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Above: The rooftop terrace of Rachel and Drew Katz's Manhattan apartment. **Cover:** Fanciful wallpaper sets a jaunty tone in a Bahamas vacation home decorated by Miles Redd. "Tropical Treat," page 66. Photography by Björn Wallander; produced by Howard Christian.



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PIETER ESTERSON

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(1) La Crema and Patrón Tequila. (2) New York Design Center, designed by Thom Filicia. (3) Benjamin Moore, designed by David Stark.

DINING BY DESIGN

For an inspiring display of cuisine, creativity, and glamour, look no further than DIFFA's DINING BY DESIGN. Co-located with the Architectural Digest Home Design Show, this amazing annual fundraiser showcases design luminaries and culinary giants in a feast for the senses. All proceeds benefit DIFFA: Design Industries Foundation Fighting AIDS.

This year, from March 21–24, guests reveled in a series of events, opening with an elegant seated gala dinner on Thursday evening, followed by three days of public viewing, and COCKTAILS BY DESIGN on Saturday night. Both the gala dinner and cocktail party featured La Crema wines and Patrón Tequila drinks. At the gala dinner, DIFFA honored its all-time largest contributor, Rick Wolf of Wolf Gordon Wallcoverings, with its Unsung Hero Award and longtime supporters Isabel and Ruben Toledo with its David Rockwell Service Award.



PHOTOS BY TIMOTHY KOLK AND MARION CURTIS, STARPIX



(4) Manhattan magazine, designed by Inson Dubois Wood for Fendi Casa. (5) Interior Design, designed by Ali Tayar. (6) The New York Times, designed by Lalique. (7) Ralph Lauren Home. (8) The New York Times, designed by Frette. (9) Design Within Reach. (10) Gensler + Herman Miller.



DIFFA DESIGN INDUSTRIES FOUNDATION FIGHTING AIDS

DIFFA: Design Industries Foundation Fighting AIDS is one of the largest funders of HIV/AIDS service and education programs in the U.S. Since its founding in 1984, DIFFA has mobilized the immense resources of the design communities to provide more than \$40 million to hundreds of AIDS organizations nationwide. For more information visit DIFFA.org.



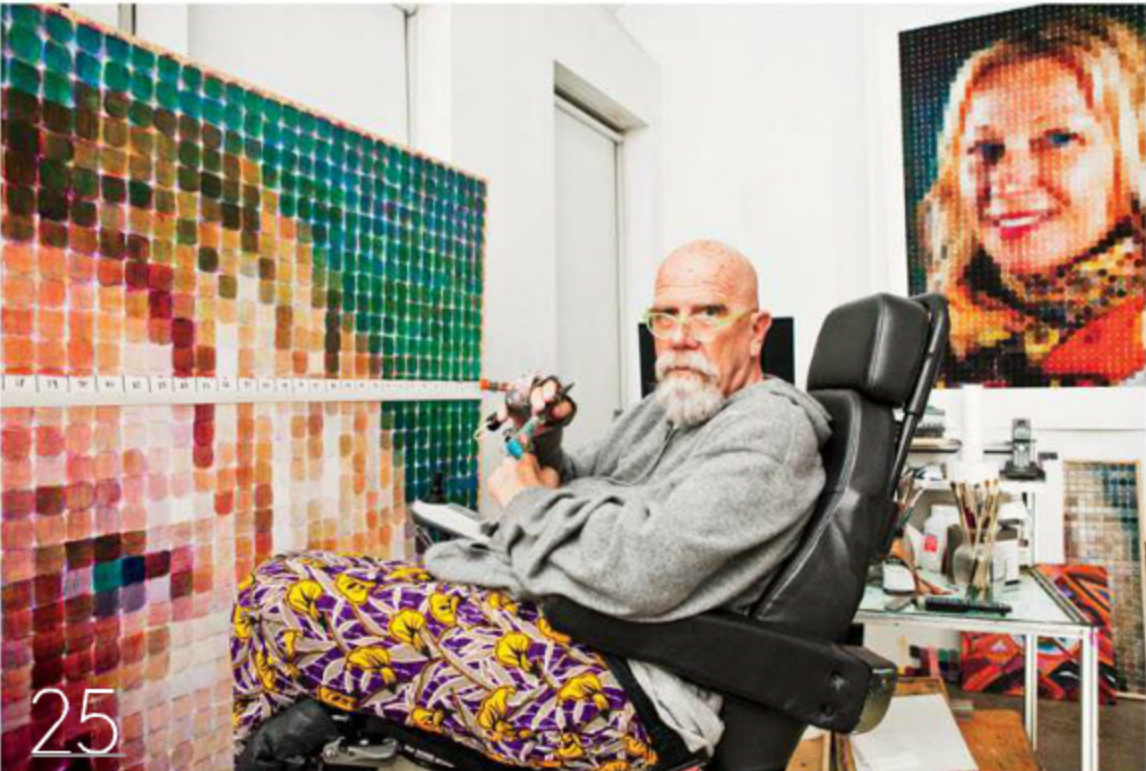
(11) Marimekko with Studios. (12) Kinky Boots/Maya Romanoff/Rockwell Group. (13) Honorees Rick Wolf and Isabel and Ruben Toledo. (14) Kravet, designed by Aerin Lauder. (15) Fashion Institute of Technology. (16) DIFFA chairman Cindy Allen with chair emeritus David Rockwell. (17) Architectural Digest.

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Clockwise from top: Artist Chuck Close paints a portrait in his studio. Shingle chic in the Hamptons. The Long Island home of lifestyle entrepreneur J. Christopher Burch. L'Objet's coral-encrusted bookends. A bath offers scenic views on the California coast.

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CLOCKWISE FROM TOP: MICHAEL WESCHLER; SCOTT FRANCES; WILLIAM WALDRON; GEOFFREY SOKOL; ROGER DAVIES

ENVY IS THE OTHER GUY'S PROBLEM.

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Aerin Lauder in her Manhattan office.

GREEN BUILDING

Tree houses have become something of an obsession with adventurous architects lately. After you marvel at the forest standout featured in this month's Viewpoint, on [page 128](#), click through our special online slide show to see more models of leafy high design.

archdigest.com/go/treehouses



A tree house in Whistler, British Columbia.

DESIGN'S FRESH FACE

Don't miss our behind-the-scenes video of Aerin Lauder at the photo shoot of her chic new furniture, lighting, fabric, and carpet collections (the results of which you can see on [page 88](#)). Plus, the tastemaker talks with *AD* about her far-flung inspirations and lifelong love of design. archdigest.com/go/aerinlauder



Above: A boy's room by Michael S. Smith in a Los Angeles home.

Right: A David Mann-designed girl's room in a New York City apartment.

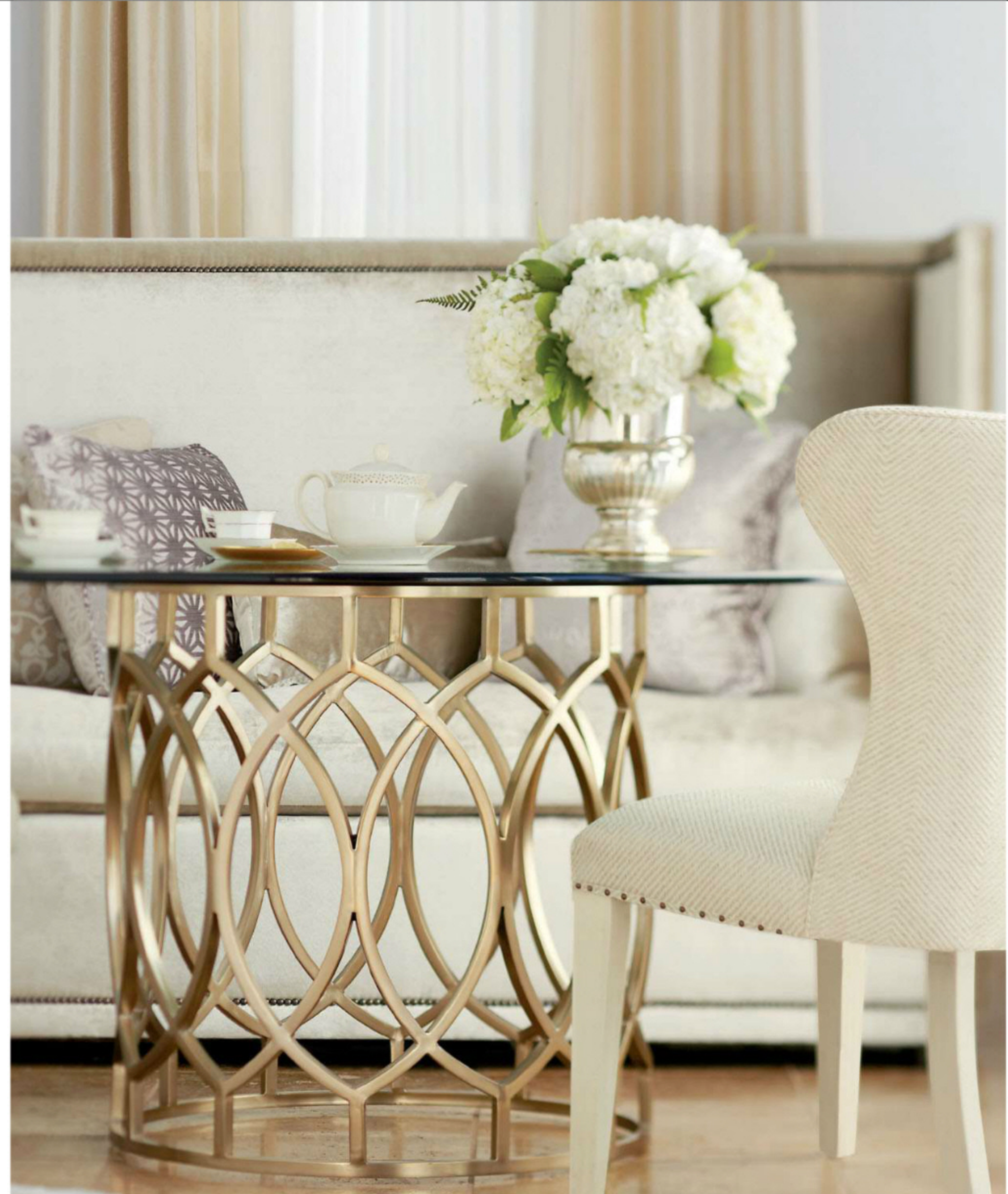
ROOMS TO GROW

Looking to create an inspiring oasis for your youngster? Our selection of nurseries, play spaces, and children's bedrooms from the pages of *AD* presents examples that are both stylish and fun.

archdigest.com/go/childrensrooms →



FROM TOP: PETER ESTERSON; HEIDI HERMANSKI; SCOTT FRANCES; NIKOLAS KOENIG



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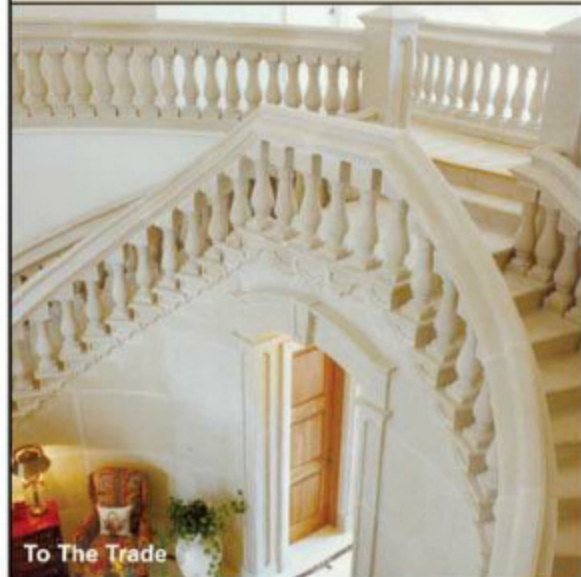


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ALL ABOARD PORTSMOUTH!

Exuding coastal chic and quaint harbor charm, the Portsmouth chair from **Arhaus** captivates—especially its back, sectioned by three cross-spales suggesting the exposed hull of a small wood boat. Nailheads follow the chair's lines, showcasing a shape that's covered in a linen-cotton blend that delights with a woven grain-sack texture. The Portsmouth chair is made of beech, with a finish that dramatizes its many antique-inspired markings, including dense patterns of wormholes that pepper the surface. Tapered legs feature hand-carved detail, and for lumbar support, the chair comes with a cozy pillow.

For more information visit arhaus.com



TEAK AND CRACKED RESIN

Andrianna Shamaris has developed a new, distinctive approach to design by adding a completely unique and contrasting element to wood furniture: cracked resin. The Teak and Cracked Resin collection is a revolutionary line of modern coffee tables, side tables, and dining tables made from organic teak and resin. The natural grooves of the wood are filled with resin, which is then cracked to resemble quartz crystal. The teak-and-cracked-resin cube is a dramatic piece and a glamorous way to showcase your space—a perfect combination of modern infused with organic. Organic has never been so glamorous.

For information visit andriannashamarisinc.com



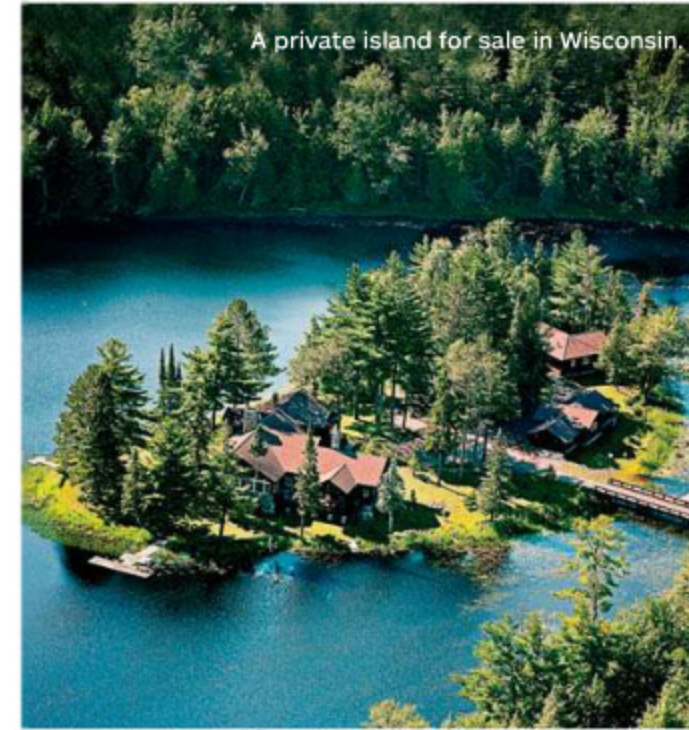
SIX DECADES OF PHYLLIS MORRIS

Celebrating 60 years of making bespoke furniture, **Phyllis Morris** has never wavered from its founding philosophy of handcrafting every piece at its Los Angeles factory. The company continues to create one-of-a-kind furnishings, from beds, dining tables, sofas, and cabinets to seating of every size and function—such as the Renaissance Wing chair shown here in the company's exclusive Chanteuse textile.

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ONLINE



A private island for sale in Wisconsin.

ON THE WATERFRONT

If the coastal properties in this issue leave you fantasizing about a home with gorgeous water views, browse our summer roundup of spectacular beach- and lakeside properties on the market, and find your own dream retreat. archdigest.com/go/coastalestates

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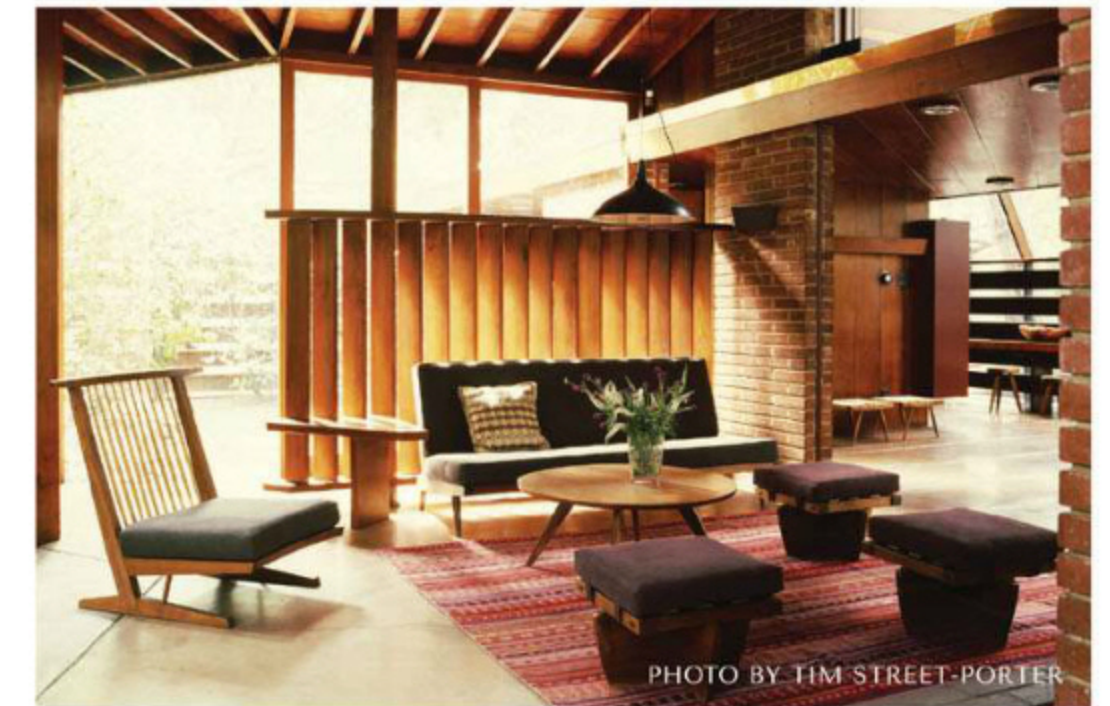


PHOTO BY TIM STREET-PORTER



Large Fethiye Camel Kilim



George Nakashima Conoid Lounge Chair



George Nakashima Round Table



Asclepias Syriaca (Flower) by Martin Klimas



Black Industrial Pendant Lamp

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ABOVE PAR

Time to tee off! Golf and design fans alike won't want to skip our collection of architecturally significant clubhouses around the world, including structures by Frank Lloyd Wright and other top talents. archdigest.com/go/golf

Left: The Frank Lloyd Wright-designed King Kamehameha Golf Club in Maui, Hawaii.

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FURNITURE & PANELLLED INTERIORS by CLIVE CHRISTIAN

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It's a decorating enigma: Despite the number of people who claim to love peacock-blue or be obsessed with emerald-green—which has been trending since Pantone declared it the hue of 2013—surprisingly few colorful interiors cross our desks at *Architectural Digest*. Some days we feel engulfed by a veritable sea of beige. Oh, we might spy a touch of orange or red here, an accent of cobalt there, but for many homeowners and designers, neutrals make the most pleasing (i.e., safest) statement. Then there's AD100 talent Miles Redd.

The Manhattan-based interior decorator (and creative director of Oscar de la Renta Home) craves pattern and color—the brighter, the bolder, the glossier, the better. To Miles, beige is Kryptonite, as writer Mayer Rus memorably puts it in this month's cover story about the designer's ebullient transformation of an American family's vacation home in the Bahamas. His client loves the kinky results, telling us, "Everyone is blown away when they see it. Miles is like a magician."

Entrepreneur J. Christopher Burch, the mastermind behind the brand C. Wonder and the forthcoming lifestyle shop No. 9 Christopher, also finds quiet color schemes ho-hum. Which is why he hired decorator Christopher Maya to punch up his Hamptons getaway with a shiny Crayola-box palette. Even Aerin Lauder, the cosmetics scion with a penchant for fine interior design, is passionate about color, as you will discover in our feature about her new eponymous home-furnishings

collections. Aerin is particularly keen on blue, which she says reminds her of "summer and the sea and the sky—there's something about it that just makes you smile." I can't imagine anything better than a room that inspires such a blissful reaction. And as this issue proves, color is key.

