There was no wind today,
but the kite flew higher than ever.
Of course, the look on my daughter’s face sent me soaring as well.

*My dream is to be a hero.*

Only, who knew it would be through the eyes of a six-year-old.
Introducing the all-new 2007 Lincoln MKX with a responsive 265 hp V-6 and a panoramic Vista Roof.™ The sky is the limit. Life’s calling. Where to next?

lincoln.com
holiday in your hood

At Drexel Heritage, each collection offers you an endless choice of styles, finishes and configurations... allowing you to be the designer of your space, creating a look that is ultimately as unique as you are.

Introducing the At Home in Belle Maison collection.

Come in today and enjoy Complimentary Design Services.

DREXEL HERITAGE

Welcome Home

For stores and pricing:
866-450-3434
drexelheritage.com
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
There is a TIME to make a difference. To learn more about how Baume & Mercier and KIM BASINGER contribute to programs that improve education for our children, protect animals and the environment, please visit: www.baume-and-mercier.com
"It's the fastest way to earn points" is in comparison to other air travel programs. Based on Comperedia data from January through July 2006.

**Rewarding Rewards List**

- Transatlantic Flight x2 14,556 Miles
- Transatlantic Ticket x2 $1,982
- Longest Book In Print x1 $40

**Total ThankYou Points** 16,578

*Thank You Rewards Network*

"It's the fastest way to earn points" is in comparison to other air travel programs. Based on Comperedia data from January through July 2006.

Card description applies only to Citi PremierPass-Elite level and does not describe the no-annual-fee Citi PremierPass card. Point accrual and redemption are subject to terms, conditions, and limitations. For every one purchase point you earn, one flight point will become available for redemption. ©2006 Citibank. Citibank (South Dakota), N.A. Citi with Arc Design, Citi PremierPass and ThankYou Design are registered service marks of Citigroup Inc. ThankYou is a service mark of Citigroup Inc.
The Citi PremierPass® credit card helps you earn points—big time.

It's the fastest way to earn points—get ThankYou™ Points for the tickets you buy and the miles you fly, on any airline. Plus, get points for the everyday things you buy.

Buy tickets for someone else (like Victor), and earn points for those tickets and miles, too. And that's all in addition to the miles you earn in your frequent-flier program.

Then use your points for almost anything you desire, like electronics, gift cards, and even airline tickets with no blackout dates.

The Citi PremierPass credit card. Rewarding. Very, very, very rewarding™

Call 1-800-353-CITI or visit citi.com.
December

contents

WELCOME 6
by Dominique Browning

DOMESTIC BLISS

AT HOME WITH... MARGHERITA MISSONI 17
The youngest in the matriarchal line at an Italian fashion house is also the first to establish a career (and a home) completely her own. by Ingrid Abramovitch

FABRIC OBSESSION 20
Corduroy can convey the dash of a Windsor shooting party or the cool chic of a society salon. by Sabine Rothman

ECO CHIC 22
Opt for little luxuries made from sustainable, recyclable, or organic materials. by Zem Joaquin

ELEMENTS OF A ROOM 24
Sensual fireplace accessories give the Yule log a surprising modern pop. by Carolyn Sollis

THINGS WE LOVE 30
Gems and insects find their way into the fanciful jewelry of artist Judy Hudson. by Geraldine de Puy

LARDER 32
For holiday treats, turtles and toffees rule. Here are some of the best. by Lora Zarubin

UNCORKED 34
The wines of Domaine Dujac prove that nothing surpasses the ecstasy of a great Burgundy. by Jay McInerney

ON THE SCENE

WHAT WE'RE SEEING 43
by Ingrid Abramovitch

COLLECTING 46
Enthusiast and expert Jewel Stern offers guidance on the American silver market. by Gregory Cerio

HOUSE OF WORSHIP 48
Boston's beautiful Trinity Church gets a superb renovation. by Katrine Ames

IN THE GARDEN

HOLIDAY FLOWERS 51
Floral designer Anouchka Levy reimagines seasonal decorating. by Melissa Ozawa

THE GOODS 58
Chic and practical garden attire. by Melissa Ozawa

NUTS & BOLTS 116
by Jesse Will

THE SHOPPING GUIDE 118

THE TESTY TASTEMAKER 120
by Mayer Rus
Tonight, take the weight of the world off your skin.

