

# ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

JULY 2015



## THE BEST Country Houses

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GUIDE TO VENICE



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*Michael Amini.*

A close-up photograph of a dining table setting. In the foreground, several napkins with different patterns are laid out: a white one with grey wavy stripes, a brown one with a herringbone pattern, a white one with a black paisley pattern, and a yellow one. A pen holder with several pens is visible in the background. A vase with pink flowers is also present. The background is slightly blurred, showing a window with a view of a building and some greenery.

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AND THOSE THAT DEFINE IT.\*







82

The pool area of a Long Island, New York, house conceived by architecture firm Sawyer|Berson and decorated by LRS Designs.

## FEATURES

### 62 SUMMER SPLENDOR

On Nantucket, Victoria Hagan crafts a getaway for her family where chic meets carefree. **By David Colman**  
**Architecture by Botticelli and Pohl Architects**  
**Interiors by Victoria Hagan Interiors**

### 72 TRIUMPH OF CHARACTER

Minneapolis cultural patron Elizabeth Redleaf surrounds herself with high-impact art and worldly decor. **By Douglas Brenner**  
**Architecture by Ferguson & Shamamian Architects**  
**Interiors by Michael S. Smith Inc.**

### 82 MODERN FAMILY

A close-knit clan stays together at a magnificent contemporary retreat in the Hamptons. **By Mayer Rus**  
**Architecture by Sawyer|Berson**  
**Interiors by LRS Designs Inc.**

### 92 MAINE ATTRACTION

*AD* Visits: Martha Stewart. The lifestyle icon lovingly presides over Skylands, a romantic Mount Desert Island estate built in the 1920s for Eleanor and Edsel Ford. **By Jeffrey Bilhuber**  
**Interiors by Martha Stewart and Kevin Sharkey**

### 104 CALIFORNIA DREAMING

A media entrepreneur commissions a house in bucolic Napa Valley, fulfilling an architectural fantasy. **By Therese Bissell**  
**Architecture by Jacobsen Architecture**

### 112 FARM FRESH

Christopher Spitzmiller's charming Hudson Valley home brims with all-American style. **By Mitchell Owens**  
**Renovation consultation by Jonathan Parisen**  
**Interiors by Christopher Spitzmiller and Harry Heissmann Inc.**

(CONTINUED ON PAGE 12)

VOLUME 72 NUMBER 7



**Cover:** A radiant Shingle Style Hampton home devised by Ike Kligerman Barkley. "Perfect Harmony," page 122. Photography by William Waldron; produced by Anita Sarsidi.

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# CONTENTS



92



23

**Clockwise from left:** The flower room at Martha Stewart's Maine residence. Fashion designer, art collector, and hostess Lisa Perry stands amid Zhu Jinshi sculptures at her Hamptons home. Interior designer Victoria Hagan's Nantucket house. The living area of a California wine-country retreat by Jacobsen Architecture. A scenic Venetian canal.



50



104



62

## 122 PERFECT HARMONY

In Sagaponack, New York, a relaxing beach house blends a quirky Shingle Style façade and breezy modern interiors. **By Brad Goldfarb**  
**Architecture by Ike Kligerman Barkley**  
**Interiors by Cullman & Kravis Inc.**

## DEPARTMENTS

### 23 DISCOVERIES

The best in design, culture, and style

#### 30 SHOPPING

Produced by Parker Bowie Larson

### 34 ART SCENE: CATCHING WAVES

Clifford Ross's powerfully lyrical work is enjoying a surge of interest.  
**By Stephen Wallis**

### 50 TRAVELS: VENICE

An insiders' take on the glories—old and new—of La Serenissima.  
**By Derek Blasberg**

### 56 ESTATES: ON THE MARKET

Houses worth dreaming about.  
**By Alyssa Bird**

### 134 VIEWPOINT: BUZZ WORTHY

Visitors are swarming to the U.K.'s dazzling beehivelike pavilion at the Milan Expo. **By Samuel Cochran**

## IN EVERY ISSUE

14 ARCHDIGEST.COM EXCLUSIVES

18 EDITOR'S PAGE **By Margaret Russell**

21 LETTERS

132 SOURCES The designers, architects, and products featured this month.  
**By Julie Daniels**

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CLOCKWISE FROM TOP LEFT: PIETER ESTERSON; HANNAH THOMSON; PIETER ESTERSON; ROGER DAVIES; BRIAN PARK

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## ON THE HUNT

Looking for that perfect vintage treasure to complete your space? Don't miss our lineup of the best flea markets, antiques fairs, and bazaars across the U.S. [archdigest.com/go/fleamarkets](http://archdigest.com/go/fleamarkets)

**Below:** Finds from the Mile High Flea Market in Henderson, Colorado.



Breathtaking coastline near Big Sur, California.

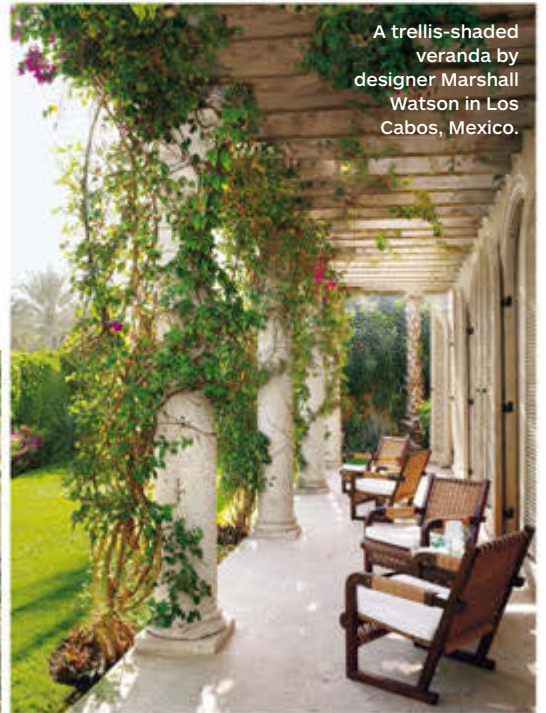
## QUICK GETAWAYS

When it comes to summertime vacations, short can still be sweet. Check out our spotlight on five American destinations that make for unforgettable weekend escapes.

[archdigest.com/go/weekendtrips](http://archdigest.com/go/weekendtrips)

## SUMMER IDYLL

Grab an iced tea and unwind with our slide show of gorgeous porches, sure to get the inspiration going for your next outdoor decorating project. [archdigest.com/go/perfectporches](http://archdigest.com/go/perfectporches)



A trellis-shaded veranda by designer Marshall Watson in Los Cabos, Mexico.

## SCENIC FARE

Few pleasures can top a memorable meal at the shore. We've compiled a list of some of the world's most spectacular waterfront restaurants, where the views are as sublime as the cuisine. [archdigest.com/go/waterfrontdining](http://archdigest.com/go/waterfrontdining)

**Right:** The dining terrace at Le Sirenuse hotel in Positano, Italy.



## MOVABLE FEAST

Add panache to your picnics with our roundup of stylish essentials for dining en plein air. [archdigest.com/go/picnic](http://archdigest.com/go/picnic)

**Left:** Melamine salad plates by Pendleton.

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CLOCKWISE FROM TOP: H. MARK WEIDMAN PHOTOGRAPHY/ALAMY; PIETER ESTERSOHN; YOO SOL; COURTESY OF PENDLETON WOOLEN MILLS; COURTESY OF MILE HIGH FLEA MARKET





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# SIGNATURE SERIES

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INTRODUCING **CLASSIC** by **MATTEO THUN** | ITALY  
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The **CLASSIC** collection was born from the desire to combine urban and contemporary classic style, while ensuring maximum comfort. The core element is the alcove hosting the mirror, framed by storage space.

**E**ditting this magazine can feel like a 24/7 marathon—though, admittedly, the route is mind-bendingly glorious, stocked with astonishing architecture, gorgeous interiors, sublime gardens, and fascinating people. In addition to innumerable meetings and hundreds of production decisions that must be made each month, there's the challenge of nonstop e-mails and the “always on” mind-set of producing website content, not to mention the kicky, seductive pull of Instagram and Pinterest. It's a schedule that's intoxicating but exhausting, and, like so many of you, I long to get away for a few days to recharge. Or, next best thing, to end up on a photo shoot in a beautiful location, seeing how someone even busier than I am manages to tune out and really relax.

That's what happened last summer, when I flew to Maine to visit Martha Stewart at Skylands, her historic retreat on Mount Desert Island, featured in this month's Country Houses issue. Photographer Pieter Estersohn, *AD* design editor Howard Christian, and I shot images of the home's inviting, enchanting rooms—but we also hiked trails carpeted with pine straw, settled down for a buffet lunch where Martha showed us how to make a perfect turkey sandwich (trust me, it really is an art), and chatted with her young grandchildren as they headed off for a cruise in the estate's classic Hinckley picnic boat.

In the article, designer Jeffrey Bilhuber, a friend of Martha's, writes that “Skylands is a model of what a great American country house should be, humming with activity and preserved with pride as well as pleasure.” It's the kind of place, he adds, where guests head home “refreshed, full of memories, and dreaming of the time they will return.” I know that was certainly true for me.

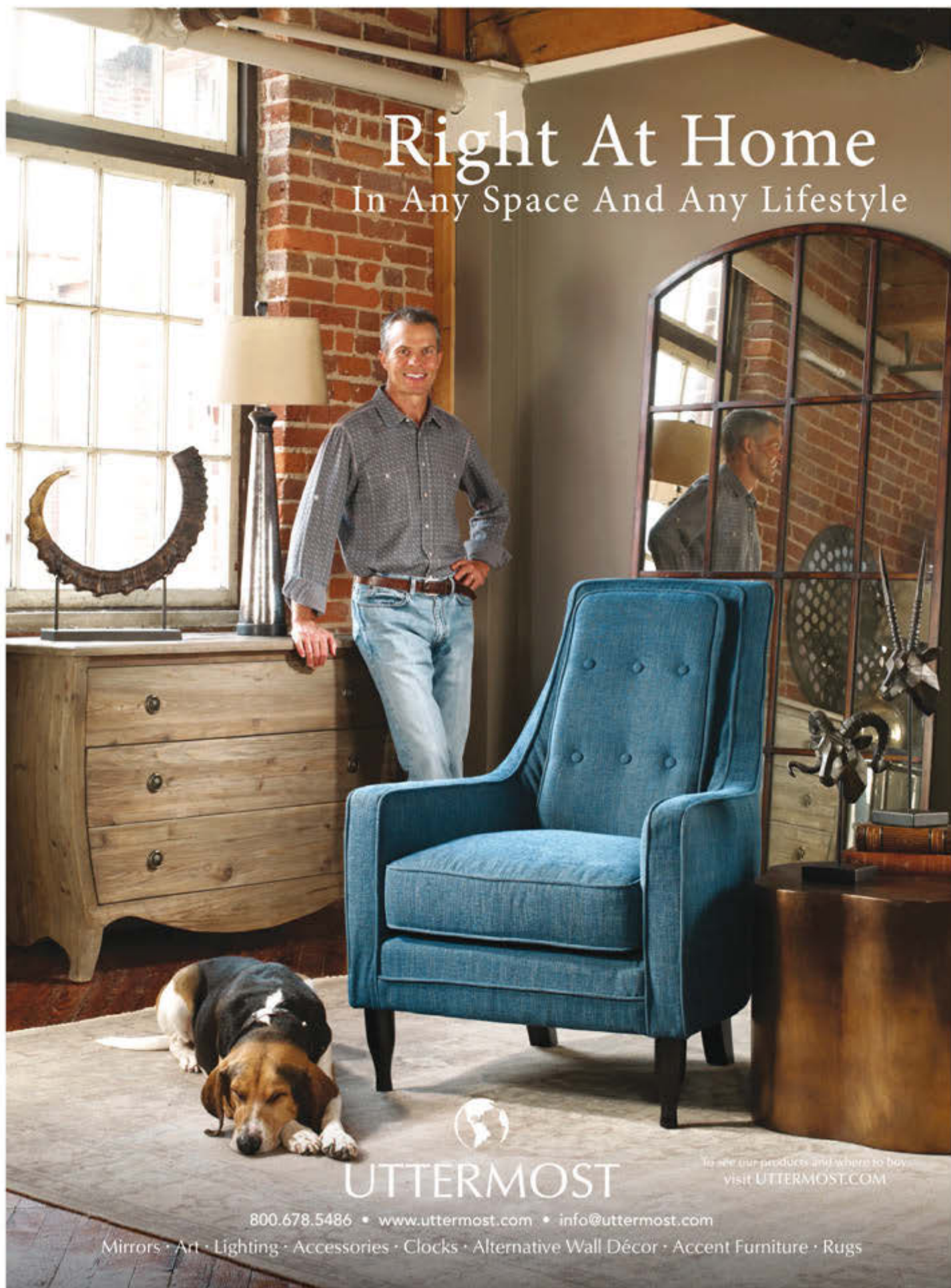


From left, *AD* design editor Howard Christian, Martha Stewart, and *AD* contributing photographer Pieter Estersohn with me at Skylands, on Maine's Mount Desert Island.

MARGARET RUSSELL, Editor in Chief  
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# LETTERS



From left: Steven Harris and Lucien Rees Roberts's Croatian retreat. The May cover.

## WORLDLY APPEAL

Your May issue is as thoughtful as it is beautiful. As a dedicated traveler, I so appreciate your grand tour of storied, transformative spaces. It's a wonderful reminder of how important and inspiring a well-traveled eye can be. I can't wait to see your next issue.

JIUN HO  
San Francisco

## A DRIVE DOWN MEMORY LANE

The simple pleasures of serenity and privacy I experienced as a child were instantly recalled as I read your article highlighting designer David Kleinberg's East Hampton, New York, retreat ["Shifting Gears," April]. The piece happily transported me back to my childhood home in Connecticut, which unfortunately succumbed to eminent domain in the early 1970s. Our family car was also a Mercedes-Benz, a 190 sedan from 1960. If ever there was a house I'd truly like to visit, Kleinberg's is it.

ATHENE ZALESKI  
Longmeadow, Massachusetts

## WIDER OPPORTUNITY

I enjoy your magazine very much, but I wish you would include more architecture stories, floor plans of the homes you feature, and a greater number of

residences outside the New York area. If you found all the interesting international houses that appear in your May issue, I'm sure you can also locate some gems in places like Chicago, Cleveland, Philadelphia, and Kansas City.

PHILIP J. GIUNTOLI  
Palatine, Illinois

## FLYING HIGH

After missing a flight this morning, I couldn't wait to get back to my home, where I'd left the May issue of *Architectural Digest*. It's the best of the best, from cover to cover. All of the stories, photos, and even the advertisements ooze quality. Having recently visited family in Ireland, I especially liked the feature on Birr Castle ["Coming Home"]. What a magnificent property. I may have to take the issue with me on tomorrow's trip—I'm not sure I want to leave home without it.

JOHN KILDUFF  
Edmonton, Alberta

We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by e-mail to [letters@archdigest.com](mailto:letters@archdigest.com) or by mail to Letters, Architectural Digest, 1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.



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# Discoveries

THE BEST IN DESIGN, CULTURE, AND STYLE



## SHOPS GRAND BAZAAR

"I'd never been a shopkeeper before," says Muriel Brandolini, the AD100 designer famed for creating rooms fit for bohemian nobility. This May the fervent collector and traveler unveiled a pop-up boutique in Southampton, New York, bringing her sumptuous style and bold color combinations to the East End. Open through Labor Day, the 900-square-foot store, named Life by Muriel Brandolini, mixes home goods and fashion accessories of her own design with an eclectic range of global finds, from Venetian glassware to Colombian rugs. "I've previously worked with a small group of clients, so I'm excited to be more accessible," remarks Brandolini, pictured next to a tented banquette by Jaipur-based talent Marie-Anne Oudejans. Brandolini will be on hand throughout the summer to lend her singular take, and she may well encourage you to follow her design philosophy: "If it pleases your eye, then it is always right." *At 42A Jobs Lane, Southampton, NY; lifebymb.com* —FIONA MURRAY

HAIR BY MACHIKO YAMAMOTO; MAKEUP BY MOYRA MULHOLLAND

## DISCOVERIES



A 1962 Pierre Cardin dress from the upcoming Sotheby's Paris auction of couture pieces from Didier Ludot.

## AUCTIONS DRESS CIRCLE

When visiting the City of Light, fashion aficionados from Nicole Kidman to *Vogue*'s Hamish Bowles flock to vintage haute couture dealer Didier Ludot, whose eponymous Palais-Royal boutique is where provenance and *petites-mains* handiwork meet on padded hangers. On July 8, 150 pieces of rare raiment from Ludot's private collection will hit the auction block at Sotheby's Paris, in a sale dubbed "Every Dress Tells a Story." Highlights include an Elsa Schiaparelli silk dress patterned with prancing horses (part of her 1938 Circus line) and a 1992 evening ensemble created by Azzedine Alaïa for '50s super-model Bettina. [sothebys.com](http://sothebys.com) —MITCHELL OWENS



The BDK Restaurant & Bar, at Hotel Monaco San Francisco, is an update of the classic pub.

## RESTAURANTS NOW ON TAP

Giving a new spin to the traditional pub, interior designer Ken Fulk has reimagined the eatery at Hotel Monaco San Francisco as the BDK Restaurant & Bar. The stylish tavern boasts timeless materials like oak, leather, and raw steel, while geometric tile floors and limewashed walls keep things fresh. *Top Chef* alum Heather Terhune has revamped old favorites, with a new-American menu that includes pickle-brined fried chicken and Chianti-braised pot roast. There's even a cozy separate space, called the Reading Room, for intimate meals or just enjoying a pint. [bdkrestaurant.com](http://bdkrestaurant.com) —ALYSSA BIRD



## SHOPS Top Shelf

Taschen's new Milan store features Marc Newson modular bookshelves.

