

Opposite left: Wreaths made of fresh greens and red ribbons adorn the door and windows. Above the door hangs a double-bell decoration covered in faux greens. **Opposite right and this page:** The foyer sets the white-and-blue holiday theme.

#76 Exquistely Forged Stair Railings



Ricky Carmichael

THE MOTOCROSS CHAMP AND HIS WIFE, URSULA, IN FLORIDA

Architecture by Bradley C. Touchstone, AIA
Text by Jeff Turrentine | Photography by Ken Hayden



ABOVE: Seating in the basement recreation room overlooks the indoor basketball court, which is complete with an electronic scoreboard. RIGHT: The pool area was placed on axis with the entrance. The fireplace's arch echoes the form found throughout the house. Brad Meumann was the landscape architect. Perennials fabrics.

had enough tooth to them to hold up to the interiors' volume and detailing. "The house has a lot of trim, a strong architectural language of its own," the designer says. "I felt the job of the decoration had to integrate, connect and soften."

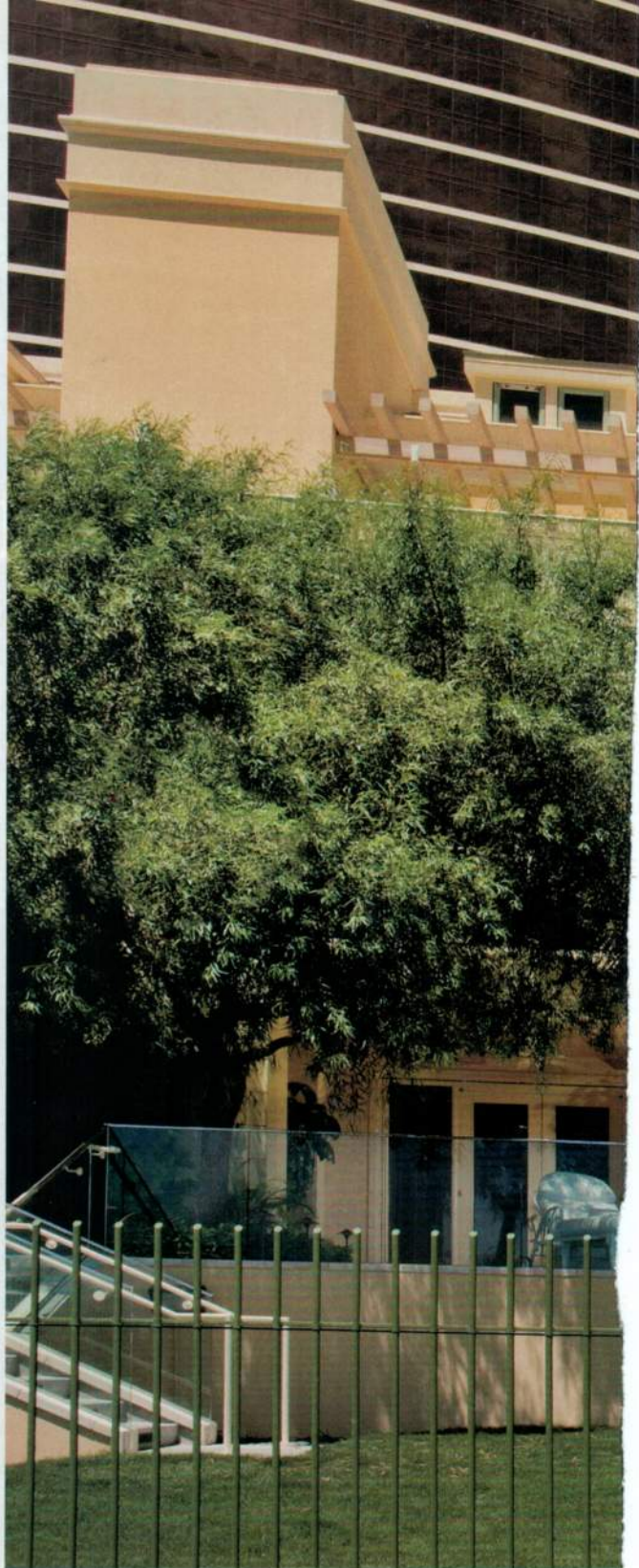
Mitchell had fun too: in the enormous aquarium he got to install in the family room; in the study displaying Sabathia's ever-expanding baseball awards; in the screening room whose ceiling has the birth constellations of each member of the family arrayed in the fiber optic lighting; and most of all in Sabathia's haberdasher-like closet, where tennis shoes are presented like jewels. "It's a pretty cool room," C. C. Sabathia concedes. "And what's more, as I say to Amber, if she ever puts me in the

just move into my closet. I re for weeks." □

#78 Custom Aluminum Railing



BELOW: The stair hall was intended “to introduce the living and dining areas and to provide a dramatic access to the master suite on the second level,” Thomas says. Wall silk and mirror, J. Robert Scott. RIGHT: The golf course elevation. Wynn’s villa occupies the building’s lower two floors, while the third is separated from it for guests. Towering behind the home is Wynn Las Vegas hotel.



Here is a fact you may not know about Steve Wynn, the self-made billionaire who transformed the Las Vegas strip in the 1990s with a series of ever posher, more fabulous casinos: the Golden Nugget, the Mirage, Treasure Island, Bellagio, Wynn Las Vegas and, most recently, Encore. (Hint: It’s not that old story of how he accidentally stuck his elbow through a \$40 million Picasso—one of many masterpieces in a legendary collection.) “I had an excellent Ivy League education,” Wynn says, in his cultured baritone,

“and it gave me a long view of things. So let’s talk about the Precambrian explosion.”

No, you didn’t miss a terrorist attack while betting your lucky number. The Precambrian explosion took place about several hundred million years ago and created, Wynn explains, the multicellular organisms on our planet “from which complex life arose. It’s an epic written by the sun, water and plant life—Earth’s primordial forces. And I always approach design with those forces in mind—they are a metaphor for human aspiration. That’s why



Wynn has a retinal condition that makes sharp angles something of a navigational menace. On the other hand, Thomas notes, "Steve's diminished eyesight hasn't impaired his nearly photographic memory for architecture or his acute attention to the smallest detail of an interior—the welting trim, for example. It is fair to call him a man of vision."

If the villa embodies the principle behind Steve Wynn's vision, he typically gets straight to the heart of it: "Make things joyful." □

#80 Iron Fence Creates A Physical Barrier

ABOVE LEFT: In the master bedroom, a glass wall allows Wynn to wake to golf course, mountain and valley views. Thomas installed a comfort-focused chaise sectional and chose a pale wool carpet to contrast with the sapphire silk-upholstered walls. **TOP:** The closet and dressing area.

ABOVE: Conceived as an easy-flowing extension of the interior living area, the partly covered patio is framed with large ficus trees, potted lilyturf and ligustrum—the work of Brinkerhoff.



Rome is different. Light in the Eternal City is antique, the air has already been breathed, and time feels suspended. Whatever will happen has already happened. Roman eternity is serene and changeless.

Even Roman families at the vortex of change in the fashion business subscribe to immutability in their homes, and the news at the villa of Anna Fendi Venturini is precisely that there is no news, and there really hasn't been in three or four decades. She and her husband, Giulio Cesare Venturini, bought the villa, then on the outskirts of Rome, from the Principessa Barberini some 45 years ago, when they were just starting their family and when the papal princess was paring down her properties. The Venturinis hired the film costume designer Cesare Rovatti to advise on the interiors. Their girls grew up within his sienna and ocher walls, in what was one of the first domestic scenographies of a long design career. The movie, of course, was Rome.

Originally the guest quarters on a larger Barberini estate, the villa was sub-

stantial without being ornate and stately. The three-story 17th-century house was big and roomy, with high, vaulted ceilings and thick masonry walls. Surrounded by a two-and-a-half-acre park spotted with stone sculptures, it was a latter-day version of the classical house in the Virgilian landscape. Handed down from antiquity, this type of country house, with a terra-cotta tile roof resting on a solid, cubic building painted the color of the earth, carried on the classic pastoral ideal.

It all was so evocative that no one quite questioned the idea of keeping the house Roman. Sometimes design is more cultural than personal; people accept givens larger than the particulars of their private lives. In the old core of Rome, it is still possible to play a role in the on-going theater of history.

The house had a head start on its new owners because with its purchase the Venturinis "inherited" ancestral pieces that had been in the house for centuries—furniture, sculpture and Barberini family portraits that now hang in what Fendi calls her Gallery of Our False Ancestors. The



TOP: A bust of Julius Caesar, one of many works that came with the house when Fendi (above) acquired it, stands on a pedestal amid the entrance hall's strong architectural detailing. OPPOSITE: A school of Veronese oil dominates a guest room.

Classic Iron Railing #81

Discoveries by Designers

For more shopping, log on to ArchitecturalDigest.com

Groundworks

Kasa, from Groundworks at Lee Jofa (www.leejofa.com; 800-453-3563), is in the new Silhouette Prints collection. The linen is based on a Japanese kimono pattern.

By the Book

The ingenious laptop case BookBook, \$80–\$100, depending on size, from Twelve South (www.twelvesouth.com) protects Macs in literary fashion—the case appears to be a vintage tome down to the zipper pulls, which look like bookmarks.



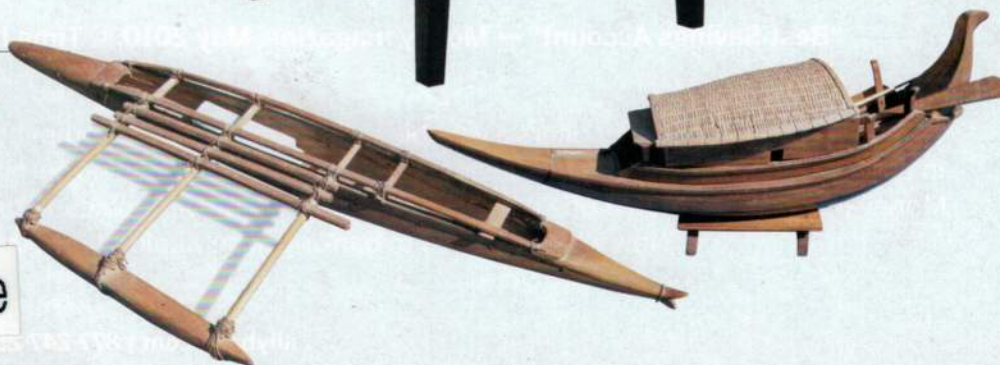
Social Climber

Model staircases made of metal, such as a polished cast and wrought iron one, \$175,000, at Kentshire in Manhattan, are rare. The sophisticated craftsmanship of the gallery's example sets it even further apart. It is presumed to have been designed by an architect circa 1880 for a specific project as a means of helping a client envision the completed staircase.