Introducing
Advanced Night Repair Concentrate
Recovery Boosting Treatment
Use this breakthrough formula for 21 nights to visibly free your skin from the accumulation of excessive damage. With a “clean slate,” skin can more effectively ace the damaging assaults of today’s stressful world and lead a more beautiful life.

Shop www.thelittlebrownbottle.com

ESTÉE LAUDER
The crisp lines and serene palette of a Manhattan town house make a perfect complement to a collection of modern art. PRODUCED BY MAYER RUS

Pushing the Envelope 70
The New York firm 1100 Architect turns a cozy mews house into a light-filled space. PRODUCED BY MAYER RUS

A Fashionable Eye 78
Jeff Pfeifle, president of J. Crew, also cuts a stylish swath at home in New York City. PRODUCED BY CYNTHIA FRANK

A New Vibe in Valencia 84
Bodo Sperlein conjures a new line for Spanish ceramics maker Lladró. PRODUCED BY MICHAEL REYNOLDS

What Modern Was 90
Beginning with Tommi Parzinger furniture, Minneapolis collectors fill a home with lively mid-century design. PRODUCED BY MICHAEL REYNOLDS

All That Glitters 98
Treat yourself to stunning jewelry. PRODUCED BY JEFFREY W. MILLER

A Personal Arcadia 104
The heart of interior designers Tony Ingrao and Randy Kemper’s garden is a splendid collection of trees. PRODUCED BY CYNTHIA FRANK

On the Cover
Happy hour ("What Modern Was," page 90) begins at a bar cabinet by Donald Cameron for Parzinger Originals. Vintage ice bucket by Aldo Tura; candy stand by Tommi Parzinger. PHOTOGRAPHED BY FRANÇOIS DISCHINGER.

SEE YOUR HOME ON HOUSEANDGARDEN.COM
Get the experts’ opinions on your decor. Take a digital photograph (or a few) of a room you need help with and e-mail them to us at letters@houseandgarden.com. Be sure to type “decorating tips” in the subject line. We select a few submissions each month for our editors to review on our website. While you’re there, read restaurant reviews by Jay McInerney and Lora Zarubin, architecture news from Martin Filler, and exclusive reports from Design*Sponge, the Web’s savviest blogger. We’ll be looking for you online.
imagine a refrigerator that adjusts to your lifestyle.

Imagine being able to go from fridge to freezer to everything in between at the touch of a button. The revolutionary Samsung Quatro Cooling Convertible Refrigerator gives you two adjustable lower compartments—four cooling compartments in total, allowing you to fine-tune the cool, no matter the occasion. With Samsung, it’s not that hard to imagine. www.samsung.com
THOSE SUBMITTING MANUSCRIPTS, PHOTOGRAPHS, ARTWORK, OR OTHER MATERIALS MUST BE ACCOMPANIED BY A SELF-ADDRESSED OVERNIGHT DELIVERY ENVELOPE, POSTAGE PREPAID. HOWEVER, HOUSE & GARDEN IS NOT RESPONSIBLE FOR UNSOLICITED SUBMISSIONS.

SUBSCRIPTION INQUIRIES: CALL: 800-856-4275; E-MAIL: SUBSCRIPTIONS@HOUSEANDGARDEN.COM,
WWW.HOUSEANDGARDEN.COM
Van Cleef & Arpels
MAGIC ALHAMBRA COLLECTION
www.vancleef-arpels.com 800-VCA-5797
Our dress code: Wear something.