German art-book publisher Taschen has opened its first Italian store, in Milan—just in time for the city's big Expo festivities. Conceived by the company's founder, Benedikt Taschen, with the help of designer Marc Newson and artist Jonas Wood, the two-story shop sports a look of whimsical modernity. Newson devised the cabinetry that displays the eye-catching tomes, while Wood concocted the brilliantly patterned terrazzo floors. Adding further pizzazz to the space are vintage Gio Ponti and Flavio Poli light fixtures from Taschen's personal collection that evoke the midcentury heyday of Italian design. [taschen.com](http://taschen.com) —HANNAH MARTIN

FROM TOP: DOUGLAS FRIEDMAN; COURTESY OF SOTHEBY'S; TASCHEN/MARK SEELEN

THE URBAN ELECTRIC CO<sup>o</sup>



843 / 723 / 8140 URBANELECTRICO.COM





A pair of 17th-century Roman cabinets at Castle Howard.

## AUCTIONS

## Family Treasures

The historic homes of the English aristocracy are famously nightmarish to maintain: Roofs leak, rot creeps, and coffers deplete. A forthcoming sale at Sotheby's London promises to help ensure a long, bright future for Castle Howard, the Yorkshire behemoth designed by Sir John Vanbrugh in 1699 for the Howard clan. As part of the "Old Masters and Treasures" auction on July 8, the estate's owners, siblings Simon and Nicholas Howard, will part with a small group of exceptional artworks and antiques, among them a set of two 17th-century Roman *pietre dure* cabinets expected to bring upwards of \$1.5 million. *sothebys.com* —M.O.

## EXHIBITIONS

## FERTILE GROUND

For the French painter Claude Monet, no subject proved more evergreen than his own Giverny estate, whose water lilies and weeping willows he rendered in myriad masterpieces. As an upcoming show at the nearby Musée des Impressionnistes Giverny reveals, the grounds have similarly captivated some of today's most celebrated artists. "Photographing Monet's Gardens: Five Contemporary Views" examines the site through nearly 100 images by Darren Almond, Elger Esser, Henri Foucault, Bernard Plossu, and Stephen Shore, each of whom captured it over the years in compellingly distinctive series. *July 31–November 1; mdig.fr* —SAMUEL COCHRAN

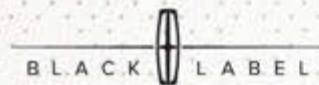


Giverny, France, 1977, by Stephen Shore.

## AD HEARS ...

... that fashion star **Marc Jacobs** and artist **George Condo** are snapping up fine examples of the collecting world's most elegant bargain: 18th-century French furniture ... that architect **Rem Koolhaas's** firm, OMA, has overseen a bold expansion of the Manhattan studio and gallery of **Cai Guo-Qiang**, the Chinese artist best known for his gunpowder drawings and fireworks displays ... that, after a century and a half of making exquisite textiles, the Venetian brand **Rubelli** is launching its first furniture line, designed by Italian architect **Luca Scacchetti** and coming to the U.S. next year ... that French decorating grandee **Jacques Garcia** is the proud new owner of a historic estate in Italy's Puglia region ... that parts of **E.1027**, **Eileen Gray's** iconic modernist villa on the French Riviera, are now open to the public by appointment after a long-awaited restoration ... that the New York gallery **Maccarone** will debut its Los Angeles outpost this September with a show by painter **Alex Hubbard** ... that **Bono**, **Julianne Moore**, and **Philip Glass** have all lent their support to **National Sawdust**, an experimental Brooklyn performance venue by local architecture firm **Bureau V** that opens in October ... that fashion designer **Zac Posen** has fallen in love with the 121-year-old Japanese Tea Garden at San Francisco's Golden Gate Park ... that lighting designer **Lindsey Adelman's** first mirrors—seven one-of-a-kind pieces—will be shown at Wright's Madison Avenue space from June 26 to August 1. —M.O.

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## MODERN HERITAGE

Welcome to Lincoln Black Label. An exclusive ownership experience that reflects the highest expression of the Lincoln brand. A curated collection of designer interior themes and a host of exclusive membership privileges, such as complimentary detailing to ensure that your vehicle looks as perfect as it did the day you purchased it.\* The Modern Heritage theme (pictured here) features a clean aesthetic in striking black and white with Crimson accents. A contemporary twist for those with an eye for elegant simplicity. We invite you to learn more about Lincoln Black Label online.

[Lincoln.com/blacklabel](http://Lincoln.com/blacklabel)

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# DISCOVERIES



**Left:** Overlooking Noyac Bay, the Hamptons property of fashion designer Lisa Perry (above) is a sublime setting for a dinner party at dusk.

## ENTERTAINING BE MY GUEST

Who better to offer inspiration for the perfect summer party than fashion designer Lisa Perry, whose alfresco Hamptons gatherings have become the stuff of legend? Reflecting on past festivities, the consummate host gives *AD* some swell ideas . . .

**Setting the Scene:** I always like to do long tables outside. For especially large get-togethers, rather than rent dishes I'll just use several different sets of china, so each table gets its own look. For seating, I was very lucky and found a suite of 30 vintage Bertoia chairs. I made pillows for them using an IKEA fabric in an oversize button print.

**Seating Chart:** It's a great thing to bring together people who might not know each other but have much in common. I use postcards from MoMA as place cards.

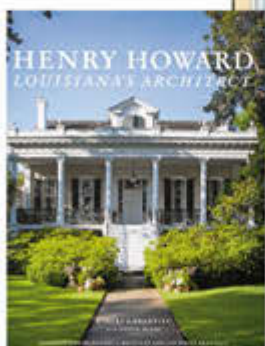
**Stocking the Bar:** Rosé is always a hit in summer. A favorite is Sand Tropez, from France's Côte de Provence region.

**Playlist:** I use Pandora and set it to whatever station fits the mood that day—Dido, Dire Straits, Billy Joel, Lykke Li, Sade. It all depends on the crowd and the vibe.

**The Menu:** One time we re-created classics from the Cinquante Cinq club in Saint-Tropez, from the crudités—complete with aioli and hard-boiled eggs—to the grilled sardines. Very authentic.

**A Sweet Ending:** I did a dinner with chef Dominique Ansel, who made sundaes in pop-top cans lined with chocolate and filled with ice cream, marshmallow, mascarpone, and cherries. They were unbelievable! —S.C.

**Right:** A Belle Grove Plantation watercolor, from *Henry Howard: Louisiana's Architect* (below).



## BOOKS

# Southern Belle

Postcard images of New Orleans often feature the work of 19th-century architect Henry Howard. Not familiar with his name? You're not alone. Although he practiced there for more than 40 years, beginning in 1837, and crafted some of the city's most memorable homes, churches, and commercial buildings, he has faded into obscurity. The new monograph *Henry Howard: Louisiana's Architect* (Princeton Architectural Press, \$60) seeks to bring him back to the fore with a mix of sketches, archival photographs, and current images of his projects, transporting readers to a world of neoclassical mansions with columned galleries overlooking oaks dripping with Spanish moss. —JACQUELINE TERREBONNE

## RESTAURANTS

# Dutch Treat

For Amsterdam's San George, the first Italian-cuisine offshoot of the popular Netherlands-based George restaurants, Framework Architects blended industrial cool with 1950s glamour. The inspired space is outfitted with colorful velvet and leather seating, graphic floors, brass details, and vintage light fixtures by Serge Mouille. Chef Luca de Santis's dishes, all of which are ideal for sharing, include pasta, pizza, and a range of seafood options such as tuna with gremolata and octopus carpaccio. [sangeorge.nl](http://sangeorge.nl) —A.B.

Vintage stools from a Monaco casino line the bar at Amsterdam's San George restaurant.



FROM TOP: HANNAH THOMSON (2); BOOK AND SPREAD BY LUCAS VISSAR; WATERCOLOR BY EDGAR LEE SMITH; KASIA GATKOWSKA



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# DISCOVERIES



The *Metropolitan Museum of Art Store's* Iznik bowls will liven up your table with swirling arabesques and florals redolent of the Silk Road. From left are the 9.75"-dia., 11.75"-dia., and 6"-dia. models (\$65–\$325 each). [store.metmuseum.org](http://store.metmuseum.org), 800-662-3397

## SHOPPING MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY HADLEY KELLER  
PRODUCED BY PARKER BOWIE LARSON

The rhythmic stripes of *Larsen's* Selby linen-blend fabric were inspired by the bold abstractions of Swiss artist Sophie Taeuber-Arp. The pattern is pictured in gray/blue, black/white, and yellow/black; available to the trade at *Cowtan & Tout*. [cowtan.com](http://cowtan.com), 212-647-6900



With a branch-shaped base of wrought iron finished in antiqued gold leaf, *Casamidy's* Hiver pedestal table looks at once organic and soigné. As shown, with a top-stitched saddle-leather surface, the 27" h. x 20" dia. table costs \$950; other leather and finish options are offered. [casamidy.com](http://casamidy.com), +52-415-152-0403



A must-have for the modern jet-setter, the polychromatic Escale Time Zone watch by *Louis Vuitton* counts the hours and minutes of 24 regions simultaneously. As pictured, with a blue alligator band, the timepiece is \$7,700. [louisvuitton.com](http://louisvuitton.com), 866-884-8866



*The Rug Company's* blue-and-white Cypress wool carpet puts a jaunty spin on traditional needlepoint floor coverings. The hand-stitched crewelwork design is available in multiple sizes, including the 6' x 9' version (\$2,250) above. [therugcompany.com](http://therugcompany.com), 212-274-0444

TABLE: COURTESY OF CASAMIDY; FABRICS: STUART TYSON; CARPET: COURTESY OF THE RUG COMPANY; WATCH: COURTESY OF LOUIS VUITTON





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# DISCOVERIES



Inspired by the ledgers that merchants use in the markets of Delhi, these notebooks by **Sir/Madam** feature brightly colored edges and endpapers in traditional Indian patterns. The 7" x 8.5" and 8.75" x 13.25" journals are sold in sets of three for \$28 and \$44, respectively, through **Paper and Grace**. [paperandgrace.com](http://paperandgrace.com), 307-733-8900



With an opaline glass shade and a handblown Murano-crystal base, the **Ovale** lamp by **Carlo Moretti** has a fresh, airy presence. The 27"-tall light, offered with a clear base and a brass-finished-steel frame (pictured) or a black base with polished-chrome fittings, is available from **Nest Casa**; \$3,126. [nestcasa.com](http://nestcasa.com), 855-811-1731



**Patricia Urquiola's** Butterfly collection of outdoor furniture for **B&B Italia** takes flight with basketlike low tables made of overscale polyethylene lacing woven over an aluminum frame. Shown are the 60" l. x 30" d. x 14.5" h. table with a slatted ash top (\$3,400) and the 14.5" h. x 30" sq. table with a Carrara-marble top (\$2,456). [bebitalia.com](http://bebitalia.com), 800-872-1697

A stippled 18K-gold finish lends **Bernardaud's** Gouttes d'Or porcelain a shimmering cosmic quality. Shown are the charger and salad plate, with a coordinating saucer and white teacup; a silver version, Gouttes d'Argent, is also available. Prices range from \$36 to \$320 per piece. [bernardaud.com](http://bernardaud.com), 212-371-4300



**Phillip Jeffries's** Africana hand-printed wall coverings are a sophisticated, subtly textured riff on classic batik designs. From left are the blue-on-navy Manila hemp, navy-on-white woven paper, and lime-on-white Manila hemp; to the trade. [phillipjeffries.com](http://phillipjeffries.com), 973-575-5414

LAMP: COURTESY OF CARLO MORETTI; TABLES: COURTESY OF B&B ITALIA; DINNERWARE: STUART TYSON



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Clifford Ross stands in his Manhattan studio in front of *Wood Wave LXXXI*, 2014. For more details on his work and current shows, visit [cliffordross.com](http://cliffordross.com).

## CATCHING WAVES

Lyrical beauty meets high-tech precision in the captivating work of photographer Clifford Ross

It's hard to believe that, as a child, artist Clifford Ross was terrified of going into the ocean. Numerous times over the past two decades, he has ventured chest-deep into roiling surf off East Hampton, New York, camera in hand, to create his mesmerizing black-and-white photographs of hurricane waves. "I realized the only way to convey that power and lyricism was to put the audience closer," says Ross, who began the series in the late '90s. "You don't fight that ocean, you just become part of it."

The uncompromising Ross—whose work is the subject of multiple shows this summer, most notably a midcareer survey at Mass MoCA in North Adams, Massachusetts—thrives on tackling challenges both creative and technical. Starting

in 2002, he engineered and patented his own camera, which uses military aerial film, to capture Colorado's Mount Sopris, producing some of the highest-resolution landscape images ever. "I spent a year and a half building the camera and another year figuring out how to get the prints right," he says. "In the end it took about five years to make 14 photographs."

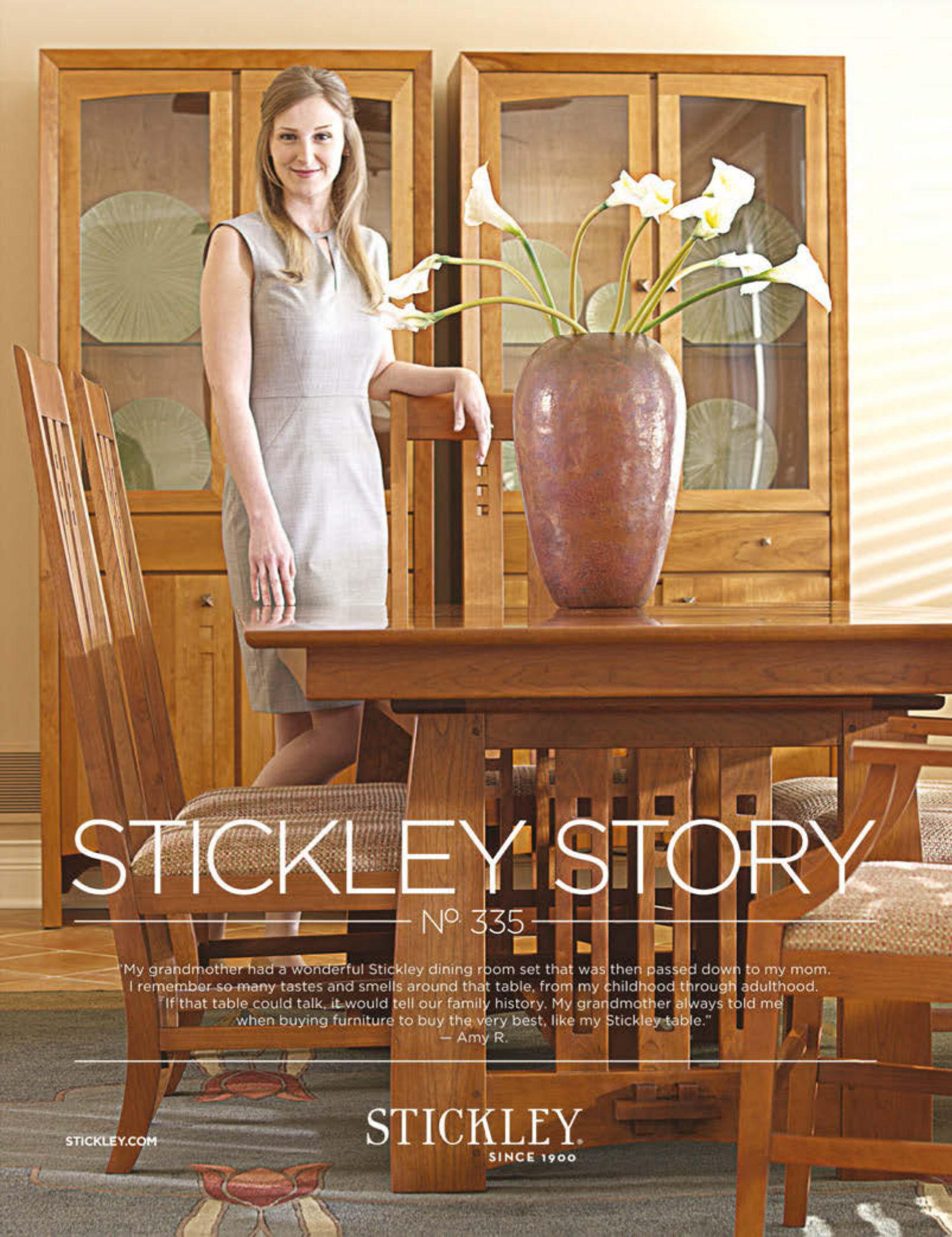
As is typical for Ross, those pictures seeded new, related bodies of work. In recent years he has consulted endlessly with veneer experts on the elaborate process of printing a 114-foot-long version of a mountain photograph on wood, and fragments of that same image have found their way into Ross's ongoing experiments with augmented-reality digital animation. "I like

exploring," remarks the artist. "It keeps me in a restless state."

Ross's growing interest in "creating immersive experiences with moving images," as he puts it, eventually led him back to his great muse, the sea. Initially he tried shooting video of waves but couldn't get the high-frame-rate, high-definition camera into the water. So Ross began collaborating with animators at his New York City studio to devise computer-generated waves with "movement as eccentric as I remember it in nature," he explains.

The result of these efforts will be shown for the first time at Mass MoCA, on two 23-foot-wide LED walls conjuring crashing surf. "We've created something genuinely visceral," Ross says. "Each video is made up of 1.6 million moving dots of light, and we're firing them off at a furious rate. It's almost like you're being shotgunned with beauty."

—STEPHEN WALLIS



# STICKLEY STORY

— N° 335 —

"My grandmother had a wonderful Stickley dining room set that was then passed down to my mom. I remember so many tastes and smells around that table, from my childhood through adulthood.

If that table could talk, it would tell our family history. My grandmother always told me when buying furniture to buy the very best, like my Stickley table."

— Amy R.

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## MITCHELL GOLD + BOB WILLIAMS: AMERICAN-MADE, EARTH-FRIENDLY UPHOLSTERY



MITCHELL GOLD AND BOB WILLIAMS were crafting sustainable and comfortable furniture long before it was trendy. When they opened their eponymous company in 1989, they set out to honor both the importance of American-made products and the vital need for earth-friendly designs.