Kentshire, 700 Madison Ave.
New York, NY 10065; 212-421-1100
www.kentshire.com

Offshore Investment

Southern California dealer Rudolf J. Geissmann (www.southpacificantiques.com; 760-944-7571) has a collection of 32 model canoes, \$25,000, including an outrigger from the Tuvalu Islands and a



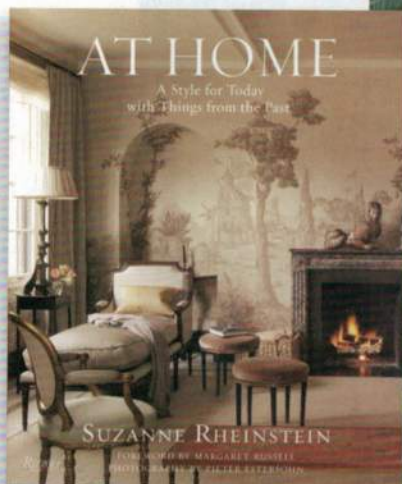
J. Robert Scott

From J. Robert Scott (www.jrobertscott.com; 310-680-4300) comes a new furniture finish, Ombré. Reminiscent of the textile pattern and evoking a watercolor effect, it is available on some of the company's newest offerings, including the Regent armchair. □



#82 Beautiful Floating Staircase

CLOCKWISE FROM TOP:
The French Quarter.
The Ogden Museum.
A Louis XVI fauteuil from
Bremermann Designs.
Suzanne Rheinstein
with friends. The
decorator's new book.



Invitation: New Orleans

Suzanne Rheinstein's
weekend book party honors
her revitalized hometown

BY JULIA REED



EVEN BEFORE MY FRIEND SUZANNE RHEINSTEIN FINISHED her new book, *At Home: A Style for Today with Things from the Past*, there was never any doubt where the launch party would be. Not Los Angeles, where she and husband Fred have lived together for more than 30 years, and not New York, where they recently bought the divine pied-à-terre that graces the book's cover. It was always going to be right here in New Orleans, the decorator's beloved hometown, to which she frequently returns to buy antiques for clients and for Hollyhock, her much-lauded L.A. boutique. "The architecture and the ambience are such a great source of inspiration to me," she says. "And the antiques are unbelievable—all the shop owners there still actually make buying trips to France and Italy."

Weeks in advance Rheinstein sent out a mass e-mail to friends and colleagues announcing the celebration weekend and listing her must-visit restaurants, antiques stores, and attractions. More than 100 out-of-towners were unable to resist the invitation: Architectural walking tours of the French Quarter and the Garden District were organized, and rooms were blocked off at the Windsor >

CLOCKWISE FROM TOP: © STEVENS FREMONT/CORBIS; CHERYL GERBER; 1STDBS.COM; GEORGE LONG PHOTOGRAPHY; COURTESY OF RIZZY

Awesome Ironwork In The French Quarter #83

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF DESIGN

FEBRUARY 2011

The New Classics

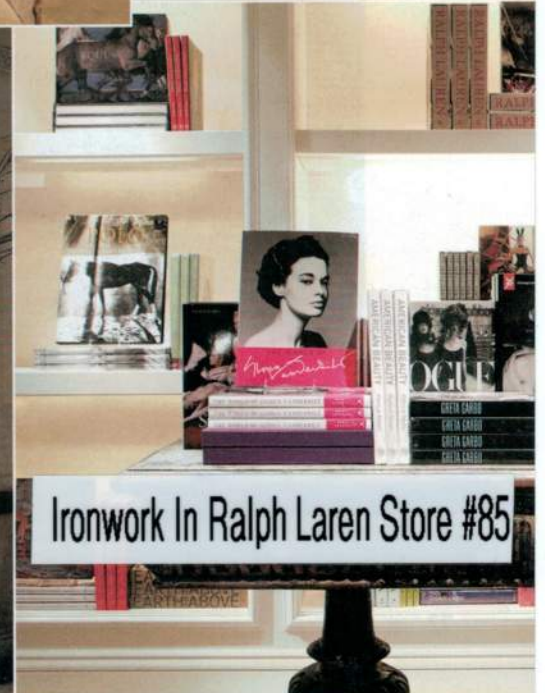
**Ralph Lauren
Builds His
Dream Store**

**Living Well
in Napa**

**Vancouver's
Most Private
Island**

**A Rothschild
in Rio**

#84 Ralph Lauren Stairway



Ironwork In Ralph Laren Store #85



#86 Impeccably Forged Ironwork

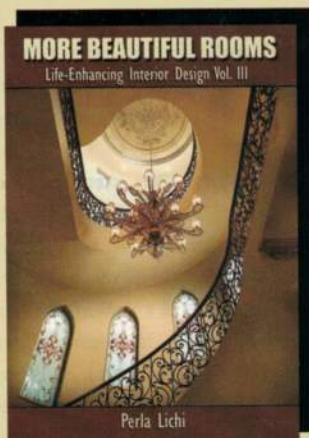
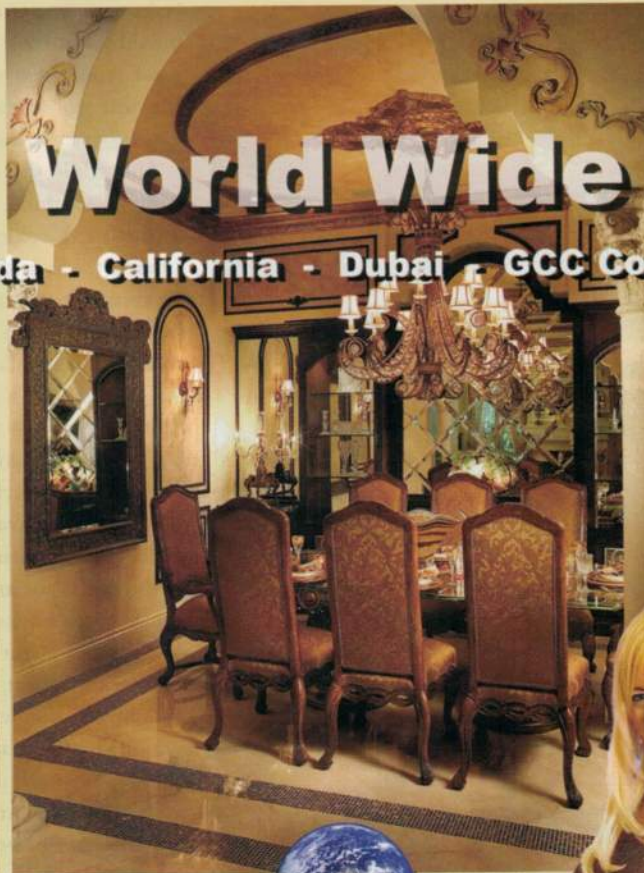
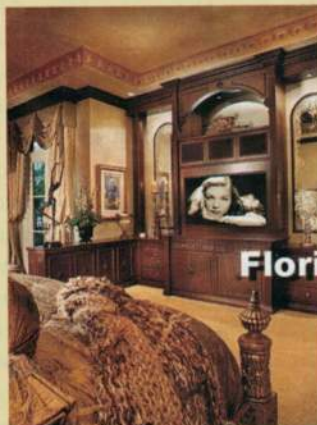
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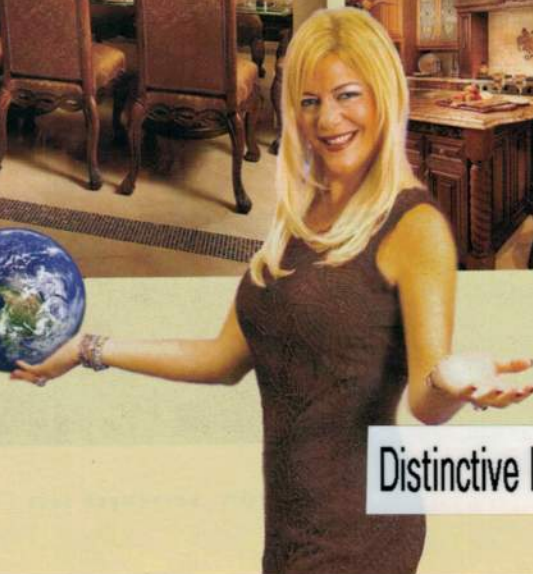
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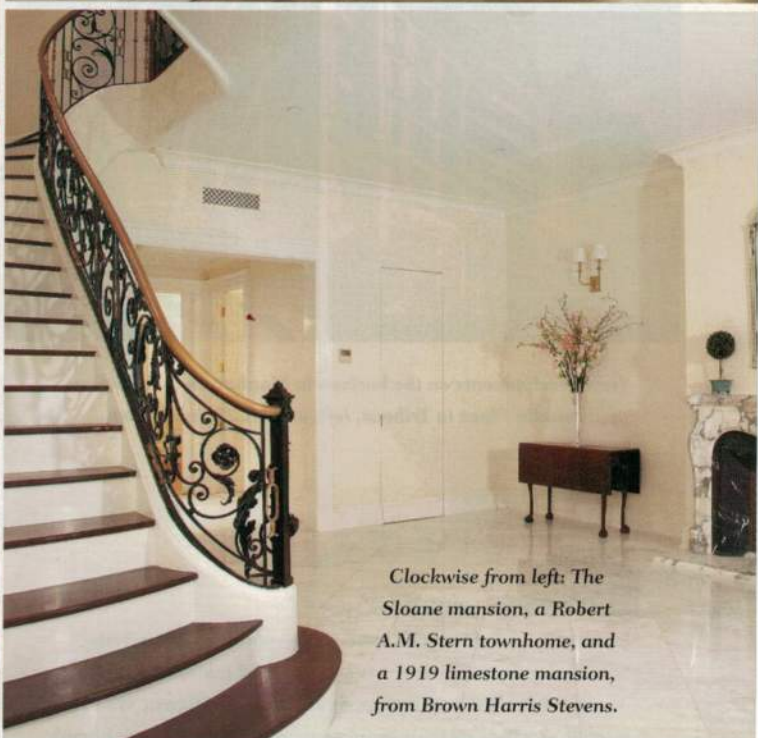
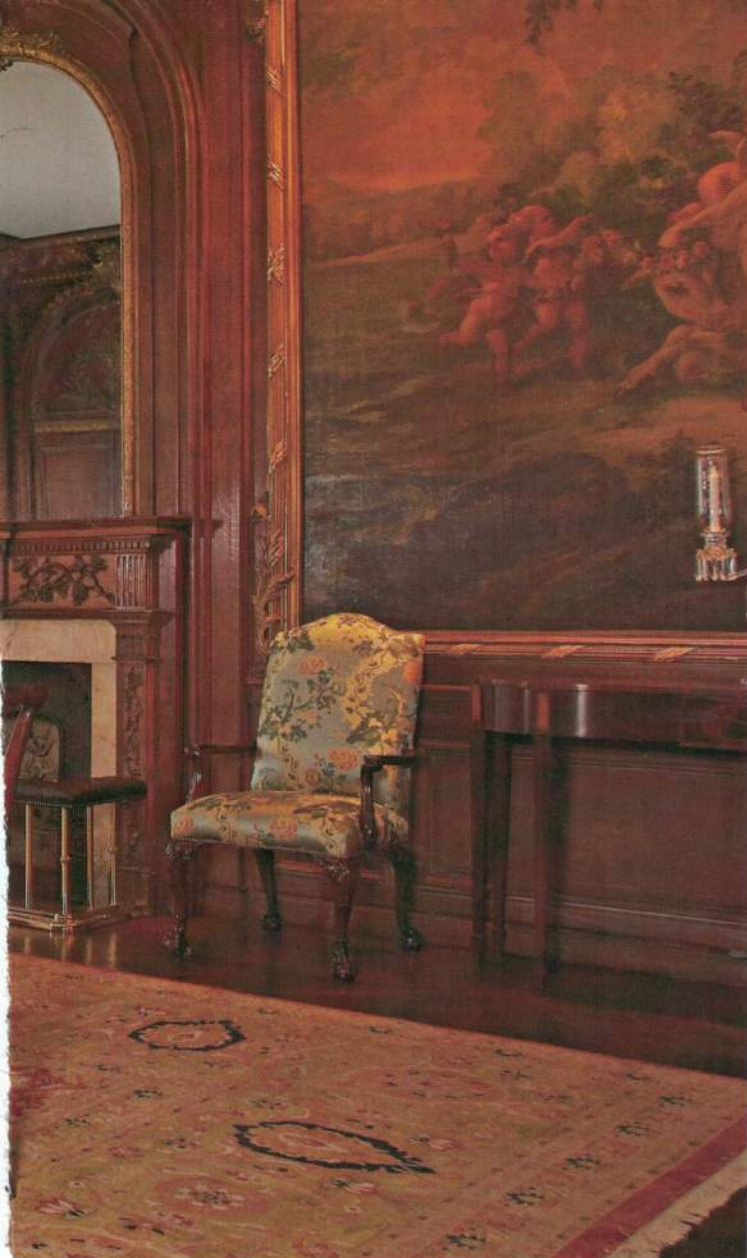
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Distinctive Iron Railings #87