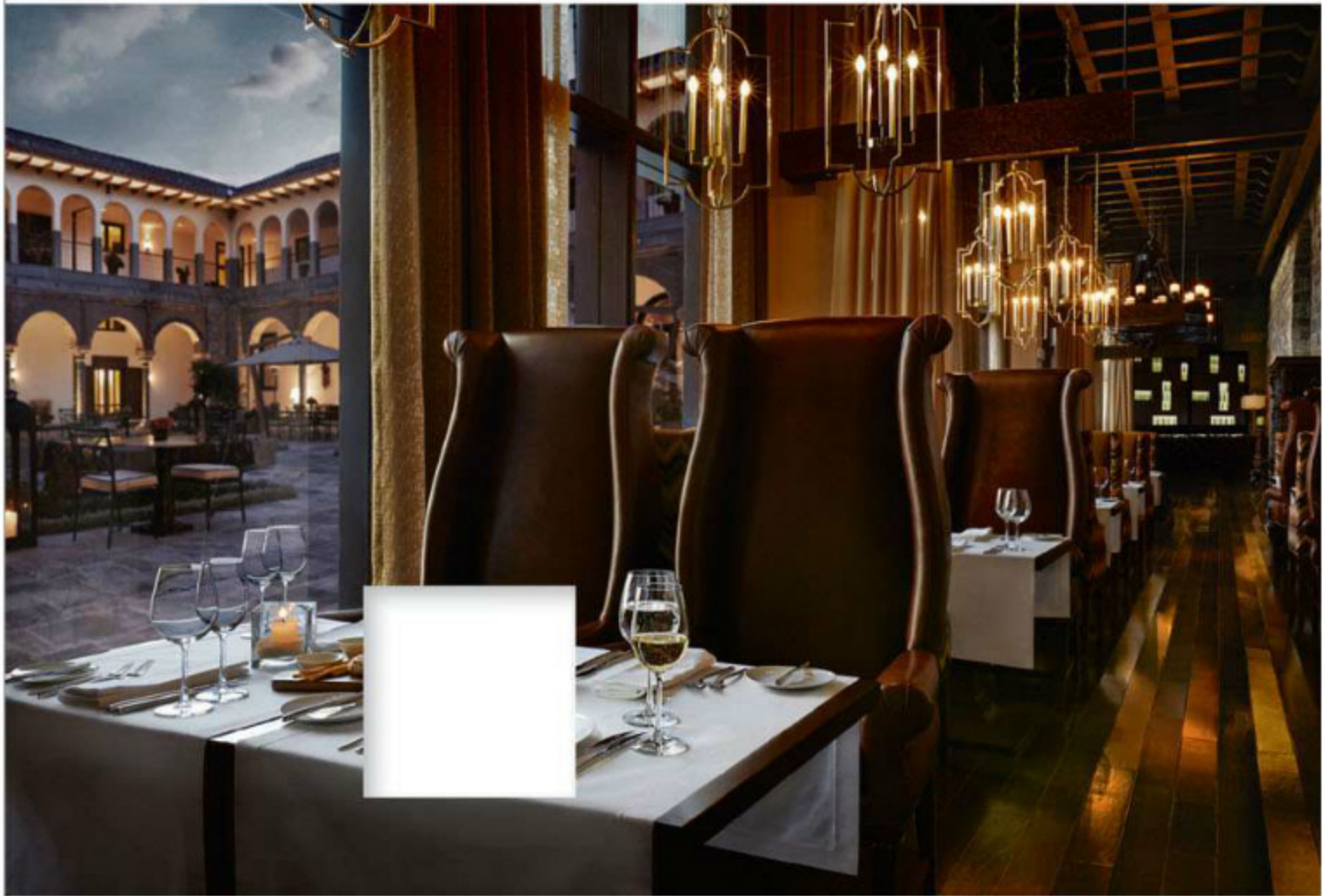


Aerin Lauder with me at the AD shoot of her debut home collections, which include fabrics and rugs for Lee Jofa, furniture for E. J. Victor, and lighting for Visual Comfort & Co. (see page 88). To watch our behind-the-scenes video with Aerin, go to archdigest.com/go/aerinlauder.

Margaret Russell

MARGARET RUSSELL, Editor in Chief
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PIETER ESTERSON



The best setting is the one that allows the extraordinary to emerge.

True luxury is having the space—both physical and mental—to experience the exceptional, no matter where in the world it's found. That might be sitting 12,000 feet above sea level in a dining room built upon the site of a 16th-century Colonial convent. All the while savoring trout that was swimming nearby the day before. It's only in moments like these that you can discover what you desire most. And at every JW Marriott, it's what we're always striving to accomplish. Explore jwmarriott.com.

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From left: A Connecticut house designed by Joe Nahem of Fox-Nahem Assoc. The June cover.

PICKING FAVORITES

The most exciting house in your June edition has to be Allison and Warren Kanders's residence, decorated by Joe Nahem ["Seismic Shift"]. The place is very well done, demonstrating fine taste with innovative concepts and fun pieces.

CLEO MAROHN
Livermore, California

The June issue was one of *Architectural Digest's* best ever. Julie and Tommy Frist's Big Sky, Montana, retreat ["Elemental Style"] showcased such a fresh take on rustic design. Equally great was your profile on painter Ryan Sullivan [Art Scene]. That story highlights what the magazine does so well: cover all aspects of culture.

JAMES WEBER
Bozeman, Montana

AN EDUCATIONAL EXPERIENCE

I was thrilled to read about Hillstead, the beautiful 19th-century home of Bruce Shostak and Craig Fitt ["A Federal Case," June]. Having just completed my graduate thesis on Federal architecture, I enjoyed seeing the fruits of the couple's respectful labor. A classic American residence like this deserves such committed stewards.

PATRICK RYAN KILLEEN
Boston

LEGACY BUILDING

Architect Robert A.M. Stern and the Bush family have created a truly iconic edifice in Dallas's new George W. Bush Presidential Center [Architecture, June]. The building brings tradition and history together with the future. Southern Methodist University must be quite proud of this exquisite addition to its campus.

JOYCE L. HATCH
Houston

Kudos to writer William Middleton for his informative and nonpartisan article on the George W. Bush library. *AD* is a classy magazine not to be tainted with politics.

DARLENE ZIPPWALD
Smith, Nevada

LITERARY ANALYSIS

The adage that our homes speak volumes about us is stunningly illustrated by the contrast between two houses featured in June—one a Virginia estate where books have been proudly preserved for centuries ["American Revival"] and the other an Illinois cottage where dozens of vintage volumes were sawed down to fit into a shallow bookshelf ["Sunny Outlook"].

NANCY STEELE
Philadelphia



UNCONDITIONAL LOVE

I disagree with some readers' recent complaints about *AD*. I like celebrities on the cover. I like pets in the photographs. I like chairs placed in spots where they don't necessarily belong. I appreciate when a stylist romances a room, putting 15 persimmons that nobody will ever eat in a bowl to add a colorful accent to a kitchen. I love you just the way you are, and those pants don't make you look fat.

MICHAEL METZGER
San Diego

MARKET HIGH

Never get rid of your Estates section. Once a month, the chosen properties form my favorite topic of conversation at happy hour. My husband and I play a game in which I read each description aloud, sometimes showing a picture, and he guesses the listing price.

LORI GOLDMAN
McAllen, Texas

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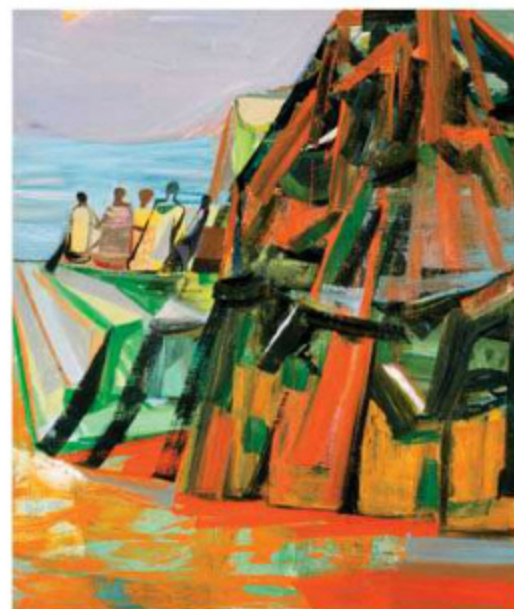
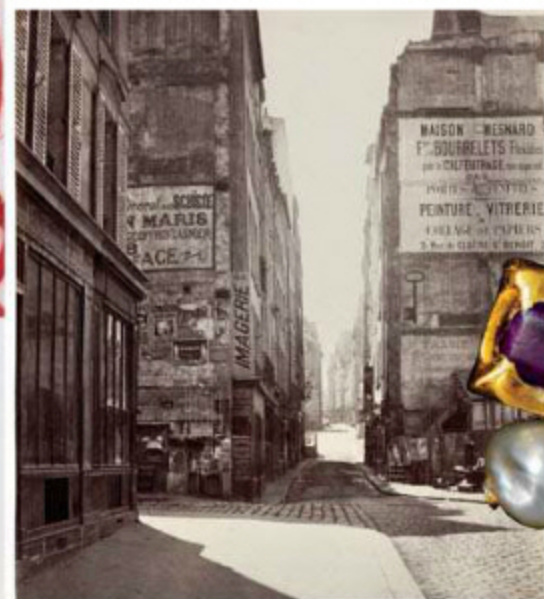
EXHIBITIONS

FACE VALUE

Over the course of his celebrated career, Chuck Close has repeatedly reinvented the practice of portraiture, experimenting with varied mediums and techniques. "I always try to be a different artist than I was the year before," says Close (photographed in his Manhattan studio). On August 10, his latest creations go on view at the exhibition-and-performance space Guild Hall in East Hampton, New York. Included are tapestries, large-scale watercolor prints, and hand-stamped works on paper, all of which depict human faces. The range of his output continues to widen, with a new series of paintings under way. One such canvas can take Close up to a year to complete—not that he minds the pace. "I work six hours a day, seven days a week," he says. "It keeps me off the streets and out of trouble." *Through October 14; guildhall.org — SAMUEL COCHRAN*

PHOTOGRAPHY BY MICHAEL WESCHLER

ARCHDIGEST.COM 25



FROM TOP: COURTESY OF WALDORF ASTORIA PANAMA (3); COURTESY OF BIRD OF SMITHFIELD; CHRIS TUBBS

FALL CULTURE PREVIEW

UP NEXT

The season's must-see art shows and major museum moments:

"**Matisse and Fauvism**," at Vienna's Albertina, brings together more than 140 works from the color-happy pre-Cubist movement. Sept. 20–Jan. 12; albertina.at

In "**Pearls**," London's Victoria and Albert Museum explores pearl jewelry from antiquity to the present day. Sept. 21–Jan. 19; vam.ac.uk

At the National Gallery of Art in Washington, D.C., "**Charles Marville: Photographer of Paris**" displays the 19th-century master's dreamy shots of the City of Light. Sept. 29–Jan. 5; nga.gov

The Institute of Contemporary Art/Boston hosts the first museum survey devoted to **Amy Sillman**, known for her paintings that deftly meld abstract and figurative imagery. Oct. 3–Jan. 5; icaboston.org

New York's **Queens Museum of Art** opens its dramatically reconceived space, doubled in size by Grimshaw Architects. Oct. 12; queensmuseum.org

"**Porsche by Design: Seducing Speed**," at Raleigh's North Carolina Museum of Art, pays homage to the legendary marque. Oct. 12–Jan. 20; ncartmuseum.org

The **Nasher Sculpture Center** in Dallas commemorates its tenth anniversary by installing ten new works of public art across the city. Oct. 19–Feb. 16; nashersculpturecenter.org

A much-anticipated **Christopher Wool** retrospective, showcasing his signature text paintings, takes over New York's Guggenheim Museum. Oct. 25–Jan. 22; guggenheim.org

San Francisco's de Young museum assembles 300-plus recent pieces by **David Hockney**. Oct. 26–Jan. 20; deyoung.famsf.org—S.C.

CLOCKWISE FROM BOTTOM RIGHT: MATTHEW SALVING (2); COURTESY OF DON AND DIANE MELUZZO/MICHAEL FURMAN; COURTESY OF GRIMSHAW AND THE QUEENS MUSEUM; JOHN BERENS; COURTESY OF CHRISTOPHER WOOL; COURTESY OF NATIONAL GALLERY OF ART, WASHINGTON; HORACE W. GOLDSMITH FOUNDATION THROUGH ROBERT + JOYCE MENSCHER; COURTESY OF VICTORIA AND ALBERT MUSEUM, LONDON

RESTAURANTS

Nouvelle Cuisine

The latest hot spot from Paris hotel-and-dining masterminds Gilbert and Thierry Costes is the boldly reimagined Café Français, a once-traditional brasserie on the Place de la Bastille that they have expanded and transformed. The duo's collaborators, designer India Mahdavi and the graphics firm M/M (Paris), have created an Art Deco–tinged space with gilded walls, red leather banquettes, and heavenly frescoes. Classics like steak au poivre are overseen by Michelin-starred chef Jean-François Piège. beaumarly.com —AMANDA FRIEDMAN



From left: The new interiors of Café Français, conceived by designer India Mahdavi and the graphics firm M/M (Paris). Tables with views onto the Place de la Bastille.

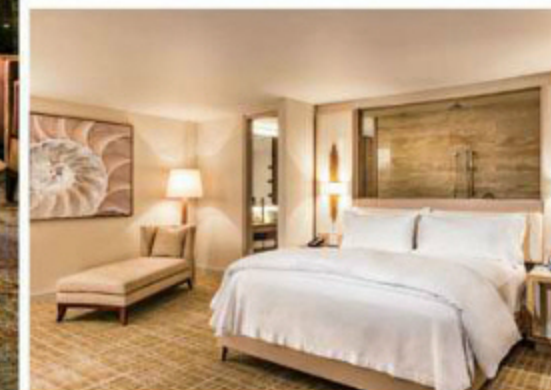
HOTELS

LATIN QUARTERS

The fast-rising, ever-more-cosmopolitan travel destination Panama City is home to Waldorf Astoria's first Latin American location, opened in advance of the Panama Canal's 2014 centennial celebrations. Set in the bustling Calle Uruguay neighborhood, the sleek 36-story tower features 130 guest rooms and 118 private residences, with shimmering interiors by the Miami-based firm Ba-Haus/KNF. Chef Kalych Padro Alvarado runs the hotel's four restaurants, including a farm-to-table French-American eatery and a stylish sushi spot. One of the biggest draws is the striking seventh-floor outdoor pool, which offers superb views of the city. Rooms from \$150/night; waldorfastoria.com —A.F.



Clockwise from left: The lobby of the new Waldorf Astoria Panama. The seventh-floor pool overlooks Panama City's Calle Uruguay neighborhood. One of the hotel's guest rooms.



From left: Former Ivy chef Alan Bird's new London restaurant, Bird of Smithfield. The airy dining room offers contemporary English fare made from choice local ingredients.



RESTAURANTS

Eating Swell

Steps away from London's popular Smithfield Market, Bird of Smithfield—chef Alan Bird's new venture—boasts a private dining room, a cozy bar, a library-style lounge complete with art books, and a rooftop terrace, all spread across five levels of a Georgian-style townhouse. The refined, intimate spaces are appointed with midcentury furnishings, tweed and herringbone fabrics by Holland & Sherry, and carefully selected artworks. The menu is a virtuoso interpretation of contemporary British cuisine, including Bird's take on shepherd's pie, a dish he made famous during his long stint at West End favorite the Ivy. birdofsmithfield.com —ALYSSA WOLFE

AD HEARS...

... that for horticultural escapism, nothing beats the ravishing, image-rich **Louis Benech: Twelve French Gardens**, the first compendium of the noted Gallic landscape designer's work ... that Rive Gauche dealer **Diane de Polignac** is leading a renewal of interest in **postwar French Abstract Expressionism** (a.k.a. lyrical abstraction) ... that outfitting rooms with **fabrics en suite** (the same pattern on everything from curtains to walls to upholstery) is a design scheme that's ripe for a revival ... that aspiring collectors priced out of the white-hot markets for contemporary and modern art should consider **Old Master drawings and paintings**, which are going for a relative song ... that a U.S. publisher has a monograph in the pipeline about **François Catroux**, the first volume ever to be written on the modern-master decorator ... that adventuresome Russians are snapping up the unexpectedly chic furniture known as **Soviet Empire**, an opulent hybrid of neoclassical and Art Deco styles, the best of which was produced by top USSR cabinetmakers during the 1930s and '40s ... that, to give her rooms an exotic citrus scent, decorator **Muriel Brandolini** suffuses the air with Francis Kurkdjian Oranger Royal, a fragrance sold in the gift shop at Marrakech's **Royal Mansour** hotel ... that scholar Pierre Arizzoli-Clémentel, a former director of the Château de Versailles, is working on a groundbreaking study of Cuban-French architect **Emilio Terry** (1890–1969) and his surreal neoclassicism.

SHOPPING

MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY STEPHANIE SCHOMER
PRODUCED BY PARKER BOWIE LARSON



Interior designer **Larry Laslo** channels 1940s Hollywood glamour with his Cayce side chair for **Chaddock**. As pictured, the alder-frame piece features the firm's gray-renaissance finish and robin's-egg-blue upholstery accented with natural piping; other finishes and colors are offered. Prices for the 35.5" h. x 19.5" w. x 23" d. chair start at \$2,190. chaddockhome.com, 828-584-0664



Tiffany & Co.'s Richard Lambertson and **John Truex** have conceived the quintessential summer carryall, a stylish woven-raffia tote lined with striped canvas and trimmed with Tiffany-blue, gardenia-white, or black (not shown) leather. The bags measure 19.5" l. x 8" w. x 11" h. and sell for \$695 each. tiffany.com, 800-843-3269



Studio Van den Akker designers Rob Copley and Sean Robins commissioned **Seguso**, the esteemed Italian glassmaker, to create luminous handblown bases for a line of lamps. The 24"-tall Domenico model, shown in gray iridescent, also comes in Murano gold and gray-amber; \$4,850 (shade not included). studio-vandenakker.com, 212-644-3535

Lenox's Darius table setting, designed in collaboration with decorator **Brian Gluckstein**, features an eye-catching reinterpretation of the classic Greek-key motif, enhanced by a subtle ombré effect. Pictured in a rich blue rimmed in gold, the collection is also available in silver with silver trim. A five-piece setting costs \$200; the 9"-dia. accent plate (on bottom) is \$58. lenox.com, 800-223-4311



PHOTOGRAPHY BY GEOFFREY SOKOL



Christopher Guy's Constellation sconce will add whimsical beauty to your interiors. Hand-carved of mahogany, it is available in a sands-gold (shown) or moon-dust-silver finish and measures 37" h. x 16" w. x 5" d.; \$2,490, shade included. christopherguy.com, 800-476-9505

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DISCOVERIES



Originally designed in the 1950s for international pilots, the **Rolex** Oyster Perpetual GMT-Master II fuses technology with refinement. The rotatable 24-hour graduated bezel works with a separate hour hand to keep track of two time zones at once. Pictured in ultrasleek blue and black ceramic, the watch is also offered in an all-black edition; \$8,950. rolex.com, 800-367-6539

The bold geometry of the Seasal mirror, part of the **Laura Kirar Collection** for **Arteriors**, gives nautical style a rustic chic. With a metal frame hand-wrapped in jute and sisal, the 38"-dia. piece is priced at \$1,185. arteriorshome.com, 877-488-8866

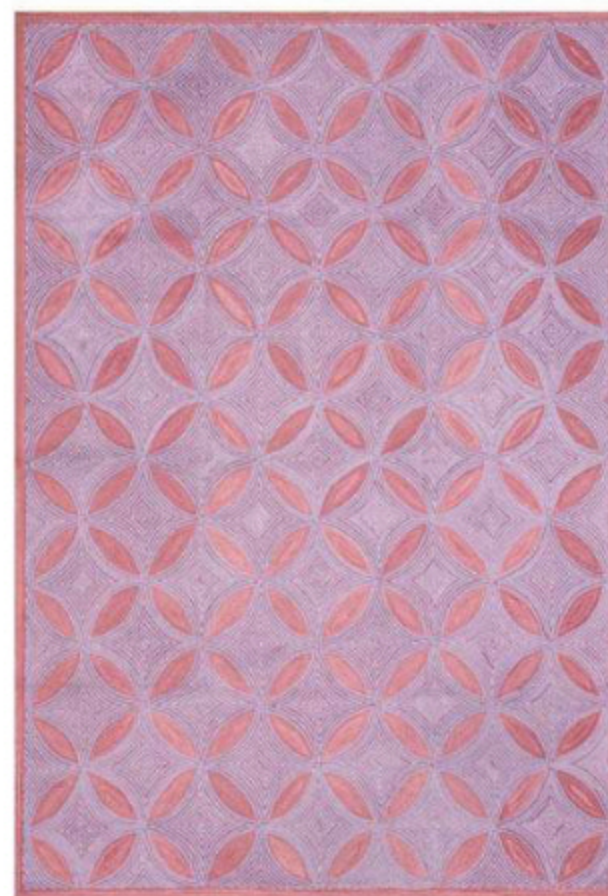


Branch out with striking reef-inspired bookends by **L'Objet**. In 24K-gold-plated bronze, each of the 8.5" h. x 5" w. x 3.5" d. wonders is delicately detailed with 3,200 hand-set coral cabochons; \$850 apiece. l-objet.com, 855-562-5388

These charming thumbprint tumblers from the **Metropolitan Museum of Art Store** are modeled after 19th-century American pressed-glass pieces in the museum's collection. The 3.5" dia. x 4" h. glasses come in, from left, topaz, amethyst, and cobalt-blue, in addition to olivine and clear. A set of four is \$30, and four goblets cost \$35. store.metmuseum.org, 800-662-3397



Blending contemporary cosmopolitan design and folk traditions, this hand-hooked rug by the **New England Collection** puts a fresh spin on the familiar. Shown in pleasing hues of blue and mauve, the rug also comes in a rust-and-cream version as well as custom color combinations. Available in cotton or wool, it can be ordered in any size or shape; from \$73 per sq. foot. necrugs.com, 212-379-1284



MIRROR: COURTESY OF ARTERIORS; WATCH: COURTESY OF ROLEX; RUG: COURTESY OF THE NEW ENGLAND COLLECTION

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DEBUT

RIGHT AT HOME

Stylessetting decorator Celerie Kemble's premier furnishings line for Henredon displays her distinctive sense of playful elegance

Known for her spirited take on traditional tassel-and-trim style, decorator Celerie Kemble has attracted a discerning clientele that includes such tastemakers as Tory Burch and Lela Rose. A fourth-generation native of Palm Beach, Florida, she heads the Manhattan branch of Kemble Interiors, a firm founded more than 30 years ago by her mother, celebrated designer Mimi McMakin. Now Kemble is translating her signature blend of pragmatism and panache into a new 63-piece furniture line for Henredon.

Inspired by the great rooms of Billy Baldwin, Dorothy Draper, Tony Duquette, and Sister Parish, the collection is defined by its careful attention to craftsmanship, patina, and scale—much like the one-of-a-kind vintage and antique finds Kemble often selects for her clients' homes. "The designers I most admire chose every piece with a sense of 'Hooray! This is the one,'" she says. "I hope my furniture is just as distinctive."

Kemble's creations are solid and dramatic, boasting urbane shapes in sumptuous yet sturdy materials. The items range from an ebonized mahogany étagère with octagonal compartments to a bureau clad in lacquered cream leather to a Philippine-mahogany canopy bed painted off-white. Kemble even managed to address her own recurring problem of insufficient dinner-party capacity with a removable-glass-top cocktail table that, flipped sideways on its base, can be transformed into a dining table. And to complement the furniture, Henredon's sister company, Maitland-Smith, is producing an extensive line of Kemble-conceived lighting and accessories, including an Art Deco-style chandelier, a stitched-leather bar cart, and decorative boxes.