Mitchell Gold + Bob Williams sources materials from only the best suppliers to create eco-conscious designs, which are made by artisans in the company's modern factory in North Carolina. . . . American craftsmanship at its best. The factory is a gold standard for sustainable practices, focusing on manufacturing techniques that are not harmful to the environment.

"To stay ahead of the eco-curve, we're a member and active partner of the Sustainable Furnishings Council. Our eco-strategy is designed around product, processes, and people and infused into our workplace and factory," said Mitchell Gold, a national board member of the Sustainable Furnishings Council.

The council is a nonprofit that promotes sustainable practices by raising awareness of the sustainability issue, assisting companies with adopting good practices, and providing a symbol of assurance for consumers. To find out how you can get involved, visit [sustainablefurnishings.org](http://sustainablefurnishings.org). While there, please consider making a \$100 donation (or more!) to support the important work of the Sustainable Furnishings Council.

1. Major chairs in marquee-silver leather. 2. Hunter chair in thompson-silver, a smooth solid, and Log pull-up table in silver. 3. From left are Mitchell Gold; Susan Inglis, executive director of the Sustainable Furnishings Council; and Bob Williams.



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## CARL HANSEN & SON: NEW LOS ANGELES SHOWROOM OPENS



ADDING TO ITS REPERTOIRE OF SHOWROOMS in cities worldwide, which include Hong Kong, Milan, Tokyo, Oslo, New York, and Copenhagen, Carl Hansen & Son announces the opening of its Los Angeles location. An homage to modern Danish design classics, the Carl Hansen & Son showroom is right at home among other design-driven brands in the Helms Bakery District (which lies within the Culver City Arts District), a thriving creative neighborhood. The space itself is warm and inviting, with a 55-foot-long natural-wood and stainless-steel wall, exposed beams, and streaming sunlight.

The L.A. outpost provides the perfect setting for the story of Danish craftsmanship and those leading architects and designers who have created pieces for the company. A case in point is Hans J. Wegner's Wishbone chair, which has been in continuous production since 1950. With its characteristic Y shape, it exemplifies the very essence of modern Danish design.

1,4. The concept for the new showroom is an alluring space that epitomizes Danish design. 2. The Wishbone chair, CH24, comes in 25 colors and five wood types and finishes; \$599 for any of the 25 color options. 3. "The U.S. was one of our first export markets and remains very important to us today."  
—Knud Erik Hansen, CEO

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# EVERY PIECE COMES WITH A STORY



## KERRY JOYCE: PERFORMANCE COLLECTION



CELEBRATED AS ONE OF TODAY'S PREEMINENT DESIGNERS, Los Angeles-based talent Kerry Joyce has a passion for timeless design, attention to detail, and elegance without undue formality, all of which have earned him a broad array of honors on nationally esteemed best-design lists. His unique point of view seamlessly marries clean lines, comfort, and warmth with a touch of glamour. His collection of fabrics and wall coverings mirrors his refined aesthetic, combining a powerful visual perspective, inspired by traditional designs, with a modern sensibility.

For summer 2015 Joyce introduces his Performance Collection, luxurious textiles made for indoors yet perfect for outdoors. Fade- and stain-resistant, bleachable, and easy to clean, these beautiful fabrics have the hand and the look of fine interior fabrics and are woven in Sunbrella® all-weather fiber, allowing the material to withstand years of exposure to sunlight and rain, while resisting mildew, rot, and chlorine with little maintenance. Perfect for your living room, breakfast room, or by the pool.

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## A. RUDIN: THE NEW JEFF ANDREWS COLLECTION



FOR FOUR GENERATIONS family-owned A. Rudin has been known for custom-made furniture of exceptional quality. It all begins with the selection of the finest materials. Then skilled craftsmen employ old-world techniques such as hand-tufting, hand-tied springing, among others. The result is designs defined by meticulous detailing that are beautifully simple yet luxurious.

A. Rudin recently collaborated with Jeff Andrews on a 17-piece collection, which was inspired by the designer's love of Art Deco and midcentury style. The furniture takes traditional forms and adds a modern sensibility to them. The collection comes in a variety of finishes and fabrications, allowing it to work in many different interiors.

The Jeff Andrews collection for A. Rudin is just another example of the superb design and consummate workmanship that are standard for this Los Angeles-based company.

1. #2859 Sofa with legs and a base in a tobacco-wood finish. 2. #852 Dining chairs in walnut wood with a tobacco-wood finish. 3. #8358 Coffee table with a Ubatuba stone top and bronze base. 4. #857 Chair with legs and base in a tobacco-wood finish. 5. #2860 Sofa with a base in a tobacco-wood finish.



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## HANCOCK &amp; MOORE: RUSTIC STYLE



YOUR VACATION HOME IS A REFUGE, a stylish retreat. Hancock & Moore has a wonderful assortment of beautiful seating to make your idyllic cabin or pastoral hideaway even more perfect. Equal parts rustic and modern, these pieces exude comfort without forsaking style. Neutral colors keep the overall look relaxed while fluid lines soften the silhouettes to further define the bucolic aesthetic. The natural leathers are enhanced through a unique burnishing technique in which trained artisans hand-rub the skins with stains, oils, and waxes to form an aged patina. These rustic styles are complementary to any vacation home.

To Hancock & Moore, custom-made furniture is the purest form of self-expression. That is why for the past 30 years Hancock & Moore has been creating furniture exactly as you have envisioned. Artisans spend up to 80 hours on each Hancock & Moore original, and every piece—from sofa to chair to bench—bears the signature of the craftsman who created it . . . making it truly as unique as you are.

1. The Reunion sofa is ideal for small get-togethers, with a shelf along the back for leaning or placing drinks. 2. With its detailing and Buckingham Walnut Burnished and Bison Nubuck Chocolate leathers, the Expedition chair is a standout. 3. The Kneemore chair features an exposed-wood front arm panel and Terra French Luggage Burnished leather. 4. The Raindance chair takes comfort to a new level with its bustled back and upholstered arms. 5. The Painters chair, with its gracefully shaped wings and flared arms, is worthy of log cabin status. 6. The Tavern sofa shows off deep tufting and Imperial Whiskey Burnished leather.

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HANCOCK & MOORE

SOUL WING CHAIR HANDCRAFTED IN AMERICA [WWW.HANCOCKANDMOORE.COM](http://WWW.HANCOCKANDMOORE.COM)

# VENICE UNMASKED

Insiders share favorite mainstays and under-the-radar discoveries in Italy's most sublime city



The terrace of the Gritti Palace hotel overlooks Venice's Grand Canal and offers views of the iconic Basilica di Santa Maria della Salute. **Below, from left:** One of the narrow canals found across the city. A richly coffered vault at the 16th-century Palazzo Grimani.



Venice is one of those rare places where you really, truly want to get lost. Wandering among its ancient stones, through its twisting streets and narrow alleys induces a kind of wondrous delirium. “The city is infinitely unknowable,” says novelist Christopher Bollen, a former resident. “Living there, I’d still lose my way, and I loved the feeling of a maze. The whole point of Venice is to let it confuse you.”

Die-hard Venetian obsessives even debate which of the city’s six neighborhoods, or *sestieri*, is the best to get lost in. They also argue over when to visit. Should one go in summer, when the place is sultry, packed with selfie-stick-wielding tourists, yet bursting with life and culture? Or in winter, when Venice goes all quiet, gray, and chilly but turns noirishly romantic as well? Ultimately the allure of Venice exists in any season—with its endless discoveries and off-the-beaten-path treasures that are portals to forgotten worlds.

Venice also offers a lens onto what’s new and next, especially with its alternating biennials of art and architecture. The former takes center stage this year, and the main parts of the vast exhibition, on view through November, are found at the historic **Arsenale** shipyards (worth a visit just to see the Renaissance gateway) and at the national pavilions—many by notable architects—that dot the leafy park known as the **Giardini**. “In a way it is absurd to bring art from all over the world to such an impractical place,” says Massimiliano Gioni, the Italian-born artistic director at Manhattan’s New Museum and curator of the 2013 Biennale. “But it contributes to making each Biennale appear like some sort of miracle or mirage.”

In recent years Venice has become a year-round destination for contemporary art, thanks to forward-thinking patrons like Miuccia Prada and her husband, Patrizio Bertelli, whose **Fondazione Prada** puts on brilliant shows at the Ca’ Corner della Regina. Particularly transformative have been the two museums megacollector François Pinault set up in historic buildings—the **Palazzo Grassi** and the

ROCKY MOUNTAIN  
H A R D W A R E



LEFT TO RIGHT: CORBEL RECTANGULAR COLLECTION, 4" HOUSE NUMBER, AND MADDOX GRIP



**Clockwise from top:** Crowds in the Giardini outside the Central Pavilion at this year's Art Biennale. Ships on display at the Museo Storico Navale. A room at the Aman Canal Grande Venice hotel. The Marina e Susanna Sent glass shop in San Marco. Andrea Mantegna's *Saint Sebastian* in the Galleria Giorgio Franchetti alla Ca' d'Oro.



**Punta della Dogana**—to showcase works from his vast holdings and present special exhibitions. This dynamic mishmash of cutting-edge art in archaic spaces is helping to buoy the famously sinking city.

But it is the myriad lower-profile sites and museums that give Venice its richness. Sarah Hoover, an associate at Gagosian Gallery and the wife of artist Tom Sachs, always makes a point of visiting the **Museo Storico Navale's** fascinating displays of old gondolas, ship models, and other maritime artifacts. "I found the museum by accident once when wandering to the Biennale," she recounts. "I wish I could restage my wedding on its seashell floor."

Interior designer and Donghia creative director Chuck Chewning, who oversaw a knockout renovation of the legendary **Gritti Palace** hotel two years ago, is among the fans of the **Palazzo Fortuny** museum. The home of designer Mariano Fortuny before his death in 1949, the palazzo contains a captivating array of art, lighting, fabrics, and clothing that he both created and collected.

Lesser known is the remarkable 16th-century **Palazzo Grimani** museum. "It has the city's only Roman Mannerist interiors, featuring ceilings with fantastic stucco decoration and frescoes by a pupil of Raphael," says art restorer and Venice native Toto Bergamo Rossi. His book *Vivere a Venezia* (published in Italian by Idea Books, with an English edition due from Rizzoli next spring) is a survey of Venice's most enchanting private quarters and publicly accessible places that, he says, "tourists would die to see, if they only knew about them."

Another often-overlooked gem is the **Galleria Giorgio Franchetti alla Ca' d'Oro**, highlighted by exquisite interiors and a celebrated painting of Saint Sebastian by Andrea Mantegna. "It's one of the most beautiful late-Gothic palazzos in Venice," Rossi says. "And few people know to go in."

In this city, labeling anything a hot spot might seem odd, but there have been buzzy hotel openings of late, like the new **J W Marriott Venice Resort & Spa**, designed by Matteo Thun, and the **St. Regis Venice**

CLOCKWISE FROM TOP: ANDREA WYNER; JEAN-FRANÇOIS JAUSSAUD; COURTESY OF AMANRESORTS; DANIELE RESINI; JEAN-FRANÇOIS JAUSSAUD

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**Clockwise from top left:** The pool terrace at the new J W Marriott Venice Resort & Spa, on an island in the lagoon. Bellinis being mixed at Harry's Bar. The Fondazione Prada, housed in the 18th-century Ca' Corner della Regina.

some *cicchetti*, the tiny sandwiches and snacks that are a local specialty.”

Among the places that can't be missed is **Antiche Carampane**, for “hands down the best seafood,” says Brooks, who loves the fish carpaccios and swordfish pasta. She also adores **Ristorante da Ivo** for its old-school atmosphere. Designer Hervé Van der Straeten heads to **Pane Vino e San Daniele**, a friendly out-of-the-fray spot, for its exceptional antipasti. McCarthy suggests **Cantinone già Schiavi** for *cicchetti* and a glass of *Fragolino*. And all agree that the storied haunt **Harry's Bar** is an obligatory stop for the famous cocktail that was born there: the Bellini.

While Venice isn't a premier shopping destination, there are treasures to be found. Margherita Missoni, a designer and heir-ess to the Missoni fashion empire, says her favorite thing to do is to “go to the back of the touristy glass shops near the Peggy Guggenheim and hunt for old beads.” Her other stalwart? The boutique of jeweler **Attilio Codognato**, whose gothic creations have reached cult status. Chewing says his go-to source for fabulous contemporary Murano glass is **Marina e Susanna Sent**. And Brooks finds “by far the best quality and colors of gondolier slippers” at **Pied à Terre**.

Whenever you visit, “be sure to allow lots of time,” advises Van der Straeten. “You'll want to change pace, slow down, and enjoy every minute.” After all, as Rossi observes, “It takes less than an hour to walk from the top of Venice to the bottom. But it takes a lifetime to see it.” —DEREK BLASBERG

**San Clemente Palace**, both occupying renovated historic buildings on small islands in the lagoon. These follow the 2013 debut of the **Aman Canal Grande Venice**, which mixes Venetian tradition with Amanresorts' signature brand of luxury.

Venice has long been associated with lavish hospitality, epitomized by its glamorous palace hotels overlooking the Grand Canal. In addition to the Gritti, there's the **Bauer II Palazzo**, presided over by the inimitable Francesca Bortolotto Possati. And next to the Doge's Palace is the **Hotel Danieli**, where fashion writer Amanda Brooks heads to the rooftop terrace for breakfast and evening cocktails. “Seeing the canal shimmering in the sunshine,” she says, “leaves even my children speechless.”

There are hotels providing quainter stays, too. Decorator Brian J. McCarthy calls the **Ca Maria Adele** his “home away from home—it's intimate and charming, and they take great care.” It's also out of the hustle and bustle but still close to the must-see **Peggy Guggenheim Collection**.

Eating in Venice is a serious pastime—and a guilt-free indulgence considering all the requisite walking. Thun offers some advice: “Meet locals when having an *ombra*, the small glasses of wine,” he urges. “Sample

## VENICE DETAILS

### MUSEUMS AND CULTURAL SITES

**Arsenale and Giardini Castello** 30122; for information on the Biennale, visit [labiennale.org](http://labiennale.org).

**Fondazione Prada** Ca' Corner della Regina, Santa Croce 2215; [fondazioneprada.org](http://fondazioneprada.org).

**Galleria Giorgio Franchetti alla Ca' d'Oro** Cannaregio 3932; [cadoro.org](http://cadoro.org).

**Museo Storico Navale** Riva San Biasio 2148, Castello; [visitmuve.it](http://visitmuve.it).

**Palazzo Fortuny** San Marco 3780; [fortuny.visitmuve.it](http://fortuny.visitmuve.it).

**Palazzo Grassi** Campo San Samuele; [palazzograssi.it](http://palazzograssi.it).

**Palazzo Grimani** Ramo Grimani, Castello 4858; [palazzogrimani.org](http://palazzogrimani.org).

**Peggy Guggenheim Collection** Dorsoduro 704; [guggenheim-venice.it](http://guggenheim-venice.it).

**Punta della Dogana** Dorsoduro 2; [palazzograssi.it](http://palazzograssi.it).

### SHOPS

**Attilio Codognato** San Marco 1295; +39-041-522-5042; [attiliocodognato.it](http://attiliocodognato.it).

**Marina e Susanna Sent** San Marco 2090, Ponte San Moisè; +39-041-520-4014; [marinaesusannasent.com](http://marinaesusannasent.com).

**Pied à Terre** San Polo 60, Rialto; +39-041-528-5513; [piedatterre-venice.com](http://piedatterre-venice.com).

### RESTAURANTS AND CAFÉS

**Antiche Carampane** San Polo 1911; +39-041-524-0165; [antichecarampane.com](http://antichecarampane.com).

**Cantinone già Schiavi** Dorsoduro 992; +39-041-523-0034.

**Harry's Bar** Calle Vallaresso 1323; +39-041-528-5777; [cipriani.com](http://cipriani.com).

**Pane Vino e San Daniele** Dorsoduro 1722, Campo dell'Angelo Raffaele; +39-041-523-3456; [panevinoesandaniele.net](http://panevinoesandaniele.net).

**Ristorante da Ivo** San Marco 1809; +39-041-528-5004; [ristorantedaivo.it](http://ristorantedaivo.it).

### HOTELS

**Aman Canal Grande Venice** Calle Tiepolo 1364; +39-041-270-7333; rooms from \$1,395/night; [amanresorts.com](http://amanresorts.com).

**Bauer II Palazzo** San Marco 1413/d; +39-041-520-7022; rooms from \$675/night; [ilpalazzovenetia.com](http://ilpalazzovenetia.com).

**Ca Maria Adele** Dorsoduro 111; +39-041-520-3078; rooms from \$410/night; [camariaadele.it](http://camariaadele.it).

**Gritti Palace** Campo Santa Maria del Giglio; +39-041-79-4611; rooms from \$645/night; [thegrittipalace.com](http://thegrittipalace.com).

**Hotel Danieli** Castello 4196; +39-041-522-6480; rooms from \$420/night; [danielihotelvenice.com](http://danielihotelvenice.com).

**J W Marriott Venice Resort & Spa** Isola delle Rose; +39-041-296-8111; rooms from \$452/night; [jwvenice.com](http://jwvenice.com).

**St. Regis Venice San Clemente Palace** Isola di San Clemente; +39-041-475-0111; rooms from \$545/night; [stregisvenice.com](http://stregisvenice.com).



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**PROPERTY VALUES:** Gracing the 3.5-acre grounds are a saltwater swimming pool and a new carriage house with guest quarters.

**TALKING POINT:** Previously home to Eileen and Jerry Ford—founders of the Ford Modeling Agency—the dwelling has hosted such iconic beauties as Lauren Hutton, Beverly Johnson, and Jerry Hall.

**CONTACT:** Douglas Elliman, 516-695-3433

## Pézenas, France

**PEDIGREE:** Neoclassical elegance abounds at this 19th-century villa in France's southern Languedoc-Roussillon region. Highlighted by grand entertaining spaces and a stately façade sporting pilasters and quoins, the residence is reminiscent of the work of legendary royal architect Ange-Jacques Gabriel.