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Clockwise from left: The Sloane mansion, a Robert A.M. Stern townhome, and a 1919 limestone mansion, from Brown Harris Stevens.

the super-high-end luxury segment has kept sales prices on the rise. During the first quarter of 2008, Manhattan posted a 318 percent increase in the number of closings over \$10 million compared to the first quarter of 2007, according to a market report by ValuExchange. These high-end closings helped boost the average price for a Manhattan apartment by 47 percent to a record \$1.69 million.

Properties such as the Sloane mansion and a Park Avenue carriage house built in 1890 and reinvented in 1976 as an early postmodern design by architect Robert A.M. Stern, currently listed for \$33 million, are so rare and unique that buyers are willing to pay a premium for them, says Paula Del Nunzio, senior vice president of Brown Harris Stevens, who represents both listings. "These properties cannot be re-created," she says. "They are rare, beautifully located, and hold their value, even as the stock market jibes around. They have sensibility and a style of construction that no condo can have."

Large historic properties may be rare, but trendy and contemporary new condominium projects are prolific in Man-

hattan. Overall, the development sector of the real estate market is holding its own—boasting a rise in sales price for all sizes of apartments from the fourth quarter of 2007 to the first quarter of 2008, with properties in the four-bedroom-plus category posting the highest gains. To distinguish themselves from the crowds, some developers are forging their own paths by sharing a niche for smaller-scale projects that deliver large homes, groundbreaking architectural designs, and amenities that cater to the specific needs of buyers.

Flank (www.flankonline.com), a Manhattan-based residential design and development firm, specializes in small-scale projects with large apartments that bridge the gap between old and new by mixing cutting-edge contemporary style with traditional layouts. At 441 East 57th Street (www.441east57.com), the 15-story structure's glass and patterned skin facade evokes the look of the brick buildings prominent in the historic Sutton Place neighborhood. Inside, the project offers seven two- to four-bedroom residences (ranging in size from 1,100 to 3,400 square feet), including four duplexes, one tr

Sensuous Iron railing #89

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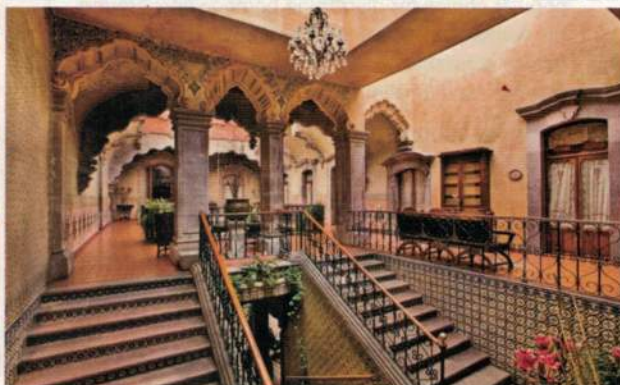
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ON THE MARKET

AD editors select extraordinary homes for sale around the world WRITTEN BY ASAD SYRKETT

**Santiago de Querétaro, Mexico**

13 BEDROOMS
14 BATHS
8 HALF BATHS
18,000 SQ. FT.
\$12 MILLION

PEDIGREE: An exquisite example of Mexican Baroque architecture, this 18th-century

villa (known as La Casa de la Marquesa) in the country's central Bajío region was built by a Spanish nobleman as a home for his consort. It currently serves as a 13-suite boutique hotel, where rooms open onto a glass-crowned atrium replete with original elements such as graphic murals, decorative stonework, and hand-forged iron balustrades.

PROPERTY VALUES: Though less than half an acre, the estate has its own chapel.

TALKING POINT: The surrounding city center was designated a UNESCO World Heritage Site in 1996.

CONTACT: Agave Sotheby's International Realty, 415-272-0977

Canterbury, England

PEDIGREE: Storybook charm prevails at this historic farmhouse, located some 70 miles east of London and believed to date from 1535. Inside the two-story redbrick structure, rustic touches—exposed-timber beams, wood built-ins, an inglenook fireplace—distinguish the cozy warren of rooms.

PROPERTY VALUES: The three-acre grounds include a pond and barn, plus a heated pool set in a walled-off terrace.

TALKING POINT: Equestrian friendly, the parcel is outfitted with a stable and several fenced paddocks.

CONTACT: Strutt & Parker/Christie's International Real Estate, 011-44-122-745-1123

4 BEDROOMS
1 BATH
2 HALF BATHS
3,000 SQ. FT.
\$1.3 MILLION



4 BEDROOMS
4.5 BATHS
7,100 SQ. FT.
\$4.5 MILLION

Seattle

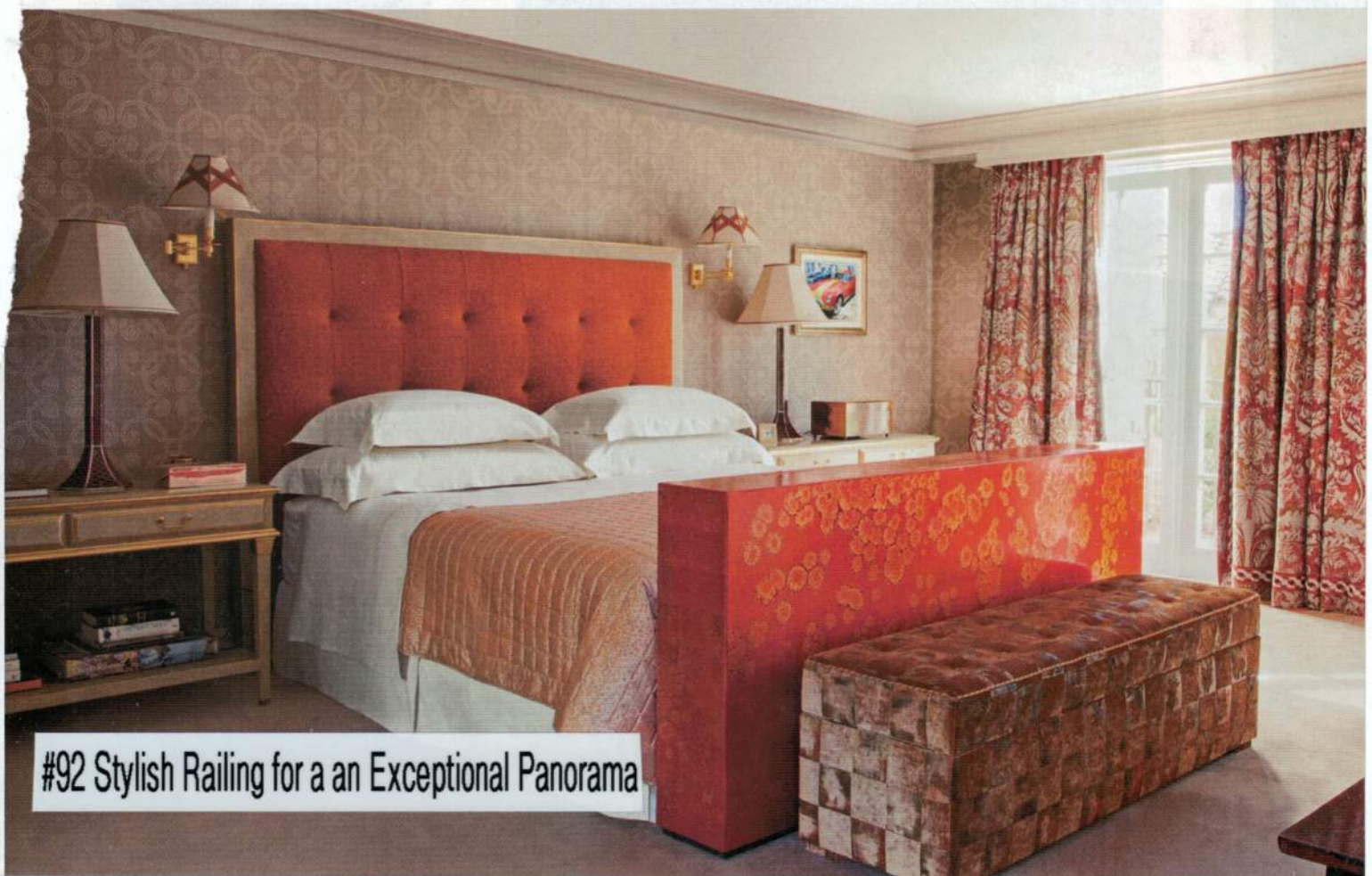
PEDIGREE: This hillside house—the breakthrough residential commission of AD100 architect Tom Kundig—was completed in 1998. Conceived as a live/work space for a photographer, the building comprises loftlike spaces executed in the industrial style that now defines Kundig's work, with exposed I beams and rugged concrete surfaces.

