

LIFE & ARTS

BONDS: ON RELATIONSHIPS

Is Therapy Working For You?



A good therapist collaborates, Dr. Pelusi says.

BY ELIZABETH BERNSTEIN

SOME PEOPLE put therapy on their list of New Year's resolutions. But how does a person find the right therapist—and know when the therapy is working?

Nando Pelusi, a psychologist and advisory board member of the National Association of Cognitive-Behavioral Therapists, discussed what contributes to therapy's success. Most important is the relationship between the client and the therapist, says Dr. Pelusi, who has had a private practice in New York City for 20 years. Some edited excerpts from his interview:

How does somebody know if therapy would be helpful?

Dr. Pelusi: If you feel like you're blocking yourself, defeating yourself, feeling emotionally unstable, avoidant, or pessimistic, then you'd benefit. If you're avoiding something you want to do or doing something you don't want to do. Say you are attracted to someone but run the other way when you see them. Or you decide to cut down on alcohol but you keep drinking.

What is a good way to find a therapist?

I recommend the therapy directory on the website of Psychology Today. You can look up location, type of therapy, the therapist's experience. Narrow your list down to half a dozen candidates and call them. Some will give a free phone consultation. When people call me, I answer questions on how I work and tell them my approach. If there is a good fit, we will set a meeting up. You can also get recommendations by word of mouth.

How can a person recognize a good therapist?

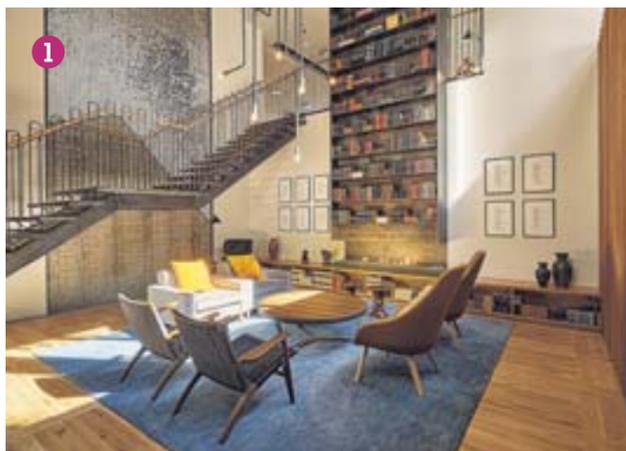
Ask yourself: "Do I like this person and do they understand me? Do their comments make immediate sense and do they explain me to myself in ways that make sense?"

You are looking for someone who is a good fit with your personality. You want someone who can complement or balance your weaknesses. If you are cerebral, you might want somebody who has an appreciation of your nonverbal passion. If you are overly emotional, you want someone who can explain your emotions to you.

Are there red flags?

Be wary of anyone who insists on overly exploring the past, or blaming others, including your parents. Run from someone

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TRAVEL

How Hotel Companies Launch New Brands

Hip boutique properties pose practical dilemmas: Bathtub or shower only? What goes in the minibar?

BY ANDREA PETERSEN



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Baltimore

HOTEL COMPANY executive Alan Fuerstman is standing in a mahogany- and brass-adorned model hotel room here debating whether guests staying in outposts of his new brand, Pendry, should be provided slippers in their rooms.

Slippers or no slippers? Turndown service or not? Bathtub or shower only? These are just a few of the decisions that need to be made when launching a new hotel brand.

Travelers are about to see a flurry of new hotel brands. Pendry is the second one from Mr. Fuerstman's Montage Hotels & Resorts, an Irvine, Calif.-based company which operates five luxury Montage hotels. **Hyatt Hotels Corp.** has launched seven new brands in the last decade, most recently Hyatt Centric—a "millennial mindset lifestyle" one featuring hair dryers from the blowout salon chain Drybar—in 2015 and the Unbound Collection by Hyatt—an assemblage of properties that maintain their own individual identities—in March of 2016. **Hilton Worldwide Holdings Inc.** will soon have 28 properties of its new Canopy brand of hip boutique-style hotels. (Staff are called "enthusiasts." The general manager is the "chief enthusiast.") The company is also opening its first Tru hotel, a lower-priced boutique brand, in 2017.