**PROPERTY VALUES:** Geometric topiaries punctuate the ten-acre parcel, which includes a pool and several outbuildings.

**TALKING POINT:** Beach lovers, take note—the turquoise Mediterranean is just a half-hour drive away.

**CONTACT:** Immobilière Foch Sotheby's International Realty, +33-4-67-57-34-10

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**PROPERTY VALUES:** Nearly an acre, the plot boasts a blue-tiled infinity pool.

**TALKING POINT:** Owners have access to resort amenities such as spa services, tennis courts, and two notable golf courses.

**CONTACT:** Luxury Big Island, 808-443-1320

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**PROPERTY VALUES:** The firm also devised the 2.75-acre landscape, which is planted with an array of native cacti and wild grasses.

**TALKING POINT:** Environmentally friendly, the building is crowned by green roofs and is powered almost entirely by solar energy.

**CONTACT:** Sotheby's International Realty, 310-254-7123

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**PROPERTY VALUES:** The 11-acre spread encompasses not only lush woodlands and lawns but also a swimming pool, cabana, and sunken tennis court.

**TALKING POINT:** With its series of picturesque porches, the home has numerous spots for relaxing and enjoying breathtaking sunsets and water views.

**CONTACT:** Christie's International Real Estate/Brown Harris Stevens, 631-235-9098

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# AD



Easy breezy: Sunlight floods designer Victoria Hagan's casually chic Nantucket entrance hall.

# JULY

# SUMMER SPLENDOR

Designer Victoria Hagan crafts a pitch-perfect  
Nantucket getaway for her family that brilliantly  
reflects the island's classic style

TEXT BY DAVID COLMAN PHOTOGRAPHY BY PIETER ESTERSOHN PRODUCED BY HOWARD CHRISTIAN





Interior designer Victoria Hagan—pictured, above right, with her husband, media investor Michael Berman, and twin sons, Harry, at left, and Alex—worked with Botticelli and Pohl Architects to create a Nantucket summer home for her family. For details see Sources.



Nantucket! Take out your map and look at it,” wrote Herman Melville in *Moby-Dick*. “A mere hillock, and elbow of sand; all beach, without a background.”

It is the rare civic document that begins as lyrically as this Melville quotation that introduces the design guidelines manual of the Nantucket Historic District Commission (HDC), which has for decades governed construction on the Massachusetts island to help preserve its salty New England charm. Unlike many of the East Coast’s illustrious summer colonies, Nantucket did not become fashionable until well into the 20th century, sheltering it from the Gilded Age mansion-building boom that stretched from Bar Harbor, Maine, to Palm Beach, Florida. In fact, for a good hundred years after the mid-19th-century demise of the whaling industry, Nantucket stayed pretty much as it had always been—a town of relatively modest Colonial and Federal housing stock, with peaked roofs, dormers galore, and shutters aplenty. And that’s how the guardians of Nantucket have kept it, even as the island has become one of the country’s foremost havens for moguls, a 21st-century Newport of sorts, minus the marble.

Designer Victoria Hagan knows all this history—and the HDC laws restricting the height, style, and materials of new





Custom-made club chairs slipcovered in a Rogers & Goffigon linen flank a cocktail table from Bungalow in the bright, breezy living room. The curtains are of a Donghia linen, and the vintage wood lounge chairs are by Danish furniture maestro Hans J. Wegner. Above the mantel, an artwork by Barbara Zucker is bracketed by Charles Edwards sconces.





houses—by heart. Hagan has been summering in Nantucket since she was a teenager, and she has crafted several residences for clients on the island. Spending so much time here, she had always kept her eyes open for the perfect spot to build a home for her own family, and in 2010 she found it: a three-acre parcel on the eastern shore, with beautiful open views of the Atlantic, Sesachacha Pond, and Sankaty Head lighthouse. Aiming to create a house as idyllic as the setting, Hagan formulated a strategy to avoid complicated negotiations with the building authorities.

“The way to succeed with the HDC is to work with them,” she says. “I decided I would treat them like a client and listen to what they wanted, and it made such a difference. Sometimes when you feel like you’re compromising over small details, you can focus on that and lose sight of the big picture—and the joy.” Hagan therefore aligned her expectations (and those of her husband, media investor Michael Berman, and their twin sons, Harry and Alex) with the mandates of the island’s strict construction regulations. “I’m always looking for what feels right,” she adds. “This is a beach house, and I wanted it to feel that way.”

Collaborating closely with Ray Pohl of the local firm Botticelli and Pohl Architects, Hagan devised a basic blueprint for a country home and got out her red pencil to see what could go. First off: Ditch the formal front foyer and try a more casual entry/stair hall at the side of the house. “I love that you can walk right into the living room,” declares Hagan. And she made it a living room to savor. It’s the core of the house, with lots of comfortable seating, a pair of doors to the terraces, and an abundance of large sash windows facing north and south. →





***Clockwise from far left:*** A view through the living room to the staircase. The dining area contains an Ann-Morris white enamel pendant light, wicker chairs by Circa Antiques, and a Swedish table; the vintage dhurrie is from Madeline Weinrib. In the entry, an Ann-Morris lantern is suspended above metal chairs from R. E. Steele Antiques and a concrete bench by Ruby Beets; the sconces are by the Urban Electric Co., the rug is by Ralph Lauren Home, and the wall color is a Benjamin Moore white. The kitchen features Artemide pendant lights, a Sub-Zero refrigerator, a Wolf range, and stools from Robert Stilin.





Next to go was the stuffy dining room. For Hagan it was preferable to have one big, welcoming area for the kitchen, with a single dining table to host all the meals. Moreover, considering the island's sublime summer climate and light, the goal was to eat outside as much as possible. She then eliminated space-gobbling hallways, opting for a plan where rooms flow naturally from one to the next.

Construction of the house went smoothly and swiftly, and the decorating process that followed came about with equal ease. Hagan had been quietly salting things away for years for just this project—among them a collection of Anglo-Indian furniture, vintage textiles, and an ivory magnifying glass that had belonged to Albert Hadley. And her famed dexterity with pale colors

works particularly well on the island, lending the interiors an almost Scandinavian quality. "Everything here has a patina," she says. "The house is new, but it has an old soul. The oak floors are weathered and limed, so they're soft underfoot. I built up the ambience with textures, like in the willow-reed chairs and the unfinished dining table in the kitchen."

Of course at 6,000 square feet the house is a major upgrade from your basic cottage. There's a privet-framed pool and a charming guesthouse that was original to the property. All of it remains very much in keeping with the spirit of the island. "I just love walking through the door into the living room, with the windows open and the breeze blowing," Hagan says. "The beauty here is in the authenticity of the lifestyle. It's heaven." □

The swimming pool is ringed by a privet hedge; the chaise longues are by Crate and Barrel. **Below:** The grounds embrace both a manicured crispness and Nantucket's wild beauty. **Opposite:** The family room's sofa, wing chair, and pillows, all by Victoria Hagan Home Collection, are grouped with woven-rope lounge chairs by Ralph Lauren Home, a low table by Circa Antiques, and a carpet by Victoria Hagan for Holland & Sherry; the walls are painted in a Benjamin Moore gray.



“Everything here has a patina,”  
Victoria Hagan says. “The house  
is new, but it has an old soul.”



In the master bedroom, a Christian Garnett painting hangs above a bed accented with John Robshaw pillows; the slipper chair is by Victoria Hagan Home Collection, and the curtains are of a Kravet fabric.



The master bath includes Waterworks tub fittings and curtains of a C&C Milano fabric from Holland & Sherry. **Above:** One of the twins' rooms is furnished with a pendant light by Schoolhouse Electric & Supply Co., a Victoria Hagan Home Collection armchair, a bench by Room & Board, and a Ralph Lauren Home carpet.







# Triumph of Character

INSPIRED BY A HOMEOWNER'S FAVORITE MERCHANT IVORY FILM, DESIGNER MICHAEL S. SMITH EVOCATIVELY UPDATES A HISTORIC MINNEAPOLIS MANSION

TEXT BY DOUGLAS BRENNER PHOTOGRAPHY BY OBERTO GILI PRODUCED BY ANITA SARSIDI

**FILM PRODUCER ELIZABETH REDLEAF KNEW MICHAEL S. SMITH WAS THE RIGHT INTERIOR DESIGNER FOR HER MINNEAPOLIS HOUSE EVEN BEFORE HE POSED THE QUESTION, "IF YOU COULD PICK A MOVIE TO LIVE IN, WHAT WOULD IT BE?"**

Smith's enthusiasm for her answer, director James Ivory's 2000 Edwardian period picture *The Golden Bowl*, only confirmed that she'd found a kindred spirit. The designer credits Redleaf's work in film—her company, Werc Werk Works, has produced such disparate movies as *Howl* and *The Turin Horse*—with having sharpened her sense for telling stories through physical settings and choice historical details.

It was a love of history, in fact, that drew Redleaf to her home, an Italianate villa nearly 70 years old when she and her then-husband, financier Andrew Redleaf, purchased it in 1996. Built by the architecture firm Kees & Bowstead, the residence was hailed by the local press in 1927 as a modern wonder (a telephone line in every room! a four-car garage!), combining Jazz Age conveniences with Edwardian luxuries such as a butler's pantry, a linen room, and exquisite plasterwork—all of which survived the decades intact. "The house was so well preserved that it took me a long time to wrap my brain around touching anything," Redleaf explains. "It felt like a museum piece."

The gracious layout provided ample space for three young children and an expanding art collection, as well as for regular social and philanthropic gatherings (Redleaf is a patron of numerous cultural institutions, including the Walker Art Center, the Minnesota Opera, and the Telluride Film Festival). At one such



occasion, a dinner Redleaf hosted for the new Minneapolis Central Library, that project's architect, Cesar Pelli, offered her some advice. "The first thing Cesar said when he walked into our hall was, 'You should make a glass pavilion on top of the house and let light down the middle,'" recounts Redleaf. It was another idea to file away for the renovation she envisioned doing someday.

"We raised our kids, and my husband and I divorced—and it still took a few years before I thought, Okay, I'll finally redecorate!" When it came to hiring a designer, she says Smith was her clear-cut first choice because of how he creates "a superb mix of Continental, English, and American, exactly the tone I felt fit this house."

Together they began to plot a scenario for the home, taking the worldly expatriate milieu of *The Golden Bowl*, which is based on the Henry James novel, as inspiration. "We imagined a well-traveled Midwesterner who has lived in Italy and England but comes back to the U.S. and settles into a palazzo of sorts that's also Georgian," Redleaf says. "Threaded through the warm Italian light and richly layered details would be a very American sense of comfort."

On Smith's initial visit, he stunned Redleaf by pausing in the hall where Pelli had stood and exclaiming, "You need to open things up in the middle!" This time Redleaf knew she had to say yes. →

**Above:** Film producer Elizabeth Redleaf, seated with Albert, a Belgian Laekenois, enlisted decorator Michael S. Smith and Ferguson & Shamamian Architects to renovate her 1927 home in Minneapolis. **Opposite:** Greenery surrounds a fountain in the garden, which was reworked by Arne Maynard Garden Design. For details see Sources.



Frequent Smith collaborators Ferguson & Shamamian Architects were brought in to update the plumbing and climate systems (20 wells, 450 feet deep, were drilled in the front yard for geothermal heating and cooling) as well as to do structural work. In addition to meticulously restoring the main floor's stately sequence of reception rooms, down to the last doorknob and cornice, the architects overhauled the second-floor bedrooms and transformed the basement (previously a ballroom) into a screening room. They also created the crucial central skylight, reconfiguring an attic space once used as a sleeping porch into a charming rooftop solarium with a glass floor, which channels sunshine into the stairwell below. The luminous landing at the top of the stairs serves as Redleaf's personal art gallery, and she often sits there studying works from various angles and pondering possible changes to the display. "A curator would have a heart attack at the way I move art," she jokes.

Smith's refresh of the decor, meanwhile, nods to historic-house hallmarks—faux stone in the entrance hall, chinoiserie wallpaper in the formal dining room, lavishly draped tester beds—but also offers a spirited visual narrative that enhances the character of each room. "It's the idea of a period," Smith says, "a heightened, more sophisticated version of what these interiors might have been in the past." Star turns range from an exotic banquettes worthy of the Ballets Russes backed by a Coromandel screen in the living room to the ritzy mirrored master bath, which tips its hat to Chicago architect David Adler.

The diversity of furnishings, objects, and art that Redleaf and Smith engage in conversation is dazzling. Unwavering connoisseurship ties it all together. "Things that have their own voice, integrity, and impact are complementary, no matter what era they're from," Smith says. A spherical stainless-steel Anish Kapoor sculpture compares curves with a claw-foot mahogany pedestal table in the entry. A minimalist painting by Spencer Finch flirts with a gilt-wood Louis XVI canapé where Redleaf seats friends for tea or intimate suppers in the living room. That's when she isn't hosting performances by musicians from the Saint Paul Chamber Orchestra, a jazz combo, or singers from the Minnesota Opera. (Divas of all stripes adore the living room chandelier, reputedly once owned by Maria Callas.)

In warm weather Redleaf's fêtes spill gracefully outdoors, into lush garden spaces composed by British designer Arne Maynard. His soft-hued perennial borders and asymmetrical hedge-lined paths—a montage of Arts and Crafts romance and crisp modern geometries—lure guests into the open air and, for larger events, toward tents set up for dining, listening to music, or watching video-art pieces. Those looking to steal a quiet moment might pause on a stone bench by artist Jenny Holzer. It's one of Redleaf's favorite spots for relaxing and taking in the starry skies. □



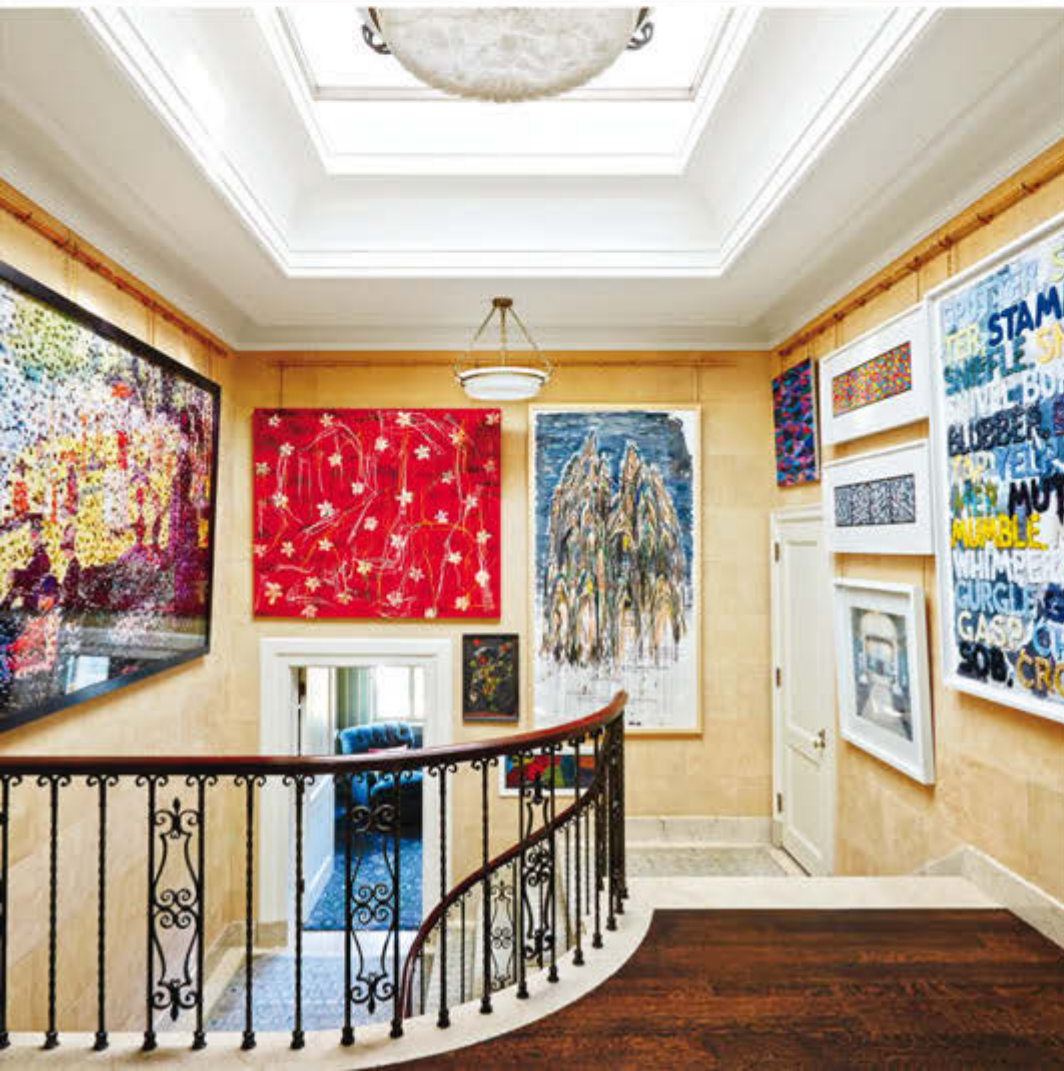
**Left, from top:** 'Blue Fortune' hyssop flowers in the garden. The entrance hall showcases a painting by Jacob Kassay, Qing-dynasty vessels, and a tabletop sculpture by Anish Kapoor; the custom-painted fretwork pattern over the dining room doorway is by Gracie. **Opposite:** In the living room, a Coromandel screen is mounted behind a banquettes upholstered in a Claremont damask; the lacquer low tables are inlaid with mother-of-pearl.