PROPERTY VALUES: A pool and a three-car garage can also be found on the plot, just shy of an acre but boasting broad views of Puget Sound.

TALKING POINT: The eco-conscious architect salvaged many of the structural materials from the site's previous dwelling.

CONTACT: Architecture for Sale, 310-275-2222 →

Rapturous Interior Railing #91



#92 Stylish Railing for a an Exceptional Panorama



A Fluid Design in Iron #93

Standing in the grand two-story entry is a cloche from Balsamo. "At different times during the year, it is filled with flowers," Aiduss says. The space also functions as a seating area with a wing chair sporting Stark velvet, Houles nailheads and Samuel & Sons trim; nearby, an ottoman is covered with Rose Cumming silk-velvet and Janet Yonaty trim. Barry H. Perry crafted the mantel, a copy of one by Lutyens, using Portland stone.

Western Union

When Wall Street legend and philanthropist Sandy Weill and his wife, Joan, decided to buy a home in California wine country, they enlisted designer Mica Ertegun to give their Edenic hilltop villa a dash of New York urbanity

TEXT BY PATRICIA LEIGH BROWN PHOTOGRAPHY BY ROGER DAVIES PRODUCED BY HOWARD CHRISTIAN



#94 Iron Railing Blends Harmoniously into the landscape

A terrace at the Sonoma, California, home of philanthropists Joan and Sanford I. Weill is appointed with furnishings by Janus et Cie. Decorated for the Weills by MAC II, the house was designed in the 1990s by Walker & Moody Architects. For details see Sources.

BAYOU BLEND

DESIGNER NICKY HASLAM MIXES FRESH COLORS AND VENERABLE ANTIQUES WITH HIS TRADEMARK FLAIR IN THE NEW ORLEANS TOWNHOUSE OF CELEBRATED HOTELIERS FRANCES AND RODNEY SMITH

TEXT BY LIZ SMITH

PHOTOGRAPHY BY PIETER ESTERSOHN

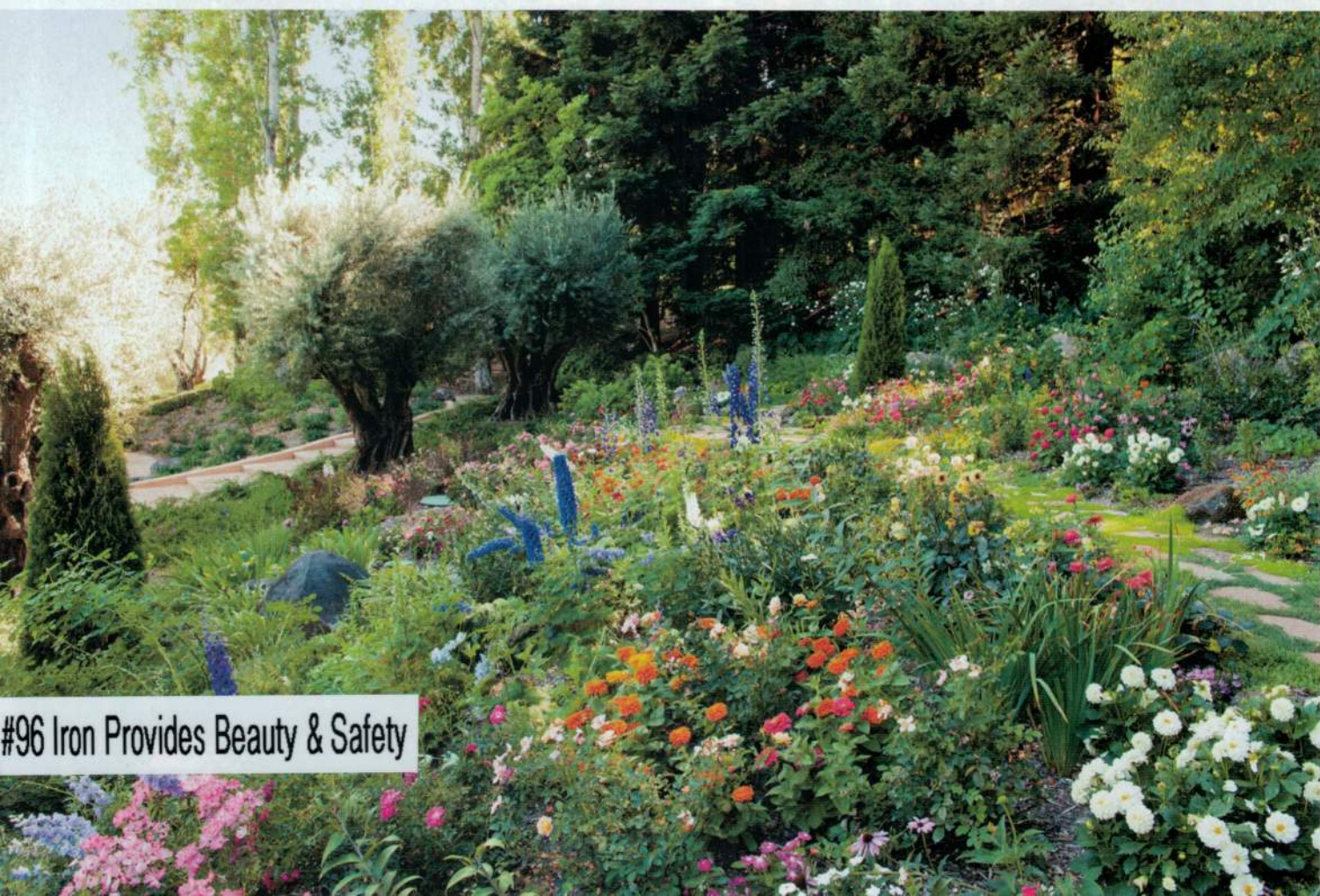
PRODUCED BY HOWARD CHRISTIAN



A Classic French Masterpiece #95

On a terrace overlooking Sonoma Valley, a Sunbrella[®] fabric umbrella shades a dining area.

Below: The lush gardens include a section planted with roses, zinnias, delphiniums, phlox, coneflowers, and periwinkles.

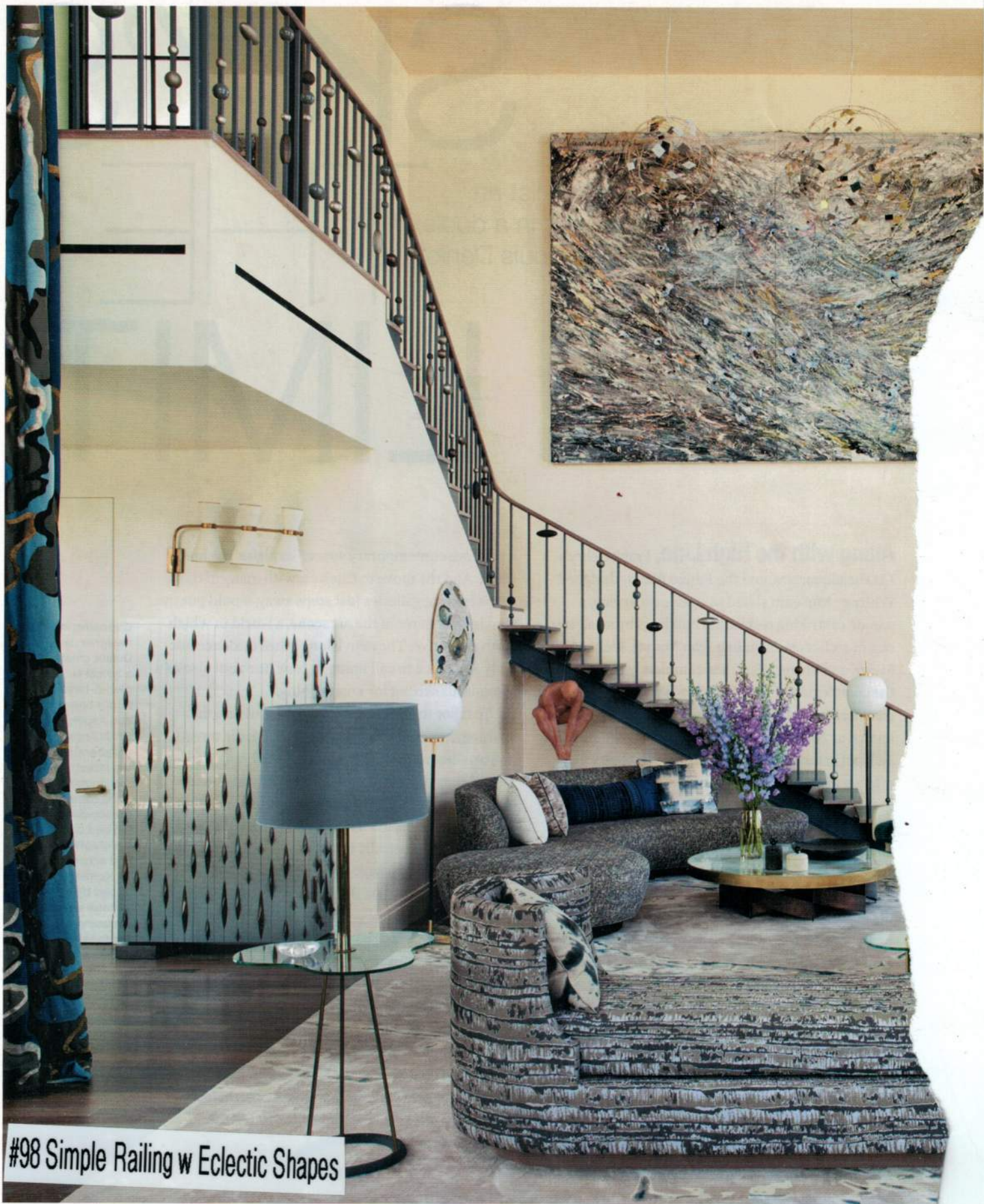


#96 Iron Provides Beauty & Safety

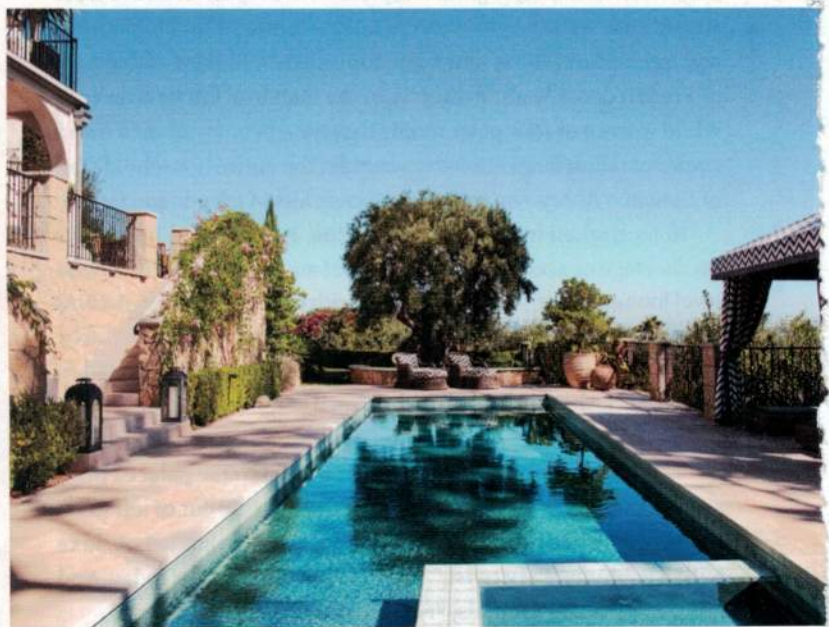


otta risers on
n staircase,
raps around a
using a piano,
ant patina to
home. A
with crafted
stair railings.

