGRAPHED BY FRANÇOIS DISCHINGER
WRITTEN BY SHAX RIEGLER

In a house where mid-century objects take center stage, cool and warm colors are arranged in balanced compositions. In the master bedroom, this page, ca. 1959 vases by Charles Murphy and a ca. 1945 lamp by Tommi Parzinger are in front of a ca. 1940 painting by Medard Klein. The fireplace surround, ca. 1928, is by Ernest Batchelder. ■ In the foyer, opposite page, a Gio Ponti console, ca. 1960, a candelabra by Tommi Parzinger, and a cityscape, ca. 1960, by Donald Deskey join an ornate iron banister and lantern that are original to the house.





What Modern Was

Beginning with the furniture of Tommi Parzinger, two Minneapolis collectors have filled their home with a lively range of mid-century designs





Every collection has

its own beguiling tale to tell, and while many collectors may be driven in similar ways, no two are ever quite the same. Even the partners in a collecting couple are likely to have quite different approaches. Matt Murphy and Charlie Gallup epitomize this dichotomy. "Matt just has a good eye," Gallup says. "I'm more left-brained, so I have to do research and learn the history of things before I feel comfortable." Yet the two have combined their skills and interests to create the striking assemblage of furniture, paintings, and other objects that fills their Minneapolis home.

The 1928 Mediterranean house sits in the city's Linden Hills section, a quiet neighborhood of big trees and old houses that nestles up to the shores of Lake Calhoun and Lake Harriet. Murphy had admired the house for years, and when it went up for sale in 1997, they had to see it. Owned by the same family since 1944, the house was showing its age: the red tile roof leaked, the plumbing and electricity needed updating, and the kitchen hadn't been touched since the 1960s. It seemed too big a project. But a few months later the two men heard it was about to be sold to someone who wanted to tear it down. "We couldn't let that happen," Murphy says.

A year of work followed before they even moved in. Not that you would notice. "We wanted to keep the house just like it was, to just bring it back," Murphy

The living room, painted in Benjamin Moore's Blue Porcelain, boasts a lively, colorful mix: a ca. 1940 Kerman carpet, expressive portraits such as the one by Detroit artist Edgar Yaeger above the mantel, and a royal blue sofa by Matt Murphy, in Classic Cloth's Venetian satin in Borage. A ca. 1940 cork-top table by Paul Frankl for Johnson Brothers is laid with a ca. 1960 coffee set by Tommi Parzinger for Dorlyn.

The appeal of Parzinger's designs lies in part in their astonishing variety and the exquisite **refinement** of their modernism



Donald Cameron, left, joins Matt Murphy and Charlie Gallup in the second-floor study, with its Parzinger designs: a ca. 1953 cabinet, oil paintings from the 1950s and '60s, and a standing lamp. The chair, also by Parzinger, is in a vintage silk stripe. ■ In the dining room, opposite page, a Parzinger sofa is paired with an array of portraits by artists who bear a connection to Minnesota. Murphy painted the walls in alternating tonal stripes.

says. They retained original details like the elegant iron railing on the staircase and the colorful tiles (made by famed California Arts and Crafts ceramist Ernest Batchelder) in the bathrooms, in part of the kitchen, and on the elaborate mantelpieces. "After we moved in, a friend came over and said, 'You've done a lot of work here to make it look like you've done nothing,'" says Gallup. "We like the patina," Murphy says.

Once they did move in, furnishing the house was no problem. Throughout the 1990s, Murphy, who now works as a design director for Pottery Barn, and Gallup, a commodities broker, had been partners in a Minneapolis shop called Room Service, which sold a mix of new and vintage pieces. In looking for things to sell, Murphy got hooked on old design. He started

buying pieces from the 1930s, the decade of machine-age design. When he read a book about Donald Deskey and learned that the designer of the interiors of Radio City Music Hall had been raised in Blue Earth, Minnesota, Murphy's hometown, he felt an immediate affinity with the man and his work. A Deskey table now sits in the kitchen, and the couple own several of his paintings.

But a greater passion was just around the corner. About 15 years ago, while wandering through a Minneapolis tag sale, Murphy was struck by a remarkable lamp. "I just knew that it was something special," he recalls, sounding like a man describing love at first sight. It wasn't until a few years later, when he saw the same lamp in New York, that he first heard the name Tommi



In the dining room, modern lines and surfaces are augmented by occasional flares of texture and color. A ca. 1960 chandelier by Parzinger features a Deco-inspired spray of metal at its top, and a 1930s portrait of a cellist by Anna Katherine Skeele adds drama to a ca. 1945 Parzinger console laid with a bright array of vintage ceramics. A ca. 1930 Chinese carpet and custom curtains complement the Edward Wormley table and chairs, ca. 1950.