We've done away with the whole "jacket and tie required" thing. You can spend your entire cruise dressed anywhere from "resort casual" in a restaurant to "bathrobe" on your balcony. And if going formal is your style, you can enjoy an evening dressed to the nines any night you want. We call it Freestyle Cruising. And it means you're free to whatever. Visit ncl.com, dial 1.866.234.0292 or call your travel professional.
Domestic Bliss
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.

PRODUCED BY KIM GIESKE • PHOTOGRAPHED BY OBERTO GILI • WRITTEN BY INGRID ABRAMOVITCH
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, 212-437-5839.

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.

“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.


“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.

Growing up, we never had a decorator. Our homes were never too perfect and coordinated.”
REGAL AND RUGGED, CORDUROY CAN CONVEY THE DASH OF A WINDSOR SHOOTING PARTY OR THE COOL CHIC OF A SOCIETY SALON

By Sabine Rothman

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, nubbly 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 Chambevron'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. 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 Pinstripe 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 Megève 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.
Eco Chic | Design with Earth in Mind

OPT FOR LITTLE LUXURIES MADE FROM RICH SUSTAINABLE WOODS, RECYCLABLE PLASTICS, AND NATURALLY DYED ORGANIC TEXTILES

BY ZEM JOAQUIN

WITH CUTE, GRAPHIC PACKAGING, NATURE GIRL SKIN-CARE PRODUCTS PUT A YOUTHFUL FACE ON THE ORGANIC MOVEMENT. I AM FLOWER LINEN BLOSSOM FACE MASK, $46; ORGANIC HIPSTER LEMON PEEL BODY POLISH, $36; AND NATURE LOVE SHEA BUTTER BODY BALM, $48. NATURE-GIRL.COM.

THE EASY WAY TO TOTE YOUR IPOD IN A VIBRANT, 100 PERCENT RECYCLED-PLASTIC CASE THAT’S DURABLE, RECYCLABLE, AND SUPERCOOL TO BOOT. JIMI NANO CASE, $19. THEJIMI.COM; BRANCH-HOME.COM.

FEEL LIKE ROYALTY WITH OUTDOOR FURNISHINGS IN SUSTAINABLE CHESTNUT, INSPIRED BY THE PRINCE OF WALES’S GARDENS AT HIGHGROVE. DUCHY ORIGINALS DINING TABLE, $2,750; 014-44-1497-63-696. WILLIAMFLORENCUK"

GIVE A MODERN DINING TABLE VINTAGE VERVE WITH A RUSTIC RUNNER FASHIONED BY ROMANIAN CRAFTSPeople IN ORGANIC HEMP AND COTTON. TRANSLYVANIAN IMAGES 66-INCH TABLE RUNNERS, $38. BRANCH-HOME.COM.

MADE WITH LOW-IMPACT DYES, LULAN’S LUSH SILK UPHOLSTRIES INCLUDE VIBRANT COLORS AND WEAVES, FROM ORGANZA TO OMBRE TO IKAT. LULAN ARTISANS’ SEASONAL STRIPE, LUMINESCENCE, AND HORIZON LINE, $75 TO $180 PER YARD. 845-722-0118. LULAN.COM.

GREETING CARDS FEATURING PHOTOS BY ECO-ARCHITECT WILLIAM MCDONOUGH COME WITH PREPAID, TWO-WAY POSTAGE, SO WHEN THE RECIPIENT IS DONE WITH THEM, THEY CAN MAIL THE CARDS TO SHAW CARPET, WHO RECYCLES THEM INTO CARPET TILE, $30 FOR 20 CARDS. CRADLETOCRADLE.NET.

 THESE GLAM SHADES—VERY GRACE KELLY—ARE HANDMADE IN VENEERS OF SUSTAINABLY HARVESTED EXOTIC WOODS. IWODD ECO-DESIGN ZEREAWOOD SUNGLASSES, $300. IWODDECO DESIGN.COM.