A Design That Adds Glamour #97



#98 Simple Railing w Eclectic Shapes



Clockwise from left: A sybaritic hammam lined in Turkish marble features a Waterworks showerhead. On the newly built living room terrace, Gloster wicker seats with Schumacher upholstery are shaded by a Sunbrella-fabric awning. Near the pool are large RH lanterns and deep Gloster lounge chairs with cushions of a Schumacher fabric. **Opposite:** Pompeo and Ivery relax with their daughter Stella Luna and dog Valentine in the outdoor dining area, which is paved by Martyn Lawrence Bullard for Ann Sack

Stately Terrace Railing #99

EXCLUSIVE VIDEO To see a behind-the-scenes interview with Ellen Pompeo, go to archdigest.com/go/pompeovideo.



kitchen as well as a dramatic new double-height sitting area that was created by removing a section of the parlor floor above.

"Words cannot describe the insanity of renovating an old house like this," says Nicholas with a chuckle. At the outset, he remembers, "There was an undercurrent in every conversation: If it's old, we must save it!" Yet elaborate moldings, ornate marble mantels, and other ostentatious decorative elements didn't sync with the couple's unfussy tastes and casual lifestyle. Then one humid summer day—the home's central air had not yet been installed—a chunk of ceiling came tumbling down. "I called my dad and asked, 'Do we really have to save the moldings?' He said, 'No. They're horrible. Get rid of them,'" Nicholas recounts. "That moment proved liberating for us—we decided we could do something that was sympathetic to the original structure and also attuned to our family."

The transformation of the back of the house held particular interest for Stern père. A passionate historian of New York City architecture, he was fascinated with the typology of the Victorian-era tea porch—a semi-enclosed space overlooking a garden where people would take afternoon tea. The Sterns' double-height update introduced a curved staircase, based on a 1930s French design, that cascades down from the parlor floor to the lofty new

Randy Correll, a partner at Robert A.M. Stern Architects who has known Nicholas since he was a boy, served as project architect. "Nick and I weren't entirely sure how to approach the house at the beginning," he recalls. "There were many physical issues but also historic ones, and we wanted to make something that would respect history yet not feel like a period home."

The first phase of the remake dealt with some fairly major structural issues. Party walls with missing patches of brick were rebuilt, and the cellar was excavated about a foot to gain height for a basement rec room and laundry. A portion of the rear façade was also demolished and reconstructed several feet out, adding space on the garden level for an expanded



#100 Simple, but Elegant Ovals

SECOND ACT

TEXT BY MAYER RUS
PHOTOGRAPHY BY JOSHUA MCHUGH
PRODUCED BY HOWARD CHRISTIAN

ARCHITECT DELL MITCHELL
AND DESIGN FIRM WELLS & FOX
INFUSE AN 1860s BOSTON
TOWNHOUSE WITH
21ST-CENTURY PIZZAZZ



Opulent Scrollwork on Radiused Stair #101



Bottom: To soften the formality of the entrance hall, Groves simplified the balusters and installed a Patterson, Flynn & Martin sisal on the steps. An Armani/Casa vase sits on a vintage table; the cowhide rugs are by Global Leathers.



BEFORE

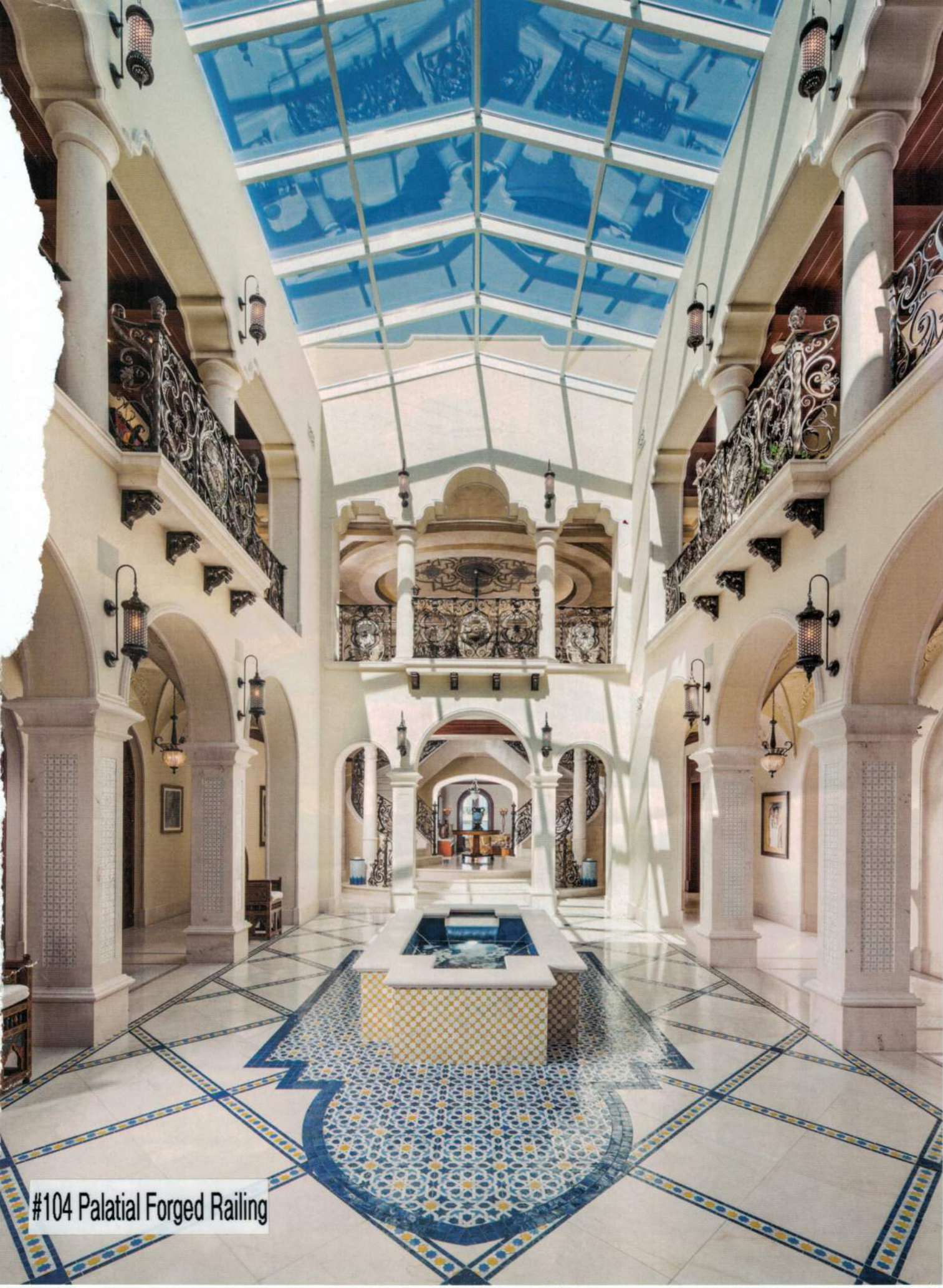


THAT BEACH GLOW

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THAT PRACTICALLY SHIMMERS
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PHOTOGRAPHY BY LAURA RESEN
PRODUCED BY VICTORIA JONES
WRITTEN BY MIMI READ

Forged Boss Centers #103



#104 Palatial Forged Railing



Rectangular Ovals #105

A black iron banister crisply defines the architecture of the entry hall. Bench, Pryor Callaway; chandelier, Newel. **OPPOSITE:** The dining room's mahogany table is custom, and the Artistic Frame chairs are in a Dualoy leather. Chandelier, Mathieu Lustrerie; FontanaArte sconces, Bernd Goeckler; curtains in a Holly Hunt stripe; rug, Edward Fields; walls in a Gracie paper; photograph, Hiroshi Sugimoto.



#106 Intricately Forged Railing

HUNDREDS OF ANTIQUE
ENGRAVINGS, PORTRAITS,
AND SKETCHES LINE
THE DOUBLE STAIRCASE.
THE FLAMING URNS,
ORIGINAL TO THE PALAZZO,
ARE STONE PAINTED TO
RESEMBLE BRONZE.

Most of the contents
had vanished, save
for a console table and
a rotted umbrella.



MAI LINH/COURTESY OF DIMORE STUDIO

Polar Vortex

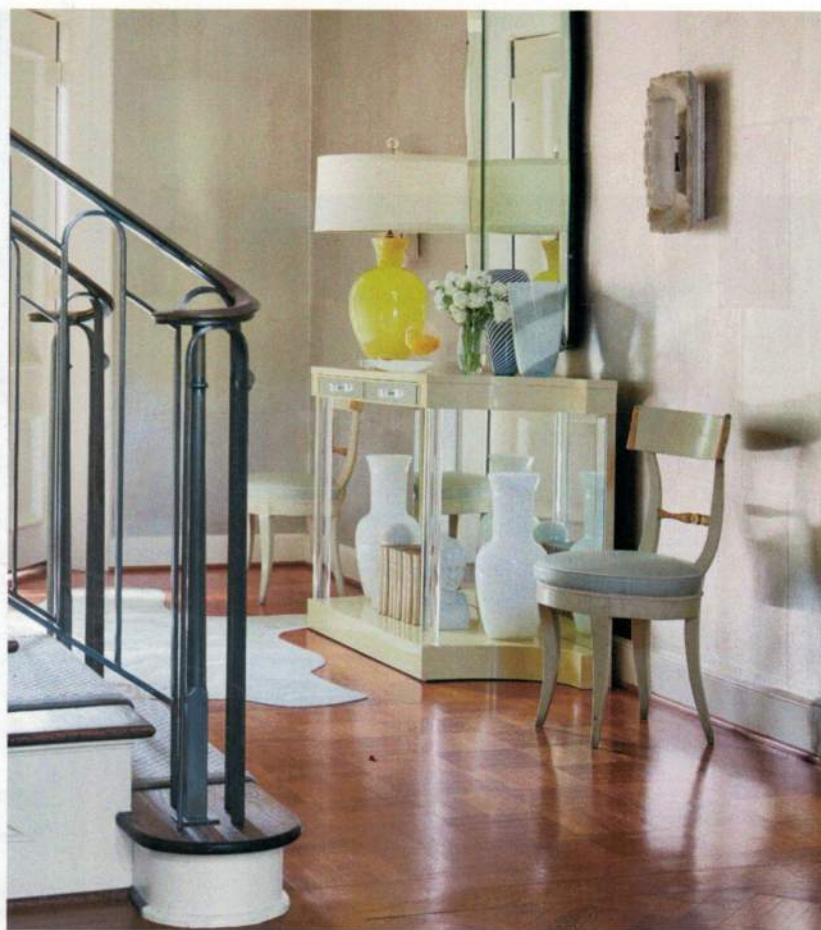
Jean Royère's biomorphic 1947 design is officially out of hibernation

Immaculate Design with Bronze Top #107

FOR A PARIS DUPLEX,
DIMORE STUDIO
DRESSED A JEAN ROYÈRE
POLAR-BEAR SOFA IN
PERSIMMON VELVET.