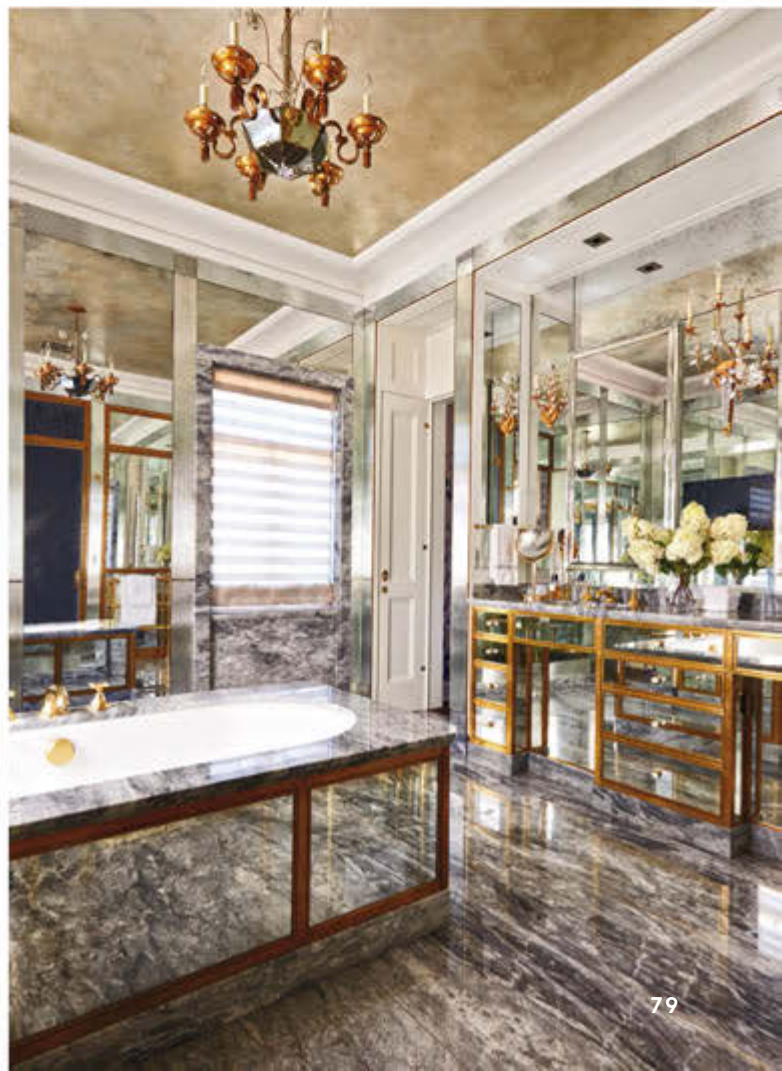




A Pierre Bonnard painting is displayed between the windows in the living room, where the walls are embellished with hand-stenciling by Mark Uriu; the Baroque-style chandelier was acquired at Sotheby's, as was the Italian neoclassical candelabra at right. **Opposite, from top:** At the room's other end is a 19th-century Italian mirror; a piece by Katy Moran hangs above a Franz Kline work on the wall at left, overlooking a sofa in a Lee Jofa fabric, an antique armchair from O'Sullivan Antiques in a blue Scalamandr  silk velvet, and a Sultanabad carpet. The dining room features a Victorian chandelier, curtains of a Scalamandr  fabric, and a Gracie chinoiserie wallpaper.



**Above:** The rooftop solarium is appointed with a trellis-pattern wall covering by Brunswick & Fils, a suite of bamboo furniture from Red Egg, and a pair of Jasper tables. **Left:** A gallery at the top of the stairs includes works by Vik Muniz, Ghada Amer and Reza Farkhondeh, Raymond Pettibon, Sol LeWitt, and Mel Bochner; the light fixtures are by Charles Edwards. **Opposite, clockwise from top:** A painting by Scott Lloyd Anderson is installed over a guest room's Jasper bed, which is accented with a coverlet made of a Templeton fabric; the Russian *bureau secrétaire* was bought at Sotheby's, the curtains are of a Holland & Sherry wool, and the walls are lined in a Marvic stripe. The master bath shimmers with antiqued-mirror panels and a ceiling silver-leaved by artisan Maureen Lyttle; the chandelier is a circa-1930 design by Elsa Schiaparelli for Baguès, and the tub fittings are by P. E. Guerin. Another guest room, sheathed in a Gracie wall covering, is outfitted with a George III bed; the canopy is made of Chelsea Editions fabrics, while the coverlet is 19th-century Portuguese.





**Right:** Enlivening the master bedroom is a Chinese export wallpaper purchased at Christie's. The George III bed, attributed to Gillows, is dressed with a 19th-century Portuguese coverlet. The large artwork in the adjacent sitting area is a circa-1910 painting by Jacques-Émile Blanche.





A photograph of a modern garden. In the foreground, a paved path made of grey rectangular stones leads towards a large, light-colored concrete wall. To the left of the wall are several rounded, green bushes. In the background, a large, leafy green tree stands against a clear blue sky. To the right, a gravel path leads to a wooden fence or gate.

# MODERN FAMILY

DESIGN FIRM SAWYER|BERSON AND DECORATOR  
RANDI PUCCIO TAILOR A WELCOMING HAMPTONS HOME  
FOR A TIGHT-KNIT YET UNCONVENTIONAL CLAN

TEXT BY MAYER RUS PHOTOGRAPHY BY JOSHUA MCHUGH PRODUCED BY MARTIN BOURNE



London plane trees shade the drive of a Bridgehampton, New York, residence created by the architecture, interiors, and landscape firm Sawyer|Berson and furnished by LRS Designs. For details see Sources.

The master bedroom enjoys pride of place in most homes—typically larger and more generously appointed than the children’s quarters or guest accommodations. But as popular culture keeps reminding us, families today come in all shapes and sizes, and their residences often bear little resemblance to long-standing archetypes. Consider the Bridgehampton, New York, retreat conceived by the Manhattan architecture, interiors, and landscape firm Sawyer|Berson and New York decorator Randi Puccio of LRS Designs—the delightful weekend escape boasts not one master suite but four.

“Our firm has done many houses on Long Island, but this project was unique,” architect John Berson says of the 8,700-square-foot home, which is a short walk from the beach. The clients are, unusually, four adult relatives. “We genuinely love to be together, but we didn’t want to feel like we’re on top of one another,” explains one family member, summing up Sawyer|Berson’s challenge. “We wanted the house to be inviting and comfortably spacious but not so big that it felt overwhelming.”

To devise an eloquent rapprochement between proximity and distance, Berson and coprincipal Brian Sawyer drew inspiration for the architecture as well as the overall site design from the pinwheel floor plans of early-20th-century houses by Mies van der Rohe and Frank Lloyd Wright. “Everything radiates off a communal living room, which has glass walls on two sides and is sunken 18 inches below the rest of the house so it’s on grade with the lawns,” Sawyer says of the two-story dwelling. “The four private suites occupy various corners of the building, with their own particular connections to the garden and views. Everyone has room to breathe.”

Constructed on a long rectangular lot, the residence is approached through a glorious allée of London plane trees that runs along one side of the

**Right:** A Richard Pousette-Dart painting surveys the living room. Next to the fireplace is a pair of 1950s Nino Zoncada armchairs from Van den Akker clad in a Pollack fabric, while Duane Modern club chairs upholstered in a Romo fabric face a custom-made cocktail table by Antony Todd Home. The colorful glass sculpture displayed near the window is by Monica Guggisberg and Philip Baldwin.





In the breakfast area, a David Weeks Studio light fixture hangs above a table from Profiles and chairs by Cassina; the large artwork is by Michael Wolf. **Opposite:** The kitchen is outfitted with a Wolf range and hood and Holly Hunt stools.





property and opens to a view of Sagg Pond, Bridgehampton's most prominent geographic feature. Belying its considerable size, the house reads like a lean composition of interwoven modernist pavilions, clad inside and out with broad expanses of Jerusalem limestone, plantation mahogany, and American walnut. Boxwood hedges buttress the architecture's rectilinear geometries and extend them into the landscape, and, in an inspiring bit of legerdemain, the tennis court is effectively camouflaged from view, tucked below grade between the sweeping lawn and the parterre. "We tried to take advantage of every good quality the site affords," Sawyer says. That includes the creation of a roof deck offering a dazzling 360-degree panorama of the pond, the Atlantic Ocean, and the bewitching landscape Long Island's East End is famous for. "We save that deck until the end of the house tour because it just doesn't get any better," says one of the owners.

The decor of the sun-filled social spaces and intimate private rooms harmoniously complements Sawyer|Berson's work. "The midcentury inflection of the architecture guided the spirit and style of the furnishings," notes Puccio, who has worked with the homeowners for years and thus came to the project with a good sense of what they like.

Among the distinctive pieces to win collective approval were a pair of vintage Paul McCobb brass stools installed in the den and the 1950s Nino Zoncada armchairs in the living room. "We picked things with clean lines, strong forms, and beautiful finishes," the decorator says. She adds that the color palette is largely neutral in deference to the garden views as well as to the eye-catching artworks, a mix of sculptures and paintings that includes Sol LeWitt watercolors displayed in the entrance hall and, in a side garden, a Thomas Heatherwick aluminum sculpture.

Yet for all the soigné refinements, life here is about simple diversions. The clients are a very convivial bunch, Puccio explains, given to throwing informal parties and barbecues in the outdoor dining area near the pool or at the capacious tables set alongside the parterred vegetable and flower garden. When the residents are not playing tennis, they might be working out in the petite courtside gym pavilion. Or, if it's a bit too chilly to swim, they're likely to be relaxing in the breezy bliss of the screened porch off the kitchen or enjoying a cocktail and a soak in the poolside spa. "Everybody worked together to create something that brings us great joy," one of the owners observes. "The house feels like it belongs to all of us, and to each of us." □

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A bed custom made by LRS Designs and Modern Living Supplies anchors one of the master suites; the vintage armchair is covered in a Rubelli fabric.





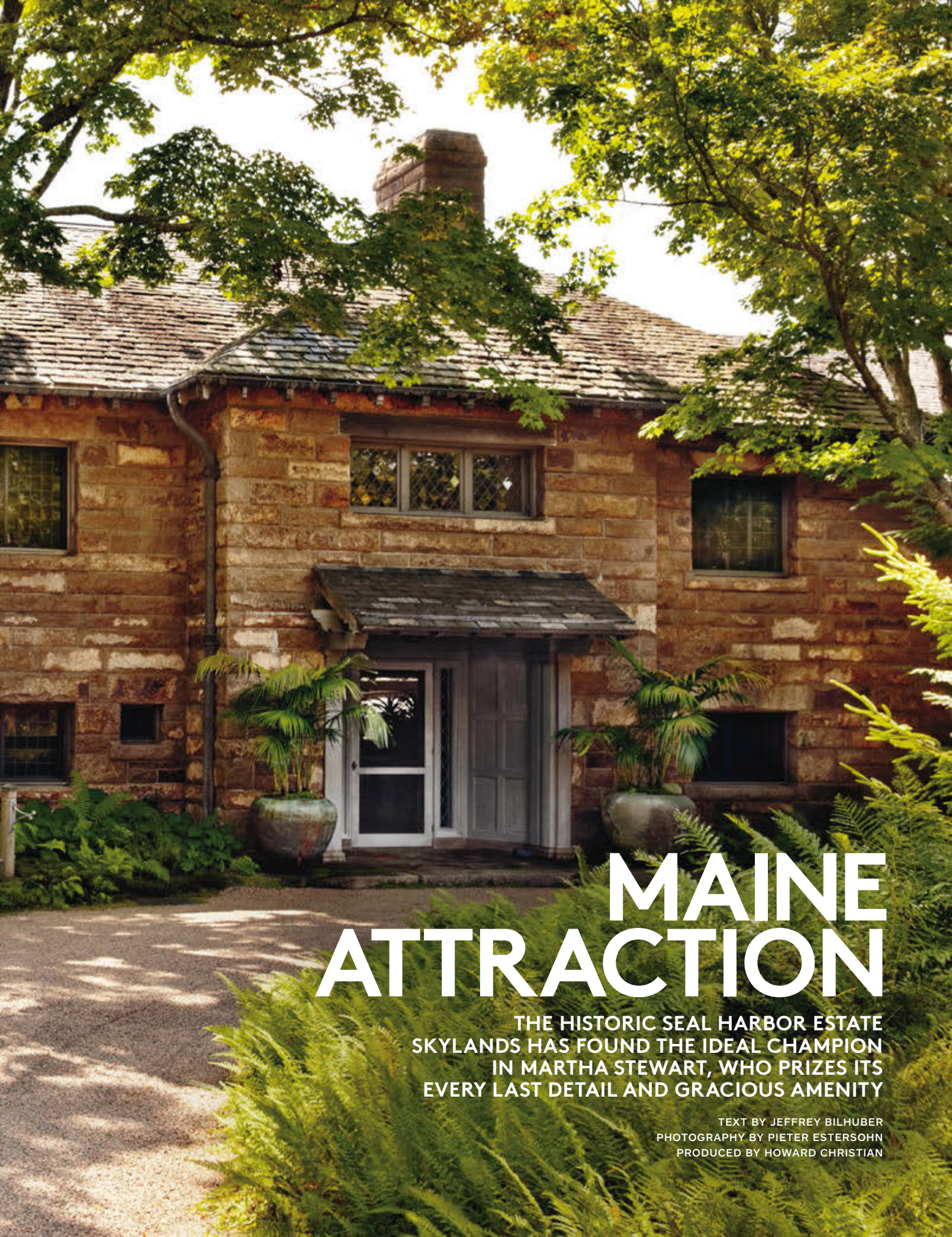
***Clockwise from above:*** The dining furniture on the terrace and the market umbrella and chaise longues on the pool deck are by Sutherland, and all incorporate Perennials fabrics; LiveRoof planted sedum atop the pavilion. A view of the house from the lawn; the staircase leads from a terrace to the roof deck. Handsome teak tables and seating by Uhuru Design make a statement in the garden, where boxwood encloses vegetable and flower beds.





Martha Stewart with her Chow Chow Ghenghis Khan and French bulldogs Sharkey and Francesca alongside a 1958 Edsel Roundup at her Maine residence, Skylands, a '20s masterwork designed by architect Duncan Candler for the car's namesake, Edsel Ford, and his wife, Eleanor. Kevin Sharkey of *Martha Stewart Living* assisted with the decor. For details see Sources.





# MAINE ATTRACTION

THE HISTORIC SEAL HARBOR ESTATE  
SKYLANDS HAS FOUND THE IDEAL CHAMPION  
IN MARTHA STEWART, WHO PRIZES ITS  
EVERY LAST DETAIL AND GRACIOUS AMENITY

TEXT BY JEFFREY BILHUBER  
PHOTOGRAPHY BY PIETER ESTERSOHN  
PRODUCED BY HOWARD CHRISTIAN



# ANTICIPATION

is one of the signal pleasures of visiting Maine. It's a state tucked so deeply into the farthest reaches of the American Northeast that getting there can feel like an old-fashioned journey, even in this age of planes, trains, and automobiles. That feeling is amplified when the final destination is not just Maine but Skylands, Martha Stewart's summer place on remote Mount Desert Island, where my son, Christoph, and I spent a long weekend last summer.

Completed in 1925 for the visionary automotive executive Edsel Ford by architect Duncan Candler, the broad-shouldered house sits high on a hill that looks over Seal Harbor, so as you motor along the languid road that follows the rugged coastline, you keep glancing up to find it. Eventually the road branches off and ends up at a drive made of pink-granite gravel that winds deep into a forest just outside Acadia National Park. Spruces and other fir trees pass by, until, finally, the three-story residence slowly comes into view.

Constructed of the same local stone as the drive, Skylands seems to emerge from the surrounding granite outcrops and is so engulfed by maples, kiwi vines, and ferns that nature appears to be taking over. Though it is a stolid, imposing structure, it is embraced by ledges and terraces instead of being plunked on a lawn. So it doesn't loom—it nestles.

Little has changed at Skylands since Candler ("a genius who deserves a book," Martha notes) and Danish-born landscape designer Jens Jensen created the 63-acre retreat for Ford and his wife, Eleanor. The Detroit-area couple and their four children summured here until another family acquired the estate in 1980, after Eleanor Ford's death; they, in turn, sold Skylands to Martha in 1997. Sold, mind you, with nearly everything included, right down to cabinets and shelves filled with the Fords' silver, glassware, china, and linens—which, as an interior designer fascinated by family legacies, I find gives the place an incredible sense of authenticity. "I didn't have to buy a plate," Martha told me, "although I've certainly added my fair share." →



Stewart lightened the mood inside by replacing some of the existing formal furnishings with faux-bois pieces; in the entrance hall, a vintage bench and a Martha Stewart-designed console rest on granite pavers. **Opposite, from left:** Seal Harbor as seen from the house. Kiwi vines climb up the rear of the dwelling; the terrace and naturalistic landscaping were designed by Jens Jensen in the 1920s.



The sunny living hall is a hub of activity during the summer months; Stewart often leaves out books about Maine on the faux-bois cement table, made by Carlos Cortés, for her guests. The sofas were custom made, and, at right, a vintage tassel-footed metal table by Carole Stupell is paired with a wing chair. The walls are finished with a Fine Paints of Europe taupe.









**Clockwise from left:** Diamond-pattern French doors and windows are a highlight of the living room, an expansive space broken up into several seating areas; the antique button-tufted chairs, from Liz O'Brien, are grouped with a sofa clad in a Groves Bros. Fabrics cotton and a blue spruce planted in a vintage faux-bois birdbath. The oak-paneled flower room features a display of mercury-glass

vases. The dining room chairs, which were reproduced from an 18th-century English example owned by Stewart, are covered in silk velvet; the faux-bois table was crafted by Carlos Cortés. In the living hall, a circa-1880 sofa from Ann-Morris joins antique Georgian stools; the games table in the foreground is skirted with gold-embossed leather, and the torchère and sconce are original to the house.



It's unusual that a house of this age and scale—with a dozen bedrooms and several outbuildings for living and entertaining—hasn't had its spirit destroyed by that demon of modernity, the irresistible urge some people have to knock down walls. In fact, Martha has fully embraced the property she calls "my favorite place," appreciating what Skylands represents. Like so many getaways built by people of means and vision, it is a testament to the Ford family's achievements, imbued with a love for the arts and a sensitivity to natural beauty.