FOR MORE ECO-CHIC DESIGN, VISIT CONTRIBUTING EDITOR ZEM JOAQUIN’S ECOFABULOUS.COM.
WATER IS OUR MUSE.
HAVE A BURNING DESIRE TO UPDATE YOUR FIREPLACE THIS SEASON? SENSUAL ACCESSORIES GIVE THE YULE LOG A SURPRISING MODERN POP

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

4. Fireplace Tools
   Ferro & Fucoco’s tools are hand-forged from old train rails. $600, Ameico. 888-350-8765.

5. Clear View

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

7. Portable Fireplace
   The Geniel bioethanol-fueled fireplace works in any room. $750, Arango. arango-design.com.

FOR MORE OF OUR STYLE EDITORS’ LATEST FINDS, SEE THEIR BLOG, DESIGN JOURNAL, AT HOUSEANDGARDEN.COM.
Let's make your home merry and bright.

No other national home improvement retailer has a larger selection of holiday decorations. From Christmas trees and lights to exclusive ornaments and outdoor décor, we have all the trimmings to create your own wonderland. We can even deliver artificial Christmas trees when you buy online at Lowes.com/Holidays.
In my kitchen
I preheat a memory.
I fold in old friends with new.
I bake a good laugh.
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.

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

by

JAY McINERNEY

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
introducing *Journey* Diamond Jewelry

a path of graduated stones

with every step, *love grows...*
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 Malconsorts, 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 Seysses 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,” 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 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.
clean, beautiful light®

GE Reveal® light bulbs produce clean, beautiful light®, which brings out colors and patterns that may otherwise go unnoticed with standard incandescent light bulbs.

DESIGNS ON SOUND

JOYFUL HOLIDAY ENTERTAINING

Glasses clinking, guests chatting, our favorite tunes playing in every room—that’s holiday cheer. The right music is a key ingredient of holiday entertaining, especially when it’s integrated into the décor. The Bose® Lifestyle® 48 DVD home entertainment system lets you enjoy seamless and stress-free entertaining by digitally storing, organizing and playing hundreds of hours of music, while adapting the sound level to each room. Music, all around the home for the holidays—that’s a reason to be cheerful.

For entertaining, having a sound system that adjusts its sound level to fit each room, is key. With the Bose entertainment system, guests can walk from one room to the next and still hear music at the appropriate level. Plus, the host isn’t stressing about constantly running over to put on another CD.”

Miles Redd, Interior Designer

MILES’ PICKS: LUXURIOUS ALBUMS FOR HOLIDAY ENTERTAINING

☐ The Pixies — “Doolittle”
☐ “A Charlie Brown Christmas, Original Soundtrack”
☐ Snow Patrol — “Eyes Open”
☐ “Music from The O.C.: Mix 1, 2, and 3”
☐ Dolly Parton — “The Essential Dolly Parton”
☐ Michael Nyman — “Soundtrack for The Draughtsman’s Contract”
☐ Queen — “The Game”
☐ Tchaikovsky’s — “Nutcracker”

FOR YOUR NEAREST STORE OR FOR MORE INFORMATION, CALL 800-905-1351, EXT. 4062 OR VISIT WWW.BOSE.COM/LIFESTYLE
Hear the difference
Bose® technologies make.

Without the detail of lifelike surround sound, you miss the full experience movies and music have to offer. That's why the new Lifestyle® 48 DVD home entertainment system is engineered with unique Bose® technologies and designed to exceed your expectations.

For example, as you may have experienced, some rooms can make even the most expensive system sound like one worth half the price. Room size, shape and furnishings all affect the sound from any system. To address this problem, Bose has developed the ADAPTiQ® audio calibration system to bring more lifelike sound to almost any room.

The new Lifestyle® 48 system also features a redesigned Acoustimass® module that utilizes our proprietary technology. So you experience the impact of today's movie soundtracks from a compact unit that's 30% smaller than the original.

The Lifestyle® 48 system allows you to store over 300 hours of your favorite CDs. And another unique Bose technology, the uMusic® intelligent playback system, actually learns what you like and dislike in your collection so that it can select tracks for you automatically.