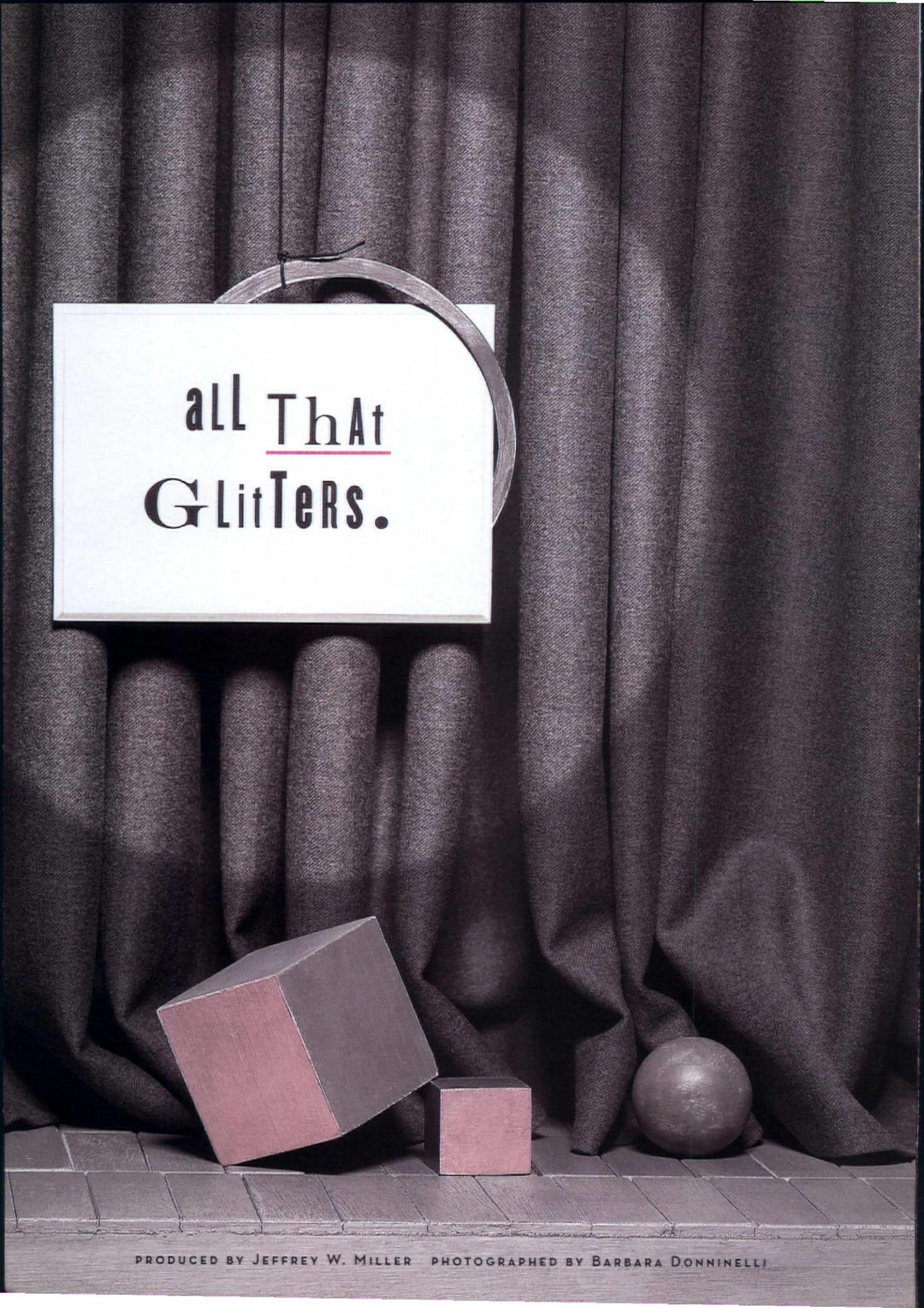
Parzinger. Murphy and Gallup discovered that Parzinger, who moved to the United States from Germany in the 1930s, produced exquisitely crafted furniture and objects for the home until his death in 1981. When they heard that his longtime companion and business partner, Donald Cameron, was still alive, Murphy decided to track him down.

A drink led to dinner and a growing friendship. Cameron, who began working with Parzinger in 1948, has firsthand knowledge of when and how the pieces were made. "They certainly don't need help when it comes to deciding what they want to buy," Cameron says of Murphy and Gallup. "I just help with gaps in information." "We've become great friends," says Murphy. Indeed, he and Gallup visit Cameron in New York often, and Cameron has traveled to Minneapolis several times. Murphy and Gallup's collection of Parzinger designs now ranges from early posters done while he was still in Germany to the stylish lighting he made in the late 1950s and early '60s. In addition to furniture, they also have many of his rarer designs in silver, glass, and ceramics, including a set of five tiny porcelain dogs that he designed for the KPM manufactory in Berlin. "They're just cute as a bug's ear," says Gallup, "yet so refined and elegant that even I can tell that they just scream Parzinger."

Both Murphy and Gallup grew up in Minnesota, and another major part of their collection is the paintings by artists from that state and elsewhere in the Midwest that cover the walls. Dozens more lean against one another in the study. "I'm always moving things around," Murphy says. "I tend to buy more than we need. If I see a great piece, I want it." Spoken like a true collector.

Shax Riegler is a freelance writer who lives in New York City.





all ThAt
GLITTERS.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY BARBARA DONNINELLI