"I look at myself as the caretaker of an American treasure," says Martha, who spends part of July and August here as well as long weekends throughout the year. The house is a catalyst for her imagination and a sparker of ideas for her design empire. She revels in the Fords' cutwork tablecloths, in the baths outfitted with softly colored Pewabic tiles and hefty nickel fittings, and in the kitchen's vintage Frigidaire refrigerators, perfectly maintained coolers that allow her to host events for a hundred or more people. She also takes pride in Skylands' burnished atmosphere, the sunlight streaming through leaded-glass windows and glinting off polished copper, cut crystal, and waxed wood.

Though Martha bought Skylands fully furnished, she has stored some of its relics and incorporated her own unmistakable yet sympathetic layers, touches that blend in rather than show off. Assisting her with it all was Kevin Sharkey, executive editorial director in charge of decorating at *Martha Stewart Living*.

Some furniture is plain, such as benches that came from a grange hall in Massachusetts. Some is ornamental and a bit fragile, like the Victorian papier-mâché chairs glistening with mother-of-pearl in the living room. Other pieces are amusing, among them a set of gilded tables in a guest room, their feet shaped like tassels. The art underscores the location: Prewar chromolithographs of regional birds by Carroll S. Tyson Jr., the Audubon of Maine, fill a living room wall, and venerable Mount Desert Island maps line a cypress-wainscoted room where board games are played.

As one would expect from Martha, a woman who has devoted her life to celebrating the traditional domestic arts, the details at Skylands are carefully considered and often ingenious; the white-painted stools around the kitchen's central worktable, for example, have been cut to various heights in order to accommodate a range of body types. "Now when you take a group picture," she says with a smile, "everybody's at the same level, even though they are sitting on different-size stools." →





Kiwi vines shade a terrace furnished with a Charles Rennie Mackintosh-style teak table and chairs by R. L. White and Son. **Opposite, from top:** The butler's pantry is equipped with its original light fixture, sink, and cypress cabinetry; the tableware belonged to Skylands' first owners, Eleanor and Edsel Ford. The wainscot in the kitchen is of vintage Pewabic tiles; the antique fishmonger's table against the far wall is from Ann-Morris.

"I LOOK AT MYSELF AS THE CARETAKER OF AN AMERICAN TREASURE," MARTHA STEWART SAYS.



The 60-foot-long beamed living hall is the heart of the house. Here, Martha has assembled an unlikely but brilliant combination of Georgian stools, 18th-century-style wing chairs, and faux-bois concrete furnishings. There are always a couple of friends seated near the fireplace for a chat. Someone will be curled up on a tufted sofa to read, while Alexis Stewart, Martha's daughter, works a jigsaw puzzle at a table skirted with tooled leather. Guests wander in and out: venturing off on a hike, gathering to take a ride on Martha's 36-foot vintage Hinckley picnic boat, or strolling onto the east terrace, whose granite paving resembles cracked ice.

In my opinion and that of many other visitors, Skylands is a model of what a great American country house should be, humming with activity and preserved with pride as well as pleasure. For nearly a century, the estate has been a fully immersive experience, a place where guests know they're going to be taken care of and well fed—with everyone heading home refreshed, full of memories, and dreaming of the time they will return. □





In the master bedroom, a Rogers & Goffigon-fabric canopy surmounts the antique bed, and an antique Chinese embroidered screen hangs on the wall. **Opposite:** Vintage Pewabic tiles lend charm to the master bath.

# CALIFORNIA

IN THE SUN-KISSED  
HILLS OF NAPA  
VALLEY, A SAN  
FRANCISCO MEDIA  
ENTREPRENEUR  
REALIZES HIS  
LIFELONG WISH—A  
HOUSE BUILT BY HIS  
ARCHITECTURAL  
HERO, HUGH  
NEWELL JACOBSEN

TEXT BY THERESE BISSELL  
PHOTOGRAPHY BY ROGER DAVIES  
PRODUCED BY HOWARD CHRISTIAN





# DREAMING



Designed by Jacobsen Architecture and dubbed Birdhouse, the weekend home of Jeff Atlas overlooks vineyards in California's Napa Valley. Knoll furnishings mingle in the living area, including Marcel Breuer chairs and Mies van der Rohe cocktail tables and stools; the artwork is by Gene Davis, the sofa is by RH, and the rug is by Stark. For details see Sources.

ong before vineyards and villas transformed Napa Valley, the celebrated stretch of California wine country was studded with traditional farm buildings, some of which still stand and are still used for their original function.

It was to this agricultural past that Hugh Newell Jacobsen and his son Simon—who together head the Washington, D.C., firm Jacobsen Architecture—looked when they accepted a commission to design a house there. Consulting archival images from the Library of Congress, they found the early-20th-century Napa vernacular to be particularly consonant with their signature pared-to-the-essence structures.

Their client, it turns out, was way ahead of them. Jeff Atlas, founder of the San Francisco-based Involved Media Group, which specializes in partnerships between nonprofits and corporations, had acquired the property chiefly to realize a dream he'd had since boyhood: to have Hugh Newell Jacobsen design a house for him, in a landscape compatible with the architect's distinctive geometries.

Atlas admits to a nearly lifelong obsession with the elder Jacobsen, who started his firm in 1958 and was later joined in the practice by his son. "With apologies to *Misery*, I'm Hugh's number-one fan," Atlas quips. "He's my favorite architect, and I don't have a second." A fellow Washingtonian, Atlas was fascinated with buildings growing up and followed Hugh's work with an admiration uncommon for a child. The two eventually met socially some 16 years ago. Over lunch they talked at length about their shared passions, from the art of Josef Albers and Gene Davis to the Luberon region in the South of France. The connection stuck. And when Atlas decided to construct a house in Napa more than a decade later, the architect readily signed on to the project.

For the Jacobsens, who are often asked to work on a fairly expansive scale, the commission—just 1,750 square feet—was rather modest. But they approached the design of the two-bedroom home with their usual rigor and flair. "We build, for lack of a better term, pavilion-style," says Simon, referring to the firm's trademark assemblages of single-story volumes with gable roofs pitched at 45 degrees ("the simplest of forms," he observes). In this case they conceived the compact floor plan as two intersecting axes. Accessed via a straight path of bluestone pavers, the entrance leads directly to the great room, composed of the living and kitchen/dining areas. Flooding the double-height space with light are dormers and window walls, the latter framing panoramic vistas. Perpendicular to the entry is a long hallway (or "street," as Simon describes it) anchored at either end by a bedroom suite.

"Each room is its own little building," Hugh says. "Instead of a mono-block, it's a collection of forms linked together. Each view is different, and each room is as important as the last one." Adds

Simon, "A lot of architects start with the exterior and hope everything fits inside. We design from the inside out, beginning with an intuitive formal floor plan and turning it three-dimensionally so the volumes smack right into each other."

In true Jacobsen spirit, the residence is an exercise in precision and reduction, from the crisp clapboard siding to the absence of exterior embellishments and interior moldings to the placement of switch plates and door pulls ten inches lower than standard, accentuating the 22-foot-high cathedral ceilings. It goes further: The white cabinetry and closet doors recede into the walls, streamlining surfaces and maximizing interior space. "Objects menace the navigation of a room," Simon notes. "We're about compartmentalizing. Everything is here, but it's all put away."

Although the firm usually handles all aspects of the decor in addition to the architecture, Atlas oversaw the furnishings himself. "I wanted to do my own sourcing and know the story behind everything," he explains of his hunt for collectible-quality pieces, among them vintage Marcel Breuer Wassily chairs, a Milo Baughman table, and lamps by Peter Hamburger and Cedric Hartman. The master bedroom's Eero Saarinen armchair and Florence Knoll bench both retain their original fabrics (mohair and suede, respectively). In the great room Atlas upholstered a suite of Mies van der Rohe Brno dining chairs in a blue Knoll fabric to match the leather on a pair of Barcelona stools.

The pedigreed mix is quite apt in the Jacobsens' elegantly minimalist interiors. "I would never compromise Hugh and Simon's creative vision," Atlas says. "Anything I came up with I ran by them." One such idea was what he calls the Birdhouse, a shed for pool equipment that is cleverly outfitted with a circular louvered vent and an oversize perch. Part Claes Oldenburg-inspired sculpture, part architectural folly, the edifice has become a defining marker for the property: Birdhouse is now Atlas's name for the entire estate, which includes rows of Cabernet Sauvignon grapes harvested by a local winemaker.

"My goal was to commission an important example of Jacobsen architecture—to see how the best of the firm's design elements could fit into one relatively small package," Atlas says, amazed at his good fortune. "How often do childhood dreams get realized?" ▣

**Opposite, clockwise from top left:** Bluestone pavers lead to the front entrance. Atlas stands on the poolside terrace. Painted in a Sherwin-Williams white, the clapboard residence is crowned by standing-seam steel gable roofs; at left is the outbuilding that gives the property its name, while the sculpture on the front lawn is by David Tanych.







**Above:** The rear of the house opens onto the travertine-tiled terrace and an infinity pool; the blue sculpture in the background is by Bret Price. **Opposite, from top:** Jacobsen Architecture designed the kitchen area's cabinetry and marble-top island with an incorporated dining table; the cooktop is by GE Monogram, the Mies van der Rohe chairs are by Knoll, the metal sculpture is by Price, and the framed silkscreen is by Gene Davis. The pergola-covered dining terrace offers bucolic views.

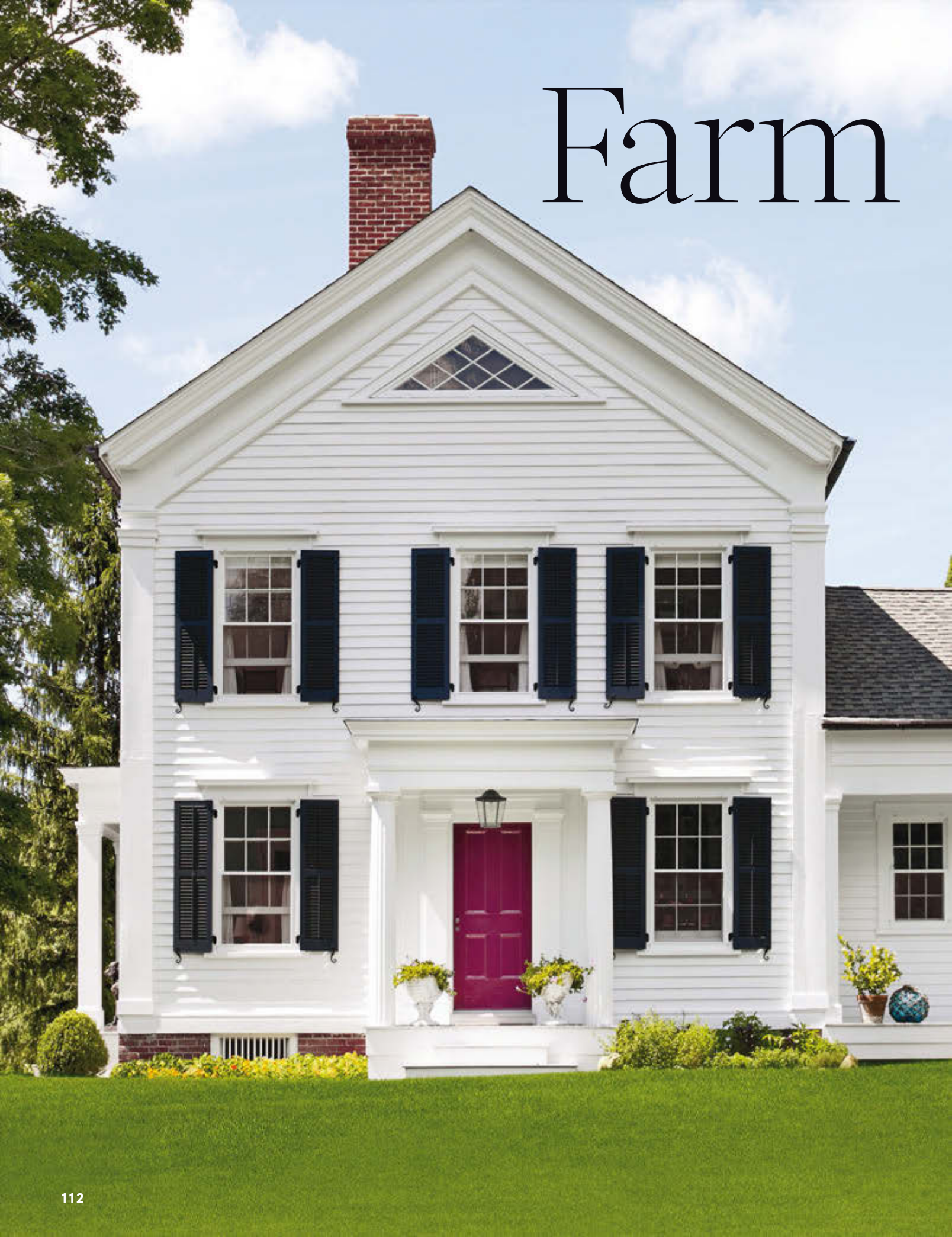


**Clockwise from left:** The guest room features a silkscreen by Josef Albers, a Room & Board four-poster, and a carpet by Stark. In the master bath, a Kohler sink is set into the marble-top vanity. A Room & Board bed also anchors the master bedroom, which is appointed with a Saarinen armchair by Knoll, a Frank Gehry side table from Design Within Reach, and a Stark rug; the framed artwork is by Albers, and the sculpture next to it is by Greg Lauren.



“A LOT OF ARCHITECTS START WITH THE EXTERIOR AND HOPE EVERYTHING FITS INSIDE,” SAYS SIMON JACOBSEN. “WE DESIGN FROM THE INSIDE OUT.”

# Farm

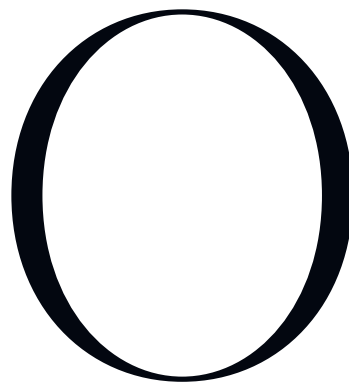




# Fresh

SPRIGHTLY PATTERNS, ZESTY COLORS, AND FURNISHINGS WITH PERSONAL MEANING ANIMATE LIGHTING DESIGNER CHRISTOPHER SPITZMILLER'S COUNTRY PLACE IN UPSTATE NEW YORK

TEXT BY MITCHELL OWENS  
PHOTOGRAPHY BY WILLIAM WALDRON  
PRODUCED BY ANITA SARSIDI



One of design's truisms is that behind every impossibly pretty old farmhouse is an owner with a vision, someone who had the imagination—and ambition—to take it from sad-sack to spick-and-span. That is certainly the case with Clove Brook Farm, in New York's Hudson Valley, where a

sugar cube of a house is skirted by an emerald lawn, breezes carry the gentle clucking of Buff Orpington hens, and a stream that gives the nearly six-acre retreat its name gurgles softly.

Completed in the 1830s, the Greek Revival dwelling had fallen into serious disrepair when it was discovered nine years ago by Christopher Spitzmiller, the Manhattan-based lamp designer whose hand-thrown ceramic creations illuminate many a high-profile room (not least President Obama's Oval Office, prompting the artisan's playful Instagram hashtag #pottertothe president). "It looked like something out of an Andrew Wyeth painting," Spitzmiller recalls. Dingy paint was peeling off the clapboard, bees buzzed deep in the plaster walls, and six layers of linoleum paved the kitchen wing (the house's oldest section, dating from the late 1700s). "But the place had high ceilings and great moldings," he says, "so I thought, This could really be something."

Today the four-bedroom residence is a picture-postcard escape, but only after a projected three-year renovation plan stretched into seven, plus an additional two years to get the home up to stylish snuff. "I literally lived with boxes as end tables for a while," says the ceramist, who shares the house with his boyfriend, Connecticut decorator Sam Allen, and a black Labrador retriever named Jolly. "But as Albert always said, 'You've got to get the bones right.'"

Spitzmiller is referring to his mentor Albert Hadley, the grand old man of American taste who died in 2012 at 91. One half of the esteemed Parish-Hadley interiors firm, he was renowned for nonsense lessons in architecture ("I start with the hammer and saw—moving doors to line up with windows, straightening out the floor plan"), furniture ("One buys what is appropriate"), and decoration ("The best rooms have history and meaning").

"Not a day goes by that I don't think about him," Spitzmiller says. It's hard not to given Clove Brook Farm's decor, assembled in collaboration with Manhattan interior designer Harry Heissmann,



A Benjamin Moore white brightens the Greek Revival farmhouse at Clove Brook Farm, lamp impresario Christopher Spitzmiller and decorator Sam Allen's getaway in New York's Hudson Valley. Architectural designer Jonathan Parisen advised on the renovation, Harry Heissmann collaborated on the interiors, and P. Allen Smith assisted with the landscape design. A Vaughan lantern hangs at the entrance. For details see Sources.



**Clockwise from left:** Spitzmiller with one of his Buff Orpington hens. In the living room, painted in a Benjamin Moore yellow, an ancestral portrait overlooks a Harry Heissmann-designed banquette made by De Angelis and covered in a Brunschwig & Fils fabric. The garden is bordered by a white 19th-century-style fence. **Opposite:** The living room's desk lamp is by Christopher Spitzmiller, as is the garden stool, which stands beside a Todd Alexander Romano floor lamp; the Mark Sciarillo cocktail table and hooked zebra rug were once owned by decorator Albert Hadley, Spitzmiller's longtime friend.





who once worked for Hadley. Wallpapers devised by Hadley line the attic guest rooms. Sketches of Hadley projects for famous clients—including one of a living room for Babe Paley—can be found in the main guest chamber on the second floor. The hooked zebra rug in Spitzmiller’s yellow living room graced his mentor’s Upper East Side apartment, where, the ceramist says gleefully, “it was glued to the floor—and I could only remove it using Goo Gone and a kitchen spoon as a scraper.”