When the original was introduced, Men's Fitness said, "The Lifestyle® 48 is home-entertainment perfection..." To fully appreciate the difference Bose technologies make, we invite you to experience the new Lifestyle® 48 system for yourself. And hear why Bose is the most respected name in sound.

Purchase a Lifestyle® 48 system by February 3, 2007, and receive a Wave® radio II as our gift.
Don't be tempted to clutter your countertop with a coffee maker, a teapot, plus espresso and cappuccino makers—turn your kitchen into a true coffee house with TASSIMO.

CUPPA JOE

Everyone needs a little indulgence every day. Savor a moment with whatever strikes your mood, whether you have an hour or just a minute. Sometimes you want coffee or tea, other times you crave a cappuccino or hot chocolate—create great tasting coffee house style beverages at the touch of a button. Feel like a professional barista with just one machine that can do it all—no mess, no grounds and no waiting. Forget complicated foaming wands and whistling kettles, TASSIMO allows you to prepare any drink you want in about a minute.

Because you brew one beverage at a time, you'll always serve fresh, delicious drinks. The possibilities are endless, choose from 32 varieties including your favorite brands, like Gevalia, Maxwell House Café Collection and Seattle's Best Coffee®. Then, customize it by adjusting the amount of water and brew time to your personal flavor, creating your own signature sip every time. It's the new must-have you actually want.

VISIT TASSIMO.COM TO CHECK OUT THIS FABULOUS BREWING SYSTEM.
The “in” place to go for a coffee?
Your kitchen.

First-cup freshness every time. Rich coffees. Frothy, real milk cappuccinos and lattes. Hot chocolate and teas. All at the touch of a button.

www.tassimo.com
“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

House of Worship
Sacred Spaces in America

Dominique Browning and the Editors of House & Garden

Introduction by The Reverend Peter J. Gomes
Harvard University

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.

IN BOOKSTORES IN NOVEMBER OR VISIT WWW.CODENET.COM/BOOKS
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.

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.

BOOKS
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 lifelong 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
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.
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 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 meal 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*
Cook with the PROs!

**Professional Size Refrigerator/Freezer**
Fill your fridge to the max with 33.7 cubic feet of total space. Food tastes better with the Fresh n' Clean™ internal air filter system. Four separate humidity-controlled bins keep food fresh. It even features a gourmet pantry with a wooden wine rack to handle your finest bottles with care.

**Counter Depth Side by Side Refrigerator**
Get a sleek, integrated look without giving up food-storage space. Full-depth shelves provide ample space and easy, on-the-go access. Full-width crispers offer four separate temperature-controlled bins to keep food fresh. The Rapid Ice™ system makes enough filtered ice to accommodate even the most demanding party.

**30" Double Wall Oven**
Cook for a large gathering with ease with 8.4 cubic feet of total capacity. Plus, true variable-speed convection with an eight-pass bake-and-broil element cooks food quickly and evenly, sealing in juices and flavor. A heavy-duty ladder rack allows you to place dishes at 13 different levels.

**Dishwasher featuring TurboZone™ Power**
TurboZone rotating spray jets clean even your most baked-on dishes, and thanks to the SmartWash™ option, do so with just the right amount of time, water and energy, using just one touch.

For more ways to create your dream kitchen, see the entire suite of premium Kenmore PRO appliances in Sears stores or at www.kenmore.com/PRO

**LAST CHANCE TO ENTER**
**The KenmorePRO™ Cooking Up Memories Contest**
Visit www.kenmore.com/PRO until November 30 to enter for your chance to win fantastic prizes, including a suite of Kenmore PRO™ appliances. Just share your favorite cooking memory with us. Then, starting December 15, check back to find out if you made the cut and read stories from the top finalists. Visit again in January when we reveal the winner.