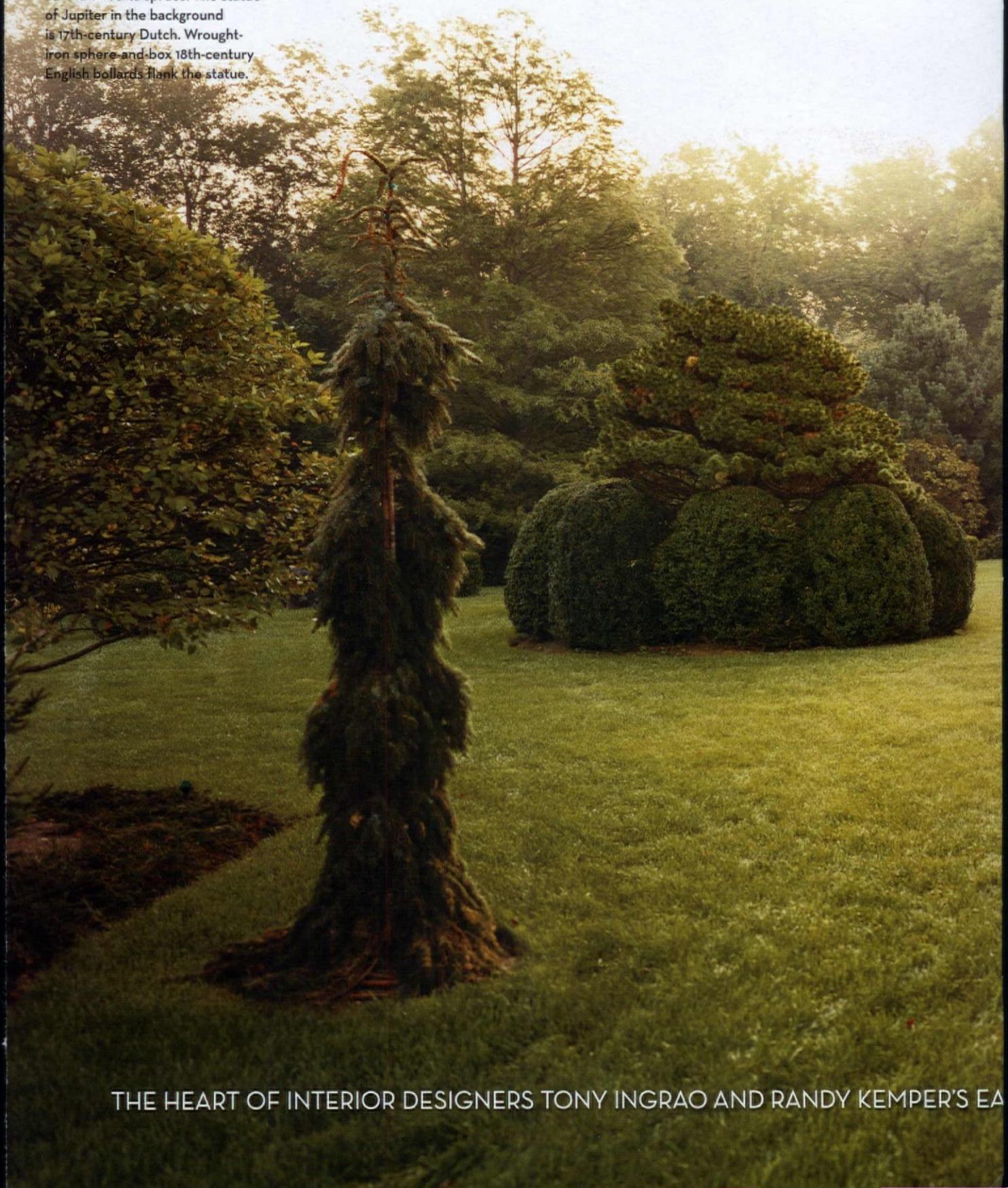


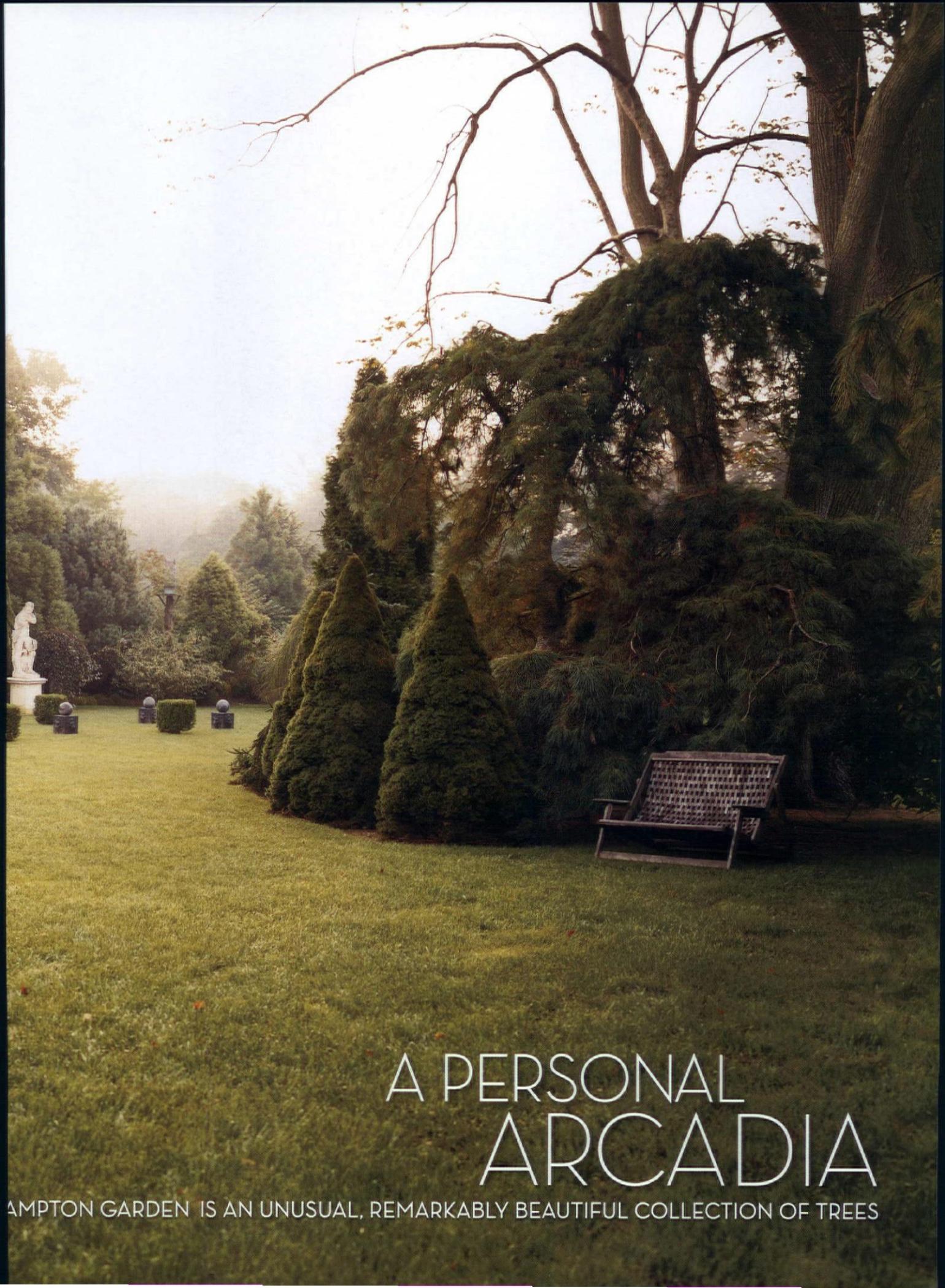
Webster, Mednikow Jewelers, Atlanta. 404-364-9900. PEARL NECKLACE, cultured Tahitian, Mikimoto. 800-701-2323. HEMATITE AND QUARTZ BULLET RING, pink sapphires, Cartier. cartier.com. CEYLON SAPPHIRE RING, with diamonds, Siegelson. GRAPES BROOCH, vintage Oscar Heyman, yellow sapphires and diamonds, Fine Jewelry. 800-550-0005. SAPPHIRE AND DIAMOND RING, Cartier. STARBURST BROOCH, peridot with diamonds, Verdura. NECKLACE, pink sapphire and diamonds, Cartier.



From left: **FLOWERS BROOCH**, vintage Max Halpern, diamond and emerald, at Siegelson. 800-223-6686. **AMETHYST RING**, cushion cut with diamonds, Stephen with pink sapphires, Stephen Webster. **PENDANT DROP EARRINGS**, diamond and emerald, Buccellati, NYC, 212-308-2900. **DOG BROOCH**, pavé diamond with sapphires, James Robinson Inc. **YELLOW LINK CHAIN**, pavé yellow diamonds, Jacob & Co. **FLOWER RING**, San Marco, pink tourmaline, pink sapphire, and diamonds, Chanel. **SET PAINTING** by Eve Ashcraft for Brilliant Surface. 212-966-1506.

The front lawn is framed by sculptural trees and shrubs. To the left is a dwarf fastigate Douglas fir, behind it a dwarf white pine surrounded by boxwood, and, next to the Brazilian hardwood bench, several Alberta spruce. The statue of Jupiter in the background is 17th-century Dutch. Wrought-iron sphere and box 18th-century English bollards flank the statue.