"Everything a room needs is accounted for," says Todd Sessa, vice president of design and merchandising for Henredon and Maitland-Smith, noting that Kemble is already at work on more pieces. "These are not just my versions of the basics," she adds. "Each design is intended to make a space sizzle." henredon.com; maitland-smith.com —REBECCA CASCADE

Clockwise from top left: Interior designer Celerie Kemble, wearing Lela Rose, with an étagère from her new furniture line for Henredon. The collection's Serpentine bureau, in lacquered leather.

The Serpentine sofa, upholstered in a Sunbrella fabric. A beech side chair with solid-brass accents. A scalloped end table, finished in gold leaf. The Maddock painted-mahogany canopy bed.



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Clockwise from above: The façade of Baccarat's new Manhattan flagship, which was designed by Rafael de Cárdenas Ltd./Architecture at Large. Walls sheathed in gray suede and niches lined in white-gold leaf serve as backdrops for crystal giftware. Paneled in corrugated Macassar ebony, the double-height front gallery highlights a range of the French brand's signature pieces.

SHOPS

CRYSTAL VISION

Baccarat's glittering new Manhattan flagship blends timeless artistry with cutting-edge cool

For craftsmanship to be truly timeless, it must be not only consistently brilliant in execution but also adaptive in spirit, keeping pace with shifting tastes. Such agility has long been mastered by Baccarat, the venerable French crystal company, which will celebrate its 250th anniversary next year. In anticipation of that milestone, the brand has just unveiled a gleaming new Manhattan flagship store, a setting that pays homage to Baccarat's enduring legacy while also projecting a forward-thinking sensibility.

The 2,800-square-foot space was designed by Rafael de Cárdenas Ltd./Architecture at Large. With offices in New York, London, and soon Paris, Cárdenas has become well-known for devising bold, au courant shops, restaurants, and residences. At first glance, the traditional artistry of Baccarat's ornate offerings (explored in a forthcoming book from Rizzoli) might seem out of sync with Cárdenas's distinctively edgy style. But Baccarat has for years been collaborating with inventive contemporary designers—Philippe Starck, Arik Levy, and Jaime Hayon among them. And Cárdenas shares the brand's affinity for striking forms and crisp, elegantly chiseled details, all of which feature

prominently in the new outpost. "I approached the project with faceting and cutting in mind," he says.

References to such techniques abound, whether in the glass façade's etched triangular motif or the front gallery's corrugated Macassar-ebony walls, embedded with LEDs and strips of mirror. That double-height space serves as a showcase for some of the firm's signature pieces, including chandeliers installed in a whimsical constellation overhead and exquisite candelabra arranged on freestanding boxlike pedestals. Deeper within the shop are rooms for additional displays of jewelry, decorative objects, stemware, and the full range of light fixtures. Throughout these areas Cárdenas chose materials—from warm-gray suede and black granite to white-gold leaf and stainless steel—that either foreground or reflect the precious items. Several wall expanses are shingled in crystal tiles from a soon-to-be-released line with exciting architectural applications. The overall atmosphere is moody and intimate. "Crystal lends itself to a dark palette and dim light," Cárdenas notes.

Creating dynamic spaces is clearly on the company's mind: Just blocks away, construction is under way on the Baccarat Hotel & Residences, a 50-story tower designed by Skidmore, Owings & Merrill that promises to be as dazzling as the new flagship. As Cárdenas says of Baccarat's legendary workmanship, "They certainly don't cut corners." *Baccarat flagship, 635 Madison Ave., New York, NY; baccarat.com* —SAMUEL COCHRAN

PHOTOGRAPHY BY JOSHUA MCHUGH

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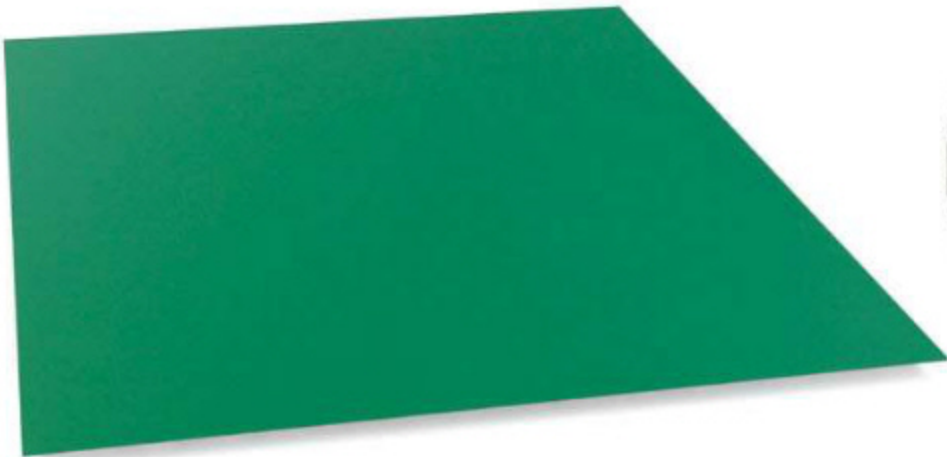


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EXCHANGE RATE

Key results and fascinating finds from the latest sales around the world
 BY SAMUEL COCHRAN



GREEN PANEL (GROUND ZERO), 2011, BY ELLSWORTH KELLY
 Sold at Sotheby's, "Contemporary Art Evening Auction" (New York, May 14)

This painted-aluminum wall sculpture was one of 25 works sold to benefit the Whitney Museum of American Art's new Renzo Piano-designed building, which is under construction in downtown Manhattan and scheduled to open in 2015. Kelly—who is celebrating his 90th birthday this year, with several exhibitions timed to the milestone—donated the vibrant trapezoidal piece, an artist's copy from an edition of three. Modeled in form and color after his proposal for a grass-covered park at the World Trade Center site, the roughly 22-by-50-inch panel sold for \$620,000 (est. \$400,000–\$600,000). The overall sale, meanwhile, realized a total of \$19.1 million, including buyers' premiums.

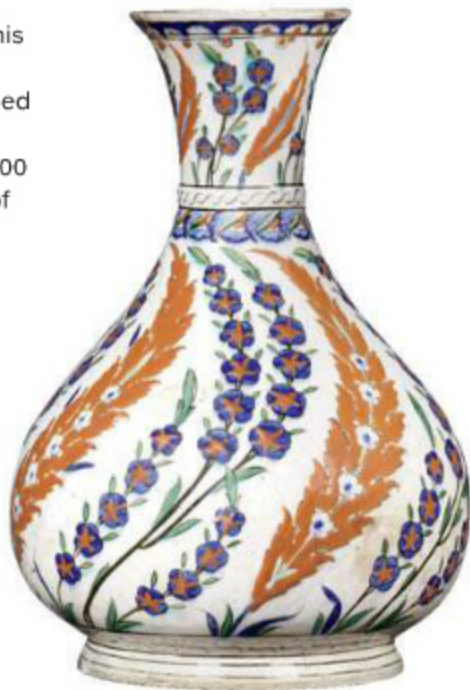


DUSTHEADS, 1982, BY JEAN-MICHEL BASQUIAT
 Sold at Christie's, "Post-War & Contemporary Art Evening Sale" (New York, May 15)

At the most profitable auction in history—with total sales of \$495 million—the biggest buzz was arguably over this large Basquiat painting (measuring six by seven feet), which epitomizes the artist's raw, expressive style during the height of his career. The canvas easily set a new record for Basquiat, hammering for a whopping \$43.5 million against a \$25–35 million estimate. The previous high, established only last November, was a comparatively humble \$23.5 million.



1913 LIBERTY HEAD NICKEL
 Sold at Heritage Auctions, "U.S. Coins Signature Auction" (Schaumburg, Illinois, April 25)
 One of only five such examples known to exist, this Liberty Head comes from the last run of the coin, which was replaced in 1913 with a buffalo design. In 1962, the nickel's then-owner, George Walton, was en route to a numismatic convention with it when he was killed in a car crash. Though the coin was recovered from the scene and returned to his family, it was soon thereafter mistaken for a counterfeit. Reappraised in 2003 and identified as the real thing, the coin achieved \$2.7 million against a \$2.5 million estimate.



CIRCA-1575 IZNIK VESSEL
 Sold at Bonhams, "Islamic and Indian Art" (London, April 23)
 Connoisseurs perked up at the appearance of two rare Iznik vessels on the auction block. Dating from the golden age of the Ottoman Empire, the items came with a sales invoice from 1919, when they were bought jointly from a London antiques dealer for the then-substantial sum of £510 (about \$2,000). Of the two pieces, which were sold by Bonhams as separate lots, this one-foot-tall surahi (or pitcher) aroused the greater interest. Distinguished by its red saz-leaf motif, it brought a stunning \$580,000, eclipsing the \$107,000 high estimate.

ORGONE STRETCH LOUNGE, CIRCA 1993, BY MARC NEWSON
 Sold at Phillips, "Design" (London, April 25)

Ever since Newson's aerodynamic Lockheed Lounge chair broke the million-dollar mark in 2007, the iconoclast's limited-edition works have remained at the forefront of the high-end contemporary design market. This auction featured three Newson pieces, all forms that debuted in his seminal "Wormhole" solo exhibition during the 1994 Milan furniture fair. Phillips specialist Alex Heminway notes that their streamlined silhouettes "each have their genesis in the Lockheed." Leading the group was the aluminum Orgone lounge chair, which sold for \$313,000, just surpassing its \$305,000 high estimate.



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Scavolini USA CEO Francesco Farina and Creative Director of Scavolini in SoHo, Daniele Busca.

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This spring *Architectural Digest* hosted an event in celebration of the debut of **Scavolini's** bath collection for the U.S. market. Architects, designers, and *Architectural Digest* subscribers enjoyed Italian-inspired canapés, cocktails, and festive conversation while browsing the company's two-story showroom.

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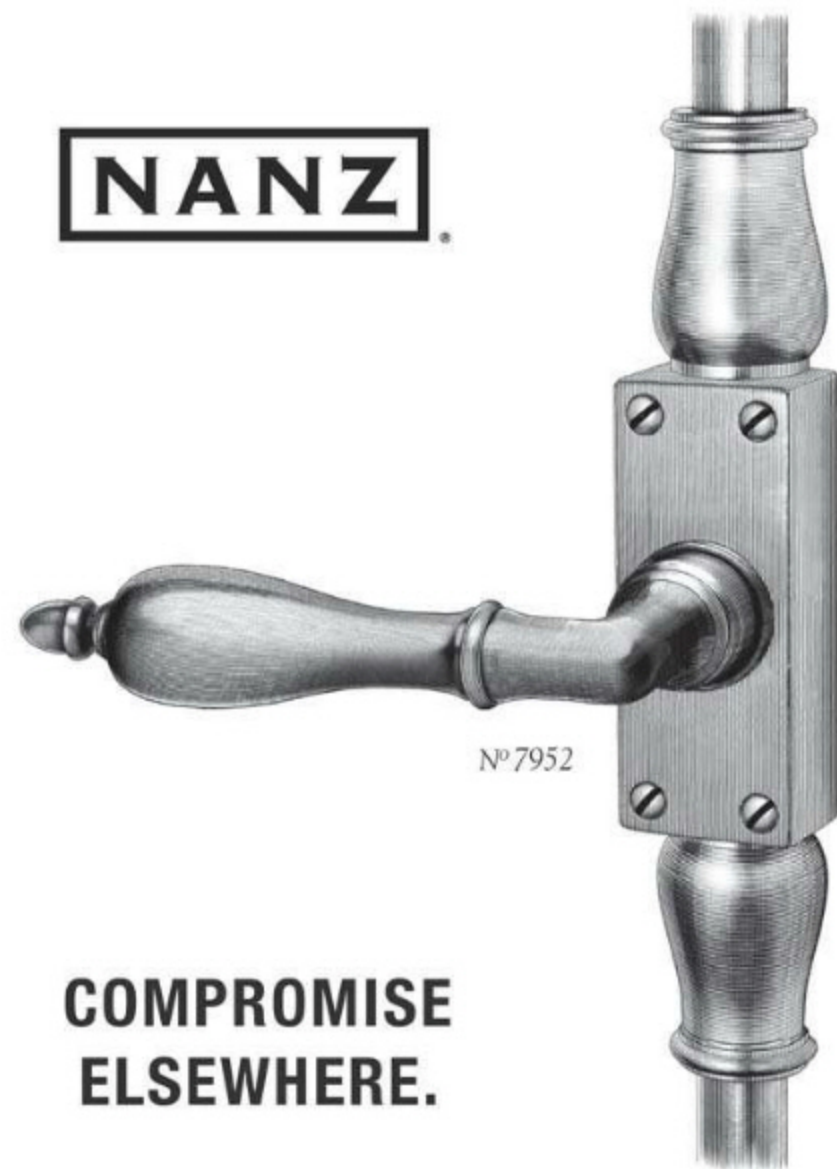
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Harry Roseland (1866–1950) *Reading the Tea Leaves*, oil on canvas, 20 1/2 x 30 1/4 inches, signed lower right: HARRY ROSELAND.

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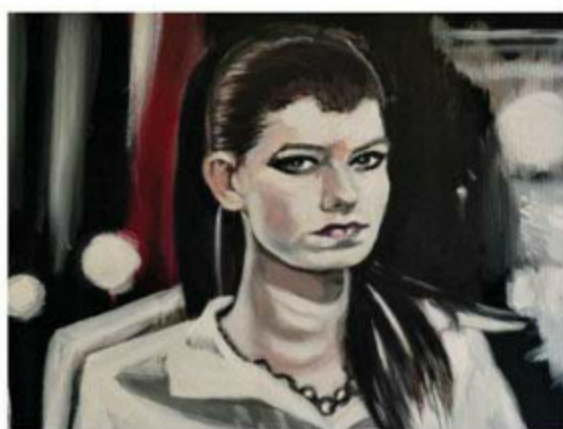
INSPIRING DESIGNS FOR THE HOME



1

1. DAVID LEASER

David Leaser's critically acclaimed botanical photography graces the world's finest museums and galleries. Perfect for the art collector or nature lover, Leaser's dramatic, large-scale museum-quality artwork is available in strictly limited editions at select galleries and online. Shown: *Dahlia*, 2013. 60" w. x 46" h., framed. Also available in smaller sizes. Visit davidleaser.com or call 800-928-9098



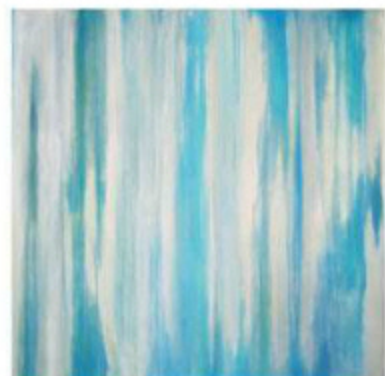
2

2. JONATHON KASSEL

A South African artist addressing memories, notions, impressions, environments, and unconscious connections in diverse works. Shown, excerpt: *Flowers of Yes*, oil on canvas, 72" w. x 60" h. x 1.5" d. Select commissions considered. Visit jonathonkassel.com, e-mail j.kassel@me.com, or call 011-27-83-776-7222



3



4

3. AD LIB ANTIQUES

The Supernova chandelier was designed by Lou Blass with hand-cut, welded, shaped, and textured steel and bronze accents and 24 lights. 20" h. (to the loop) x 36" dia. Custom sizes and finishes available. Visit adlibantiques.com or call 518-822-6522

4. SHENSPACE

Create the room you are dreaming of with original fine art. Explore Studio Zilly's collection of bold, minimal, Eastern-influenced art by Karen Zilly, including serene interpretive landscapes, lush abstracts, and the colorful, calming Buddha series. Custom-made work and consultation available. Shown: *Prema Series 1*, 4' sq.; acrylic on canvas. Visit shenspace.com or call 646-373-7263

5. JIM LUCE

The Luce collection features exotica for discerning clientele. Viennese icons Belvedere Museum and Bösendorfer use handcraftsmanship, exotic materials, advanced reprographic techniques, and real gold leaf to create contemporary models like this Gustav Klimt edition. Numbered 1-25. Visit lucecollection.com, e-mail lucegroup@mac.com, or call 917-371-1537



5

6. ELIZABETH LOCKE

The Elizabeth Locke Butterfly brooch/pendant, set in 19K hand-hammered gold and surrounded with aquamarines, is one of a collection of unique antique Satsuma porcelain buttons and a fine example of how Locke incorporates unusual antiquities into her designs. Suggested retail: \$8,500. Visit elizabethlockejewels.com



6



7

7. BARRY ENTNER

Intricate forms, textures, and a vibrant color palette are the signatures of Barry Entner's exceptional sculptural lighting. Each composition is designed to be the focal point of the space it inhabits. Entner works closely with clients, designers, and architects worldwide. Shown: *Aquas*, 48" h. x 42" dia. Visit barryentner.com or call 845-876-3077

8. RICHARD MACDONALD

Richard MacDonald has released a special *Blind Faith* Atelier Platinum edition of 196: the number of countries in the world where, through the efforts of One Drop, people receive the life-changing benefits of safe water. A portion of sale proceeds will be donated to One Drop, a nonprofit created by Guy Laliberté, founder of Cirque Du Soleil®. *Blind Faith* reminds us that unpredictability is tamed with confidence and optimism. Shown: *Blind Faith*, atelier platinum. Visit bellagio.com or call 702-730-3990



8



9

9. RUBY ROSE STUDIO

Eclectic, elegant, and one-of-a-kind antiqued artisan mirrors bring drama and romance to any space. These unique designs feature details such as goldleafing and custom monogramming. Handcrafted and made to order. Shown: *Taurean Tree* antiqued mirror, 48" w. x 68" h.; *Pacte* tray, 15" sq. (custom monogram available). Visit rubyrosestudio.com or call 614-832-7665

10. SULLIVAN FINE RUGS

When creating hand-hooked rugs in the late 19th century, American artisans sourced materials such as old clothing and household fabrics, repurposing them for the floor. Beautiful, naive, and irreplaceable, these carpets are true folk art. Shown: 9' x 12', circa 1890. Visit sullivanfinerugs.com or call 404-467-4044



10

11. RO SHAM BEAUX

Ro Sham Beaux (RSB) is a lifestyle boutique with an emphasis on lighting. RSB works with not only retailers but also designers and architects to provide original works for custom-made homes and the hospitality industry. Shown: *Ananas* in white with a natural burlap shade. Visit ro-sham-beaux.com



11

12. MORAN WOODWORKED FURNITURE

Limited-edition furniture handcrafted from woods with unique stories, shared through traditional joinery and a considered modern aesthetic. Shown: Spalted curly maple bench and tea table with hand-turned walnut legs and copper feet.

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12

13. TOMMY MITCHELL

Known for his tole flowers and art, Tommy Mitchell has introduced a line of artisanal side and coffee tables, each piece created to order and signed. Visit Tommy Mitchell at AmericasMart in Atlanta, July 12-16, and at NY NOW, August 18-21.

Visit tommymitchellcompany.com or call 919-732-8664



13

14. LIGHTSCULPTURES

Artist Tim Ferrie blends the functionality of light with the intrinsic qualities of art in his lightsculptures. Copper tubing comes to life in each one-of-a-kind piece. Each piece can be custom designed to enhance any space. The collection includes chandeliers and table and floor lights.

Shown: Brown patina chandelier; 48" l. x 18" w. x 36" h.

Visit tjferrie.com or call 805-276-5655



14

15. GARY R. SULLIVAN ANTIQUES

This historically important tall clock was made for a founding member of the antislavery movement, John A. Collins. A colleague of William Lloyd Garrison, Collins traveled and lectured with Frederick Douglass. The clock's monumental classical proportions and superlative mahogany selections are surpassed only by the significance of its place in American history. Produced by abolitionist clockmaker John Bailey Jr., New Bedford, Massachusetts, circa 1835. 107" h. x 23.75" w. x 11.5" d.

Visit garysullivanantiques.com or call 781-784-9914



15

16. MOATTAR, LTD.

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16



17

17. ROBERTSON GALLERY

Artist Brad Robertson finds inspiration for his abstract paintings in the coastal landscape of his hometown, Mobile, Alabama. His unique ability to work with color and texture to create depth, complexity, and expressiveness has garnered national praise and international collectors. Shown: *Neap Tide*, 30" w. x 40" h., acrylic on canvas.

Visit bradrobertson.com or call 251-433-1311

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Roche Bobois, a leader in European-made luxury furniture, just opened its second Florida showroom, in North Palm Beach. Custom-made by in-house architects Jacqueline Hopfer and Nicolas Roche, the 6,000-square-foot space features the best of Roche Bobois's creative designs, such as the iconic Mah Jong sofa designed by Hans Hopfer and dressed in Missoni Home fabrics. The new Palm Beach showroom is the 23rd Roche Bobois showroom in the U.S., adding to a network of 250 stores worldwide.

For more information visit roche-bobois.com



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From left are Jaguar design director Ian Callum, Christopher Guy president Paul Watson, *Architectural Digest* West Coast editor Mayer Rus, and Christopher Guy chairman and CEO Christopher Guy Harrison.

PHOTO BY ARI PERILSTEIN/WIREIMAGE

CELEBRATION AT CHRISTOPHER GUY

In honor of BritWeek, a celebration was held at the **Christopher Guy** showroom in West Hollywood, California. During the event hundreds of top designers and notable personalities mixed and mingled while viewing vintage Alexander McQueen gowns and enjoying a musical performance. Ian Callum, Jaguar's design director, was honored with the "Icon Award" for his forward-thinking vision and design aesthetic.

Find out more about Christopher Guy by visiting christopherguy.com



RIVIERA HOLIDAY

From the latest hotels and restaurants to the established classics, a guide to the essentials in Saint-Tropez, the storied getaway on France's Côte d'Azur



From top: The scenic village of Saint-Tropez, on the coast of Provence. The famous multicolor façade of Hôtel Byblos. The hotel's new restaurant, Rivea, run by chef Alain Ducasse. Alfresco dining at the café Sénéquier. A guest room at the revamped Hôtel de Paris.