A silver-leafed ceiling
shimmers over azure walls
in the dining room. Table
and chairs in a white
cowhide, Jan Showers
Collection; 1940s
chandelier; walls in Wythe
Blue, Benjamin Moore;
artwork on right, Yinka
Shonibare. OPPOSITE:
Designer Jan Showers.
RIGHT, FROM TOP: A pair of
1930s Italian chairs flanks
a Jan Showers Collection
console in the entry hall;
wallcovering, Gracie; rug,
Kyle Bunting. In the study,
the sofa in a Clarence
House fabric, the chairs in
Kravet fabrics, and the
cocktail table are from the
Jan Showers Collection;
rug, Stark.



#108 Clean Ovals for Creative Minimalism

JULY-AUGUST 2017

VERANDA

COME
ON IN

Summer Homes
That Say Welcome

Regal Iron Panel #109



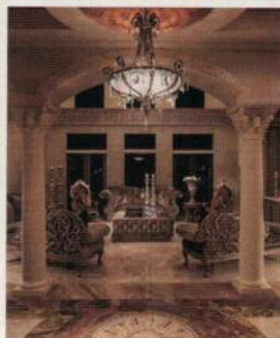
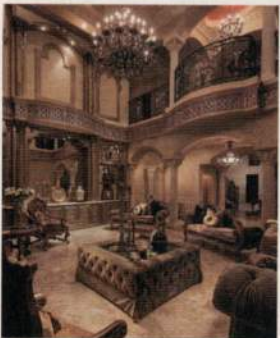
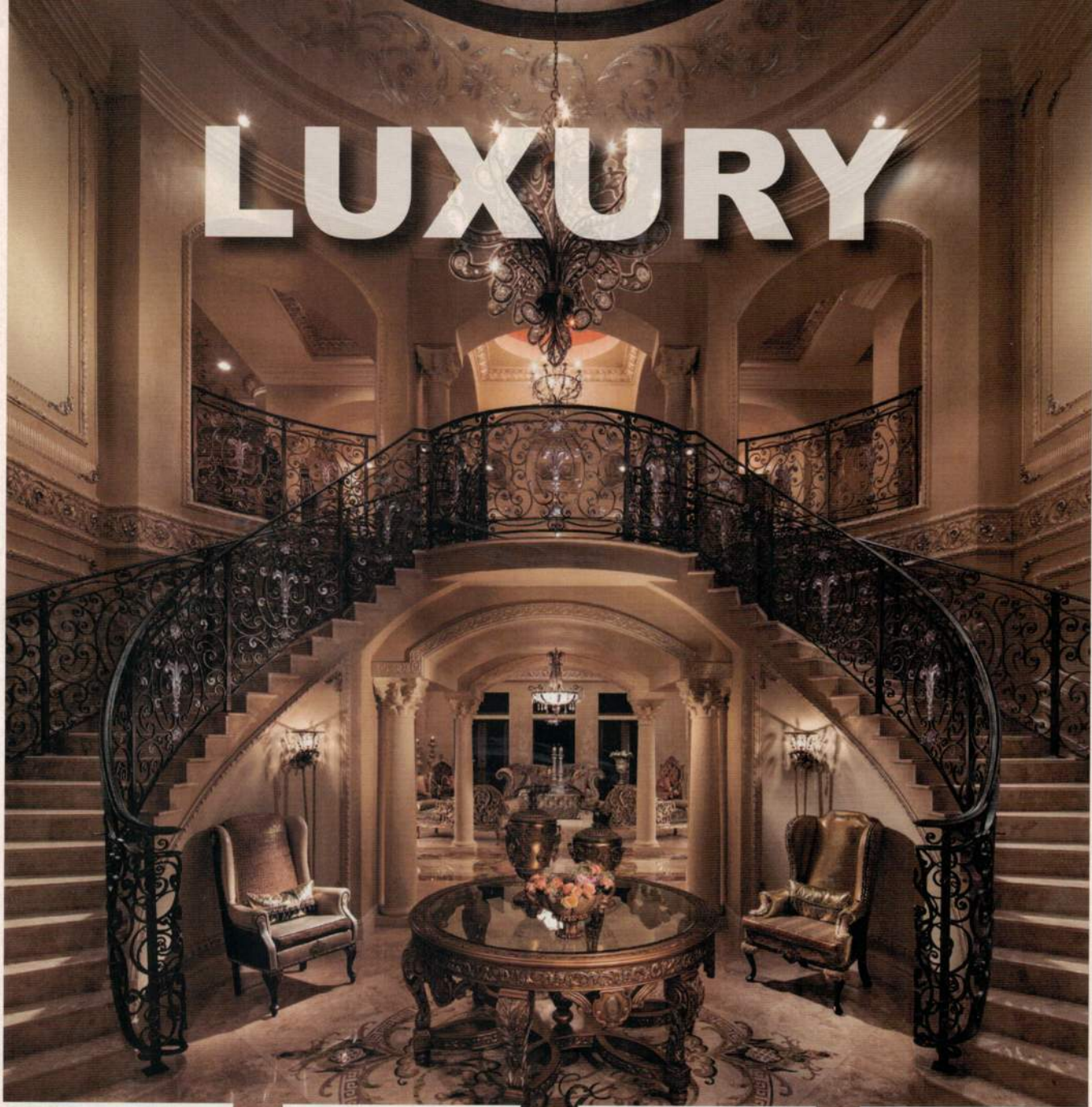
WRITER CHLOE MALLE IN
THE ENTRANCE COURT
OF LA COLINA, BUNNY
WILLIAMS AND JOHN
ROSSELLI'S RETREAT IN
THE DOMINICAN
REPUBLIC. FOR DETAILS
SEE RESOURCES.

#110 Sweeping Iron Railing Creates a Visual Statement

INDOOR

PHOTOGRAPHY BY **WILLIAM WALDRON** STYLED BY **HOWARD CHRISTIAN**

LUXURY



Intricately Forged Iron Railing #111

FL ID #00001727 IB#26001492

LUXURY HOME INTERIORS
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Architect Mark Stumer is fluent in the vocabulary of Shingle-style architecture. But for the home of some friends in Southampton, Stumer saw an opportunity to do a new twist on a classic style. While the home as a whole is contextual of the Shingle style, the façade is full of surprises, like the copper-topped turret with whalebone striping or the extra kick of diamond detailing on its rounded tower. "The copper roof really makes the home stand out," says Stumer, "and the diamond shingles are fun. There's also the varying roof lines—it's kind of like a Dutch gambrel."


But the interior of the 7,000-square-foot home is intentionally modern. "I told him 'If you want a typical Shingle-style house, I'm not that excited,'" says Stumer of his initial conversations with the husband, who also brought on builder Bruce Lifton. "But I was interested in something really cool, without moldings or trims. I wanted to keep it very simple, very clean."

#112 Simplistic, Contemporary Design

There's not a typical foyer, but rather a flow right into the core of the house: a great room boasting a 25-foot ceiling. "I wanted something really strong and simple," Stumer says. "The most important goal was a room that opens to a covered terrace and pool." To that end, there are three sets of French doors and an abundance of windows that allow natural light to stream in.

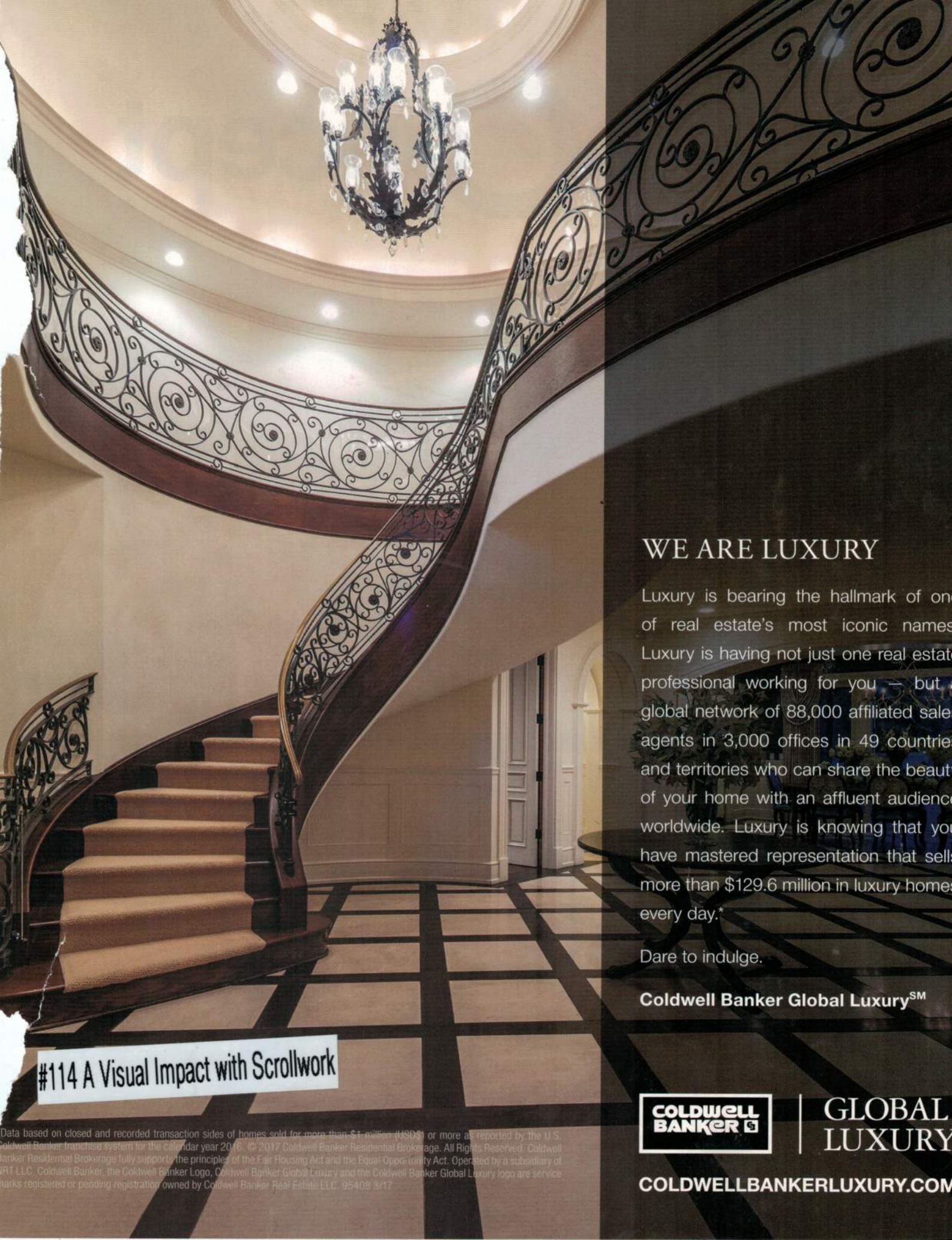
Upon entrance, the 15-foot-deep, 45-foot-long corridor between the entry and living space "acts as both a sort of foyer and a gallery open to the whole," says Stumer. Connecting the first and second floors is a staircase with a hammered-iron railing crafted by a blacksmith. "The iron was pounded by hand and features a very simple yet intriguing detail," he says. Above is a catwalk that floats above the first floor and connects the master bedroom and guest bedroom wings with an open feel. The underside of this bridge, a contemporary coffer, defines the entries to both the dining room and den.