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

NO PURCHASE NECESSARY. MAKING A PURCHASE WILL NOT INCREASE YOUR CHANCES OF WINNING. VOID IN COLORADO AND WHERE PROHIBITED. To enter and for full rules, go to www.kenmore.com/PRO. Starts 12:01 AM ET 10/3/06 and ends 11:59 PM ET 11/30/06. Open to legal residents of the 50 United States/DC (except Colorado) 21 or older. Odds of winning depend on the number of eligible entries received. A.R.V. of Grand Prize $12,700, First Runner-up prize $500, Second Runner-up Prize $199.99. Sponsors: Conde Nast Publications, 4 Times Square, NY, NY 10036 and Sears Holdings Management Corporation, 3333 Beverly Rd., Hoffman Estates, IL 60179.
LOVE!
It's not enough for you to just see products, you need to know that they're right for your home and your well-lived life.

LEARN!
...about the things you love so you can make a choice that's right for you.

LOCATE!
...the item—that watch, that car, that fabric—whatever it might be, and get the instant gratification of finding it now!

JOIN THE INFLUENTIALS TODAY

Don't miss out on House & Garden's monthly Influentials newsletter—your insider's guide to the well-lived life. Each issue features coveted trade secrets on everything from home design to shopping guides and gourmet dining, plus you'll get exclusive offers, discounts, and invitations to select private events.

www.explorehouseandgarden.com

FREESTYLE CRUISING® FROM NORWEGIAN CRUISE LINE

There are cruise lines that tell you what to wear, when to eat, and who to eat with. Then there's Freestyle Cruising, only from NCL. Where you're free to whatever. To find out more, call your travel professional, visit www.ncl.com, or dial 1.866.234.0292.

www.explorehouseandgarden.com
collecting

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

by gregory cerio

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. 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

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
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 1938 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 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 Artfact.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...

【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).

【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.

【CALVIN KLEIN】
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 earthy 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 “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 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 collaborative 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.
OVER 40 BLENDS TO CHOOSE FROM.

PACE YOURSELF.

Find out what flavor you are at Millstone.com
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
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.

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. 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.
The hottest new gift
is like two gifts in one.
An air freshener with scents
that are flirty and fun.

But with an eye-popping light show
oh, watch how it glows.
A gift that tickles the eyes
as well as the nose.

Introducing new Glade® PlugIns® Scented Oil Light Show.
Now you can give the person who has everything
something to make everything smell wonderful.

See it. Smell it. Give it.™

©2008 S.C. Johnson & Son, Inc. All rights reserved.
Revolutionary
one touch cappuccino!

A Monthly Gift For
Beer Or Wine Enthusiasts

Need a unique holiday gift? Send a membership in The Beer of the Month Club (12-pack of 4 types of microbrewed beer a month) or The Wine of the Month Club (2-bottles of international wine a month) and your holiday gift will never be forgotten. Clubs in Beer, Wine, Flowers, Cigars, Coffee, Pizza, Chocolate and Fruit are available from Clubs of America. Call 1-800-CLUB-USA (1-800-258-2872) or order online and look for the $25 Club Cash offer by visiting www.GreatClubs.com.

IMPRESSA Z5

The first automatic coffee and espresso center with professional technology and one-touch cappuccino system for home use.

The IMPRESSA Z5 is the best equipped, most elegant and quietest automatic coffee center on the market today for $3,200. See the one-touch cappuccino button in action at all Williams-Sonoma, Sur La Table and other fine specialty retailers or go to the web address below.

Jura-Capresso offers a complete range of Swiss made Automatic Coffee Centers starting at under $1,000.

For more information and a free DVD visit: www.capresso.com/hg

One-Touch system grinds, brews, froths/heats the milk and prepares perfect cappuccinos and lattes without moving the cup.

A thermal container (not shown) keeps chilled milk cold for up to eight hours. With just one push, eight programmable beverage buttons deliver all your favorite hot drinks... even hot chocolate!