That exertion was easy compared with getting the farm in apple order. Make that tarte-Tatin perfection: The rooms are irresistibly cozy (button-tufted sofas, canopy beds) but also unmistakably urbane (Louis XVI-style fauteuils, a Venetian-inspired mirror). Says Spitzmiller, “I wanted a more modern feeling here, because my apartment in the city looks like an octogenarian lives there.”

Working with architectural designer Jonathan Parisen—now at the Manhattan-based firm MR Architecture + Decor—he rebuilt the home’s three porches and cut triangular windows into its gables to give the guest rooms more oomph. (During the renovations Spitzmiller stayed in the farm’s 19th-century grange hall, which now houses one of his ceramics studios.) In the dining room new windows flood the formerly dark space with sunlight, while an 18th-century *papier peint* paradise of bamboo and exotic birds lends a more expansive air. That faux Eden overlooks a real one:

a garden that was planted last year with the advice of Arkansas landscape designer P. Allen Smith, a pal of Spitzmiller’s. Hemming it in is a fence copied from the balustrades at Louisiana’s 19th-century Felicity Plantation.

At Clove Brook Farm every detail seems to spark lively stories about people known and places seen. Weekend guests stroll downstairs in the morning to find coffee set out on a French Provincial table once owned by Bunny Mellon, the late garden guru and Spitzmiller fan. The living room’s cinnabar *bureau plat*, which is placed perpendicular to the wall so it can be pressed into service for dinners à deux, came out of decorator Keith Irvine’s country house. And a sinewy Regency chair joins a dramatic blackamoor stand (embellished by Spitzmiller with a glittering glass-bead fringe) previously belonging to celebrated Washington, D.C., hostess Evangeline Bruce.

“Harry taught me that rooms have to be a conversation between objects,” the lamp designer says, noting with a grin, “It’s a good thing, too, because otherwise there would be pairs of chairs everywhere.” Instead Clove Brook Farm’s eclectic spaces fizz with life and personality. “They’re quirky and divine,” says decorator Bunny Williams, a Hadley acolyte who is also one of Spitzmiller’s closest friends. Paying perhaps the ultimate compliment, she adds, “Albert would have adored it.” □



In the kitchen, a vintage light from Ann-Morris is suspended above a French table that used to belong to Bunny Mellon; the tile above the Viking range is by Ann Sacks, and P. Allen Smith painted the large watercolor. **Opposite, clockwise from top:** Christopher Spitzmiller lamps and a Patterson Flynn Martin rug accent the library. A leafy antique wallpaper lines the dining room, where a swan tureen from John Rosselli Antiques tops a table ringed by Frances Elkins-style chairs from Kevin L. Perry; the star sconce is by Frederick P. Victoria & Son. Dodie Thayer lettuceware enlivens a kitchen shelf.



In the main guest room, the four-poster, a vintage Bunny Williams design, is hung with an Élitis-fabric canopy and dressed with Leontine Linens bedding and a John Robshaw quilt; Harry Heissmann had the wallpaper custom made, and the round side table is by Bunny Williams Home.





Vaughan sconces flank a Waterworks pedestal sink with Lefroy Brooks fittings in a guest bath. **Opposite bottom, from left:** An Albert Hadley wall covering custom made by Harry Heissmann sheathes the stairway leading to the attic guest rooms. One of the spaces features Leontine Linens bedding and Alicia Adams Alpaca throws from Punch.







An Albert Hadley wallpaper and matching fabric, available through Harry Heissmann, energize an attic guest room; the antique spool bed (once owned by Hadley) is outfitted with Leontine Linens bedding, and the lamps are by Christopher Spitzmuller. *Opposite, from top:* Jonathan Parisen designed the cabinetry in the master suite's dressing room, which is illuminated by a bell-jar lantern from Lumiere. The master bath is equipped with Lefroy Brooks glass shelves and sink fittings.

# PERFECT

Architect Thomas Kligerman and decorator Elissa Cullman compose



# HARMONY

a Long Island beachfront hideaway in tune with its halcyon setting

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY WILLIAM WALDRON PRODUCED BY ANITA SARSIDI



Just a stone's throw from the dunes in Sagaponack, New York, is a beach house that design firm Cullman & Kravis created for a Boston family in collaboration with architecture studio Ike Kligerman Barkley. Surrounding the infinity-edge pool is a bluestone terrace that hosts teak chaise longues by Janus et Cie. Edmund Hollander Landscape Architects oversaw the grounds. For details see Sources.

Boisterous plantings border the house's cottagelike exterior. **Opposite:** The light-flooded foyer welcomes with its warm, neutral palette and natural finishes; the bespoke door hardware is by the Nanz Co., and the steps are made of reclaimed oak. Reilly Windows & Doors white-oak doors and painted-mahogany-framed windows are used throughout the home.





## Building a home can sometimes be like going on an extended journey without an itinerary—

scary perhaps, but filled with the promise of great rewards. Such was the case for one Boston-based couple when they planned their ideal seaside residence. The pair envisioned a house somewhere along that storied strip of New York coastline known as the Hamptons, a place they'd summured many years before and where they could avoid the nonstop social commitments they'd encounter in Nantucket or Martha's Vineyard. The dwelling needed to be large enough to accommodate them and their three grown children, and they wanted it to have the look of an English-style cottage on the outside but with easygoing rooms inside—"a place where my kids could just arrive, kick off their shoes, and run into the ocean," says the wife.

When they spied an acre and a quarter of oceanfront property for sale in the village of Sagaponack, whose open stretches of farmland and near-deserted beaches make it one of the Hamptons' most desirable addresses, they knew they'd found the right setting. To help refine and realize their idyllic vision, the couple enlisted Elissa Cullman of the Manhattan interior design firm Cullman & Kravis to spearhead the project. It was a role she'd played for their other much-loved (but more formal) residences: their principal home in Boston and a Fifth Avenue pied-à-terre. "I wanted to feel like I was at the beach. I didn't want a big, fancy house—I wanted it to be laid-back, breezy, and simple," says the wife. "And I trust Ellie implicitly."

Cullman's first order of business was identifying an architect who seemed suited to the task, and she recommended Thomas Kligerman, a partner at the firm Ike Kligerman Barkley, which has offices in New York and San Francisco. Although Cullman had never worked with Kligerman before, she'd known him for 20 years and felt that his comfort with both modern and traditional design, as well as his talent for creating houses that coexist harmoniously with their natural surroundings, made him a good fit. A few sketches and one meeting later, the clients agreed. "The most important part of my job is going on the journey together," Cullman says. "If I knew what the house was going to look like from the minute we started, I would be bored to tears—I wouldn't want to come to work."

The adventure that followed involved a year of design work punctuated by complex negotiations with the local architectural review board over such issues as the height of the house (restricted to two stories) and how close to the ocean it could sit. "The variances easily added almost nine months to the process," Kligerman recalls. The continued delays were frustrating, but in the end they got a lucky break. "The regulations were changed and all of the maps of the coastline were revised, so the house could be moved back and up from where it was originally stipulated to be," says the architect. More square footage between the house and the ocean produced a sizable expanse that was perfect for a 50-foot swimming pool. →



For the exterior, Kligerman employed a variety of traditional Shingle Style touches—fieldstone chimneys, fanciful variations in shingle pattern, rounded pilasters—inspired by such classicists as Bruce Price and John Calvin Stevens. Inside, meanwhile, he created a floor plan tailored to 21st-century living, with large communal spaces (the bedrooms are pushed to the corners of the house) and an absence of hallways. Finishes, too, are refined and fresh: custom polished-plaster walls, distinct knife-edged moldings, and a steel staircase with reclaimed-white-oak steps. “We all wanted something that felt like a good indigenous neighbor,” says Kligerman. “But when you walk in the door, there’s a shift to a modern sensibility, one that manages to incorporate the clients’ contemporary art collection.”

The tone for the furnishings was set by Cullman when she and her colleague, Alyssa Urban, began shopping with the wife—a process that took them from Los Angeles to London to Paris. “We visited midcentury dealers, where she found a vocabulary that resonated with her,” Cullman says. Though the client hadn’t known it

at the start, it was exactly what she’d been looking for, explaining, “Once you have your footing, finding the vision is simple.”

A key moment on those trips was the discovery in London of the fragmented bronze cocktail table by Based Upon that anchors the living room—a piece Cullman had customized. To complement the table, they introduced a circa-1960 Jules Leleu armchair, a bespoke Beauvais carpet, and a range of contemporary works by female art stars, including Teresita Fernández and Ghada Amer, lending the room an atmosphere that is at once soothing and sumptuous. But it’s the master bath, with its glass-walled shower offering an unobstructed view out to the Atlantic, that best captures the home’s spirit—one that embraces luxury as much as it celebrates nature.

So pleased are the clients with the residence that they’re now expanding it. After jumping at the chance to acquire an adjacent lot, with the goal of building a four-bedroom guesthouse, they took little time deciding on the architect and designer. The best adventures, after all, are worth repeating. □



Works by female artists—among them, from left, Ghada Amer, Teresita Fernández, and Bharti Kher—preside over the living room, which is appointed with Anthony Lawrence-Belfair settees, a Kimberly Denman sofa for Jean de Merry, and a rug by Beauvais Carpets; a fragmented cocktail table by Based Upon, a vintage Philippe Hiquily brass-and-rosewood cocktail table, and a C. J. Peters bronze side table add sculptural allure.

**Right:** A Studio Drift ceiling light from Carpenters Workshop Gallery hangs in the dining room, where a Miriam Ellner verre églomisé tabletop with a custom-made Wainlands base is surrounded by vintage André Arbus chairs from Newel clad in a faux suede from J. Robert Scott. A painting by Yayoi Kusama is displayed above the buffet, a 1950s piece by Suzanne Guiguichon; the mirror-and-glass artwork at right is by Monir Shahroudy Farmanfarmaian, and the carpet is by Crosby Street Studios.





**From top:** The kitchen has vintage ceiling lights and cabinet fronts of painted glass; the range is by Wolf, and the stool is by Hollywood at Home. Peak-capped windows and fieldstone chimneys lend distinctive character to the house's asymmetrical profile. **Right:** Paneled in wire-brushed white-washed oak, the family room makes a cozy gathering spot, with vintage Otto Schultz chairs from Lief, curtains of a Holland & Sherry fabric with embroidered goatskin edges by Jean-François Lesage, and a bespoke rug by Beauvais; the Hervé Van der Straeten light fixture is from Ralph Pucci International, a Mark di Suvero sculpture stands on the pedestal, and the cocktail tables are by Blackman Cruz.







**From top:** A 1970s Milo Baughman chaise longue joins a midcentury Italian side table from Bernd Goeckler Antiques and a Kyle Bunting cowhide rug in the master bedroom's dressing area; the bronze-trimmed cabinetry features Nanz Co. hardware, and the mirror is by Hervé Van der Straeten from Ralph Pucci International. Waterworks shower and sink fittings complement the master bath's oak cabinetry and reclaimed-oak floor.

A 1960 Paavo Tynell chandelier from Alexandre Biaggi crowns the master bedroom, which is furnished with a Larrea Studio canopy bed upholstered in a Bergamo fabric; the midcentury T. H. Robsjohn-Gibbings armchair is from Lobel Modern, and the '40s French low table is from Newel. On the far wall is a large artwork by Anthony Pearson, the Roberto Giulio Rida bedside lamp is from Bernd Goeckler Antiques, and the carpet is by Carini Lang.





# SOURCES

For a more detailed version of Sources, go to [archdigest.com/sources/jul15](http://archdigest.com/sources/jul15).

Items pictured but not listed here or on [archdigest.com](http://archdigest.com) are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means item available only to the trade.

## SUMMER SPLENDOR

**PAGES 62-71:** Interiors by Victoria Hagan Interiors; [victoriahagan.com](http://victoriahagan.com). Architecture by Botticelli and Pohl Architects; [botticelliandpohl.com](http://botticelliandpohl.com). **PAGES 64-65:** On custom-made club chairs, Serge de Nimes linen by Rogers & Goffigon (T); [rogersandgoffigon.com](http://rogersandgoffigon.com). Cocktail table from Bungalow; [bungalowdecor.com](http://bungalowdecor.com). Curtains of Maestro linen, in chalk, by Donghia (T); [donghia.com](http://donghia.com). Scones by Charles Edwards; [charlesedwards.com](http://charlesedwards.com). **PAGES 66-67:** In dining area, Rover pendant light by Ann-Morris Inc. (T); [ann-morris.com](http://ann-morris.com). Roma wicker chairs by Circa Antiques; [circaantiques.com](http://circaantiques.com). Vintage dhurie from Madeline Weinrib; [madelineweinrib.com](http://madelineweinrib.com). In entry, bell-jar lantern by Ann-Morris Inc. (T). Metal chairs from R. E. Steele Antiques; [resteele.1stdibs.com](http://resteele.1stdibs.com). Concrete bench by Ruby Beets; [rubybeets.com](http://rubybeets.com). Allen scones by the Urban Electric Co.; [urbanelectrico.com](http://urbanelectrico.com). Barragan Stripe rug by Ralph Lauren Home; [ralphlaurenhome.com](http://ralphlaurenhome.com). On walls, Simple White paint by Benjamin Moore; [benjaminmoore.com](http://benjaminmoore.com). In kitchen, Nur pendant lights by Artemide; [artemide.us](http://artemide.us). Refrigerator by Sub-Zero; [subzero-wolf.com](http://subzero-wolf.com). Range by Wolf; [subzero-wolf.com](http://subzero-wolf.com). Industrial stools from Robert Stiin; [robertstiin.com](http://robertstiin.com). **PAGE 68:** Custom-made sofa, Emma wing chair, and pillows by Victoria Hagan Home Collection (T); [victoriahaganhome.com](http://victoriahaganhome.com). Joshua Tree woven-rope lounge chairs by Ralph Lauren Home; [ralphlaurenhome.com](http://ralphlaurenhome.com). Westend low table by Circa Antiques; [circaantiques.com](http://circaantiques.com). Woven Grid Stripe carpet by Victoria Hagan for Holland & Sherry (T); [hollandsherry.com](http://hollandsherry.com). On walls, Brewster Gray paint by Benjamin Moore; [benjaminmoore.com](http://benjaminmoore.com). **PAGE 69:** Regatta Collection chaise longue by Crate and Barrel; [crateandbarrel.com](http://crateandbarrel.com). **PAGES 70-71:** In master bedroom, on bed, pillows of Turmeric fabric by John Robshaw Textiles; [johnrobshaw.com](http://johnrobshaw.com). Cate slipper chair by Victoria Hagan Home Collection (T); [victoriahaganhome.com](http://victoriahaganhome.com). Curtains of linen, in air blanc, by Kravet (T); [kravet.com](http://kravet.com). In twin's room, Factory pendant light by Schoolhouse Electric & Supply Co.; [schoolhouseelectric.com](http://schoolhouseelectric.com). Tyler armchair by Victoria Hagan Home Collection (T), Cooper bench by Room & Board; [roomandboard.com](http://roomandboard.com). River Reed Stripe carpet by Ralph Lauren Home; [ralphlaurenhome.com](http://ralphlaurenhome.com). In master bath, tub fittings by Waterworks; [waterworks.com](http://waterworks.com). Curtains of Cerro Garza fabric by C&C Milano from Holland & Sherry (T); [hollandsherry.com](http://hollandsherry.com).

## TRIUMPH OF CHARACTER

**PAGES 72-81:** Interiors by Michael S. Smith Inc.; [michaelsmithinc.com](http://michaelsmithinc.com). Architecture by Ferguson & Shamamian Architects; [fergusonshamamian.com](http://fergusonshamamian.com). Landscape design by Arne Maynard Garden Design; [arnemaynard.com](http://arnemaynard.com). **PAGE 74:** Over dining room doorway, custom-painted fretwork by Gracie (T); [graciestudio.com](http://graciestudio.com). **PAGE 75:** On banquet, damask by Claremont (T); [claremontfurnishing.com](http://claremontfurnishing.com). **PAGE 76:** In living room, on sofa, Chinese Lantern fabric, in yellow, by Lee Jofa (T); [leejofa.com](http://leejofa.com). Antique armchair from O'Sullivan Antiques; [osullivanantiques.com](http://osullivanantiques.com); in Gran Conde Unito silk velvet by Scalamandrè (T); [scalamandre.com](http://scalamandre.com). Sultanabad carpet from Galerie Shabab; [galerieshabab.com](http://galerieshabab.com). In dining room, curtains of Piccolo Melograno fabric by

Scalamandrè (T). On walls, chinoiserie wallpaper by Gracie (T); [graciestudio.com](http://graciestudio.com). **PAGE 77:** On walls, hand-stenciling by Mark Uriu; [uriuillc.com](http://uriuillc.com). Baroque-style chandelier and neoclassical candelabra acquired at Sotheby's; [sothebys.com](http://sothebys.com). **PAGE 78:** In solarium, Treillage wall covering by Brunschwig & Fils (T); [brunschwig.com](http://brunschwig.com). Bamboo furniture from Red Egg; [redegg.com](http://redegg.com). Sutton side tables by Jasper (T); [michaelsmithinc.com](http://michaelsmithinc.com). In gallery, Alabaster light fixtures by Charles Edwards; [charlesedwards.com](http://charlesedwards.com). **PAGE 79:** In striped guest room, Wyatt bed by Jasper (T); [michaelsmithinc.com](http://michaelsmithinc.com). Coverlet of Polaris fabric by Templeton (T); [michaelsmithinc.com](http://michaelsmithinc.com). Curtains of Glace wool, in paprika, by Holland & Sherry (T); [hollandsherry.com](http://hollandsherry.com). On walls, Misa Moiré Stripe fabric by Marvic Textiles (T); [zimmer-rohde.com](http://zimmer-rohde.com). Kent mirror by Jasper (T). In master bath, on ceiling, silver-leaf finish by Maureen Lyttle; [maureenlyttle.com](http://maureenlyttle.com). Tub fittings by P. E. Guerin; [peguerin.com](http://peguerin.com). In another guest room, on walls, Blocks wall covering, in oatmeal, by Gracie (T); [graciestudio.com](http://graciestudio.com). Canopy of fabrics by Chelsea Editions (T); [chelseatextiles.com](http://chelseatextiles.com). **PAGES 80-81:** Chinese export wallpaper acquired at Christie's; [christies.com](http://christies.com).