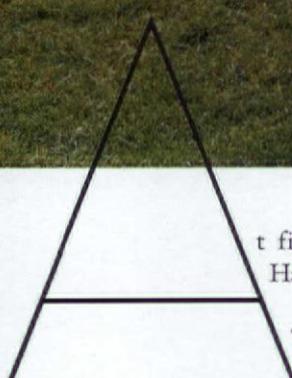


A PERSONAL ARCADIA

AMPTON GARDEN IS AN UNUSUAL, REMARKABLY BEAUTIFUL COLLECTION OF TREES



An allée of bollards and boxwood squares and 17th-century Dutch statues of Hercules (foreground) and Jupiter attune the eye to changes in scale. ■ The swimming pool is circled by a walk of weeping cedars, opposite page. Weeping blue Atlas cedar is in the foreground, *Chamaecyparis pisifera* 'Boulevard' is to the right, and 'Hillside Creeper' pines in the background are meant to mimic the effect of cascading water. The colorful display continues throughout the year because of the emphasis on conifers.



At first, the story does not sound Hamptons glamorous.

Three years ago, interior designers Tony Ingrao and Randy Kemper, partners in life and work, bought a four-car garage in East Hampton, New York, on 3.9 acres of land (some of it taken up by a long driveway), situated pretty much right in the village. "A carriage house?" I suggest, thinking this might give a more seductive patina to the story. "No," says Kemper. "This was definitely a garage. Stucco." Oh, and the garage had been on the market for three or four years. The backstory, however, is much more seductive.

Even today, the name Mary (Mrs. Lorenzo E.) Wodehouse resonates in East Hampton. She and her husband moved here around the turn of the twentieth century and built an estate called the Fens. They proceeded to become the town's most noted benefactors, donating the library, Guild Hall (the town's theater and art museum), land, and much more. On the original estate, Mrs. Wodehouse built a grand-scale, Elizabethan-style playhouse, which, after her death in 1961, was parceled off and sold as a separate estate.

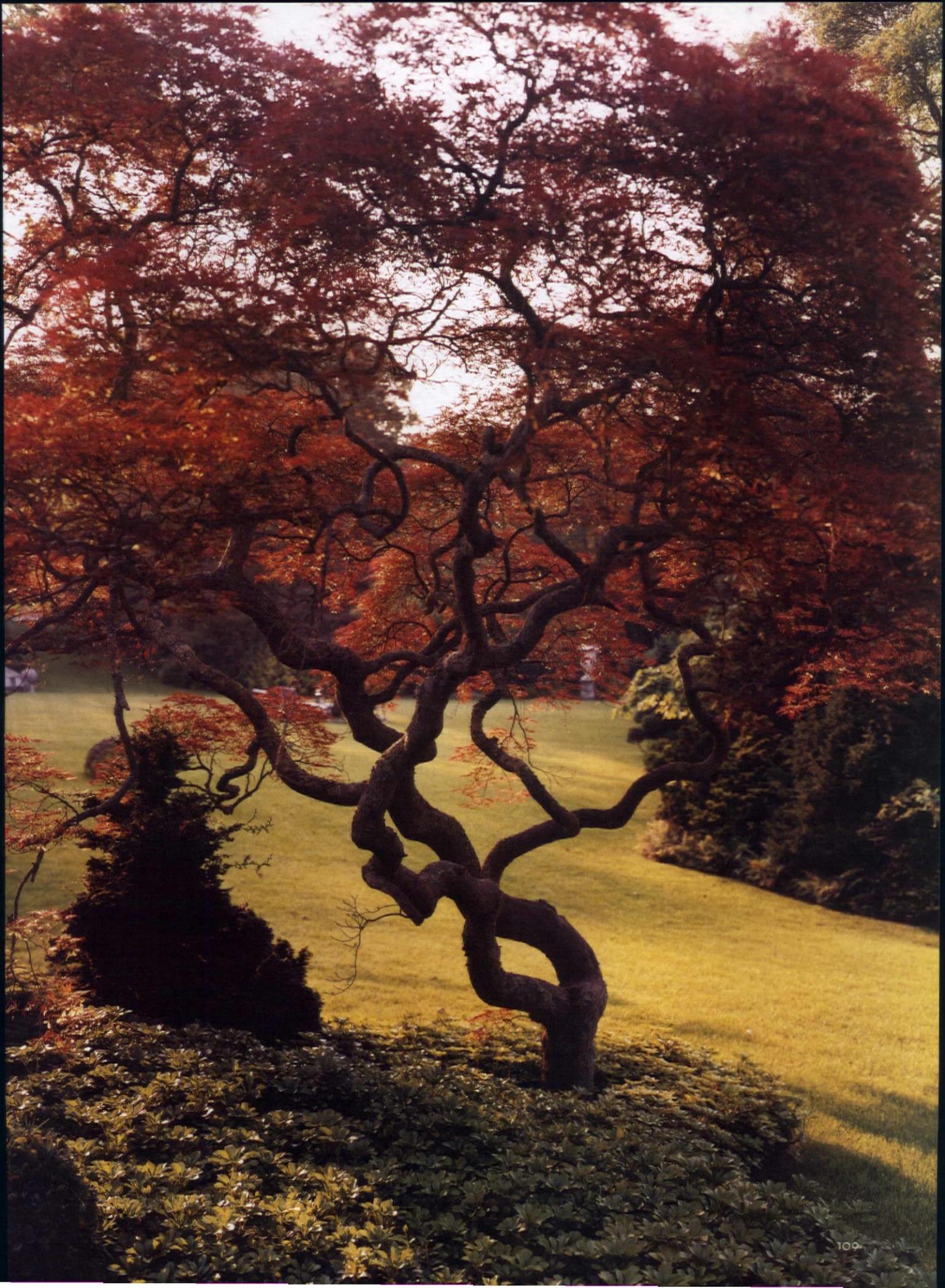
Also on the original estate was the stucco four-car garage. The back of this parcel bordered an 18-acre nature preserve, right between the village and

INVENTIVE PLANTINGS CREATE
A GARDEN WITH AN INTERESTING SCALE
AND YEAR-ROUND COLOR AND TEXTURE



At the top of the back lawn, the Egyptian terrace is framed by *Chamaecyparis pisifera* 'Boulevard' and a tall metasequoia. The temple is contemporary, from England, and the staircase is 18th-century French. ■ The old weeping Japanese cut-leaf maple off the kitchen terrace, opposite page, dates from 1850 and was moved here from elsewhere in East Hampton.