Why the bumper crop of new brands? In many cities, the big hotel companies, like Hilton and Marriott International Inc., already have so many properties under their existing brands that they need to launch new ones to keep growing, says R. Mark Woodworth, senior managing director at CBRE Hotels' Americas Research. After all, how many Residence Inns do travelers need in one town? Also, peoples' tastes have changed and millennials are a growing percentage of customers, says Mr. Woodworth: They want hipper, more happening lobbies and restaurants and better technology in rooms. So hotel companies are creating new

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1-4: Canopy by Hilton Reykjavik; 5-6: Alan and Michael Fuerstman; The Sagamore Pendry Baltimore; 7-8: Cordis, Hong Kong; 9-10: Moxy Hotel Berlin

CANOPY/HILTON (1, 2, 3, 4); MATT ROTH FOR THE WALL STREET JOURNAL (5, 6); LANGHAM HOSPITALITY GROUP (7, 8); MOXY HOTELS (9, 10)

TRICKS OF THE TRADE

USING HOUSEPLANTS TO SAY 'WELCOME HOME'

BY CHERYL LU-LIEN TAN

PLANTS DON'T JUST have to be relegated to the outdoors—in cooler climates, especially, they can be a way to lend a touch of calming nature to your home decor. There are ways to pull off the look, artfully.

"Any home with plants in it just feels more welcoming, natural and attractive to me," says Justin Hancock, horticulturalist with Costa Farms in Miami. "Plants bring in a sense of nature and nature makes us feel comfortable."

When working houseplants into an interior, Mr. Hancock, who lives in a three-bedroom house just south of Miami in Cutler Bay, Fla., often likes to start by looking at the furniture in the space. "In my living room, I have a nice, really dark brown leather sofa and because it's dark, it kind of grabs the eye, so I augment with red aglaonema," he says, noting that the dark green leafy plant tinged with bright red at the edges "just

makes a nice subtle complement without screaming 'Look at me.'"

Size is an important consideration with plants, says Mr. Hancock, who notes that the plants should complement the furnishings and space, not dominate it.

Sometimes, though, larger plants can work. Mr. Hancock has worked a large ficus into his home decor before. The trick, he says, is to make sure it's the only plant in the room and is a focal point that draws attention.

If a plant is small—one in a three- or four-inch pot, for example—it can look out of place on its own in a large room. To remedy that, he sometimes groups a few of them together.

Mr. Hancock likes to play with shapes in plants to augment his home decor. In his bedroom, he uses vertical snake plants, which have a modern architectural look to them.

Color is important too, and Mr. Hancock sometimes likes to use plants as accent points. Limelight, for example, is a favorite of his because "it has chartreuse foliage so



it really lightens up a room. It works well with both really dark furniture as a counterpoint and also ultra modern pieces."

If handled without much thought, plants in several rooms could add a sense of clutter—though Mr. Hancock likes to use the same plant in different rooms to give the home a more cohesive look. He has a small pot of red aglaonema sitting on his marble countertop in the kitchen, echoing the plant in his living room.

The amount of light in certain



Justin Hancock (left) places plants that require less sunlight on a cabinet.

spots can dictate the type of plant that would work best. Mr. Hancock says that snake plants as well as a kind often called the "ZZ plant" work well in dark corners. On the other hand, anthuriums, with their "heart-shaped leaves and heart-shaped flowers are a fun, festive way to imbue a space with a little color," he adds, noting that they do need a lot of light.

It's important not to place plants near air-conditioning or heating vents.

Generally, it's best to avoid plants that are typically grown outdoors for your indoor spaces. "A lot of the outdoor plants like more light than you'll get inside," Mr. Hancock says, adding that herbs are often tricky to pull off well indoors.