## MODERN FAMILY

**PAGES 82-91:** Architecture and landscape design by Sawyer|Berson; [sawyerberelson.com](http://sawyerberelson.com). Interiors by LRS Designs Inc.; [lrsinteriordesign.com](http://lrsinteriordesign.com). **PAGES 84-85:** 1950s armchairs by Nino Zoncada from Van den Akker; [vandenakkerantiques.com](http://vandenakkerantiques.com); in Pebble Crepe fabric by Pollack (T); [pollackassociates.com](http://pollackassociates.com). Greenwich club chairs by Duane Modern; [duanemodern.com](http://duanemodern.com); in Striato fabric, in eucalyptus, by Romo (T); [romo.com](http://romo.com). Custom-made cocktail table by Antony Todd Home; [antonytodd.com](http://antonytodd.com). **PAGES 86-87:** In breakfast area, Kopra Cluster light fixture by David Weeks Studio (T); [davidweeksstudio.com](http://davidweeksstudio.com). Table from Profiles (T); [profilesny.net](http://profilesny.net). Passion chairs by Cassina; [cassina.com](http://cassina.com). In kitchen, range and hood by Wolf; [subzero-wolf.com](http://subzero-wolf.com). Siren stools by Holly Hunt (T); [hollyhunt.com](http://hollyhunt.com). **PAGES 88-89:** Walnut-and-steel bed by LRS Designs Inc.; [lrsinteriordesign.com](http://lrsinteriordesign.com); and Modern Living Supplies; [modernlivingsupplies.com](http://modernlivingsupplies.com). On vintage armchair, Trench fabric by Rubelli (T); [donghia.com](http://donghia.com). Side table by Modern Living Supplies. **PAGES 90-91:** On pool deck and terrace, market umbrella, Great Lakes chaise longue, and Peninsula dining table and side chairs by Sutherland (T); [sutherlandfurniture.com](http://sutherlandfurniture.com). Cushions in fabric by Perennials (T); [perennialsfabrics.com](http://perennialsfabrics.com). In garden, teak tables and benches by Uhuru Design; [uhurudesign.com](http://uhurudesign.com).

## MAINE ATTRACTION

**PAGES 92-103:** Martha Stewart of Martha Stewart; [marthastewart.com](http://marthastewart.com). Fashion styling by Ann Caruso; [anncaruso.com](http://anncaruso.com). Makeup by Daisy Schwartzberg at Rita Hazan Salon; 917-841-3344. Shirt and sweater by Brunello Cucinelli; [brunellocucinelli.com](http://brunellocucinelli.com); jeans by Citizens of Humanity from Saks Fifth Avenue; [saksfifthavenue.com](http://saksfifthavenue.com). **PAGES 96-97:** Faux-bois cement table by Carlos Cortés; [studiocortes.com](http://studiocortes.com). On walls, Lady's Phaeton paint by Fine Paints of Europe; [finepaintsofeurope.com](http://finepaintsofeurope.com). **PAGES 98-99:** In living room, antique button-tufted chairs from Liz O'Brien (T); [lizobrien.com](http://lizobrien.com). On sofa, Lacy cotton by Groves Bros. Fabrics, available from Nancy Corzine (T); [nancycorzine.com](http://nancycorzine.com). In dining room, on chairs, silk velvet by Wolf Home; [wolfhome.com](http://wolfhome.com). Faux-bois table by Carlos Cortés; [studiocortes.com](http://studiocortes.com). In living hall, antique sofa from Ann-Morris Inc. (T); [ann-morris.com](http://ann-morris.com). **PAGE 101:** Mackintosh-style teak table and chairs by R. L. White and Son;

[rlwhiteandson.com](http://rlwhiteandson.com). Cushions in fabric by Sunbrella; [sunbrella.com](http://sunbrella.com). **PAGES 102-3:** In master bedroom, canopy of Somerset fabric by Rogers & Goffigon (T); [rogersandgoffigon.com](http://rogersandgoffigon.com).

## CALIFORNIA DREAMING

**PAGES 104-11:** Architecture by Jacobsen Architecture; [jacobsenarchitecture.com](http://jacobsenarchitecture.com). Landscape design by Terra Ferma Landscapes Inc.; [tlandscapes.com](http://tlandscapes.com). **PAGES 104-5:** Marcel Breuer Wassily chairs and Mies van der Rohe Barcelona cocktail tables and stools, all by Knoll; [knoll.com](http://knoll.com). Maxwell sofa by RH; [rh.com](http://rh.com). Rug by Stark (T); [starkcarpet.com](http://starkcarpet.com). **PAGE 108:** In kitchen area, cooktop by GE Monogram; [monogram.com](http://monogram.com). Mies van der Rohe Brno dining chairs by Knoll; [knoll.com](http://knoll.com). **PAGES 110-11:** In guest room, Portica bed by Room & Board; [roomandboard.com](http://roomandboard.com). Aerin carpet by Stark (T); [starkcarpet.com](http://starkcarpet.com). In master bath, Caxton sink by Kohler; [kohler.com](http://kohler.com). In master bedroom, Portica bed by Room & Board. Executive armchair by Eero Saarinen for Knoll; [knoll.com](http://knoll.com). Frank Gehry side table from Design Within Reach; [dwr.com](http://dwr.com). Aerin rug by Stark (T).

## FARM FRESH

**PAGES 112-21:** Christopher Spitzmiller of Christopher Spitzmiller Inc.; [christopherspitzmiller.com](http://christopherspitzmiller.com). Interiors by Harry Heissmann Inc.; [harryheissmanninc.com](http://harryheissmanninc.com). Renovation consultation by Jonathan Parisen; [mrarch.com](http://mrarch.com). Landscape design by P. Allen Smith & Assoc.; [pallensmith.com](http://pallensmith.com). **PAGES 112-13:** Exterior paintings by Benjamin Moore; [benjaminmoore.com](http://benjaminmoore.com). Georgian porch lantern by Vaughan (T); [vaughandesigns.com](http://vaughandesigns.com). **PAGE 114:** In living room, on walls, Sweet Butter paint by Benjamin Moore; [benjaminmoore.com](http://benjaminmoore.com). Custom-made banquette designed by Harry Heissmann Inc. (T); [harryheissmanninc.com](http://harryheissmanninc.com); fabricated by De Angelis (T); 212-348-8225; upholstered in GDT 4495 fabric by Brunschwig & Fils (T); [brunschwig.com](http://brunschwig.com). **PAGE 115:** Garden stool and Michael desk lamp by Christopher Spitzmiller; [christopherspitzmiller.com](http://christopherspitzmiller.com). Bernbaum floor lamp by Todd Alexander Romano; [toddalexanderromano.com](http://toddalexanderromano.com). **PAGE 116:** Vintage hanging light from Ann-Morris Inc. (T); [ann-morris.com](http://ann-morris.com). Earthenware Elements backplash tile by Ann Sacks; [annsacks.com](http://annsacks.com). Range by Viking; [vikingrange.com](http://vikingrange.com). Cabinetry by P. M. Carpentry & Restoration; 845-227-6958. **PAGE 117:** In library, Alexander lamps by Christopher Spitzmiller; [christopherspitzmiller.com](http://christopherspitzmiller.com). Breckenridge white side tables by Albert Hadley, available through Christopher Spitzmiller. Beach rug by Patterson Flynn Martin (T); [pattersonflynnmartin.com](http://pattersonflynnmartin.com). On walls, Maritime Blue paint by Benjamin Moore; [benjaminmoore.com](http://benjaminmoore.com). In dining room, vintage swan tureen from John Rosselli Antiques (T); [johnrosselliartiques.com](http://johnrosselliartiques.com). Vintage Frances Elkins-style chairs from Kevin L. Perry Inc.; 941-504-5765. Star sconce by Frederick P. Victoria & Son Inc.; [victoriaandson.com](http://victoriaandson.com). **PAGE 118:** In main guest room, canopy of linen by Elitis (T); [elitis.fr](http://elitis.fr); fabricated by De Angelis (T); 212-348-8225. Bedding by Leontine Linens; [leontinelinens.com](http://leontinelinens.com). Star quilt by John Robshaw Textiles; [johnrobshaw.com](http://johnrobshaw.com). Custom-made wallpaper designed by Harry Heissmann Inc.; [harryheissmanninc.com](http://harryheissmanninc.com). Round side table by Bunny Williams Home; [bunnywilliams.com](http://bunnywilliams.com). In stairway, on walls, Eugenie Stripe wall covering by Albert Hadley, available through Harry Heissmann Inc. In attic guest room, bedding by Leontine Linens. Purple throws by Alicia Adams Alpaca from Punch; [shoppunchnow.com](http://shoppunchnow.com). **PAGE 119:** Brushed-nickel sconces by Vaughan (T); [vaughandesigns.com](http://vaughandesigns.com). Sink by Waterworks; [waterworks.com](http://waterworks.com). Sink fittings by Lefroy Brooks; [lefrobrooks.com](http://lefrobrooks.com).

**PAGES 120-21:** In dressing room, cabinetry designed by Jonathan Parisen; [mrarch.com](http://mrarch.com); fabricated by P. M. Carpentry & Restoration; 845-227-6958. Etched bell-jar lantern from Lumiere Inc.; [lumiereinc.net](http://lumiereinc.net). In master bath, glass shelves and sink fittings by Lefroy Brooks; [lefrobrooks.com](http://lefrobrooks.com). In attic guest room, Fire Works wallpaper by Albert Hadley, available through Harry Heissmann Inc.; [harryheissmanninc.com](http://harryheissmanninc.com). Pillows and cushions in Fire Works fabric by Albert Hadley, available through Harry Heissmann Inc. Bedding by Leontine Linens; [leontinelinens.com](http://leontinelinens.com). Throw by Alicia Adams Alpaca from Punch; [shoppunchnow.com](http://shoppunchnow.com). Natalie lamps by Christopher Spitzmiller for the Lacquer Co.; [thelacquercompany.com](http://thelacquercompany.com). Breckenridge white side table by Albert Hadley, available through Christopher Spitzmiller; [christopherspitzmiller.com](http://christopherspitzmiller.com).

## PERFECT HARMONY

**PAGES 122-31:** Interiors by Cullman & Kravis Inc.; [cullmankravis.com](http://cullmankravis.com). Architecture by Ike Kligerman Barkley; [ikba.com](http://ikba.com). Landscape design by Edmund Hollander Landscape Architects; [hollanderdesign.com](http://hollanderdesign.com). **PAGES 122-23:** Quinta chaise longue by Janus et Cie; [janusetcie.com](http://janusetcie.com). **PAGE 125:** White-oak door by Reilly Windows & Doors; [reillywd.com](http://reillywd.com). On door, bespoke hardware by the Nanz Co.; [nanz.com](http://nanz.com). **PAGES 126-27:** In living room, wood-frame settees by Anthony Lawrence-Belfair; [anthonylawrence.com](http://anthonylawrence.com). Curved sofa by Kimberly Denman for Jean de Merry (T); [jeandemerry.com](http://jeandemerry.com). Rug by Beauvais Carpets (T); [beauvaiscarpets.com](http://beauvaiscarpets.com). Fragmented Crack cocktail table by Based Upon; [basedupon.com](http://basedupon.com). Bronze side table by C. J. Peters; [cjpeters.net](http://cjpeters.net). In dining room, Fragile Future ceiling light by Studio Drift from Carpenters Workshop Gallery; [carpentersworkshopgallery.com](http://carpentersworkshopgallery.com). Verre églomisé tabletop by Miriam Ellner; [miriamellner.com](http://miriamellner.com); with custom-made table base by Wainlands; [wainlands.com](http://wainlands.com). Vintage Sycamore chairs by André Arbus from Newel; [newel.com](http://newel.com); in fabric by Novasuede available from J. Robert Scott (T); [jrobertscott.com](http://jrobertscott.com). Shush carpet by Crosby Street Studios (T); [crosbystreetstudios.com](http://crosbystreetstudios.com). **PAGES 128-29:** In kitchen, range by Wolf; [subzero-wolf.com](http://subzero-wolf.com). How to Marry a Millionaire counter stool by Hollywood at Home; [hollywoodathome.com](http://hollywoodathome.com). In family room, vintage chairs by Otto Schult from Lief; [liefalmont.com](http://liefalmont.com). Curtains of linen by C&C Milano from Holland & Sherry (T); [hollandsherry.com](http://hollandsherry.com); with custom-embroidered goatskin trim by Jean-François Lesage; [jeanfrancoislesage.com](http://jeanfrancoislesage.com). Bespoke rug by Beauvais Carpets (T); [beauvaiscarpets.com](http://beauvaiscarpets.com). Lustre Cyclone light fixture by Hervé Van der Straeten from Ralph Pucci International (T); [ralphpucci.net](http://ralphpucci.net). Tao cocktail tables by Blackman Cruz; [blackmancruz.com](http://blackmancruz.com). **PAGES 130-31:** In master bedroom dressing area, on cabinetry, hardware by the Nanz Co.; [nanz.com](http://nanz.com). Midcentury Italian side table from Bernd Goeckler Antiques; [bgoecklerantiques.com](http://bgoecklerantiques.com). Promenade cowhide rug by Kyle Bunting (T); [kylebunting.com](http://kylebunting.com). In master bath, Henry shower and sink fittings by Waterworks; [waterworks.com](http://waterworks.com). In master bedroom, 1960 Paavo Tynell chandelier from Alexandre Biaggi; [alexandrebiaggi.com](http://alexandrebiaggi.com). Custom-made canopy bed by Larrea Studio; [larreastudio.com](http://larreastudio.com); fabricated by Anthony Lawrence-Belfair; [anthonylawrence.com](http://anthonylawrence.com); in Fiji fabric by Bergamo (T); [donghia.com](http://donghia.com). Midcentury armchair by T. H. Robsjohn-Gibbons from Lobel Modern; [lobelmodern.com](http://lobelmodern.com). 1940s French low table from Newel; [newel.com](http://newel.com). Bedside lamps by Roberto Giulio Rida from Bernd Goeckler Antiques. Aquarium carpet by Carini Lang; [carinilang.com](http://carinilang.com). □

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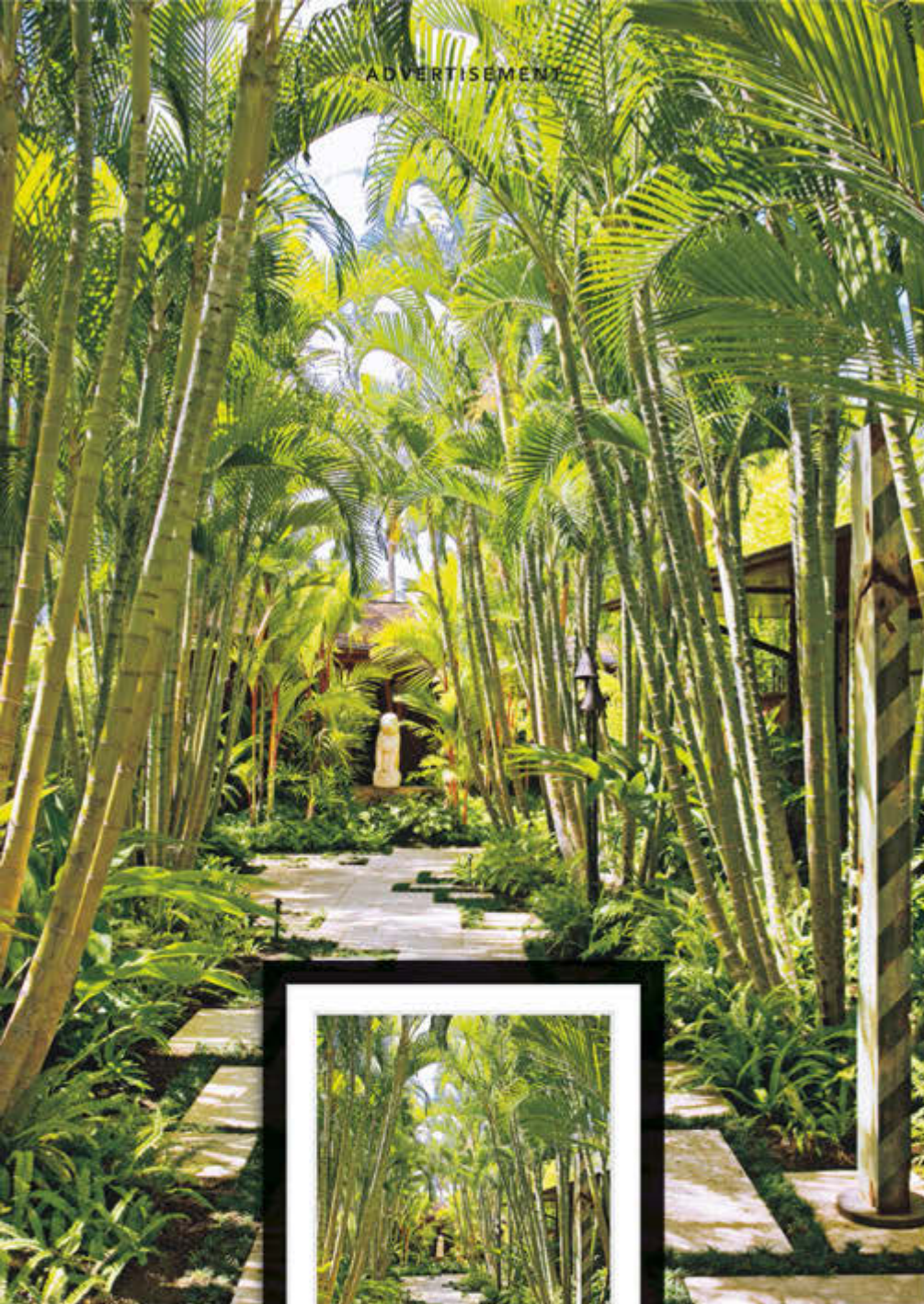
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