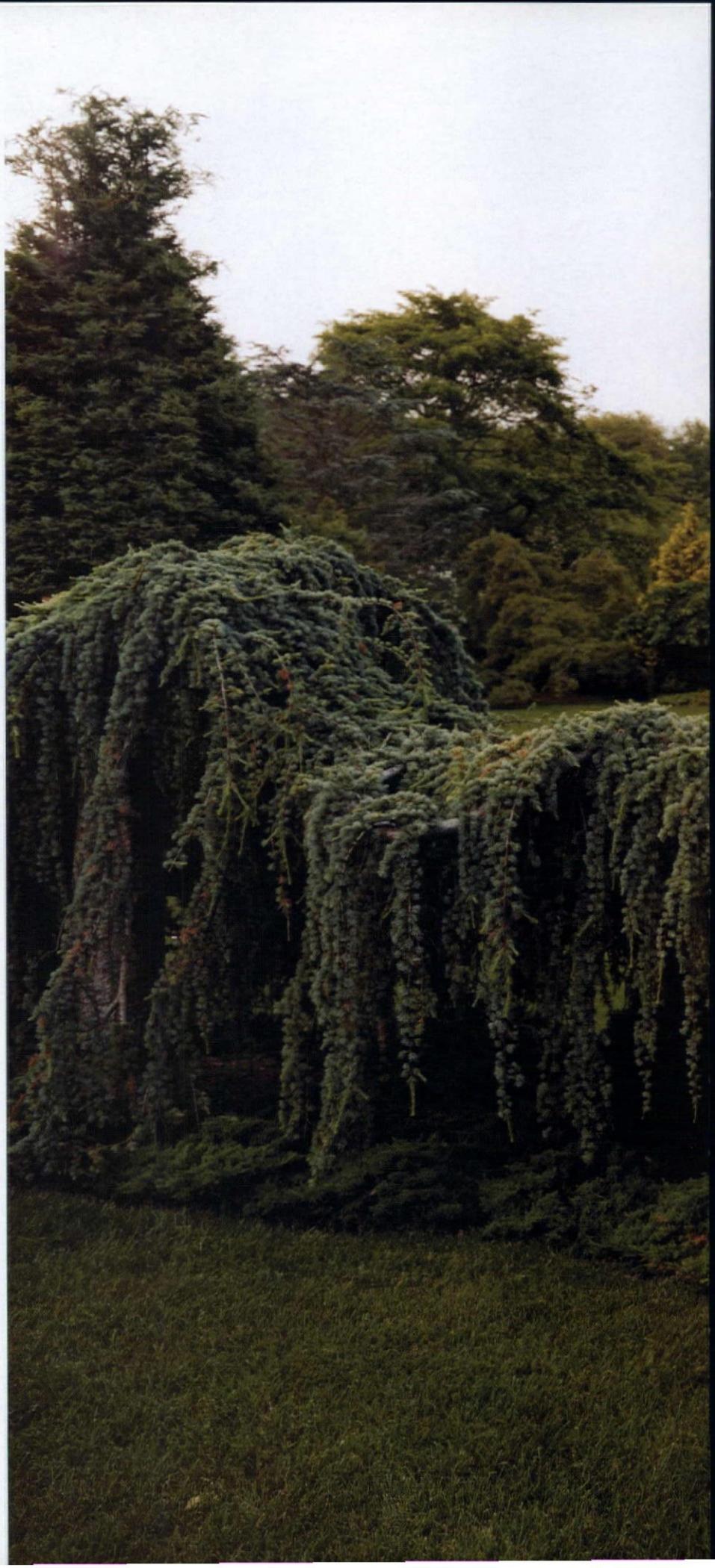
the ocean, that Mrs. Wodehouse had also donated to the town.

When Ingrao and Kemper first saw the land, you could not tell the property's end from the preserve's beginning. The preserve was the perfect borrowed scenery, but they needed to distance it and also tame the land on their side. They had previously collaborated with clients on landscaping projects, but this was the first time they had created a garden from square one.

The first year, they renovated the garage and studied the light as the seasons passed. They examined the existing trees and, in the end, kept only four of them and moved several others. They also decided to work around, instead of against, the many deer that also call the place home by not emphasizing flowers. They wanted year-round texture and scale and, as Ingrao puts it, "spires, waves, and bollards." They also wanted, Kemper adds, "to create a surprise." And they have.

You can visualize their plan by thinking of the shape of a nautilus. At the top spiral of the property is a circular red-graveled driveway and a courtyard from which a tip of roofline is just visible. The back of the nautilus is where the gardens open up, and as the shell curves, it houses the cottage and a sunken garden. In summer, the scent of potted gardenias and the sound of fountains at the edge of the round lily pond guide you down to an intimate brick-walled space. (Flowers do fine here; deer don't like steps.) The brick echoes both the red gravel in the driveway and the color of the pool's concrete coping. Though stone also appears in this garden, the red

Weeping blue Atlas cedar makes a romantic enclosure for a lawn outfitted with Brazilian hardwood-and-mesh furniture. The nature preserve adjacent to the property can be seen in the background.







An 18th-century English statue of Apollo in the dry fountain looks out over the landscape. Fastigiata green cedar and espaliered blue Atlas cedar surround it. ■ A Korean pine, opposite page, frames an 18th-century urn from England.

is especially well chosen; it offsets the green in summer and highlights the textures during the rest of the year.

The scale of the sunken garden is cottage-sized, and the plantings and classic decorative objects (lead statues, cubes and balls of iron and limestone, and stone benches and tables) hold to this scale all the way around the house, reinforcing the sense of cottage domesticity.

When you turn another corner, however, the scale changes: a bigger view and a bigger point of view. The property had originally been sloped, and Ingraio and Kemper had it terraced to preserve the sense of a hill and also to create flat lawns as you make your way to the top.

The plantings are ebullient here—the waves and billows that the designers had hoped for. Clusters of shrubs and trees are anchored with evergreens to hold their

structure throughout the winter. Where you would ordinarily see an isolated Japanese maple, numbers of them are massed here, so they seem to float down the hill like horticultural hoop skirts. And if you think you can't have arborvitae with deer, you are wrong. You can underplant it to grazing level with something the deer won't eat, like boxwood.

This is a garden that weeps, especially in the grove around the pool area, with its planting of weeping blue Atlas cedars. These hold their color all year long, even as many of the other plants up and down the hill take on seasonal hues both subtle and dramatic.

The muse for this garden? Mrs. Wodehouse, of course. She surely would have loved it.

Cheryl Merse is a writer based on Long Island.



The garden's expanses of open lawn contrast nicely with more intimate areas. In the gravel-filled sunken garden, columnar Irish yews *Taxus baccata* 'Fastigiata' are planted to the left of a late-17th-century Dutch armillary sphere mounted on a statue that once belonged to Gertrude Jekyll. The fountain, planted with aquatic species and surrounded with campanula, is 18th-century English.