With its rolling countryside, long, golden beaches, and breathtaking light, Saint-Tropez is one of the French Riviera's most enticing destinations. This picturesque peninsula on the Côte d'Azur still embraces its history as a quiet fishing village and artists' enclave—it lured painters such as Henri Matisse long before it was made famous by legendary beauty Brigitte Bardot, who has called it a “little nook of paradise.” But today the sun-kissed locale is also well-known as a glamorous playground for the yacht and jet sets, with stylish nightclubs and restaurants filled with summer regulars like Jay-Z and Beyoncé, Karl Lagerfeld, and Kate Moss. “In Saint-Tropez you have nature and modernity,” says Milan-based designer Antonio Citterio, who helped conceive chef Alain Ducasse's new dining spot, Rivea, at the iconic Hôtel Byblos. “It's not for nothing that everyone wants to come here.”

Since opening in 1967, the **Hôtel Byblos** (byblos.com) has remained the town's top address. The 91-room property, tucked into a hill overlooking the leafy Place des Lices, boasts a Sisley spa, a pool, and the fabled Caves du Roy discotheque. This season, the hotel has debuted a charming villa a few miles away, by the beach, but the big

FROM TOP: RAINER RAFFALSKI; COURTESY OF HÔTEL BYBLOS (2); INTERSECTION PHOTOS; THOMAS DUVAL

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TRAVELS



Clockwise from above: Tahiti, one of Saint-Tropez's beloved beach clubs. Domaine de La Rouillère, a nearby vineyard where visitors can take tours and sample some of the region's signature rosés. An olive stall at the Marché Provençal, on the Place des Lices.



news is Rivea, which replaced the resort's decade-old restaurant, Spoon. The of-the-moment eatery offers regionally sourced Franco-Italian dishes, such as pan-seared veal piccata and roasted blue lobster with artichokes, served in warm, modern surroundings created by Citterio and his partner, Patricia Viel—with an outdoor dining area nestled under a canopy of plane trees.

Saint-Tropez's most-buzzed-about new accommodations are at the **Hôtel de Paris** (hoteldeparis-sainttropez.com), a long-shuttered 1930s retreat that was just overhauled by local architect François Vieillecroze. The contemporary decor by French designer Sybille de Margerie is bright and summery, with bold furniture by



Zaha Hadid. The hotel has a spa as well as a rooftop Japanese-fusion restaurant, but the star attraction is the clear-bottomed swimming pool that forms part of the lobby's ceiling. And for high-design luxury there is Lagerfeld's favorite, **La Réserve Ramatuelle** (lareserve-ramatuelle.com), a sumptuous 28-room hotel devised by Jean-Michel Wilmotte, with an additional dozen villas by interior designer Rémi Tessier. The wellness-minded property, in the neighboring hilltop village of Ramatuelle, features a spa, multiple pools, and a farm-to-table restaurant headed by chef Eric Canino.

As it happens, many of the top places to stay are also the best places to dine. Ducasse's biggest competition comes from his protégé Arnaud Donckele, whose dinner-only space, La Vague d'Or—at **Résidence de la Pinède** (residencepinede.com), an elegant 39-room hotel on the edge of town—is the only new restaurant in France to earn three Michelin stars this year. Situated on a stone terrace overlooking the twinkling lights of the village of Sainte-Maxime, the restaurant serves pitch-perfect Mediterranean-inspired cuisine with an emphasis on local fish.

Of course, so much of the daytime action occurs by the sea. Those in the know head to Pampelonne Beach, which is dotted with clubs bearing exotic names like Tahiti, Bora Bora, and Zanzibar. The most celebrated is **Le Club 55** (club55.fr), founded by the French explorers Bernard and Geneviève de Colmont in 1955 as a tiny shack dishing up roast beef and ratatouille to fellow travelers. Today their son, Patrice de Colmont, welcomes the chic and famous for long lunches of grilled

seafood and overflowing baskets of crudités, shaded by bamboo and tamarisk trees.

For a glorious day on the water, rent a classic Riva speedboat from the port and motor along Capon Point—it's the best way to see the area's grand seaside homes. Follow this up back in town with a stop at the 125-year-old eatery **Sénéquier** (senequier.com), a Saint-Tropez institution that was recently acquired by Paris brasserie impresario Thierry Bourdoncle. Another idyllic afternoon can be spent at the nearby vineyards, among them **Domaine de La Rouillère** (domainedelarouillere.com) and **Château Barbeyrolles** (barbeyrolles.com), tasting the region's renowned rosés.

The shops in town, as expected in such a posh setting, include many of the big luxury brands. But authentically local products can be found in abundance Tuesday and Saturday mornings on the Place des Lices at the Marché Provençal, which sells olive oils, fresh produce, crafts, and antiques. And over in Ramatuelle is **ALM** (alm-ramatuelle.com), a series of galleries opened five years ago by decorators Marjolaine Leray and Sitor Senghor. In addition to carrying colorful ceramics, Turkish carpets, and Provençal antiques, ALM hosts artist exhibitions; the work of Japanese photographer Kimiko Yoshida is on view through the end of August.

Locals such as Club 55's Colmont say no trip to Saint-Tropez would be complete without visits to the 17th-century citadel, the Cap Camarat lighthouse, and the Moulin de Paillas, a restored windmill above Ramatuelle. "These places are often missed by tourists," Colmont says, "and they are really magical." —**DANA THOMAS**

CLOCKWISE FROM TOP LEFT: JOHN BARAN/ALAMY; TRAVELSTOCK44/ALAMY; EDWARD NORTH/ALAMY



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ON THE MARKET

AD editors select extraordinary homes for sale around the world WRITTEN BY AMANDA FRIEDMAN



8 BEDROOMS
9 BATHS
4 HALF BATHS
15,200 SQ. FT.
\$3.7 MILLION

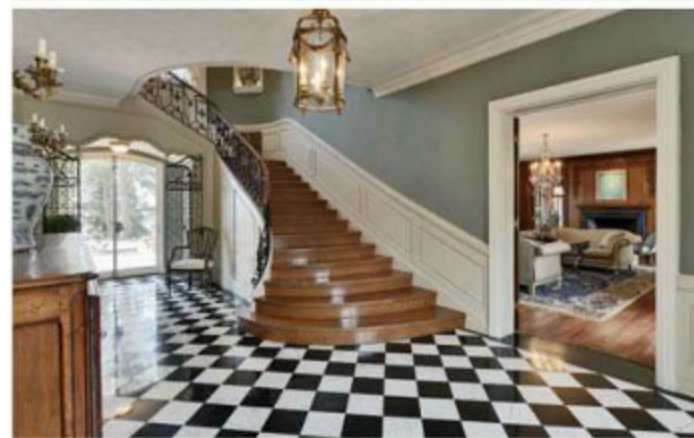
Oconomowoc, Wisconsin

PEDIGREE: Chicago architect Edwin Clark designed this 1928 residence for members of the family that founded the Montgomery Ward retail empire. Modeled after French country manors, the brick home—35 miles west of Milwaukee—retains original interior details like walnut wall panels, crystal chandeliers, and decorative ironwork by local artisan Cyril Colnik.

PROPERTY VALUES: Filled with formal gardens, the one-acre parcel fronts Lac La Belle.

TALKING POINT: Hidden on the home's subterranean level is a lavish party space inspired by Manhattan's iconic El Morocco nightclub.

CONTACT: Prudential Absolute Realtors, 262-354-1052



Buckinghamshire, England

PEDIGREE: This 18th-century neoclassical estate—christened Tyringham Hall—was conceived by the legendary British architect Sir John Soane for financier William Praed. Featuring a semicircular portico and topped by a copper dome, the limestone-clad edifice shelters grand rooms outfitted with ornate woodwork, carved-marble fireplaces, and intricate frescoes.

PROPERTY VALUES: Sir Edwin Lutyens transformed the 59-acre grounds in the 1920s, adding a swimming pool, formal gardens, and a pair of follies.

TALKING POINT: The mansion later served as a maternity ward, a private club, and a naturopathic clinic before being revived as a single-family home by the current owners.

CONTACT: Savills, 011-44-20-7016-3780

32 BEDROOMS
30 BATHS
4 HALF BATHS
36,700 SQ. FT.
\$28 MILLION



2 BEDROOMS
3.5 BATHS
5,500 SQ. FT.
\$9.9 MILLION

Casey Key, Florida

PEDIGREE: A striking study in concrete and glass, this 2002 dwelling by architect Toshiko Mori (AD, December 2003) occupies a scenic swath on a barrier island in the Gulf of Mexico, near Sarasota. Built to withstand the area's tropical storms, the two-story structure sits above the flood plain on eight pilings.

PROPERTY VALUES: The two-acre plot has a pool plus a historic guesthouse that was formerly used as Coast Guard barracks.

TALKING POINT: Mounted over the staircase is a prismatic sculpture by Mori's husband, glass guru James Carpenter, that refracts daylight throughout the loftlike interior.

CONTACT: Michael Saunders & Co., 941-376-2688 →

FROM TOP: TIM EVANS/SATURN LOUNGE PHOTOGRAPHY (3); RYAN GAMMA; COURTESY SAVILLS (2)

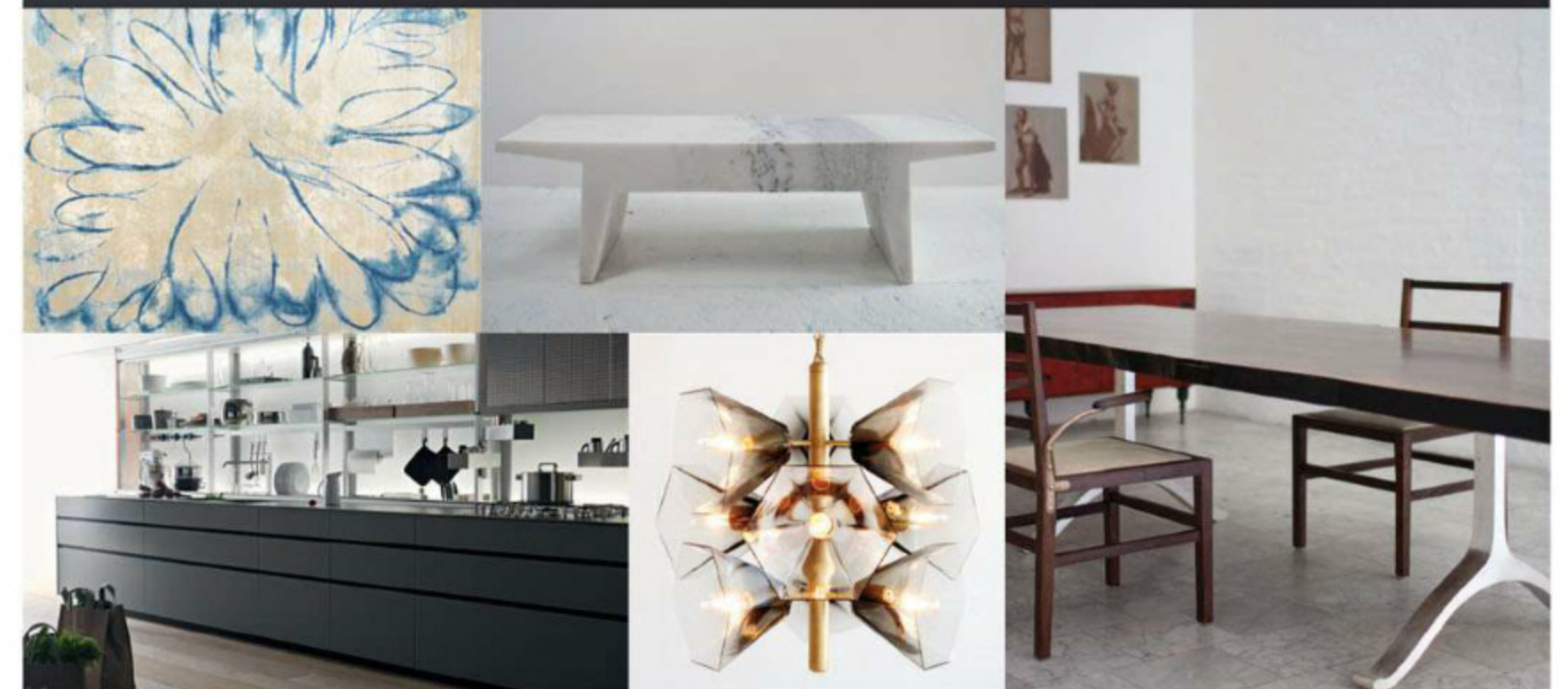
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TOP LEFT: TOSCOQUATTRO. TOP RIGHT: ROYAL BOTANIA. BOTTOM (CLOCKWISE FROM TOP LEFT): FORT STREET STUDIO, KHOURI GUZMAN BUNCE LIMITED, BDOW, EGG COLLECTIVE, VALCUCINE.

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ESTATES



5 BEDROOMS
4 BATHS
3 HALF BATHS
7,750 SQ. FT.
\$18.8 MILLION

Belvedere Island, California

PEDIGREE: Stunningly perched on a cliff overlooking San Francisco Bay, this 1988 residence was created by architect Warren Callister to highlight the spectacular setting, with broad windows that frame panoramic views of the Golden Gate Bridge and city skyline.

PROPERTY VALUES: The lush lot (nearly one acre) includes terraced lawns and spacious outdoor living areas.

TALKING POINT: Callister and the owners chose a custom pink stucco for the exterior, giving it an appealingly timeworn look.

CONTACT: Decker Bullock Sotheby's International Realty, 415-517-7720



4 BEDROOMS
2.5 BATHS
3,400 SQ. FT.
\$1.3 MILLION

Osterville, Massachusetts

PEDIGREE: In 2005 architect Reed Morrison built this three-story home on Cape Cod for his own family. The traditional clapboard construction (echoed in the detached garage) belies its sleek minimalist interiors, the public spaces of which are arranged in an open plan.

PROPERTY VALUES: Measuring just under an acre, the pastoral parcel blooms with wildflowers in summer.

TALKING POINT: The house is walking distance from town and a short drive from numerous picturesque inlets and beaches.

CONTACT: Robert Paul Properties, 508-648-2739

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AD

Perfect match: Brilliantly hued furniture graces a courtside terrace in Southampton, New York.

AUGUST

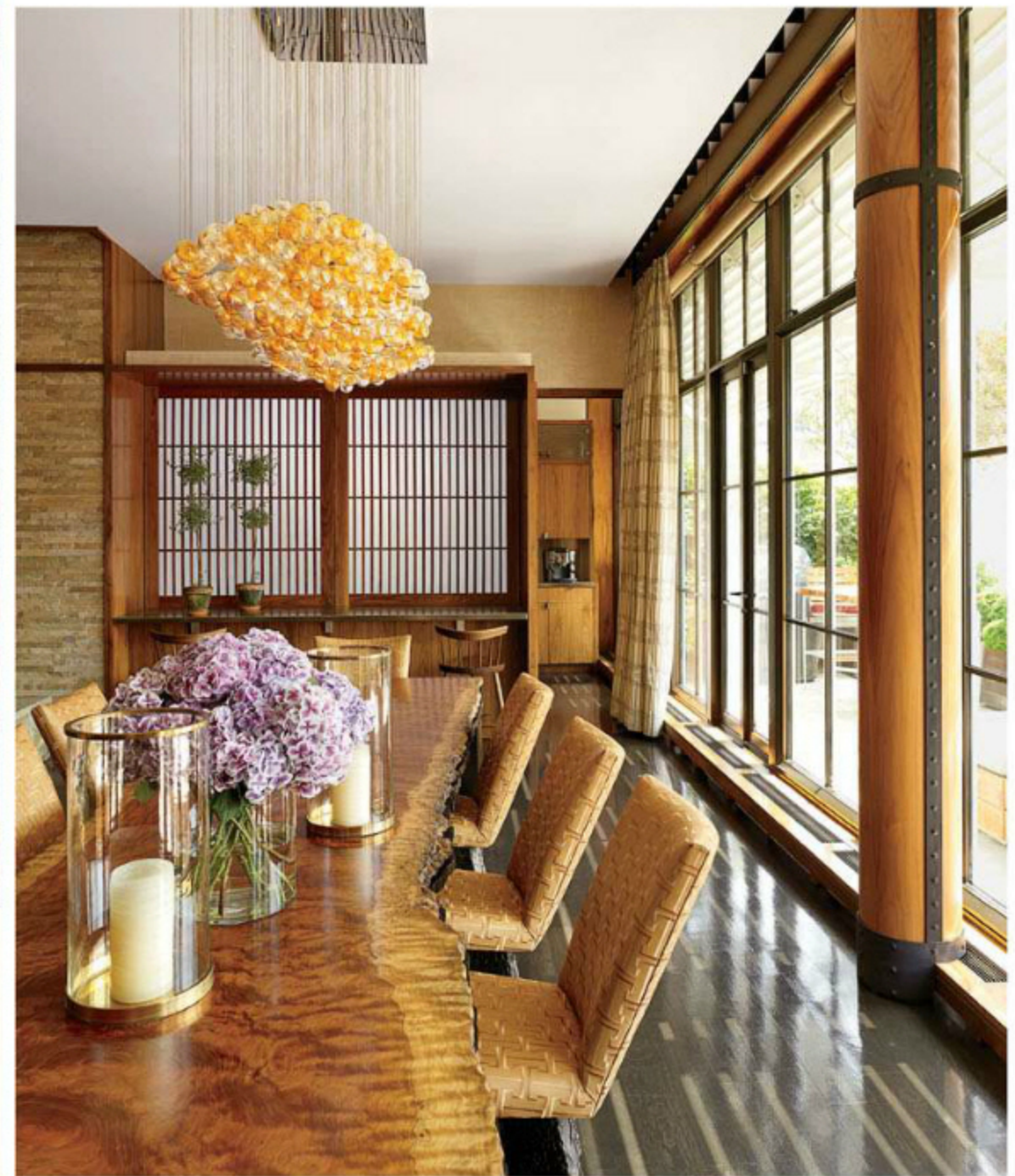
WILLIAM WALDRON

IN THE MIX

A combination of midcentury modernism, Japanese minimalism, and Art Deco accents brings a welcoming intimacy to a sprawling New York City penthouse

TEXT BY ROB HASKELL
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY HOWARD CHRISTIAN

Renovated by architect Edward Siegel of Cooper, Robertson & Partners and decorator Ernest de la Torre, Drew and Rachel Katz's Manhattan apartment features an expansive living/dining space. In the foreground, Milo Baughman tub chairs from Lobel Modern are grouped with a vintage Pace Collection copper table from 1stdibs and a vintage Paul Evans cocktail table, all atop a bespoke rug by Kyle Bunting. The custom-made sectional sofa, veneered in Stark cork, is paired with a mother-of-pearl cocktail table. For details see Sources.



Clockwise from near left: A light fixture conceived by De la Torre, featuring glass spheres commissioned from a Venetian workshop, hangs above a bubinga-slab dining table by Peter Superti and custom-made chairs; the hurricane lamps are by Ralph Lauren Home. The kitchen is outfitted with a range and hood by Viking and dishwashers by Bosch. In the entrance hall, an Hervé Van der Straeten mirror is mounted over a Wendell Castle cabinet; both pieces were custom made.

Ask Drew Katz to describe his New York City apartment and he reels off a crisp, confident line: “Midcentury modern with a touch of George Nakashima and Paul Evans.” But Katz is the first to admit that before he commissioned this luminous aerie above the commercial hubbub of SoHo, he couldn’t distinguish Nakashima from Noguchi. “I didn’t know anything,” says Katz, who heads the company Interstate Outdoor Advertising (billboards, bus shelters) as well as the Drew A. Katz Foundation, which supports a broad range of charities. “Now I find myself talking about grillage.”

Katz owes his design education to architect Edward Siegel and decorator Ernest de la Torre, the two men who renovated the large duplex he now shares with his wife, Rachel, an attorney. Originally constructed some 12 years ago, the apartment sits atop a storied building that, during the neighborhood’s art heyday, was home to such pioneering galleries as Leo Castelli and Sonnabend. But what Katz purchased was basically raw space, decidedly lacking in character. Despite offering sensational views and an enviable 3,000 square feet of outdoor areas, it was badly in need of “a remediation effort,” as Siegel delicately puts it.

“I wanted to inject it with some of the feel of the original loft building beneath it,” the architect says, “but Drew wanted two bedrooms, and he wanted something warm and inviting.” For the lower floor, Siegel mapped out a series of small rooms—a foyer, kitchen, guest room, and study—all surrounding a great room with living and dining spaces that open onto a broad, east-facing terrace. Upstairs, he created a master suite with a giant sun deck, and above that, on the rooftop, an outdoor living room complete with a fireplace. Oh, and there’s even a hot tub on the mezzanine-level terrace.

When Katz asked for warmth, the architect turned to the *ryokan* of Japan, where he has traveled extensively. The traditional inns, he notes, “are so touched with nature that you can’t help but adore them.” Siegel used Japanese grillage, with its orderly timber latticework, as a unifying motif throughout the apartment. Not merely decorative, the crisscrossing slats and fins variously filter light and provide privacy.

Though a French Art Deco specialist himself, De la Torre brought in primarily midcentury furnishings—some heavily influenced by Japanese minimalism. “Drew said he wanted modern but very comfortable,” the designer says. “Deco’s an interesting way to

Above: Siegel designed the apartment’s distinctive Japanese-inspired woodwork, including the great room’s bar cabinet and staircase grille. The two woodcut paintings are by Richard Woods.



Siegel created the trellis and fireplace for the rooftop terrace, above the master bedroom. The slate paving is from Stone Source, the daybeds and glass-top tables are by Dedon, and the pillows are made of Sunbrella and Janus et Cie fabrics. The plantings are by Miguel Pons Landscaping and Matthias Kirwald Landscaping.





get to modern and comfortable, but I didn't think it fit Drew's personality. The 1950s work better since he's young."