Finally, once you have picked out your plants, have fun with the pots, says Mr. Hancock, who has dark-colored plant pots in a purple-brown hue in his living room so they will match his leather sofa.

ROLANDO DIAZ FOR THE WALL STREET JOURNAL (2)

LIFE & ARTS

DREAM SPACE

An Engraver's Many Muses

Jennifer Bower finds inspiration in 'Star Wars,' a family heirloom and the Michigan landscape



BY GRACE L. WILLIAMS

FOR ENGRAVER Jennifer Bower, the muse is never far away. When seeking inspiration, she simply picks up a sketchbook and observes the northern Michigan landscape outside her studio.

Ms. Bower has always enjoyed drawing, lettering and calligraphy—practices that all play a role in her engraving. Working with her hands also is second nature. As a child, “I was always making little gadgets and really into art, all the facets of being busy and doing things,” she says.

Now 36 years old, she grew up in a family where office work was the norm, and attended college intending to become a teacher. When she started dating Nathan Bower, a clock maker who is now her husband, she admits with a laugh, “I asked him: ‘So, you make clocks and earn a living at it?’”

She put teaching on the back burner and helped her husband run his clock business. Her “aha moment” as a craftsman didn’t

happen until a chance meeting eight years ago with an engraver of rifles and knives. The engraver didn’t tutor her directly but after some trial and error, she cut her preliminary lines and circles at his bench. “He suggested I keep repeating those on my own and eventually branch out into other designs once I had consistently round circles and consistently straight lines,” she says. Her early efforts “looked so bad,” she says. “It was hard and frustrating to me because I [really] wanted to do it.”

Engraving is a painstaking process. To begin, Ms. Bower draws preliminary designs in a sketchbook with a pencil. When happy with the initial sketch, she transfers the design to metal, often with a fine-point marker. At her workbench, she uses a microscope while cutting and removing tiny bits of metal with a sharp blade called a graver. The metal comes off in small curls, leaving behind shiny, engraved lines. Attention to detail is crucial because the cuts aren’t erasable.

Four years ago, Ms. Bower and



MARK FELIX FOR THE WALL STREET JOURNAL (3)



Jennifer Bower, an engraver and tinsmith, in her Traverse City, Mich., studio, where she has worked on items such as a tape measure, far left, as well as an antique car.

sometimes in their own handwriting. “There was a couple who once accidentally said ‘Lerb Yerb’ instead of ‘Love You.’ It became their own little phrase and I engraved it onto a charm for them,” she says. She also has engraved less-predictable items, including antique tools. One memorable commission: A maker of wooden duck calls asked her to engrave bands that he affixed to the devices. Her Instagram audience has grown to more than 24,000 followers, after she uploaded a short video of herself engraving a tape measure.

Recently Ms. Bower has taken up wood turning, which involves shaping wood with a lathe. Her husband bought her a small lathe and showed her how to hold the tools and sharpen them. Ms. Bower is applying the same self-taught method that is largely how she approaches engraving. Soon, she aims to tackle blacksmithing. “In the last handful of years, I came to realize that it’s OK to try things and fail,” she says. “You’ll never know if you like it or if you’ll be good at it unless you try.”

her husband built a 3,000-square-foot facility to house their workshops and a gallery where they sell their creations. Her 600-square-foot loft overlooks several wooded acres. She pays particular attention to patterns on leaves when coming up with her engraving designs.

One cherished heirloom in her studio is a mahogany desk that her grandfather fashioned in the 1950s. “It’s one of the few pieces of family history I have,” she says. “To think my grandfather was interested in making things by hand,

it’s inspirational for me to have it in my workspace.”

Ms. Bower surrounds herself with childhood toys and collectibles, especially “Star Wars” memorabilia. Her desk hosts an ever-expanding array of pens, pencils and markers. Writing instruments “are an addiction,” she says. “Every time I go to the store, I go home with one.”