Eschewing a traditional fireplace in the den, the architect instead clad the wall in bronze panels, building a niche for a flat-screen above the brick-lined firebox



A TRIO OF 18TH-CENTURY-INSPIRED PENDANTS HANGS ABOVE THE HÔTEL DE CRILLON'S RESTORED GRAND STAIRCASE. OPPOSITE ADDED DURING RENOVATION, A DRAMATIC CLOUDSCAPE ADORNS THE LANDMARKED CEILING OF LES AMBASSADEURS BAR.

Transitioning Ovals w Gold Rosettes #113



#114 A Visual Impact with Scrollwork

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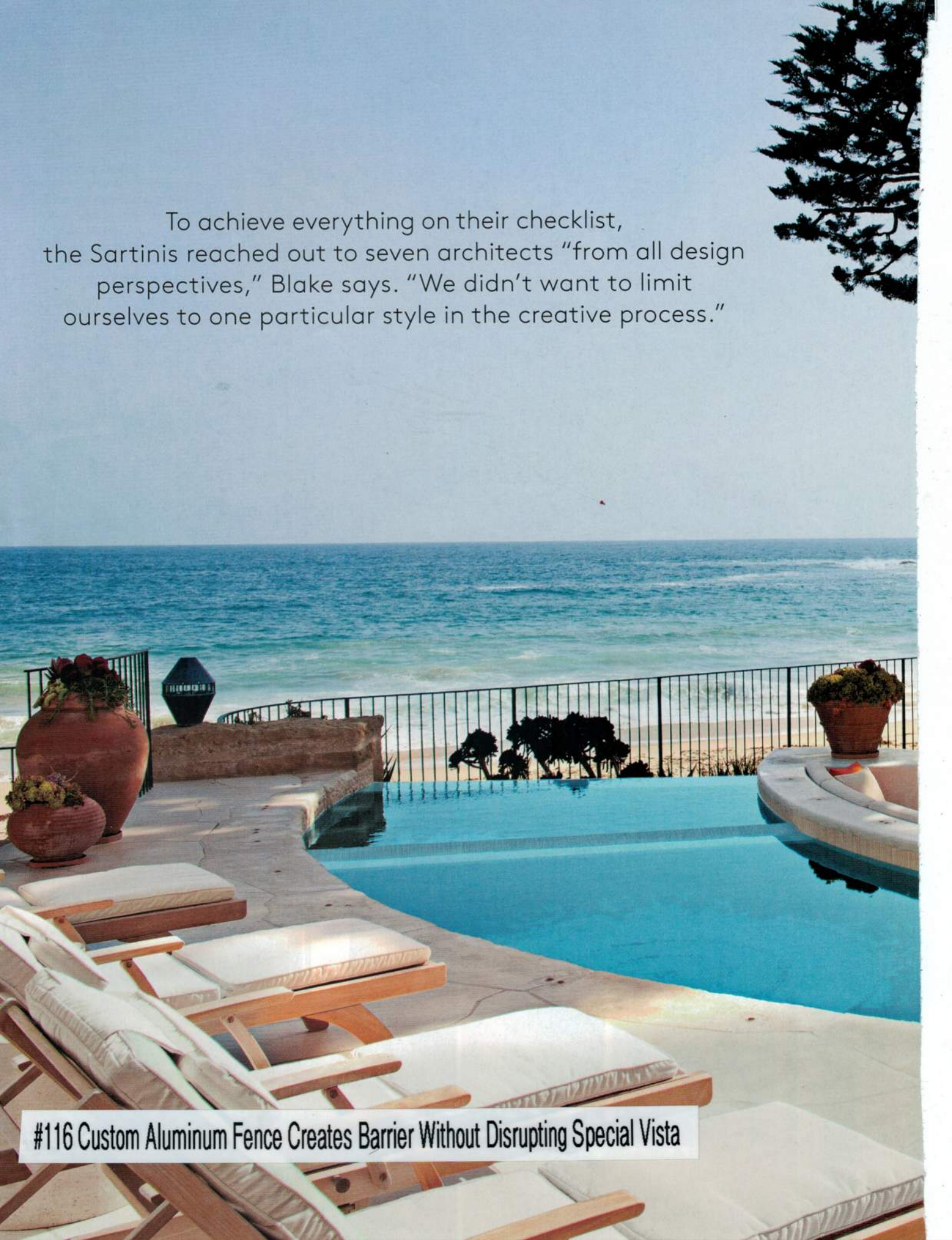


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To achieve everything on their checklist, the Sartinis reached out to seven architects "from all design perspectives," Blake says. "We didn't want to limit ourselves to one particular style in the creative process."

#116 Custom Aluminum Fence Creates Barrier Without Disrupting Special Vista



A quartet of Barlow Tyrie chaise longues overlooks the pool, which is lined with a stone-and-abalone-shell mosaic by Llongueras; a Santa Barbara Designs umbrella partially shades the dining area.

#117 Custom Aluminum Fence Withstands Harsh Shore Elements 19

Right: The sun shines on the season's latest fabrics dressed in vibrant shades and bold patterns.
Page 144

Center: Hedron Black and White / \$5.85 each (8-inch hex); \$3.36 each (4-inch hex) / cortile.com.
Page 154

Below: A dose of international inspiration can be found at Morocco's stunning L'Hôtel Marrakech, designed by Jasper Conran.
Page 194



MARKET

- 144 MATERIAL**
The freshest outdoor fabrics take their cues from the hours that make up a dreamy summer's day.
- 154 TREND**
Four foreign restaurants are dishing out the most inspired designs of the season.
- 162 SPOTLIGHT**
We unpack an elevated batch of around-the-world accents that softly juxtapose the crates they arrived in.



THE LOOK

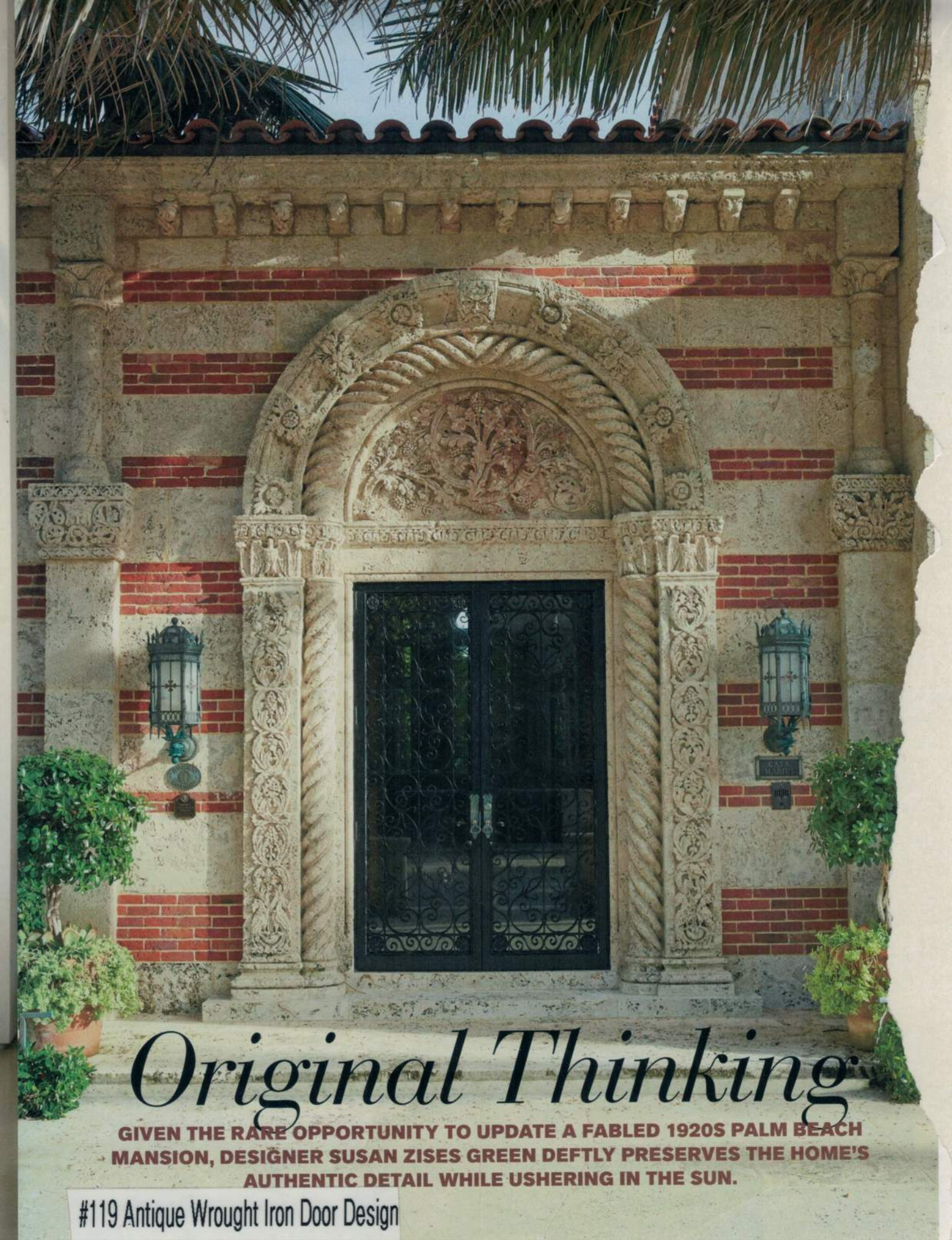
- 176 KITCHEN + BATH**
Whether near or far, a few of our favorite hotel kitchens and baths invite you to stay awhile with interior details worthy of home.
- 186 SPACE X3**
All-white walls prove to be the height of style and sophistication, as exemplified in three striking rooms.
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From Marrakesh to Shanghai, *Luxe* offers an all-access pass to the most-happening destinations for global design.