Because they couldn't always find what they were looking for—or, occasionally, couldn't agree—Katz and De la Torre commissioned a number of bespoke pieces. "The terrific thing about Drew is that he's game," the decorator says. "The question was always, What can we create?" When Katz rejected a Willy Rizzo cocktail table that was chosen to anchor a sitting area, De la Torre called a contact in Tahiti who fashioned a table in the wavy form of Alvar Aalto's iconic vase, with sides covered in mother-of-pearl. For the dining area, both men admired a particular Verner Panton chandelier, but it was too small to hang above the long African bubinga-wood table. At Katz's suggestion, they had a light made—a marvel assembled in London consisting of hundreds of glass spheres handblown in Venice. "For the right thing, Drew was always willing to wait," De la Torre says.

The great room is marked by a rich mixture of textured and polished surfaces. The retro slate fireplace surround and open cubbies of cut logs provide a rugged counterpoint to the burnished-walnut columns and plastered walls—which are finished with a metallic glaze that captures the sunlight pouring in through the windows. "Why not just paint the walls white and hang the art?" De la Torre asks. "Because you're missing an opportunity to add warmth."

The surface play continues in the study, where the decorator installed leather wall panels and a straw-marquetry cabinet. Next door, in the guest room, the bed is upholstered in cream-color suede, while raffia in the same hue covers the walls. (The room also



From top: The study is appointed with a desk and straw-marquetry cabinet, both by De la Torre, a lamp (at center) commissioned from Mira Nakashima, and vintage André Sornay chairs covered in a Rose Tarlow Melrose House leather; the throw is by Ralph Lauren Home, and the rug is by Stark. Drew and Rachel Katz on the master bedroom terrace, with a pool table from Blatt Billiards. **Opposite:** A wallpaper conceived by De la Torre and custom made by de Gournay decorates the three-story stairwell.



From top: The master bedroom terrace is furnished with chaise longues by De la Torre Design Studio; the cushions are clad in an Old World Weavers fabric from Stark. The master bath, sheathed in Jerusalem Gold stone, features custom-made mirrored cabinets by Roborn and a ceiling light by Waterworks. **Opposite, from top:** De la Torre designed the master bedroom's tub chair—upholstered in a Holly Hunt suede and accented with a Pratesi throw—as well as the kidney-shaped low table, which is surfaced in mother-of-pearl; the artwork over the sofa is by Gregory Scott. Walnut paneling lines the room, which also includes vintage Mathieu Matégot sconces installed above a custom-made Mira Nakashima bed; the sheared-mink bedspread is by Loro Piana, and the rug is by Stark.



hosts an amusing painting of Katz, in extreme close-up, by Francesco Mernini. "I thought it would be kind of funny to have me looking over the guest bed," Katz says, confessing that at least one houseguest moved the portrait into the closet for the night.)

The apartment's most distinctive space is the light-filled stairwell that ascends to the master suite and then up to the rooftop terrace, the site of some spectacular parties. For the walls surrounding the stairway, De la Torre borrowed the river, clouds, and cherry blossoms from an antique Korean screen, magnified them many times, and had them hand-painted on gilded wallpaper that stretches the entire three stories. It was not an easy sell for Katz. "I hated it," he recalls. "I walked in and said to Ernie, 'What the hell did we just do?' But it's now one of my favorite things about the apartment."

Since Drew and Rachel married in March, she has become an active member of the Katz, Siegel, and De la Torre team, consulting on its next project, a house in the Bahamas. When asked about the New York duplex's masculine-luxe spirit, she says, "It preexisted me, and I haven't changed anything. Yet."

But Katz foresaw a time when he would want to share the space, and he asked that flexibility be built into the design. The leather-paneled study is poised to become a baby's room, when necessary; behind a shoji screen in the guest bath is a tub that Katz insisted upon, anticipating an eventual flotilla of rubber duckies. "It's a bachelor pad," he says, "but one that is trying to become a family home." □





Tropical Treat

Designer Miles Redd uses exuberant colors and patterns to enliven a family vacation home in the Bahamas

TEXT BY MAYER RUS PHOTOGRAPHY BY BJÖRN WALLANDER PRODUCED BY HOWARD CHRISTIAN



New York designer Miles Redd recast the interiors of a Texas family's vacation house at the Lyford Cay club in the Bahamas; local decorating firm Lindroth Design Co. collaborated on the project. Above: A dining pavilion, which overlooks the pool (opposite), is lined with curtains made of an awning-stripe Perennials fabric. For details see Sources.



As the creative director of Oscar de la Renta Home, a decorator with

a passionate following, and the author of the lavish coffee-table tome *The Big Book of Chic*, Miles Redd clearly knows a thing or two about style. But even those familiar with his oeuvre will be startled by the outré glamour of Pineapple Hill, the showstopping Bahamas beach home he outfitted for an adventurous Houston couple with two young daughters. The residence, in the exclusive Lyford Cay club, is an object lesson in how to marshal color and pattern to ecstatic, beguiling effect.

Lyford Cay, with its rich history of aristocrats and oligarchs disporting themselves in Waspy tropical splendor, seems a perfect match for Redd, who prizes classic design iconography, contemporary joie de vivre, a vivid palette, and no small amount of drama.

In March 2011 the Atlanta-born, New York-based decorator was visiting the clients in the Bahamas (he had previously designed their primary residence in Texas) when together they toured Pineapple Hill, a five-bedroom, 5,500-square-foot house furnished in traditional plantation style. Two months later, the couple purchased the property and enlisted Redd to reimagine the interiors.

"Miles walked in and immediately said, 'We have to tent this, paint that, reupholster those things,'" recalls the husband, an investor. "We absolutely trust his taste and talent, so we just gave him a budget and told him to make it special. That's exactly what he did."

The existing structure, just over a decade old, was "solid and beautifully detailed," Redd says, "but covered in beige and grass cloth." Beige, of course, is like Kryptonite to Redd, and he decided to recast the house along more colorful, theatrical lines. "I envisioned it as part

Above: The living room walls and ceiling are covered in a China Seas fabric, with curtains to match; the sofa is by Oscar de la Renta Home for Century Furniture, the antique slipper chair is clad in a blue Global Leathers hide, the floor lamps are by Ralph Lauren Home, and the white garden seat is by Williams-Sonoma Home. **Opposite, from top:** Tented and lined with an Oscar de la Renta for Lee Jofa fabric, the dining room features a chandelier by Stephen Antonson, plaster columns and urns by Architectural Sculptures, and chairs by Oscar de la Renta Home for Century Furniture; the console by Larrea Studio is paired with Ralph Lauren Home lamps and an RH mirror. The kitchen's Hinson & Co. wall covering is offset by the floor's Benjamin Moore blue paint; the range is by Viking.

Babe Paley and part Auntie Mame, with a dash of Texas brio and a splash of daiquiri," he proclaims with characteristic ebullience.

Working within a tight deadline—the clients wanted the project to be completed in time for spring break the following year, a scant ten months away—Redd employed wallpaper, paint, and fabric as the tools to realize his transformation most efficiently. His ministrations began in the octagonal entry hall, which he reconceived as a cocktail-friendly sitting area that introduces the jubilant spirit of the home as soon as one steps foot inside. Redd painted the floors a luminous cerulean (with a focal gray-and-white compass by decorative painter Chris Pearson) and tented the ceiling in bold swaths of azure and white fabrics. He also covered the walls in silvery paper with a stylized tree-of-life motif and installed long sofas upholstered in an exotic pattern. White plaster urns on columns, baroque metal-framed



Right: In the octagonal entry hall, a chandelier by Antonson is suspended from a ceiling clad in alternating fabrics by Duralee (white) and Perennials (blue). Timothy Oulton mirrors from ABC Carpet & Home are installed atop wallpaper by Fromental, while sofas covered in a China Seas fabric are accented by pillows in Scalamandré (blue) and Clarence House (white) silks. The cocktail tables are by Oly; the compass on the floor was painted by decorative artist Chris Pearson.





mirrors, paw-footed cocktail tables, and a Giacometti-inspired chandelier custom made by Stephen Antonson animate the room with evocative references to legendary 20th-century designers. “The vibe nods to Serge Roche, Emilio Terry, John Dickinson, and Syrie Maugham,” explains Redd.

The audacious tenting scheme extends into the dining room, which is decked out in a graphic zigzag fabric, as well as the living area, where Redd made ample use of a Moghul-worthy textile to underscore the mood of sybaritic repose. Throughout the house, his arrangements encompass assorted pieces from Century Furniture’s Oscar de la Renta Home collection in addition to pedigreed items such as the living room’s pair of lounge chairs that once belonged to socialite Pat Buckley. In the jaunty television room, after having an abstracted navy-and-white Moorish pattern

Above, from left: In one daughter’s room, the wall covering, curtains, and headboard upholstery are of complementary China Seas fabrics. In the other daughter’s room, the floral Paule Marrot wallpaper is by Brunswick & Fils. **Opposite, from top:** The existing grass-cloth wall covering in the television room was stenciled over by Pearson and hung with art, including parrot illustrations from Natural Curiosities; the Dune sectional is clad in an Osborne & Little fabric. A hallway, painted in a Benjamin Moore blue, is lined with plaster palm trees; rugs from IKEA were stitched together to make the runner.

stenciled over the existing grass-cloth wall covering, Redd consolidated all the various artworks that came with the house and added a few more to make a kaleidoscopic collage of Caribbeana. He then balanced the space with strategic jolts of fuchsia.

For the sleeping quarters, Redd gestured to the home’s lush surroundings with bright floral and botanical prints, notably a classic Paule Marrot wallpaper from Brunswick & Fils in the younger daughter’s lemon-accented bedroom. The patterns infuse new life into the rooms’ furniture, a legacy from the previous owners.

“Using all those fabrics and wallpapers might seem a little crazy, but when you’re actually in the house, everything ties together and flows nicely,” Redd says. “It all feels very clubby, which is perfect for the kind of nostalgic Billy Baldwin-era atmosphere of Lyford Cay.”

Redd and David Kaihoi, a senior designer at his firm, both credit Amanda Lindroth, a mainstay of the Bahamian decorating community, for collaborating on the project and facilitating its speedy execution. “Amanda appreciated the exuberance of Miles’s vision, and her knowledge of local resources and tradesmen was invaluable in bringing that vision to life,” Kaihoi says. “She helped give the clients exactly what they wanted—a place to build incredible memories for their family.”

The house itself is certainly memorable. “Everyone is blown away when they see it,” says the husband, noting that he and his wife are thrilled with the results. “A lot of people are afraid of color and shy away from anything that might be considered extravagant,” he says, “but Miles is like a magician. He really knows how to celebrate the fantasy aspect of this fantasy island.” □



Right: In the master bedroom, Redd used the same sprightly fern print by Lee Jofa for the walls, curtains, and upholstery.



Grand Reinvention

After falling under the spell of a neglected 1930s limestone chateau in Houston, a Francophile couple carefully restores the historic house while adding all the best amenities of contemporary life

TEXT BY ROB BRINKLEY PHOTOGRAPHY BY ERIC PIASECKI PRODUCED BY ROBERT RUFINO

Above: Newberry Campa Architects and decorator Kara Childress renovated Terri and John Havens's Texas home, a 1933 mansion designed by John F. Staub; Suzanne Turner Assoc. revived the original Olmsted Brothers gardens. **Opposite:** Antique portraits of Venetian doges, from Mac Maison, overlook the entrance hall's 18th-century iron balustrade; the Italian settee is upholstered in a Rubelli damask, and the tripartite cocktail table is a 1940s Baguès design. For details see Sources.





As hard bargains go,

Terri Havens drove a rather fantastical one. While visiting the River Oaks enclave of Houston 14 years ago with her husband, John—who was hoping to lure her to the Texas city from her beloved New Orleans—she spotted a long-vacant 1930s limestone château and said facetiously, “If you get us this house, I’ll move.” John, the president of Seismic Exchange, a company that markets geological data used in the oil and gas industries, was eager to relocate for business reasons and called a real-estate agent after the challenge was issued. The Louis XV-style manor was Terri’s “dream come true,” as she puts it. And neither the raccoons that had taken up residence nor the many broken windows (the property abuts a golf course) were going to deter her.

She is to be commended for her instincts. The home is one of the finest designed by John F. Staub, a Tennessee-born architect who worked mainly in Houston from the 1920s to the ’60s. His most notable house, situated just down the lane, is the plantation-like Bayou Bend, built in 1928 for philanthropist Ima Hogg and now a renowned decorative-arts museum. The Havens place, however, is full-tilt French, completed in 1933 for J. Robert Neal, who made his fortune in Maxwell House coffee and who was a serious Francophile. Staub immersed himself in the project and hired the famed Olmsted Brothers to create a suitably formal four-acre landscape.



Though the residence had been relatively unaltered by previous owners, “it needed everything,” John Havens explains. “Plumbing, wiring, heating, cooling, a new roof.” The house’s period drawbacks were numerous: small kitchen, inadequate closets, no family room. It plainly wasn’t suited for a couple with young children. (Their daughter and two sons are now between ages 10 and 15.) The Havenses enlisted local decorator Kara Childress to oversee the interiors. She in turn recommended Newberry Campa Architects in Houston, which joined the project mid-renovation. Principal Ken Newberry had formerly worked on homes by Staub—who designed dozens of mansions in River Oaks alone—but here, the necessary updates led to a grander program.

More than a decade later, the improvements continue. A family room and conservatory have been added, while future plans include a new playroom, a gym, an office, and a poolhouse. Newberry has done extensive research into Staub’s work, John notes, trying to envision

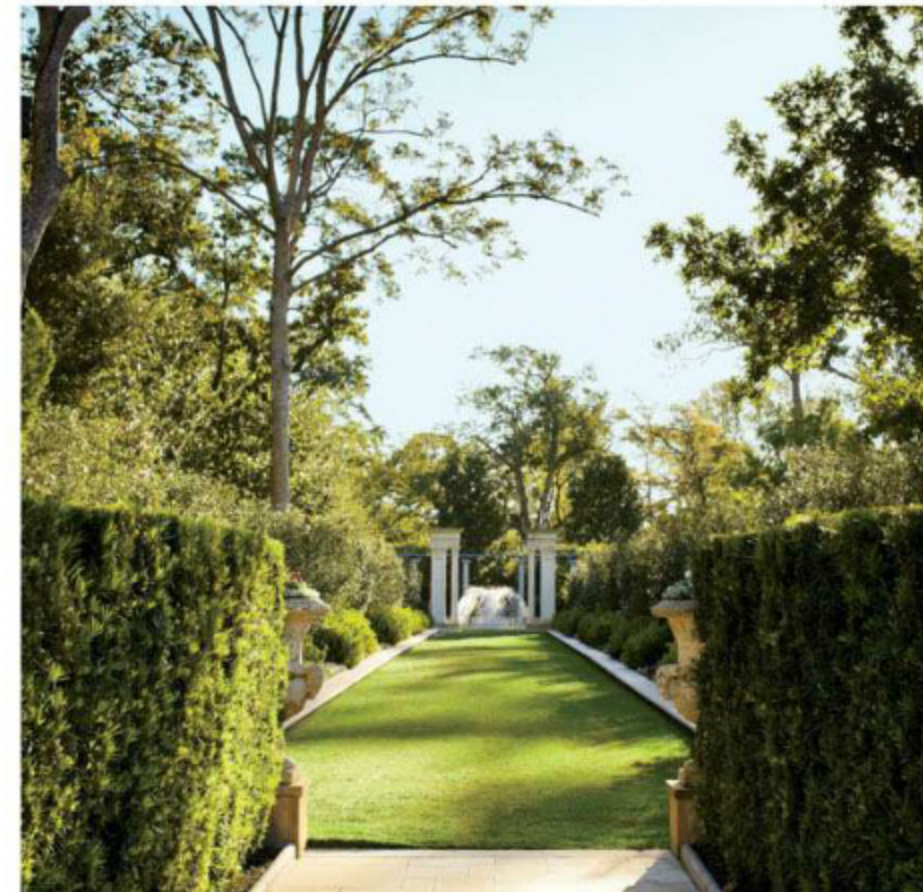
Above, from left: Terri and John Havens stand at the home’s garden entrance. A detail of the ballroom turned living room, which retains its original chandeliers and Louis XV-inspired boiserie; the gilt-bronze cocktail table is vintage Baguès, and the gilt-wood candelabra date from the 19th century. **Opposite:** The room also includes custom-made club chairs covered in a Clarence House velvet, a pair of Empire fauteuils, a mirrored cocktail table by Ellouise Abbott, and a 19th-century writing desk; the carpet is an antique Aubusson.



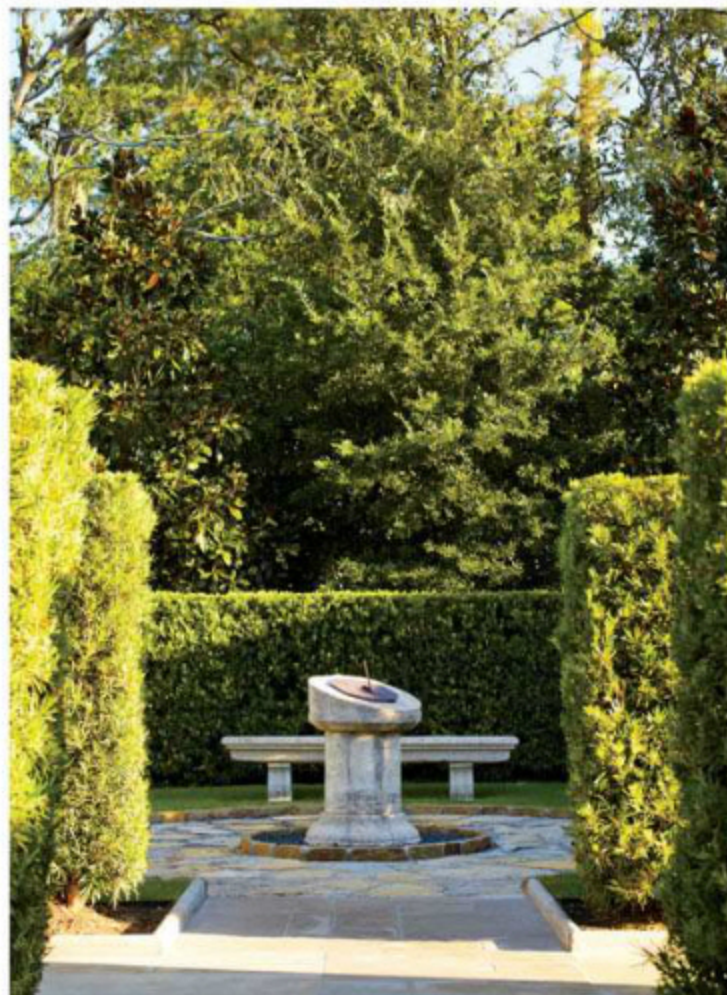


Above, clockwise from top left: The library's Louis XVI desk and 17th-century Spanish portrait were purchased on a shopping trip in France. Sofas clad in a cotton-silk from Lee Jofa are grouped with a Nancy Corzine cocktail table in the music room; the shield-back chairs are French. Nearby are an Art Deco chaise longue covered in a Rubelli fabric, an 18th-century seat, and an Italian gilt-wood table, also 18th century.

Opposite: A bronze-and-tole chandelier once owned by Napoléon III is suspended under the library's 16th-century Italian painted-canvas ceiling panels. The sofa is upholstered in a Rubelli velvet, the 18th-century Italian mirror is flanked by French doors curtained in a Fortuny cotton, the floor lamp and cocktail table are from Mac Maison, and the bergères date from around 1780.



Clockwise from near left: The music-room terrace looks across a narrow lawn to an 18th-century French stone fountain from Chateau Domingue. In the conservatory, where breakfast is served, an Italian Empire-style chandelier hangs above a 19th-century Italian marble pedestal table. The kitchen features a La Cornue range, counters made of reclaimed 18th-century stone from Chateau Domingue, and vintage barstools found at a Paris flea market; the dishes are by Vietri.



Clockwise from above: Hedges of Japanese yew shelter an 1806 French sundial. Lemon trees scent the music room's limestone terrace, which is outfitted with late-19th-century iron furniture. The Istrian-marble pavilion has been on the property since the 1930s. Climbing vines, potted boxwood, and a row of crape myrtles soften the garden façade of the rambling house.





“what the architect would have done with the additions to complement the existing structure.” Staying true to the spirit of the initial design, all of the new construction is sheathed in the same limestone used by Staub. It took six months to track down the source, and the quarry had to be specially reopened to mine just what was needed. Despite the changes, Staub’s brilliance remains splendidly intact, apparent, for instance, in ingenious elevations that allow for three, even four, exposures in some rooms. Particularly appealing are tall windows that glide into the walls and open the interiors to Houston’s balmy days and nights. “Since there was no air-conditioning when it was built,” Childress says, “Staub positioned the house to take advantage of the prevailing breezes.”

Louisiana landscape architect Suzanne Turner took the grounds in hand. She was fortunate to have, along with more than 200 original landscape drawings, the

Olmsted’s plant list, says her associate John Welch, “so we were very keen to locate the exact cultivars that were planted here in 1932.” A number of elements that had been called for in Staub’s plans but never realized were finally completed by the Havenses—including a motor court that brims with cobblestones imported from France.

While the construction work advanced, Childress shopped, often with the couple, for furnishings in New York, Los Angeles, and Paris. Even John Havens, who once balked at trawling flea markets and antiques shops, got swept up in the pursuit. “He became hooked,” Terri says, adding, “I would catch him reading books on 18th-century furniture.” Which explains why the flavor of the rooms is absolutely Old World. A Restoration chandelier from one of Napoléon III’s hunting lodges joins Louis XVI bergères in the library, while antique portraits of Venetian doges gaze down on the main staircase, and a museum-quality 18th-century Italian mirror reflects the dining room’s suite of Georgian chairs.