Jura-Capresso LLC, 81 Ruckman Road, Closter, NJ 07624 • www.capresso.com/hg

A Better Way To Keep Butter

Now you can have soft, spreadable butter round with the Original Butter Bell® crock! The crock's unique design enhances butter's delicate flavor and protects its freshness by an airtight seal of water. No refrigeration necessary! Choose from many styles and colors including the new erode and matching spreader sets (pictured) at www.butterbell.com or call 1-800-575-1900 for a free catalog.

Special Gift Offer: Buy two crocks of any size and get one free! For details, see website. Offer good 10/1/06 to 12/15/06.

Produced by WMI (203) 256-0880 (212) 673-4500 www.wmi.com
NEW RING COLLECTION FOR DOGS, CATS & ANIMAL LOVERS

Introducing Hidalgo's new stackable ring collection in 18K gold, diamonds and Hidalgo's signature enamel. The rings are available in over 20 colors of enamel and all colors of gold. Many have matching bracelets. Select from our wonderful paw rings, breeds of dogs, equestrian rings to our colorful saalNe. For other collections with hearts, X's, moons and stars and other motifs, visit our website. If you are a fan of Hidalgo's jewelry designs, please join the Hidalgo Club by visiting our website www.hidalgojewelry.com where you can also request a free brochure. Individual rings from $235. Now available at a jeweler near you:

18K NEW RING COLLECTION FOR DOGS, CATS & ANIMAL LOVERS

HIDALGO
beyond comfort, totally content... better than barefoot.

Available at Dearfoams.com.
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 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. Mable Construction. mableconstruction.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.
My Moment. My Dove.™

Lose yourself in deliciously rich, silky smooth DOVE® Chocolate.

The DOVE® Chocolate you love is also available in Cookies.
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.
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...
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 Old World Weavers' Gael horsehair 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."
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.”
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 French desk stands before custom red lacquer shelves; a Pierre Guariche red G10 chair faces Poul Kjaerholm’s PK24 cane lounge. The house 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.
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.
In the tented entrance hall, this page, Pfeiffer blends old-world and exotic. An antique red glass lantern and a faux zebra swatch accent the chocolate and cream terrazzo floor. The dining room beyond, opposite page, is an exuberant mix of classic 19th-century furniture and oversized, punchy accents, including mercury glass spheres.
Jeff Pfeifle, president of J. Crew, also cuts a stylish swatch 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 Bush 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 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."

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."

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."

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."

Beltways
"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."
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 LLADRO
Traditions are taken seriously in Spain, and nowhere more so than in the Valencia workshops of Lladró. The 55-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, $4,000, IS COMPOSED OF 4,000 DISKS FROM LLADRO'S TALISMANIA JEWELRY COLLECTION. MADE TO ORDER.
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.
very 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.
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.
Webster Mednikow Jewelers, Atlanta, 404-364-9900. PEARL NECKLACE, cultured Tahitian, Mikimoto. 800-701-2373. HEMATITE AND QUARTZ BULLET RING, chrys. Cartier cartier.com. CEYLON SAPPHIRE RING, with diamonds, Siegelman. 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
The front lawn is framed by sculptural trees and shrubs. To the left is a dwarf fastigiate 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 spheres and box 18th-century English ballards flank the statue.
A PERSONAL ARCADIA

HAMPTON 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.

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. Fastigate 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 Ingrao 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 Merser 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 panels 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. 212-355-8819.

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—in 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.

Dan Maher, Stained Glass Savior

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."
Log on now to request product information at WWW.EXPLOREHOUSEANDGARDEN.COM

Visit Design Sources online to request advertisers' product information at www.explorehouseandgarden.com.

To receive more information from our advertisers, simply fill out the form below and send it to House & Garden, P. O. Box 413050, Naples, FL 34101-6662. If the reply card is missing, you may mail us your request. Please indicate the information you wish to receive using the numbers provided, as well as the amount requested (if applicable). Make check or money order payable to House & Garden.

APPLIANCES

Electrolux: Your well-lived home a place where design fits and reflects your style. Create your well-lived one: www.electroluxusa.com.