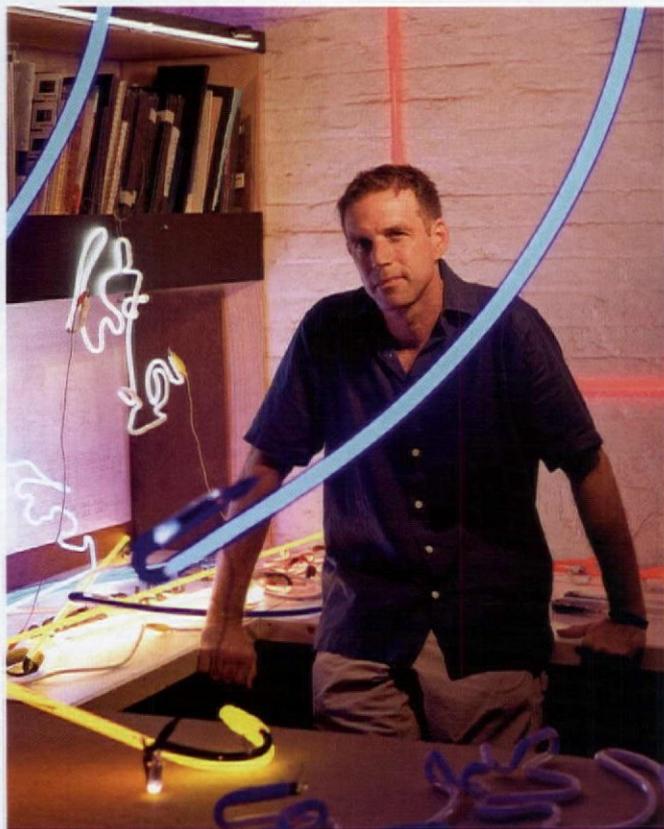
■ Next to the undulating lawn, opposite page, a deep pink rhododendron is underplanted with a fringed skirt of ostrich ferns. White pines rise behind the bushes.





Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY JESSE WILL



THE SPECIALIST: NEON SHOP

In its 100 years of casting garish, flickering light onto urban streets, neon has never been noted for its subtlety. But Patrick Nash is working to change that. From his downtown New York shop, the craftsman champions the brash gas's best qualities—brilliant consistent color, smooth dimmability, and scant energy use—in creating lighting for a discerning clientele, including chic retailers like Chanel and Burberry, as well as top architects and artists. In a Manhattan carriage house renovation (“Pushing the Envelope,” page 70), Nash worked for the latter two.

HIGHLIGHTS 1100 Architect’s lighting scheme for the home uses minimally obtrusive accent lights—concealed in coves and nooks—to create panes of light in places like the stairwell. In the media room, a slot around the ceiling’s perimeter hides a ring of neon tubing, which dims as movie credits roll.

SKYSCAPE The project’s real lighting marvel is upstairs, in the living room, which hosts an oculuslike artwork by James Turrell that Nash helped realize with more than 500 feet of neon tubing in blue, yellow, red, and magenta, plus four tiers of a fabriclike membrane stretched in between. Using an electronic cross-fader, Turrell fussed and tweaked the final product to tune the colors and luminosity. “He found a critical point where you can’t tell if you’re perceiving a painted patch on the ceiling or a cobalt blue sky thousands of miles away,” Nash says, astonished, it seems, at the artistic heights to which this most commercial of media can go.

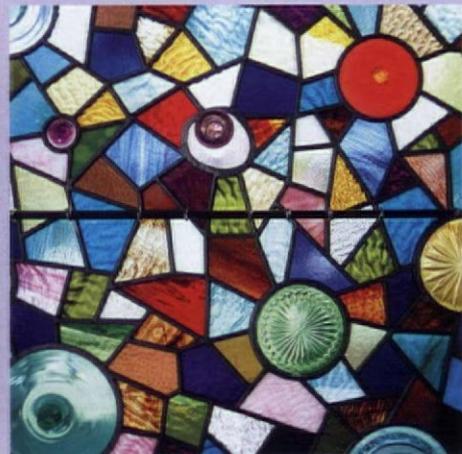
Patrick Nash Design, NYC. 212-358-8819.

DAN MAHER, STAINED GLASS SAVIOR

As a young apprentice at a Boston stained glass studio in the 1970s, Dan Maher often spent his lunch hour in Copley Square, seated in the pews of Trinity Church and gazing at its singular array of stained glass masterpieces (House of Worship, page 48). His pilgrimage wasn’t purely pious. Maher was seeking edification in the craftsmanship of the 19th-century masters of his art—innovators like William Morris, John La Farge, and Daniel Cottier, among others, whose windows adorn the 1877 Romanesque church. A quarter-century later, Maher’s midday veneration has come full circle. His company, a top-tier stained glass manufacturing and restoration firm, was one of four charged with repairing, cleaning, and restoring Trinity’s historic windows to their original state of grace.

LIGHT RESTORATION In this thousand-year-old craft, the hand still rules. The pliers, lead knives, and soldering irons used by Maher’s three-person team have changed little since the heyday of the art. To repair an 1893 window by Sarah Wyman Whitman and a 1920s window by Margaret Redmond, the crew worked in reverse, first prying apart lead lines, cleaning

Maher, and some of his original work, in Somerville, MA. 617-623-8600. dmstainedglass.com.



and replacing damaged segments, while conserving as much of the original material as possible, and then waterproofing and re-leading each window. There were few guides to the work other than extreme caution. “Restoration involves lots of forensics,” says Maher. “No two artists working in opalescent and Gothic Revival styles used the same technique. There were really no rules.”

A CRAFT OF PASSION With a learning curve measured in decades, stained glass is more calling than career for Maher, who says the value of his work is more than the sum total of hours logged. “I may not go to church for religious reasons,” he says, “but when I stand beneath the windows at Trinity, I experience something spiritual.”

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HOUSE & GARDEN'S SHOPPING GUIDE

SHOPPING THE TRADE

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

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

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

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

DESIGN CENTER OF THE AMERICAS, DANIA BEACH, 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. seattledesigncenter.com.

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

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

Bar cabinet: ca. 1960s, by Donald Cameron for Parzinger Originals. **Shakers:** on left, vintage Aldo Tura; right, by Tommi Parzinger. **Bar tray:** vintage Aldo Tura. **Candy stand:** ca. 1960s, by Tommi Parzinger. **Art:** ca. 1950 abstract by Cameron Booth. **Ice bucket:** vintage Aldo Tura.

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Florist: Polux Fleuriste, NYC. 212-219-9646. **Lamps:** Christopher Spitzmiller, NYC. christopherspitzmiller.com. **Console:** Lorin Marsh, NYC. **Red bench:** Sixteen Fifty Nine, Washington, DC. 202-333-1480.

DOMESTIC BLISS

17 AT HOME WITH... MARGHERITA MISSONI

Hair, makeup: by Alexa Rodulfo. **Pillows:** Missoni. missonihome.it.