She has worked on jewelry and wedding keepsakes, such as pendants, bracelets and charms. Clients have asked Ms. Bower to engrave charms with words,



Pendry's minibars feature products from Australia's Vittoria Coffee and some local purveyors. The minibars are automated and charge guests automatically when they remove an item.

HOTELS

Continued from page A11 brands they hope will be more appealing to both travelers and real estate owners. Many hotel companies don’t actually own their properties. Instead, they franchise the brand or operate the hotels for owners.

The hotel business is doing well these days. After struggling during the recession, occupancy rates rose to 65.4% in 2015, up from 57.6% in 2010, according to STR, a company that tracks and analyzes hotel data. The average daily rate jumped to \$120.30 from \$98.06 during the same time period.

Mr. Fuerstman, founder and chief executive of Montage and his son, Michael Fuerstman, decided to launch Pendry when they found themselves having to turn down potential deals to open new Montage hotels. To successfully operate Montages, which are in prime locations and have lavish spas and large guest rooms, the Fuerstmans say they need to charge at least \$600 per room per night on average. But there aren’t too many destinations where travelers will pay that kind of price.

Pendry hotels, by contrast, will have rates gener-

ally between \$300 and \$500 per night. The first two Pendrys will open in San Diego in January and Baltimore, on a refurbished historic pier in the trendy Fell’s Point neighborhood, in March of 2017.

Pendrys will have more amenities than the typical boutique—there’s bell service, 24-hour room service and concierges—but with a funkier design and hipper vibe than traditional luxury brands: San Diego will have a nightclub and a beer hall; Baltimore will feature a whiskey bar.

When the Fuerstmans were dreaming up the brand, they had a target traveler in mind, a “mid-30s, active, affluent, engaged, well-traveled guest,” says Michael Fuerstman, the Pendry brand’s 33-year-old co-founder and creative director. They also had a motto: “Know Thyself.” But they didn’t yet have a name. Michael Fuerstman says he Googled “Know Thyself” and “somehow found this house of Pendry in the far recesses of the Internet,” he says, a British noble family whose motto was also “Know Thyself.” (Montage was able to trademark “The Pendry” and soon hopes to drop the “the.”)

The Fuerstmans consulted an advertising firm, who urged them to create a fictional Mr. Pendry character, the globetrotting son of a

British nobleman and a California surfer girl, to be the brand’s mascot. But they ultimately ditched him. “I didn’t want to create a fake face of the brand,” says Alan Fuerstman, 60, who started working in the hotel business as a doorman in high school in New Jersey.

Since then, they have been figuring out the details of the new brand—and which aspects of Montage they will include and which they will need to skip to stay on budget.

Pendry will have turn-down service and the same beds and sheets as Montage. But, while guests are routinely escorted to their rooms at Montages, they won’t be at Pendrys. And while Montages have two sinks, a bathtub and shower, Pendrys will generally have just one sink and no bathtub.

As for the slippers, Michael Fuerstman says the property in San Diego won’t have them in the rooms because its competitors don’t—and it will save money. In Baltimore, however, he expects to compete most fiercely with the Four Seasons Hotel Baltimore, which opened in 2011. Whenever he has stayed at the Four Seasons, he found slippers in his room. So the Sagamore Pendry Baltimore will have them in the rooms too.



CODE BREAKERS WARTIME CIPHER MACHINES

Historical significance. Outstanding rarity. Mechanical masterpieces. The successors to the legendary German Enigma machine, these rare cipher machines are extraordinary military relics. Magnificent examples of 20th-century innovation, these cipher machines are among the most highly sought-after wartime collectibles in the world.

(left) SWISS NEMA CIPHER MACHINE

Rare war machine model. Circa 1946. 13”w x 15”d x 5 3/4”h. #30-5523

(right) HAGELIN C-446-A CIPHER MACHINE

Lightweight model used by the Dutch Army. Circa 1944. 7 3/4”w x 5 1/2”d x 4”h. #30-5639

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