Liebherr: Liebherr is recognized a specialist in refrigeration and freezer technology. Liebherr appliances offer a distinctive design and an impression of quality and innovation. Visit www.liebherr-appliances.com or contact Tammilyn Leyser at 905-319-8835.

Sub-Zero Freezer Company, Inc.: Great meals begin with Sub-Zero dual refrigeration. For more information on the ultimate in food preservation, visit www.subzero.com.

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


FURNITURE AND ACCESSORIES


9. Drexel Heritage: Welcome home to Drexel Heritage, where more than 95% of our products are yours to personalize. With choices of color, size and configuration, Drexel Heritage allows consumers to literally design their own products. For complete products and pricing, visit us at www.drexelheritage.com.

10. Ekornes Inc: Ekornes is the manufacturer of the world-famous Stressless® recliner. Call toll-free 888-EKORNES or log on to www.ekornes.com for local dealers and a free catalog.

11. Montauk: The perfect antidote to our complex, fast-paced and media-hyped world is our personal space. Living well is the best revenge. www.montauksofa.com.

HOME DESIGN MATERIALS

12. Hunter Douglas Window Fashions: Send for our free design booklet and see how our innovative window fashions transform incoming light to create the mood of a room. www.hunterdouglas.com.


KITCHEN AND BATH


TRAVEL

15. Holland America Line: Cruise in elegance and style to the world's most fascinating places. Call 877-SAIL-HAL or visit www.hollandamerica.com.

16. Norwegian Cruise Line: With Freestyle Cruising®, you don't have to be anywhere at anytime for anything. It's your vacation, and we want you to enjoy it. Call 866-234-0292 or visit www.ncl.com.

H-\OUSE & GARDEN open house

EVENTS, PROMOTIONS AND DESIGN INSPIRATION

The Price. The Real Price.

Introducing Real Value Pricing from Drexel

At Drexel Heritage, we believe that designing the home of your dreams should be creative, not complicated. That's why we provide you with the simplicity of a Real Value Price on every product in our line.

Through Real Value Pricing, you'll know what we believe should be the lowest and most competitive price for any Drexel Heritage item without guessing or negotiation.

Our Real Value Price is accompanied by the service and attention to quality that you expect from Drexel Heritage.

It's our way of saying that you deserve a REAL VALUE, not a headache.

To view all products and pricing, visit drexelheritage.com

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

**COVER**


**TABLE OF CONTENTS**


**DOMESTIC BLISS**

17 At Home With... Margherita Missoni: Hair, makeup: by Alexa Rodulfo. Pillows: Missoni. missonihome.it.


24 Things We Love: Specimen box: by Conservation Framing Services, NYC. 212-254-7518.


**ON THE SCENE**


Flatwares: Eclipse, $110 for five-piece setting, in silver plate, from Calvin Klein Home, at Calvin Klein, NYC. 212-209-9000.

**IN THE GARDEN**


**PROPER CONTEXT**


**Carpets**


69 Carpet: Yucatan wool in Camel/Berry, Patterson, Flynn & Martin, Marble, ca. 1820, Barry H. Perry, NYC. 212-628-0429. Pushing the Envelope


A FASHIONABLE EYE


**To the Trade: In This Issue**

**FABRICS**


**TABLES**

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


WHAT MODERN WAS

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

COLLECTING
(Cont. from page 47) good — no tiny marks or scratches — it has probably been replaced,” 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 changed direction 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 silverplate 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 Zenatto silver-plate line of textured hollowware (pieces run from $110 to $389); 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.
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 naïve, 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 delightfullly poisonous pen belonged to Sei Shonagon, 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, Shonagon 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 Shonagon 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 Due 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 due’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.

To read more from The Testy Tastemaker, visit houseandgarden.com.
DEFINITELY DURALEE

Duralee®
FABRIC • FURNITURE • TRIM

Available exclusively through architects and interior designers

www.duralee.com  1-800-275-3872