20 FABRIC OBSESSION Wallpaper: 2000206-7 Patrician Silk Canvas in Berry, Lee Jofa.

21 Fabrics: GSD 323-03 Lucy in the Sky in Silver, Claremont, Inc. 17081-11 Myrthe des Marais, Dominique Keiffer, at Bergamo. Paso in Azalea/Black, John Boyd Textiles, U.K. johnboydtextiles.co.uk. In U.S., through Lee Jofa, Bergamo, Stark, and F. Schumacher. F1276-04 Arianza in Cocoa, Designers Guild, Osborne & Little.

24 THINGS WE LOVE Specimen box: by Conservation Framing Services, NYC. 212-254-7518.

34 UNCORKED Fork: Earth Flatware, gift set, by Alain Passard, Christofle, NYC. 212-308-9390. **Domaine Dujac,** through Burgundy Wine Company, NYC. 888-898-8448. **Rare Wine Company,** Sonoma, CA. 800-999-4342. Also try wine-searcher.com.

ON THE SCENE

46 COLLECTING Bowl: Orpheus, \$140, Zanetto collection for Reed & Barton. 800-343-1383. reedandbarton.com. **47 Candlesticks:** 0211, for \$780, 0215 for \$936, in matte silver plate, Ted Muehling, NYC. 212-431-3825. **Vase:** Fish vase, \$3,200, in sterling silver and afzelia wood, Frank Gehry collection for Tiffany & Co. 800-843-3269. **Flatware:** Ellipse, \$110 for five-piece setting, in silver plate, from Calvin Klein Home, at Calvin Klein, NYC. 212-292-9000.

IN THE GARDEN

51 HOLIDAY FLORAL DECORATING 52 Goblet: Vivian, large, in green, \$49, Juliska. juliska.com. **Champagne flute:** Fiorelli in green, \$48, Juliska. **Plates:** on left, dinner, \$65, and salad, \$50, White Full Lace, Royal Copenhagen. royalcopenhagen.com. On right, Handmade BD salad plate, \$90, and dinner plates, \$96, Clio. clio-home.com. **Tablecloth:** on left, hand-embroidered Lavalliere in Natural, \$214. Siecle, Paris. siecle-paris.com. **Flatware:** on left, Malmaison in sterling silver, \$770 for five-piece setting. On right, Albi in sterling silver, \$648 for five-piece setting, Christofle. christofle.com. **Linens:** White Classico tablecloth, \$169, and dinner napkins, \$16 each. Ivory Classico tablecloth, \$169, and dinner napkins, \$16 each. Sferra. sferralinens.com. **Stemware:** Clara, \$82, Baccarat. baccarat.com.

PROPER CONTEXT

62 DAVID KLEINBERG DESIGN ASSOCIATES, NYC. 212-754-9500. **Lanterns:** French, ca. 1930, Gordon Watson, Ltd., London. 011-44-20-7589-3108. **Walls:** textured stipple with glazing, by Grand Illusion Decorative Painting, Inc., NYC. 212-675-2286. **63 Sofa:** Anthony Lawrence-Belfair, NYC. 212-691-2601. **Fabric:** sofa in 1003-06 Coco Repp in Ginger, Classic Cloth. **Coffee table:** Jean-François

Dubois, Paris. 011-33-1-4260-4017. **64 Chairs:** Linen shade in Charcoal, Travers. **Curtains:** Harmonie in Oyster, Jim Thompson. **Fauteuils:** Galerie Jean Louis Danant, Paris. 011-33-1-4289-4015. **Table lamps:** Neoclassical Art Moderne, bronze and black lacquered wood, Karl Kemp and Associates, NYC. karlkemp.com. **67 Walls:** custom-striped Venetian plaster by Ricardo Brizola of Artistic Finishes, NYC. 917-534-0525. **Table:** Leuchars & Jefferson, London. 011-44-207-491-4931. **Carpet:** Turkish Oushak, ca. 19th century, Doris Leslie Blau Gallery, NYC. 212-586-5511. **Mirrors:** gilt-wood pier mirror, ca. 1825, Carswell Rush Berlin, NYC. 212-721-0330. **Chandelier:** Karl Kemp and Associates. **68 Light fixture:** Mrs. MacDougall, through Hinson & Co. **Faucet:** Waterworks. waterworks.com. **Console:** Chinese, 17th century, Hyde Park Antiques, NYC. 212-477-0033.

69 Carpet: Yucatan wool in Camel/Berry, Patterson, Flynn & Martin. **Mantel:** marble, ca. 1820, Barry H. Perry, NYC. 212-628-0489.

PUSHING THE ENVELOPE

70 JUERGEN RIEHM OF 1100 ARCHITECT, NYC. 212-645-1011. 1100architect.com. Project manager, Jeff Etelemaki. Interior design by India Mahdavi, IMH Interiors. india-mahdavi.com. Landscape design by Ken Smith, of Ken Smith Landscape Architect, NYC. 212-791-3595. Lighting design by Schwinghammer Lighting, NYC. 212-967-5944. Structural engineering by Nat Oppenheimer, of Robert Silman Associates, NYC. 212-620-7970. Artwork by James Turrell, through Albion, London. 011-44-207-801-2480. **72 Throw:** Marc Jacobs Home, Los Angeles. 323-653-5100. **76 Lounge chairs:** by Richard Schultz. richardschultz.com. **77 Showerhead:** S-2251 8-Jet Anystream in chrome, \$148, Speakman. speakmancompany.com. **Hand shower:** Vola. vola.com.

A FASHIONABLE EYE

78 JEFFREY PFEIFLE, OF J. CREW Lantern: A Mano, Washington, DC. amano.bz. **79 Table:**

TO THE TRADE: IN THIS ISSUE

FABRICS	Osborne & Little
Beacon Hill	212-751-3333
212-421-1200	Travers
Bergamo	212-888-7900
212-888-3333	Zoffany
Claremont	212-319-7220
212-486-1252	FURNITURE
Classic Cloth	Hinson & Co.
classiccloth.com	212-688-5538
Donghia	Holland & Sherry
212-935-3717	212-758-1911
Edelman Leather	Holly Hunt
edelmanleather.com	hollyhunt.com
F. Schumacher	John Rosselli & Assoc.
212-415-3900	212-593-2060
Holland & Sherry	Lee Jofa
212-758-1911	800-453-3563
Jim Thompson	Lorin Marsh
404-325-5004	212-759-8700
Lee Jofa	Patterson, Flynn & Martin
800-453-3563	212-688-7700
Madison Leathers	Stark Carpet
212-207-3304	212-752-9000
Old World Weavers	Thomas Lavin
212-355-7186	310-278-2456

CORRECTION November 2006, page 34: Sold in the U.S. through Stark, Bernard Thorp's custom fabrics are also available from Bernard Thorp & Co. Ltd., London. 011-44-207-352-5457.