Passion has driven the entire project, manifested in the owners’ commitment to authenticity (new lanterns were cast from existing ones) and sensitivity (the conservatory is a seamless addition that Staub would surely be proud of). But above all, the residence had to accommodate the needs of a modern family, and as far as John is concerned, it now does. “Some formal houses feel like museums,” he observes, “but we use this place from the basement up.” □

Above, from left: The homeowners installed an antique chapel—imported from France by Chateau Domingue—on the property and added an 18th-century chandelier, circa-1860 stained-glass windows, and 19th-century Burgundian pews. Italian gilt-wood chairs are gathered around the wine room’s 19th-century trestle table; the antique Tuscan chandelier is from Mac Maison, and mounted on a wall is a Brussels tapestry, woven around 1690, in a 19th-century gilded frame. **Opposite:** The dining room’s Georgian chairs are covered in a Nancy Corzine velvet, the antique canvas panels on the far wall are from Mac Maison, and the chandelier is original to the house.



Clockwise from top left: A Louis XV desk in the master bedroom is joined by a fauteuil from the same period; the trompe l'oeil book side table is from Mac Maison. An antique gilt-wood settee cushioned in an Old World Weavers velvet stands at the foot of the room's bed, whose headboard incorporates a fragment of 19th-century Venetian boiserie; a 19th-century French painting of putti from Mac Maison hangs on the wall, and the faux-fur throw is by Peacock Alley. In the powder room,

a Louis XV mirror is set into a niche above a Siena marble sink with 1940s bronze fittings; the painting is 18th-century French. A *lit à la polonaise* draped with a floral fabric anchors the daughter's bedroom; the Louis XVI marquis is upholstered in a Rubelli fabric, and the carpet is by Stark. **Opposite:** Childress used appliquéd silk for the curtains and an embroidered fabric for the ottoman in the master bedroom's sitting area; the chandelier is circa 1880, while the mirror is 18th century.





JACKET BY VALENTINO; HAIR AND MAKEUP BY PAUL PODLUCKY

Aerin's World

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY PIETER ESTERSON PRODUCED BY PARKER BOWIE LARSON AND MICHAEL REYNOLDS

Aerin Lauder's namesake lifestyle brand ventures into home furnishings with three new collections celebrating a sunny, easygoing spirit

Along with pioneering such notable innovations as the gift with purchase, Estée Lauder was among the first beauty-industry leaders to recognize the power of linking a respected brand with an alluring lifestyle. Her company's product line may have been all about creams, cosmetics, and fragrances, but its advertising campaigns told a story that touched on everything from fashion to decoration—one that consumers inevitably conflated with Lauder's own private world. So it stands to reason that when the late businesswoman's granddaughter Aerin Lauder decided to create her own eponymous firm, called simply Aerin, stylish living would be at its heart.

Envisioned as a cosmetics, fashion, and furnishings company, Aerin made its debut last year with beauty products, scented candles, and home accessories, and expanded this spring to include footwear, sunglasses, and jewelry. A fabric and rug collection has just launched, and two more home lines—furniture and lighting—will roll out in September. Lauder is also coming out with a book, *Beauty at Home*, a colorful, inspiring guide to domestic elegance that will be published later this year.

"I love to decorate a room—from the furniture to the objects to the books," says Lauder, who has held key positions within the family business for more than two decades. In fact, one of her childhood obsessions was a dollhouse, the rooms of which she'd constantly alter to accommodate a variety of scenarios. Today the statuesque executive with the Mona Lisa smile may be working on a larger scale but her creative impulse remains the same.

The entrepreneur's celebrated family and personal life infuse her line. "I think people love having a person behind a brand who lives it," Lauder says. "The idea of storytelling is really important." That story, of course, includes nods to her famous grandmother, most visibly in the new collections' multitude of accents in gold—a favorite of Estée's—evident in everything from the burnished base of the Maylen side table to the gleaming threads shooting through the Fiske Bermuda rug.

The offerings also incorporate subtle references to fabrics and furnishings found throughout the younger Lauder's residences—an apartment on New York City's Upper East Side, a Greek Revival manse in the Hamptons, and a sophisticated lodge in Aspen, Colorado—all blue-chip projects on which she

worked hand-in-hand with two of the decorating world's biggest stars, Paris-based interior designer Jacques Grange and Manhattan architect-designer Daniel Romualdez, among others. And the collections acknowledge the need for flexibility in modern life. There are handsome sofas tough enough to handle active youngsters (Lauder and her husband, financier Eric Zinterhofer, have two sons) and nesting tables that would look just as great displaying precious bibelots or supporting bowls of popcorn. "I like to entertain at home, to live beautifully but comfortably," she observes. "The question is, How do you do it?"

The easygoing elegance of the Aerin goods helps to resolve that conundrum. Thanks to manufacturing partnerships with E. J. Victor (furniture), Visual Comfort (lighting), and Lee Jofa (fabrics and carpets), the range is broad, yet the components have been designed to relate harmoniously. "The pieces match just enough to feel finished," Lauder explains, "but not so much that the line feels overly thought out." In her own homes, eclecticism rules the day, she says, adding, "The mix is what makes rooms feel special."

One of Aerin's most intriguing offerings is the Kenmare desk, which echoes a gilded mid-20th-century treasure from Lauder's Manhattan apartment; the cleverly crafted writing table appears to hover above the floor on V-shaped legs. The Aerin adaptation—in arresting zebrawood—is no less dramatic but is a bit more down-to-earth. A spherical light fixture dubbed Heather is encrusted with hundreds of polychrome crystals that make it fantastical and fun. And from the salon of Lauder's Grange-designed office (*AD*, June 2012) came inspiration for the Vestry chandelier, a brass-and-crystal design that reinterprets a vintage example at a fraction of the price while retaining the original's sense of quality. But no tribute is more personal, it seems, than the Joseph lounge chair: Named for Joseph H. Lauder, cofounder of the family's cosmetics empire, the comfy piece is fashioned after one that granddaughter Aerin says was his favorite. As she recalls fondly, "I remember him sitting in that chair with his scotch and a cigar."

If the brand's breadth makes it seem as if it's trying to be all things to all people, that's precisely the point. "We want to appeal to a variety of consumers, whether they want traditional, modern, or something in between," Lauder says. As marketing strategies go, it's one that Estée would surely admire. □

Opposite: Cosmetics executive turned home-furnishings designer Aerin Lauder stands with some star pieces from her new Aerin collections: the Edgewood gilded console table, a Warren gilt-finish table lamp, Noyak embroidered linen blend (on the wall), and a Holly handmade wool dhurrie. All furniture is by E. J. Victor, lighting is by Visual Comfort, and fabrics and carpets are by Lee Jofa. For details see Sources.



Above: A Willow armchair in Seabreeze cotton velvet sits next to Wainscott gold-finish nesting tables, which are topped by a Cliff marble lamp and a hand-cast Indian brass vessel; Montrose linen upholsters the wall, and underfoot is a Holly carpet. **Opposite:** The Delph bar cabinet, shown in mahogany, is set off by Meadowood embroidered floral linen-blend fabric and a Lafayette flat-weave wool-and-silk carpet; a Mill metal light fixture hangs overhead.





Above: The Washington gilded étagère, displaying faux-shagreen boxes, is grouped with a Fenimor desk chair in Shoridge velvet, Kenlyn linen-cotton (on the wall), and a Holly carpet. **Opposite:** Mirasol chevron-pattern linen and a Jessup wool-and-jute carpet create a graphic setting for a Broome sofa, which is covered in Sweet Grass cotton blend and accented with pillows made of Marila (left and right) and Kenlyn (center) linen-cotton fabrics; joining the ensemble are an Edgemere bamboo-style floor lamp, a Warwick lacquer-and-brass mirror, and a Cromwell stone-top brass cocktail table, the latter outfitted with porcelain and brass accessories.



Above: Upholstered in Talmage leopard-print cotton-blend fabric, the Wooster club chair makes a bold statement juxtaposed with a wall clad in Hither floral linen; a Fairview mahogany end table holds faux-shagreen boxes and a Culloden ceramic lamp, and the wool-and-jute carpet is the Jessup design. **Opposite:** The Heather colored-crystal ceiling fixture is suspended above a Laight gilt-finish mahogany table; the wall is lined in Montrose linen, and a Lafayette wool-and-silk rug covers the floor.

EAST MEETS WEST

Perched in the mountains near Santa Barbara, California, a home with elegant, relaxed interiors by Suzanne Rheinstein provides a sophisticated setting for a couple's Asian antiques and art

TEXT BY FINN-OLAF JONES PHOTOGRAPHY BY ROGER DAVIES
PRODUCED BY HOWARD CHRISTIAN



BLAME IT ON BHUTAN.

In 2005, Siri Marshall, then the chief legal counsel for General Mills in Minneapolis, was feeling slightly left out. "My husband and daughter had gone off trekking in Bhutan," she recalls. "So I flew out to California to spend a long weekend in Santa Barbara." While there she toured a house for sale in nearby Montecito, where the likes of Oprah Winfrey and Al Gore have homes amid the chaparral and gnarled oaks of the rocky Santa Ynez Mountains, overlooking the Pacific.

The Marshalls had been contemplating places to retire, and this sun-washed landscape, reminiscent of a Van Gogh painting, seemed the perfect antidote to Minnesota's terrain of lakes and gently rolling plains. "I didn't love the house so much, but I loved the property," Siri notes. So with her husband, Bob, wandering other hillside halfway around the globe, she purchased it. "Luckily he was very happy with it when he got back," she says, laughing. →

When Bob and Siri Marshall (above) decided to retire to Montecito, California, they enlisted local architect Christopher Manson-Hing of Manson-Hing Architecture to build them a house in the Santa Ynez Mountains. Suzanne Rheinstein & Assoc. did the interiors, and landscape designer Carol Puck Erickson of Arcadia Studio oversaw the grounds. **Left:** On a gravel terrace (at far left), RH armchairs are paired with a vintage iron table from Hollyhock; the steps are crafted from Cherokee sandstone. For details see Sources.



They hired local architect Christopher Manson-Hing, who persuaded them to tear down the existing structure and build something more to their taste. “Santa Barbara is famous for its Spanish-Mediterranean style, but they wanted a cleaner look with plenty of access to the surrounding land,” says Manson-Hing. The new three-bedroom villa, with generous expanses of glass and wide loggias supported by classical columns, graces the mountainside like a modern temple. The sense of space and calm continues inside, where, instead of moldings, Manson-Hing installed narrow recesses around the tops of the walls so that the ceilings almost seem to float. Nearly every room has steel-and-glass French doors that open onto the terraces, which are scattered with teak and wicker furniture offering a front-row view of the epic scenery.

For the decor, the Marshalls turned to Los Angeles designer Suzanne Rheinstein, who created interiors infused with her trademark relaxed, old-world panache. “The landscape is constantly changing with the mist and sun,” Rheinstein says. “We wanted everything inside to be nuanced and slightly faded to capture the shifting light.” To achieve this effect, she painted the walls in sandy shades, laid down antique carpets blached with age, and used bleached teak for paneling in the family room and cabinetry in the kitchen. →



From top: A painting by J. Mortimer Lichtenauer is displayed in the family room, where a 19th-century Chinese daybed serves as a table; the sofa and club chairs are clad in fabrics by Kravet and Lee Jofa, respectively. The living room hall features a Louis XIII chair and a 19th-century Chinese painting. **Opposite, from top:** Landscapes by Lockwood de Forest are mounted behind the living room's circa-1800 Italian settee. The fragment of antique Chinese wallpaper above the mantel is flanked by mirrors from Hollyhock and lamps made from Han-dynasty wine jars; the Rheinstein-designed sofas, in a Larsen fabric, are grouped with 18th-century Italian chairs from Hollyhock.



The Marshalls are keen collectors of art and antiques—Siri has served as a trustee of the Minneapolis Institute of Arts, and Bob is on the board of the Santa Barbara Museum of Art—and Rheinstein has crafted an ideal backdrop for their exquisite array of pieces. Glazed Hand-dynasty wine jars form the bases of two lamps in the living room, and a vivid fragment of circa-1800 painted Chinese wallpaper is displayed above the limestone mantelpiece (Bob spent time in Japan as an exchange student in high school, which sparked a lifelong passion for Asian works). Juxtaposed with the Far Eastern items is an assortment of 19th- and 20th-century Western art. Across the living room, three small Santa Barbara-area landscapes by the American painter Lockwood de Forest are flanked by French doors affording views of the real thing. In one entry hall, a pair of 19th-century Japanese scroll paintings hangs near a stark bamboo-and-rope sculpture by Robert Rauschenberg that is mounted in a small alcove. And throughout the house are antique furnishings, including many Italian pieces, like the dining room's 19th-century walnut chairs and the living room's velvet-clad neoclassical settee.

Yet as lovely as the inside is, the outside is always beckoning. Bob, a former lawyer for the publishing industry and an avid gardener, teamed up with landscape designer Carol Puck Erickson of Santa Barbara's Arcadia Studio, who gave the two and a half acres a lush look while still adhering to California's strict environmental laws. "The Marshalls and I are originally from the East Coast," Erickson notes. "We wanted to create that feeling you get when you hike in damper areas out there." They added walls and terraces across the grounds and charted pathways that meander through the undergrowth. "I can walk barefoot all the time now," Siri says of the soft meadowesque trail that winds its way down the hillside. At the base of the steep property is a brand-new pond, surrounded by bog plants and a willow.

"We wanted to let nature sneak in and dabble with the edges of the house's disciplined composition," Erickson says. To that end, a mature oak was transplanted to the kitchen terrace, and tall bent grass reaches toward the residence in graceful arcs.

Although the couple does some entertaining here—it was the site of their daughter's wedding reception—the home is primarily a place of private contemplation. "Sometimes the mist comes up the hill from the sea so that only the tops of the mountains are visible," Siri says. "It becomes very Zenlike and peaceful." Perhaps Bhutan wasn't so distant after all. □



From top: The kitchen counters are made of Caesarstone, and the island is topped with limestone; the cooktop and ovens are by Wolf. In the dining room, an 18th-century Japanese watercolor from Tom Stansbury Antiques is set against a wall painted in a Benjamin Moore beige; 19th-century Italian walnut chairs from Circa Antiques ring a table from Therien & Co. **Opposite, from top:** A Kingsley-Bate table sits under a California pepper tree. Teak chairs on the living room terrace are padded with cushions made of a Sunbrella fabric; the lighting includes hanging lanterns by Bevolvo Gas and Electric Lights and sconces by the Urban Electric Co.



Clockwise from above: A Fabricut silk canvas dresses the master bath's vanity; the ottoman is covered in a Suzanne Rheinstein for Lee Jofa fabric. The room offers ocean views from its Wetstyle tub. Antique botanicals decorate the master bedroom; the chair and ottoman are by A. Rudin, and the bed features a Rheinstein-designed headboard and bed skirt, both in a Kravet fabric, as well as a silk coverlet by RH.





MADE TO ORDER

Interior decorator Christopher Maya
tailors J. Christopher Burch's Hamptons
getaway to reflect the fashion-
and-lifestyle entrepreneur's signature
snappy-chic style

TEXT BY RAUL BARRENECHE
PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY MICHAEL REYNOLDS

Right: Painted in Benjamin Moore colors, the living area of entrepreneur J. Christopher Burch's Southampton, New York, retreat features photographs by Len Prince (on the bookcase) and John Stewart (over the mantel), a Roy Hamilton Studios table lamp, and custom-made stools upholstered in a Clarence House horsehair. **Above:** Burch relaxes on the porch of the house, which was renovated by Marina Lanina Studio and decorated by Christopher Maya. For details see Sources.





From top: In the living area, a lantern from Circa Lighting hangs above a cocktail table and blue armchairs from Burch's forthcoming furniture line for No. 9 Christopher; the scroll-back armchair is covered in a Raoul Textiles print. Maya designed the dining area's table and side chairs, the latter of which are clad in a Cowtan & Tout fabric; the photograph is by Han Lei, the rattan chairs are vintage, and the sisal is by Merida Meridian. **Opposite, from top:** A hallway is decorated with artworks by Walton Ford and cabinets by Maya. Another Ford work is mounted in the oak-paneled library; the sofa is upholstered in a Christopher Hyland fabric, a Raoul Textiles leopard print was used for the curtains and the Billy Baldwin slipper chair, and Maya designed the carpet.

By the architectural standards of Southampton, New York—where magnificent old piles built by Yankee blue bloods and extravagant contemporary mansions constructed by moguls of finance and industry are perched along one of Long Island's toniest beaches—entrepreneur J. Christopher Burch's house is a modest affair. Most buyers in this community would likely have torn down the ranch-style structure, which clocks in at 6,000 square feet, and replaced it with an imposing Georgian Revival or Shingle Style residence, replete with pomp and pergolas. But its unassuming character suited Burch, the founder and CEO of Burch Creative Capital and the man behind the retro-preppy lifestyle retailer C. Wonder. "I didn't want anything too grand," he says. "I wanted it to feel more like a cottage than an estate."

Modifications, however, were necessary to bring the place up to snuff—namely streamlining the awkward floor plan and upgrading the surfaces. New Jersey architectural designer Marina Lanina stripped the building down to its wood frame and reconfigured the interior, more or less hewing to the original footprint save for an expanded kitchen at the rear. Lanina, who honed her skills in the office of interior designer David Kleinberg, also added guest quarters above the attached garage and, at the opposite end of the home, constructed a second-floor master suite. Bridgehampton-based landscape designer Joseph Tyree recast the 2.75-acre grounds with, among other touches, a charming parterre garden that is visible from the master bedroom's small balcony.

"It would have been a lot cheaper to tear it down," admits Burch, who cofounded, with Tory Burch—his former wife, with whom he has three young sons—the clothing and accessories label that bears her name. (He also has been a major player in the development of the Faena Hotel+Universe in Buenos Aires and, in February, he became a co-owner of Nihiwatu, a 580-acre ecoresort on an island in eastern Indonesia.) But the remodel in Southampton has resulted in an eight-bedroom retreat that is perfect for easygoing summer weekends with his companion, fashion designer Monika Chiang, and his children. (Burch also has three grown daughters from another previous marriage.) →





"I rarely go out when I'm in the Hamptons," he says. "I prefer watching movies, hosting very small dinner parties, and hanging out with my kids."

The getaway exhibits the spirited, all-American styling of C. Wonder, but the brand's candied hues are toned down. "I didn't really want to do my stuff in the house," Burch says, adding that he began the renovation before launching C. Wonder in 2011 with a flagship store in Manhattan. The residence is instead New York interior designer Christopher Maya's interpretation of his client's somewhat eccentric taste, which Burch himself describes as "a very quirky sense of classicism." The decorator's first meeting with the entrepreneur was inspiration enough. "Chris was sitting in the conference room with colleagues, a pink Hermès scarf wrapped around his head. I thought, This is going to be fun," Maya recalls. The designer soon set about conjuring schemes for each room of the dwelling, aiming for an inviting, energetic atmosphere reflective of Burch's playful personality.

Every inch of molding and trim gleams with pristine lacquerlike finishes. To offset that snappy sheen, some walls are papered in grass cloth, while others are meticulously upholstered with boldly patterned fabrics. The colors are lively—Carolina-blue in the master bedroom, buttery yellow in a guest room—and the overall ambience is light and relaxed. "A lot of houses in the Hamptons are so formal, it's like being in a Park Avenue apartment," Maya says. "I thought the house should be fun—when guests walk in, they should feel right away like they're about to have a fantastic weekend." Ceredon-oak floors, sisal carpets, and the occasional rattan armchair further the casual vibe. The oak-paneled library is as sober as it gets, but an apple-green sofa and a Billy Baldwin slipper chair clad in a peridot-green leopard print leaven the mood. Accenting the room is a striking etching of an owl with its wings spread wide; it is one of several artworks by Walton Ford that Burch had purchased before the project started and which turned out to fit right in with the palette Maya conceived.

Burch also asked the designer to incorporate some furniture from a line the investor has developed for No. 9 Christopher, a lifestyle concept store he plans to open in Manhattan next year. Maya customized the pieces, including painting a Jansen-inspired desk in brilliant royal blue and an Asian-style cocktail table in a brash Dick Tracy-yellow. "The house is a little electric in spots, but I'm not scared of color," says Burch, who sums up the place in his typically punchy style: "It's cool. It's small. It's very happy." □



From top: In a guest room, Victorian-style chairs flank a Maya-designed sofa covered in a China Seas fabric; the pendant light and sconces are by Vaughan, and the rug is by Maya. A China Seas fabric sheathes the walls of another guest room; the bed and custom-made headboard are clad in a fabric from Country Swedish, the bedding is by Matouk, the lamps are from Treillage, and the carpet is by Merida Meridian. **Opposite:** Maya conceived the sitting room's sofa and upholstered chest (used as a cocktail table); the photograph is by Rachel Lee Hovnanian, the curtains are made of a China Seas fabric, the brass lamps are from the Lockhart Collection, and the vintage rattan chair was found at a Paris flea market.



The desk in the master bedroom is based on a vintage Jansen model; the lamp is from Gerald Bland, the chair is from Mecox, and the photograph is by Deborah Turbeville. **Opposite, clockwise from top:** In the same space, the bed and the television cabinet at its foot were designed by Maya. The room's club chairs, clad in a Brunswick & Fils velvet, are combined with Fortuny-fabric pillows from David Duncan Antiques, a Cameroonian stool from Liza Sherman, and airplane-shaped anemometers. The master bath has a Vaughan sconce and a Kohler tub with Kallista fittings.



A POLISHED JEWEL

Offsetting pristine expanses with vibrant accents, designer Jennifer Post oversees a sleek transformation of a diamond dealer's luminous Manhattan pied-à-terre

TEXT BY DAVID COLMAN PHOTOGRAPHY BY THOMAS LOOF PRODUCED BY ROBERT RUFINO

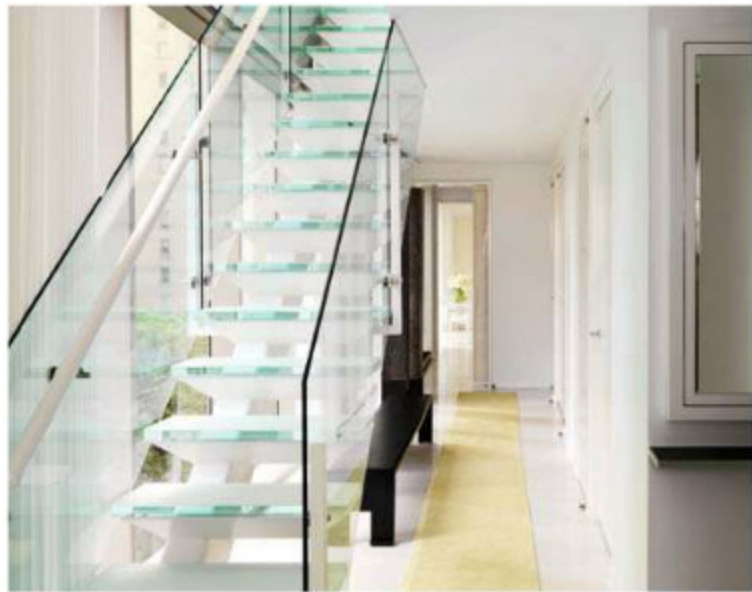


Just like nature, decorators abhor a vacuum. What professional can see a void and not want to fill it, if only sparsely? But imagination also needs a challenge—a problem to solve, constraints to overcome—to really get creative sparks flying.

So a couple of years ago, when Morris Gad, a New York diamond dealer, and his wife, Fran, approached Jennifer Post about outfitting their recently purchased Manhattan pied-à-terre, the designer was intrigued. The duplex apartment was brand new and unfinished, one of a handful of units in a corner building devised by the celebrated architecture firm Kohn Pedersen Fox Associates—on a prime Upper East Side block no less. Its layout, however, is unusual. Not only is the footprint slender and very long (roughly 20 by 100 feet), but the exterior walls are floor-to-ceiling glass. Whereas lack of light was hardly a concern, privacy most certainly was.

Idiosyncrasies and all, this was just the kind of suave uptown project that excites Post, a top-notch minimalist. “I couldn’t wait to get my hands on it,” she recalls. “The

Above: Fran and Morris Gad in their New York City duplex, which was decorated by Jennifer Post Design. **Left:** A vintage Stilnovo light fixture from John Salibello Antiques hangs in the living room, where a cocktail table and console, both by Post, mingle with a Minotti sofa and armchair, the latter clad in a Pierre Frey faux suede; the bowl is by Donna Karan for Lenox, the painting is by James T. Greco, the sculptures are by Martha Sturdy (on the table) and Louise Nevelson, and the rug is by Doris Leslie Blau. For details see Sources.



Clockwise from above: A Doris Leslie Blau runner accents the entrance hall; the wall color, Benjamin Moore's Super White, is used throughout the apartment. In the kitchen, a painted-glass backsplash complements the Poggenpohl cabinetry and Corian counters; the cooktop and hood are by Miele, the sink fittings are by Dornbracht, and the framed print is by Mary Heilmann. The breakfast area features a table and chairs by Richard Schultz for Knoll.



In the dining room, vintage Kalmar pendant lights from John Salibello Antiques are suspended above a custom-designed table set with Baccarat barware, Bernardaud porcelain, and Christofle flatware. The chairs are by J. Robert Scott, the watercolor is by Kim McCarty, and the floor is covered in black tatami matting.

real challenge was to bring the interiors up to the standards of the overall architecture. I wanted to turn their home into an elegant gem."

The Gads, having seen Post's work published in magazines, were eager to grant her free rein. The couple's main residence—in Great Neck on Long Island—is a Colonial-style brick house, with traditional furnishings to match. In the city they wanted something different. "We loved that the building was contemporary," Morris says. "But the floor plan was difficult to figure out and the light was intense. We needed Jennifer to put it together."

Without question the two northwest corner spaces, with their dual exposures, are the grandest in the apartment, so it seemed a foregone conclusion that these would serve as the living room and, upstairs, the master suite. While the former lines up with the entrance hall, dining room, kitchen, and guest chamber, the latter shares the second level with two additional bedrooms. The extra quarters are intended for the couple's three grown children, one of whom currently lives there full-time. "When we're all here, we each have our own privacy," Fran says. "Jennifer really made the spaces work perfectly."

Throughout the residence Post modified the existing framework, installing ten-foot-tall doors in lieu of its seven-foot ones and coating the wood floors in a lustrous white finish. Anyone familiar with her projects will not be surprised that the color—or lack thereof—forms a dominant theme for the apartment. Nearly all the walls, in addition to the sculptural glass stairwell's railing, are painted in Benjamin Moore's Super White, while filmy white curtains are hung in front of almost every window,

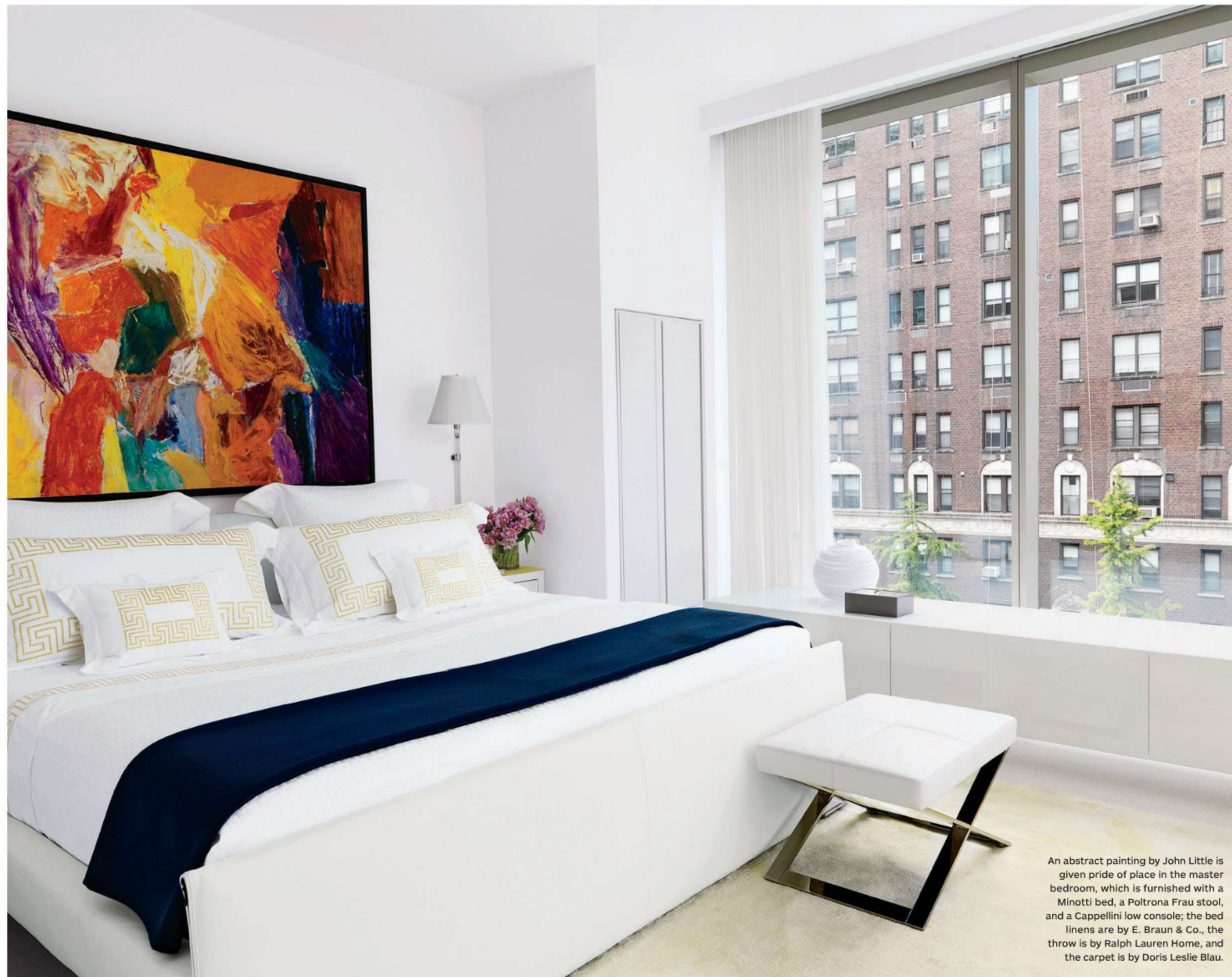


Above: The master bedroom's Poltrona Frau chair is dressed with a throw by Ralph Lauren Home; the curtains, here and throughout the home, are made of a sheer Coraggio fabric.

cloaking the apartment and softening the natural light. The furnishings largely follow suit, whether in the case of the master suite's leather-upholstered bed or the breakfast area's iconic suite of powder-coated outdoor furniture designed by Richard Schultz for Knoll. It took some convincing to get the Gads to embrace those typically alfresco pieces. "Who uses outdoor furniture inside?" Fran remembers thinking. "But Jennifer said, 'Trust me.' So we went with it, and now I could sit in those chairs all day long, drinking coffee and watching the world go by."

Vibrant details punctuate the pristine expanses, giving the apartment a chic sense of spirit. A fantastically long runner in a pale banana hue enlivens the entrance hall, while in the master bedroom a yellow silk carpet echoes the citron glass tops of the twin side tables. The theme is repeated in the dining area and kitchen, where accent walls are painted in bright bursts of spring-greens, as well as in the living room, with its vintage Italian chandelier of verdant glass. "I didn't want to do all white—I am done doing that," says Post, adding that the colors are meant to evoke the leafy street below. "There are trees lining the avenue outside, so you really experience the changing seasons."

In the end Post delivered something that she herself values highly and something that, in New York City, can be harder to come by than priceless gems—peace. And for the Gads, the serene space translates rather nicely to the realm of fine jewels. As Morris puts it, "This apartment is like a great mix of white diamonds with fancy colored stones." □



An abstract painting by John Little is given pride of place in the master bedroom, which is furnished with a Minotti bed, a Poltrona Frau stool, and a Cappellini low console; the bed linens are by E. Braun & Co., the throw is by Ralph Lauren Home, and the carpet is by Doris Leslie Blau.

All Together Now

The latest incarnation of a rambling Hamptons compound, updated by Christoff:Finio Architecture, deftly integrates changes and additions spanning four decades

TEXT BY PHILIP NOBEL
PHOTOGRAPHY BY SCOTT FRANCES
PRODUCED BY ELIZABETH SVERBEYEFF BYRON
STYLED BY HOWARD CHRISTIAN

Perry Sayles and Stephen Harvey enlisted architects Taryn Christoff and Martin Finio to reconfigure and refine their shingle-clad summer house in Sagaponack, New York; local landscape designer Stan Stokowski oversaw the grounds. The poolside chaise longues and the table and chairs on the terrace are all by Barlow Tyrie. For details see Sources.



We often think of houses as objects, things that are made, used, and perhaps eventually passed on to others. Along the way, many change and grow, thanks to the addition of a new wing, say, or a finished basement. But certain houses do something more complex—they mature.

At least that is one way to look at the evolution of the summer house owned by Manhattanites Stephen Harvey, an Egyptologist, and Perry Sayles, a lawyer. Located in the village of Sagaponack, on Long Island's East End, the shingle-clad residence sits gracefully tucked away on a grassy, wooded site, its poise cloaking a fascinating history.

The home's origins go back to the mid-1970s, when the now-celebrated architect Tod Williams acquired the plot to build himself a house. The Hamptons landscape was more rural then, serving as a showplace for modernists like Peter Blake, Charles Gwathmey, and Norman Jaffe, who dotted the fields with exuberant dwellings that sometimes shocked the neighbors.

Williams went in a different direction. Approaching farmers in the area, he purchased three shingle-sided outbuildings: one barn-size, with the footprint of a small house; one little more than a shed; and the third in between, the size of a modest garage. After having them

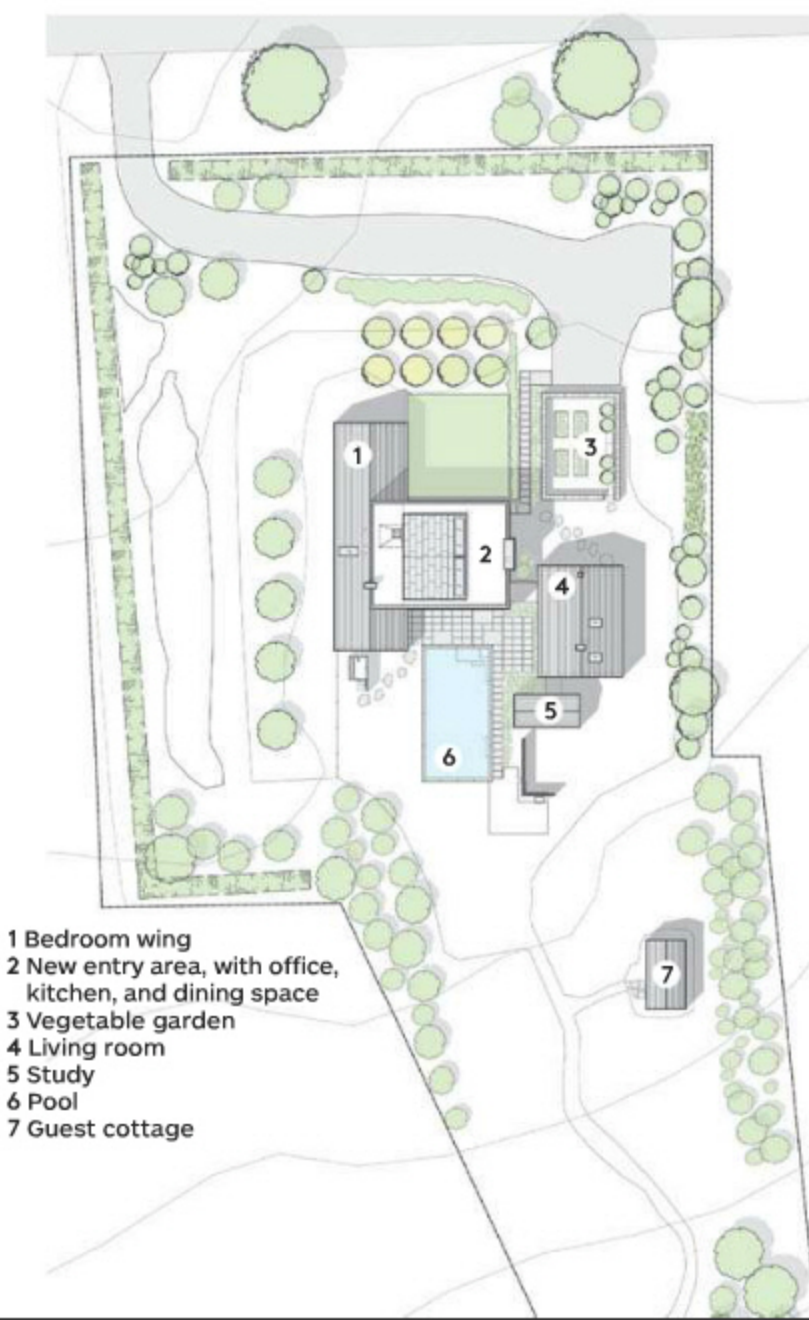
trucked down the road to his land, he arranged the two smaller structures with Miesian care around the biggest, linking them with glass-walled passages and equipping the rough wood interiors with a brick fireplace, a simple kitchen, and sleeping spaces.

But Williams sold the place in the early '80s, and the next owner had different needs. A long, single-story wing containing three more bedrooms was added. To connect that new annex with the rest of the house, a large formal entrance hall was constructed that enveloped the middle-size building.

"It was mummified," says Harvey, who with Sayles (his partner of nearly three decades) bought the property several years ago. The couple knew they would make changes—they enjoy entertaining and needed more space for hosting friends and family. But the men lived there for a while first to better understand the possibilities. "Friends would come stay, and we'd have hours of conversation about what we could do with the house," Harvey recalls.

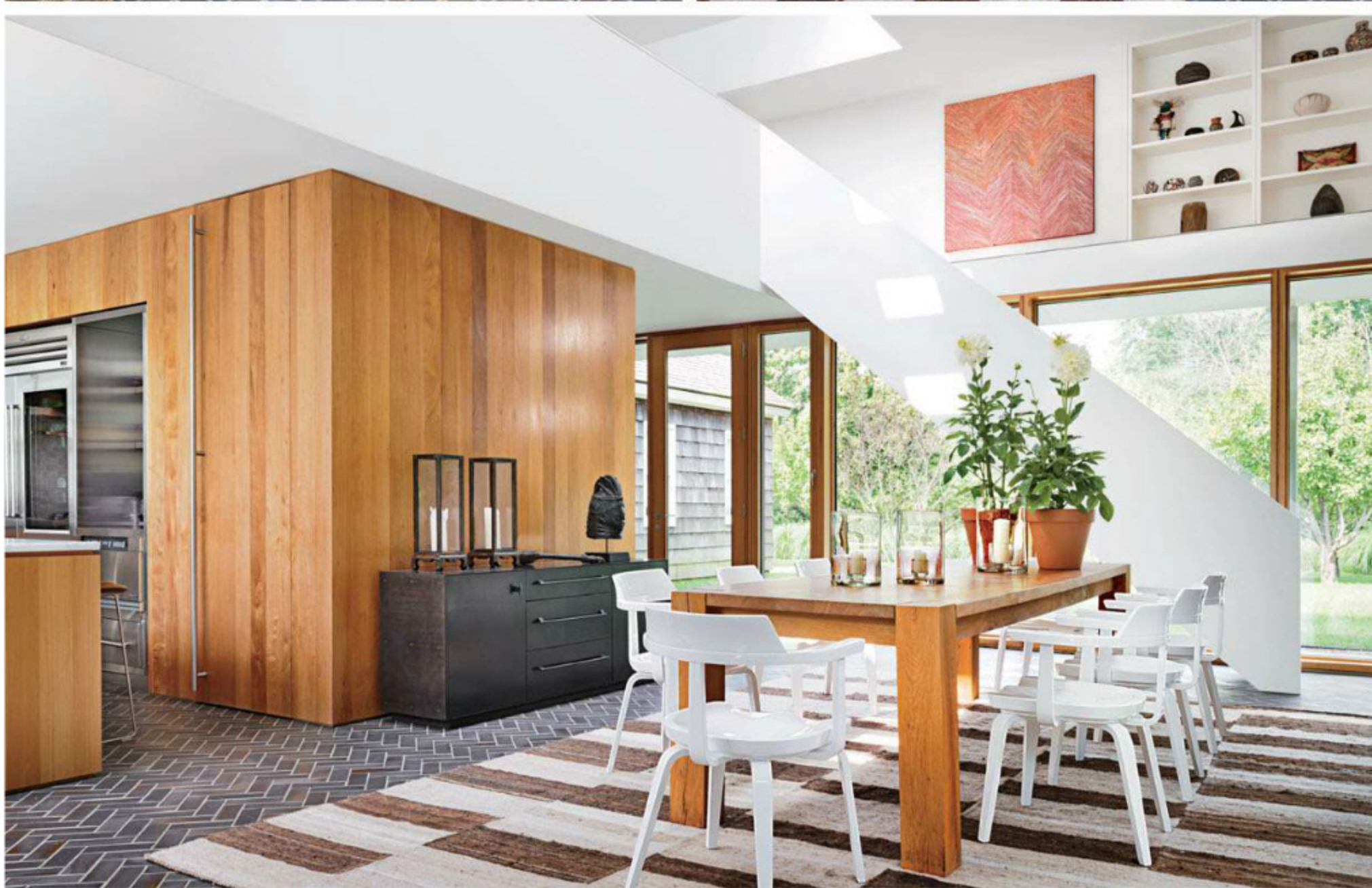
Though the home was not that big, guests would get lost in it. The awkward entrance hall encasing the garage-size building was identified as the culprit.

Around that time, Harvey happened to be in Chicago when Williams and his partner/wife, Billie Tsien, were giving a lecture there. Harvey attended



- 1 Bedroom wing
- 2 New entry area, with office, kitchen, and dining space
- 3 Vegetable garden
- 4 Living room
- 5 Study
- 6 Pool
- 7 Guest cottage

Clockwise from bottom left: Harvey (standing) and Sayles in their glass-walled dining area. The living room, which occupies a former barn, is furnished with mid-century armchairs from Dienst & Dotter Antikviteter, a sectional sofa and ottoman by Zanotta, and vintage Navajo rugs. A sitting area, painted in Benjamin Moore's Super White, features a 1970s Milo Baughman cabinet and a games table, both from R. E. Steele Antiques, with chairs by Laverne International from Karkula; the carpet is a mid-century Persian kilim. **Opposite:** A large ink painting by Shao Yan is propped against a living room wall.



and afterward approached the stage. “I got to the front of the long receiving line and told Tod we’d bought the house,” Harvey recounts. “He stopped the line and told me the whole story. It was great—he said, ‘Billie, Billie, they bought the house in Sagaponack!’”

Soon after, Harvey and Sayles asked Williams for advice on choosing an architect. He suggested Christoff:Finio Architecture, a New York firm led by Martin Finio—who had worked for years with Williams and Tsien—and his wife, Taryn Christoff. Tasteful, confident architects, Christoff and Finio are comfortable doing the minimum when that is what a project demands, composing spaces using both erudition and intuition. “The hard part was to make it not look like a walk down memory lane,” Christoff says. “Barns in the ’70s, house in the ’80s, us in the 2010s.”

The latest version does succeed in weaving it all together. Ultimately, the awkwardly subsumed garage structure was moved to the rear of the site as a guest cottage; the ’80s entry surrounding it was demolished. The long bedroom annex that was part of the same addition was retained, with the master suite and two guest rooms renovated. Christoff and Finio’s biggest change was to reimagine the entry area as an airy two-level volume that links the bedroom wing to the large barn. Vastly improving organization and flow, the new space contains a generous kitchen, a double-height dining area, and an office for Harvey on the mezzanine.