Lorin Marsh, NYC. **Table lamps:** Maison de Famille, Paris. 011-33-1-4046-9747. **Wall paint:** HC-68 Middlebury Brown, Benjamin Moore. benjaminmoore.com. **Mercury spheres:** Marders, Bridgehampton, NY. 631-537-3700. **80 Table:** Mecox Gardens, in NYC and Southampton, NY. mecoxgardens.com. **81 Furniture:** Robert Lighton New York. robertlighton.com. **Ottoman:** Plantation, Los Angeles. plantationla.com.

WHAT MODERN WAS

90 MATTHEW MURPHY Paint: 1641 Blue Porcelain, Benjamin Moore. benjaminmoore.com. **92 Art:** 1942 still life by Elov Wedin. 1933 portrait by Peter Teigen. **Dressers:** in leather, vintage, from Henredon. **94 Paint:** HC-70 Van Buren Brown, Benjamin Moore. **97 Chairs, table:** by Edward J. Wormley, ca. 1950s, for Dunbar. collectdunbar.com.

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

—PRODUCED BY DAMARIS COLHOUN

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COLLECTING

(Cont. from page 47) good—no tiny marks or scratches—it has probably been replated,” she says. “You want pieces in which there is no loss of the applied silver surface—though you can make some allowances if the piece is very rare.”

At this point in her collecting career, rarity is a key criterion for Stern. As with architecture and furniture, modernist silver never fully engaged the American public. Many designs—such as Towle Silversmiths’ 1951–1952 Contour hollowware collection, or Gorham’s 1960 Circa ’70 line—had relatively short production runs, and these are the pieces most prized by serious collectors. By about 1970, with the cultural emphasis on carefree living, stainless steel had superseded silver in most homes. Many American silver makers went out of business, and those that did not de-emphasized modernist design and focused on marketing their traditional patterns (which had remained in production all along).

In the 1980s, the New York firm Swid Powell gave avant-garde silver a shot when it enlisted leading architects and designers, among them Richard Meier and Robert Venturi, to design silver-plate wares. The program produced remarkable work but petered out after a while. (Some vintage Swid Powell hollowware can be found for as little as a few hundred dollars.)

The modernist impulse in silver hasn’t died out. Stern admires the Elsa Peretti design that Tiffany & Co. has produced since the ’70s, and points to a few contemporary examples that she believes will become valuable investments: the Reed & Barton Zanetto silver-plate line of textured hollowware (pieces run from \$110 to \$385); Frank Gehry’s sterling silver and exotic wood Fish vase from Tiffany (\$3,200), which Stern describes as “very sensuous on its own, and practical as well—flowers look wonderful in it”; Calvin Klein Home’s sleek, minimal Ellipse silver-plate flatware (\$110 for a five-piece place setting); and the matte-finish silver-plated bronze candlesticks designed by Ted Muehling and made by E.R. Butler, which are variants of three classical design elements (in various sizes, priced from \$156 to \$1,092).

Pay heed. Jewel Stern’s field may be silver, but her advice is pure gold. □

The Testy Tastemaker

REMEMBRANCE OF THINGS PASSÉ TO STUDY THE SOCIOLOGY OF SNOBBERY, THE TASTEMAKER DELVES INTO THE SNOOTY MEMOIRS OF STYLE ARBITERS IN ERAS PAST

BY MAYER RUS



AS ONE MIGHT IMAGINE, my line of work brings me into contact with all kinds of fancy people—billionaire bankers, society dowagers, captains of industry, Hollywood royalty, you name it. I'm comfortable with them all—except for the snobs. I'm talking about the old-school snobs who persist in the belief that distinctions of class and social rank are determined by family pedigree. They don't cross my path very often (this being the twenty-first century and all), but when they do, I'm always appalled and intrigued in equal measure. I suppose it's because their worldview is so completely alien to my own. Call me naive, call me plebeian, but I just don't understand the concept.

To gain a broader perspective on these strange creatures and their habits, I turned to the memoirs of aristocrats and society swells of yesteryear. Although my reading list spanned a broad range of cultures (French, English, Japanese), historical periods, and literary styles, the authors were united by their staggering pettiness on matters of social class and family origins. Some of the literature was unspeakably tedious—I wouldn't recommend *Memoirs of Madame de la Tour du Pin* for the beach—but certain writers managed to join acute observation with literary savoir faire.

Of all the authors I read, the most delightfully poisonous pen belonged to Sei Shōnagon, a lady-in-waiting to the Japanese empress consort Teishi in the final years of the first millennium. *The Pillow Book* is a masterpiece of cultural anthropology and exquisite bitchiness. Along with poems and gossipy anecdotes

about court intrigues, Shōnagon captured the nuances and flavor of her rarefied world in a series of lists with titles like "Things That Give an Unclean Feeling" ("little sparrows," for instance). Among her observations, my personal favorite appears under the rubric "Unsuitable Things": "Snow on the houses of common people. This is especially regrettable when the moonlight shines down on it." Priceless.

The highly aestheticized snobbery of Sei Shōnagon makes for a good read, but the sensibility is unmistakably Eastern. To understand the mind-set of contemporary snobs in Europe and America, I had to return to the golden age of Western hauteur and class consciousness in eighteenth-century France, during the reign of Louis XIV and the regency before Louis XV took the throne. No cicerone could be more generous than the Duc de Saint-Simon, whose

memoirs describe a world in which every aspect of daily life was dictated by rigid class distinctions. There are endless passages about who is allowed to sit in what kind of chair and who gets to eat off of what type of plate—and the unfortunate consequences that would befall anyone who got it wrong.

By the time I finished the first volume of Saint-Simon's memoirs, I started to grasp the appeal of living in a regimented society where everyone is acutely aware of his place in the social order. Back then, a good family name actually meant something. The more I think about it, the sorrier I feel for the impotent snobs of 2006. They don't get no respect.

As fate would have it, I began Saint-Simon's second volume in the comfort of Virgin Atlantic's upper-class cabin, munching on delicious snacks not available to the poor blokes in lower (or "economy") class. Not surprisingly, social classifications turned out to be a leitmotif of my trip to London, where the locals are always happy to lend you their class structure if you didn't bring your own. The night before I left town, I finished the duc's book in my gorgeous suite at Claridge's, nibbling on the most delicious roast beef sandwich I have ever had and catching occasional glimpses of what I took to be the Arab equivalent of *Entertainment Tonight* on the Al Jazeera television network. Claridge's taught me the difference between a really good (upper-middle) hotel and a great (upper) hotel. If I weren't such a hopeless arriviste, that distinction would have been clear to me from the get-go.

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