Because the walls of the new structure are eight-foot-tall panels of glass at the base, the solid upper portion appears to float. Plus, Finio says, from the inside “it allows the landscape to come through.” Adding to the space’s drama is the sculptural staircase—with a white Corian handrail and custom-shaped oak treads—that angles boldly up to Harvey’s office.

The largest of the original buildings, which functions as the living room, was also restored, though its rough-hewn beams and exposed shingle ceiling were left intact. Sayles took the lead on the furnishings, outfitting the space with a mix of contemporary and vintage seating and vibrant Navajo rugs. The small shed stayed in place, too, housing a study with a television. “That intimate room sounds amazing in the rain,” Harvey notes. “The buildings have different moods. When we have friends over, we start with cocktails in the big barn and then move into the new space for dinner.”

Achieving that flow was no easy task. “Sometimes to clarify a vision that has gotten muddled you have to take a part away,” Harvey says. So what did Tod Williams think of the unmuddling? “We never asked, What would Tod do?” Finio says, though he admits to a moment of anxiety when Williams and Tsien dropped by one day during construction. Of course, Williams said he loved it—his baby, smartly changed and all grown up. □

Above: In Harvey’s mezzanine office, an Arne Jacobsen pendant light from Louis Poulsen Lighting descends from the ceiling, while a golden Moroccan kilim and a Navajo rug, both midcentury, decorate the floor. **Opposite, clockwise from top left:** The kitchen’s range and hood are by Wolf, the utensil rail is by Rösle, and the floor tile is by Urban Archaeology. In the dining area, a Geoff Kuzara mobile hangs above the table, which is surrounded by vintage Walter Gropius chairs. The credenza is by BDDW, the carpet is a mid-century Persian kilim, and the high shelves above the staircase display various ceramics, including several Native American pieces; the windows and doors are by Duratherm Window Corp.



“Sometimes to clarify a vision that has gotten muddled,” Stephen Harvey says, “you have to take a part away.”



Glass walls on the first floor of the structure added by Christoff:Finio Architecture enhance the connection between the interior and the surrounding grounds. **Opposite, clockwise from top left:** The study, inside the smallest of the original buildings, contains a television and sitting area. The master bath's wall tile and tub are from Urban Archaeology, and the tub filler is by Dornbracht. In a guest room, an Aboriginal fiber mat is displayed behind the Room & Board bed; the 1950s chairs are from Neo-Studio, and the rug is by Jonathan Adler. A painting by Mary Morez rests on the brick fireplace in the master bedroom; the chairs are '60s Hans J. Wegner designs from Laurin Copen Antiques.

SOURCES

For a more detailed version of Sources, go to [archdigest.com/sources/aug13](#).

Items pictured but not listed here or on [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.

IN THE MIX

PAGES 56–65: Interior design and select furnishings by De la Torre Design Studio; [delatorredesign.com](#). Architecture by Cooper, Robertson & Partners; [cooperrobertson.com](#). Select stone from Stone Source; [stonesource.com](#). **PAGES 56–57:** Milo Baughman tub chairs from Lobel Modern; [lobelmodern.com](#). Rug by Kyle Bunting (T); [kylebunting.com](#). On sofa, Cork Ole by Stark (T); [starkcarpet.com](#). **PAGE 59:** In dining area, table by Peter Superti from Mark McDonald; [markmcdonald.biz](#). Modern hurricane lamps by Ralph Lauren Home; [ralphlaurenhome.com](#). In entrance hall, mirror by Hervé Van der Straeten from Ralph Pucci International (T); [ralphpucci.net](#). Cabinet by Wendell Castle through Barry Friedman Ltd.; [barryfriedmanltd.com](#). In kitchen, range and hood by Viking; [vikingrange.com](#). Dishwashers by Bosch; [bosch-home.com](#). **PAGES 60–61:** Orbit daybeds, Lounge settees, and Zofa glass-top tables by Dedon; [dedon.de](#). Shell side tables and pillows of Weatherskin Tex Napa polyurethane by Janus et Cie (T); [janusetcie.com](#). **PAGE 62:** In study, customized Asa-No-Ha desk lamp by Mira Nakashima; [nakashimawoodworker.com](#). On chairs, Monaco leather by Rose Tarlow Melrose House (T); [rosetarlow.com](#). Throw by Ralph Lauren Home; [ralphlaurenhome.com](#). Moroccan rug by Stark (T); [starkcarpet.com](#). On master bedroom terrace, Cosmo Outdoor pool table from Blatt Billiards; [blattbilliards.com](#). **PAGE 63:** Wallpaper by de Gournay (T); [degournay.com](#). **PAGE 64:** On master bedroom terrace, on chaise longues, Parallels acrylic by Old World Weavers (T); [starkcarpet.com](#). In bath, mirrored cabinets by Robert; [robert.com](#). Sentinel ceiling light by Waterworks; [waterworks.com](#). **PAGE 65:** On tub chair, Made in the Suede leather by Holly Hunt (T); [hollyhunt.com](#). Throw by Pratesi; [pratesi.com](#). Bed by Mira Nakashima; [nakashimawoodworker.com](#). Sheared-mink bedspread by Loro Piana (T); [loropiana.com](#). Tibetan rug by Stark (T); [starkcarpet.com](#).

TROPICAL TREAT

PAGES 66–75: Interior design by Miles Redd; [milesredd.com](#). Interior design collaboration by Lindroth Design Co.; [amandalindroth.com](#). Select chandeliers custom made by Stephen Antonson; [stephenantonson.com](#). Select fabrics by China Seas (T); [quadrilefabrics.com](#). **PAGE 67:** Curtains of Bigger Stripe acrylic by Perennials (T); [perennialsfabrics.com](#). **PAGE 68:** Tufted Back sofa by Oscar de la Renta Home for Century Furniture; [centuryfurniture.com](#). On slipper chair, Royce hide by Global Leathers; [globalleathers.com](#). Stockton floor lamps by Ralph Lauren Home; [ralphlaurenhome.com](#). Cane garden seat by Williams-Sonoma Home; [williams-sonoma.com](#). **PAGE 69:** In dining room, Chevron Ribbon linen blend by Oscar de la Renta for Lee Jofa (T); [leejofa.com](#). Plaster columns and urns by Architectural Sculptures; [asculptures.com](#). Badminton chairs by Oscar

de la Renta Home for Century Furniture; [centuryfurniture.com](#). Console by Larrea Studio; [larreastudio.com](#). Regency Column table lamps by Ralph Lauren Home; [ralphlaurenhome.com](#). 19th C. Baroque Ravenna Etched mirror by RH; [rh.com](#). In kitchen, Madagascar grass cloth by Hinson & Co. (T); [donghia.com](#). Old Pickup Blue paint by Benjamin Moore; [benjaminmoore.com](#). Range by Viking; [vikingrange.com](#). **PAGES 70–71:** Pavilion acrylic by Duralee (T); [durallee.com](#). Canvas Weave acrylic by Perennials (T); [perennialsfabrics.com](#). Florentine mirrors by Timothy Oulton; [abichome.com](#). Chinon wallpaper by Fromental; [fromental.co.uk](#). Pillows of Raj Silk fabric by Clarence House (T); [clarencehouse.com](#). Pillows of Shangri-La silk by Scalaman-dré (T); [scalaman-dre.com](#). Arthur long benches by Oly; [olystudio.com](#). **PAGE 72:** In television room, Parrot artworks by Jacques Barraband; [naturalcuriosities.com](#). Climate sectional by Dune; [dune-nyc.com](#). In Stanza Chenille viscose blend by Osborne & Little (T); [osborneandlittle.com](#). In hallway, Clear Skies paint by Benjamin Moore; [benjaminmoore.com](#). Plaster palm trees by Architectural Sculptures; [asculptures.com](#). Signe rugs by IKEA; [ikea.com](#). **PAGE 73:** Guermites wallpaper by Brunschwig & Fils (T); [brunschwig.com](#). **PAGES 74–75:** Fern linen by Lee Jofa (T); [leejofa.com](#).

GRAND REINVENTION

PAGES 76–87: Interior design by Kara Childress Inc.; 713-626-7948. Architecture by Newberry Campa Architects; [newberrycampa.com](#). Select furnishings from Mac Maison Ltd.; [macmaisonltd.1stdibs.com](#). Select fabrics by Rubelli (T); [donghia.com](#). **PAGE 79:** Mirrored cocktail table by Ellouise Abbott (T); [ellouiseabbott.com](#). **PAGE 80:** Curtains of Orsini cotton by Fortuny (T); [fortuny.com](#). **PAGE 81:** In music room, Curtain cocktail table by Nancy Corzine (T); [nancycorzine.com](#). On sofas, Treebark Silk cotton-silk by Mulberry Home (T); [leejofa.com](#). **PAGE 83:** In kitchen, range by La Cornue; [lacornueusa.com](#). **PAGE 85:** Antique chapel and chandelier from Chateau Domingue; [chateaudomingue.com](#). **PAGE 86:** In master bedroom, on settee, Tiger silk-velvet by Old World Weavers (T); [starkcarpet.com](#). Bella faux-fur throw by Peacock Alley; [peacockalley.com](#). In daughter's room, Marigold II carpet by Stark (T); [starkcarpet.com](#). **PAGE 87:** Curtains of French Ribbon silk and custom-made fabric on ottoman by Florio Collection (T); [floriocollection.com](#).

AERIN'S WORLD

PAGES 88–95: Designs by Aerin Lauder of Aerin; [aerin.com](#). Furniture by Aerin for E. J. Victor; [elijavictor.com](#). Lighting by Aerin for Visual Comfort & Co.; [circalighting.com](#). Fabrics and carpets by Aerin for Lee Jofa (T); [leejofa.com](#).

EAST MEETS WEST

PAGES 96–103: Interior design and select furnishings by Suzanne Rheinstein & Assoc.; [suzannerheinstein.com](#). Architecture by Manson-Hing Architecture; [mansonhing.com](#). Select furnishings from Hollyhock; [hollyhockinc.com](#). Select paint by Benjamin Moore; [benjaminmoore.com](#). **PAGES 96–97:** Hampshire armchairs by RH; [rh.com](#). **PAGE 98:** In living room, settee from Evans & Gerst Antiques; [evansandgerst.com](#). On sofas, Chine linen-silk by Larsen (T); [cowtan.com](#). Curtains

of Corelli cotton by Fabricut (T); [fabricut.com](#). **PAGE 99:** In family room, on sofa, 27591 linen by Kravet (T); [kravet.com](#). On club chairs, Italian Paisley linen-nylon by Lee Jofa (T); [leejofa.com](#). Vintage daybed from Lobel Modern; [lobelmodern.com](#). In living room hall, Louis XIII chair from Tom Stansbury Antiques; [tomstansburyantiques.1stdibs.com](#). **PAGE 100:** In kitchen, countertop of Lagos Blue Classico stone by Caesarstone; [caesarstoneus.com](#). Cooktop and ovens by Wolf; [subzero-wolf.com](#). In dining room, chairs from Circa Antiques; [circaantiques.net](#). Table from Therien & Co.; [therien.com](#). **PAGE 101:** Essex Round table by Kingsley-Bate; [kingsleybate.com](#). On living room terrace, chair cushions of Canvas Taupe acrylic by Sunbrella; [sunbrella.com](#). French Quarter hanging lanterns by Bevolo Gas and Electric Lights; [bevolo.com](#). Ravenspoint wall sconces by the Urban Electric Co.; [urbanelec.1stdibs.com](#). **PAGE 102:** On vanity, Silk Canvas fabric by Fabricut (T); [fabricut.com](#). On ottoman, Clarendon cotton by Lee Jofa (T); [leejofa.com](#). BBE 01 tub by Wetstyle; [wetstyle.ca](#). **PAGES 102–3:** In master bedroom, on head-board and bed skirt, 27853 linen-silk by Kravet (T); [kravet.com](#). 417 chair and ottoman by A. Rudin (T); [arudin.com](#). Washed Silk quilt by RH; [rh.com](#). Roman shade of Silk Dupioni Shell fabric by Kravet (T); [kravet.com](#).

MADE TO ORDER

PAGES 104–11: Interior design and select furnishings by Christopher Maya Inc.; [christophermayainc.com](#). Architecture by Marina Lanina Studio; 201-960-5447. Select fabrics by China Seas (T); [quadrilefabrics.com](#). Select paint by Benjamin Moore; [benjaminmoore.com](#). **PAGES 104–5:** On stools, Horsehair fabric by Clarence House (T); [clarencehouse.com](#). **PAGE 106:** In living area, Large Tapered Arch Top lantern from Circa Lighting; [circa-lighting.com](#). On scroll-back chair, Nigel linen by Raoul Textiles (T); [rapoultextiles.com](#). In dining area, on side chairs, Suffolk linen by Cowtan & Tout (T); [cowtan.com](#). Marrakech sisal by Merida Meridian; [meridameridian.com](#). **PAGE 107:** In library, on sofa, Hyland Mohair Velvet by Christopher Hyland (T); [christopherhyland.com](#). On curtains and chair, Leopard linen by Raoul Textiles (T); [rapoultextiles.com](#). **PAGE 108:** On sofa, Pom Pom cotton-linen from Country Swedish (T); [countryswedish.com](#). Brass lamps from the Lockhart Collection; [thelockhartcollection.com](#). **PAGE 109:** In guest room, Akita Alder Wood pendant light and Round Swing Arm sconces by Vaughan (T); [vaughandesigns.com](#). On chairs, Alma cotton-viscose by Pierre Frey (T); [pierrefrey.com](#). In another guest room, on headboard, En Elefant cotton from Country Swedish (T); [countryswedish.com](#). Ansonia bedding by Matouk; [matouk.com](#). Lamps from Treillage; [bunnwilliams.com](#). Links carpet by Merida Meridian; [meridameridian.com](#). **PAGE 110:** In master bedroom, on club chairs, St. Florent silk velvet by Brunschwig & Fils (T); [brunschwig.com](#). Fortuny-fabric pillows from David Duncan Antiques; [davidduncanantiques.com](#). Cameroon stool from Liza Sherman; [lizashermanantiques.com](#). In master bath, Single Arm sconce by Vaughan (T); [vaughandesigns.com](#). Tub by Kohler; [kohler.com](#). Tub fittings by Kallista; [kallista.com](#). **PAGE 111:** Lamp by Andrea Koeppel from Gerald Bland Inc.; [geraldblandinc.com](#). Tall Back Abby chair from Mecox; [mecox.com](#).

A POLISHED JEWEL

PAGES 112–17: Interior design by Jennifer Post Design Inc.; [jenniferpostdesign.com](#). Fine Solid rugs by Doris Leslie Blau (T); [dorisleslieblau.com](#). Super White paint by Benjamin Moore; [benjaminmoore.com](#). **PAGES 112–13:** Stilnovo light fixture from John Salibello Antiques; [johnsalibello.com](#). Andersen Slim sofa and Portofino armchair by Minotti; [minotti.com](#). On armchair, Taiga faux suede by Pierre Frey (T); [pierrefrey.com](#). Artisan Glass Etched low bowl by Donna Karan for Lenox; [lenox.com](#). **PAGE 114:** In kitchen, cabinetry by Poggenpohl; [poggenpohl.com](#). Counters of white Corian by DuPont; [dupont.com](#). Cooktop and hood by Miele; [mieleusa.com](#). Sink fittings by Dornbracht; [dornbracht.com](#). In breakfast area, 1966 dining table and chairs by Richard Schultz for Knoll; [knoll.com](#). **PAGE 115:** Kalmr pendant lights from John Salibello Antiques; [johnsalibello.com](#). Table by New York City Sculpture; [newyorkcitysculpture.com](#). Montaigne stemware and Harmonie tumblers by Baccarat; [baccarat.com](#). Fusion White porcelain by Bernardaud; [bernardaud.fr](#). Flatware by Christoffe; [christoffe.com](#). L'Envol chairs, in Ultraleather fabric, both by J. Robert Scott (T); [robertscott.com](#). **PAGES 116–17:** Aster X chair and stool by Poltrona Frau; [poltronafrau.com](#). Cashmere throws by Ralph Lauren Home; [ralphlaurenhome.com](#). Curtains of Lola polyester by Coraggio (T); [coraggio.com](#). Venice bed by Minotti; [minotti.com](#). Uni console by Cappellini; [cappellini.it](#). Greek Key bed linens by E. Braun & Co.; [ebraunandco.com](#).

ALL TOGETHER NOW

PAGES 118–25: Architecture by Christoff-Finio Architecture; [christofffinio.com](#). **PAGES 118–19:** Capri chaise longues, Balmoral table, and Monaco chairs by Barlow Tyrie; [teak.com](#). **PAGE 121:** In living room, armchairs from Dienst + Dotter Antikviteter; [dienstdotter.com](#). Alfa sofa and ottoman by Zanotta; [zanotta.it](#). In sitting area, Super White paint by Benjamin Moore; [benjaminmoore.com](#). Games table and Milo Baughman cabinet from R. E. Steele Antiques; [resteele.1stdibs.com](#). T chairs by Laverne International from Karkula; [karkula.com](#). **PAGE 122:** In kitchen, range and hood by Wolf; [subzero-wolf.com](#). Utensil rail by Rösle; [rosleusa.com](#). V127 floor tile by Urban Archaeology; [urbanarchaeology.com](#). In dining area, mobile by Geoff Kuzara from R.E. Steele Antiques; [resteele.1stdibs.com](#). Bronze credenza by BDDW; [bddw.com](#). Windows and doors by Duratherm Window Corp.; [dura-thermwindow.com](#). **PAGE 123:** AJ Royal pendant light by Arne Jacobsen from Louis Poulsen Lighting; [louispoulsen.com](#). **PAGE 124:** In master bath, V118 wall tile and Elise tub from Urban Archaeology; [urbanarchaeology.com](#). Tara tub filler by Dornbracht; [dornbracht.com](#). In guest room, Portica bed by Room & Board; [roomandboard.com](#). Vintage chairs from Neo-Studio; 631-725-5632. Customized Peter rug by Jonathan Adler; [jonathanadler.com](#). In master bedroom, vintage Hans J. Wegner folding chairs from Laurin Copen Antiques; [laurincopenantiques.com](#).

CORRECTION: The Shopping section of our July issue listed the wrong phone number for Motta-hedeh. It is 800-443-8225. We regret the error.

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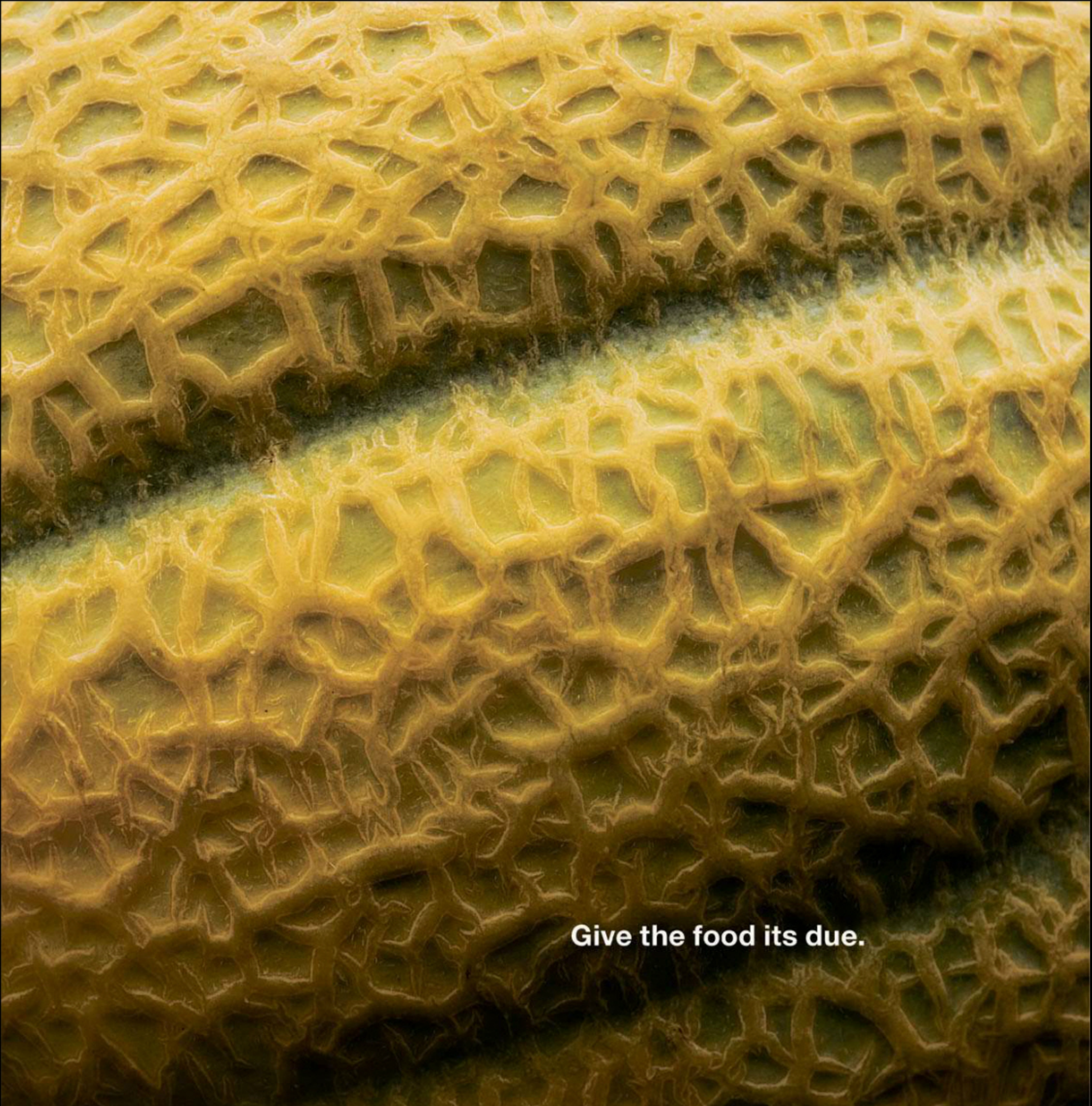
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