SPECIAL SECTION

- 209 THE HAMPTONS 50**
We bring you the very best people, places and inspirations from the East End.



#118 Terrace Railing Design



Original Thinking

GIVEN THE RARE OPPORTUNITY TO UPDATE A FABLED 1920S PALM BEACH MANSION, DESIGNER SUSAN ZISES GREEN DEFTLY PRESERVES THE HOME'S AUTHENTIC DETAIL WHILE USHERING IN THE SUN.

#119 Antique Wrought Iron Door Design

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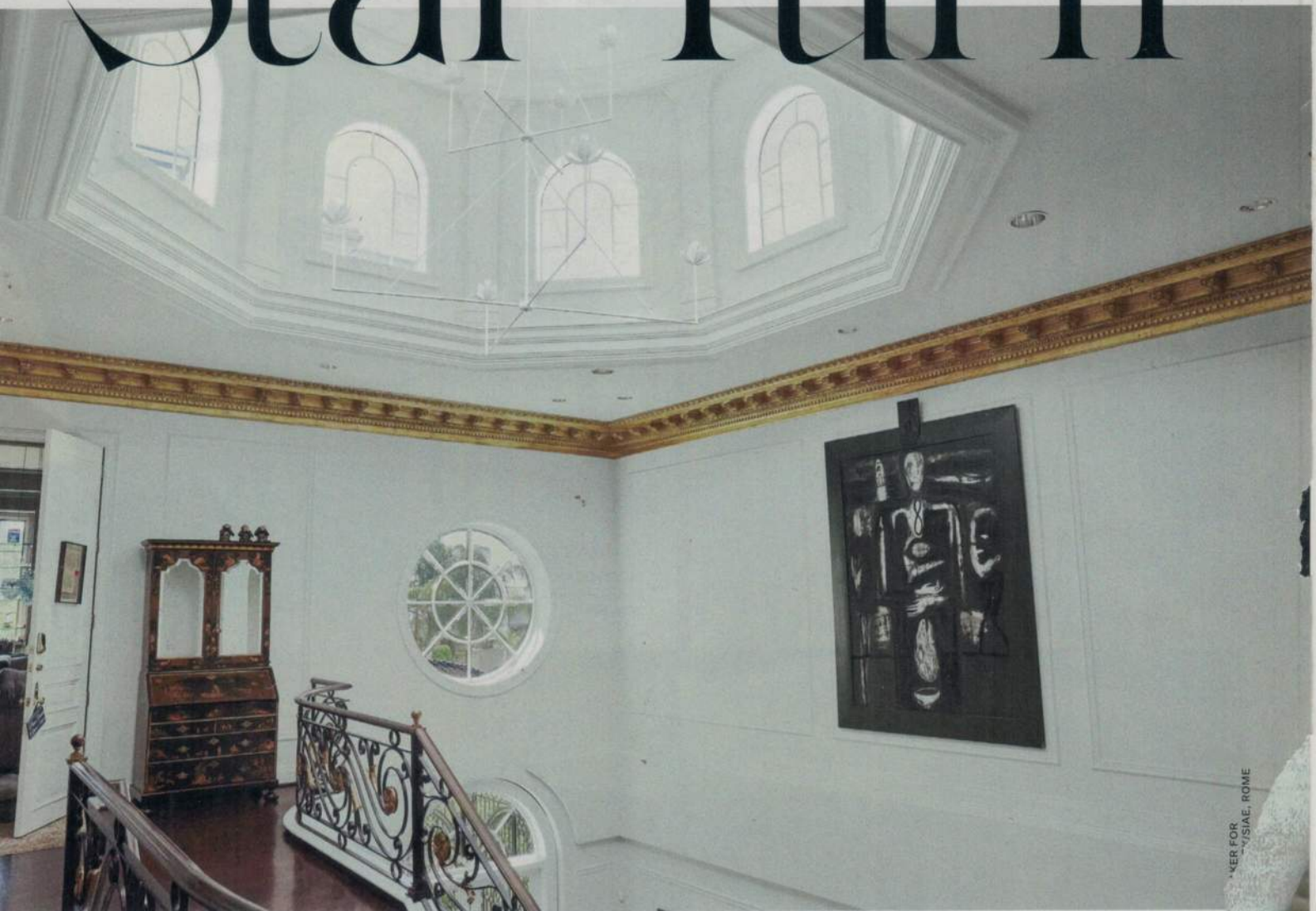
#120 Iron Design



ABOVE STONE OVERSEES A BASKETBALL GAME BETWEEN SONS LAIRD (LEFT) AND QUINN.
OPPOSITE IN THE DINING ROOM, MOOOI PENDANTS HANG ABOVE AN ART DECO TABLE. THE ART NOUVEAU
DINING CHAIRS WEAR A NOBILIS FABRIC; JEAN-MICHEL BASQUIAT PAINTING; KYLE BUNTING RUG.

#121 Iron Balcony Railing

Star Turn



Sharon Stone balances comfort, style, and a generous helping of glamour in the design of the dazzling home she shares with her three sons

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **TIERNEY GEARON**
STYLED BY **LAWREN HOWELL**

#122 Stair Railing Design

OPPOSITE SHARON STONE LOUNGES ON HER BEDROOM'S GINA BERSCHNEIDER SOFA, WHICH IS COVERED IN A ZIMMER + ROHDE LINEN; RYAN ROCHE SWEATER, MICHAEL KORS COLLECTION PANTS, BOTTEGA VENETA EARRINGS, AND LFRANK RINGS.

GREGORIUSPINEO BED; CUSHION MADE FROM A GIVENCHY SCARF. **ABOVE** THE STAIR HALL FEATURES A JULIE NEILL DESIGNS CHANDELIER, AN ANTIQUE SECRETARY BOOKCASE, AND A MIMMO PALADINO PAINTING. FOR DETAILS SEE RESOURCES.

HAIR BY GIANNANDREA FOR FORWARD ARTISTS; MAKEUP BY VIVIANE FOR FORWARD ARTISTS USING SISLEY; © 2005

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#123 Contemporary Stair Design

"The decor doesn't feel important," *Grange* says. "It feels *dégagé*—relaxed and easy."



ABOVE ORIGINAL DETAILS, LIKE PAINTED BEAMS, TILED STAIRS, AND TREFOIL ARCHES OVER STAINED-GLASS WINDOWS, GIVE THE HOUSE ITS HISPANO-MOORISH FLAIR.

#124 Iron Railing Design

INTERIOR DESIGN / HEATHER WELLS, STEPHANIE
KING AND LILY HANSSENS, HEATHER WELLS INC.
HOME BUILDER / KEITH D. KIRKPATRICK, I-GRAACE



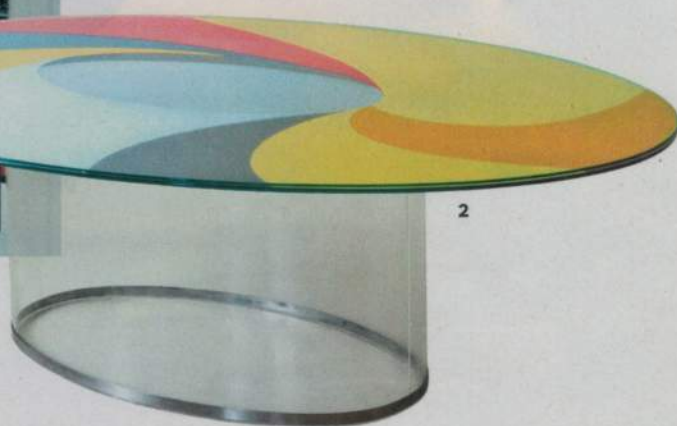
#125 Stainless Railing Des



AD VISITS

Ave Maria

Modernity's matriarch opens her home for the first time—and it's a buzzy blend of now and then



1. ONE OF DESIGNER MARIA PERGAY'S MOD RING CHAIRS SHIMMERS AT HER HISTORIC HOME IN BÉZIER, FRANCE. 2. A 2010 DINING TABLE OF HER DESIGN. 3. PERGAY IN HER SALON.

Maria Pergay has designed some of the most famous metal furnishings of the last century, from wavelike daybeds to a multipart cocktail table that resembles an archipelago. But the unstoppable matron of modernism—born in Romania, based in France, and now in her 88th year—lives with very few of her own creations, the most iconic being the Ring chair, which she created in 1968 after being inspired by the coiling shape left over from peeling an orange.

"It is the fruit, if you will, of my first artistic success," Pergay says, smiling. Two of those supple, if penitential, seats welcome visitors in the entrance hall of her house in Béziers, a sun-kissed town in the South of France. They are made of stainless steel, her material of choice since the 1960s. "Copper is too fragile, aluminum too light, gold too symbolic, silver too weak; bronze is out of fashion and platinum inaccessible," Pergay once explained. "Nothing is more beautiful than stainless steel."


That being said, her residence is no machine for living. It is a stately 19th-century townhouse with a Proustian array of egg-and-dart moldings, marble mantels, and herringbone parquet. The formal architecture, though, embodies Pergay's traditional roots: In the 1960s, working for Jansen, an august Paris decorating firm, she designed Empire-style bath fixtures for Tunisia's new presidential palace.

"I imagine this will be my last house," the octogenarian says matter-of-factly, adding that she purchased the Béziers place several years ago, so she could be closer to her children and

Recently, though, Pergay didn't consider its



PHOTOGRAPHY BY FRANÇOIS HALARD



A curving iron staircase makes a striking impression in the entrance. Sconces, Marvin Alexander, Inc.; table, Rossi Antiques; walls in White Dove, Benjamin Moore; art, C. Gregory Gummersall. OPPOSITE: Custom sofas in a Great Plains fabric, Hutton Home; pillows in a Fortuny fabric; cocktail table, Dennis & Leen; floor lamps, Restoration Hardware; sconces, Marvin Alexander, Inc.; curtains in a Clarence House linen; rug, Merida, with a Kravet trim.

#127 Forged Railing Design

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#128 Floating Stair Design

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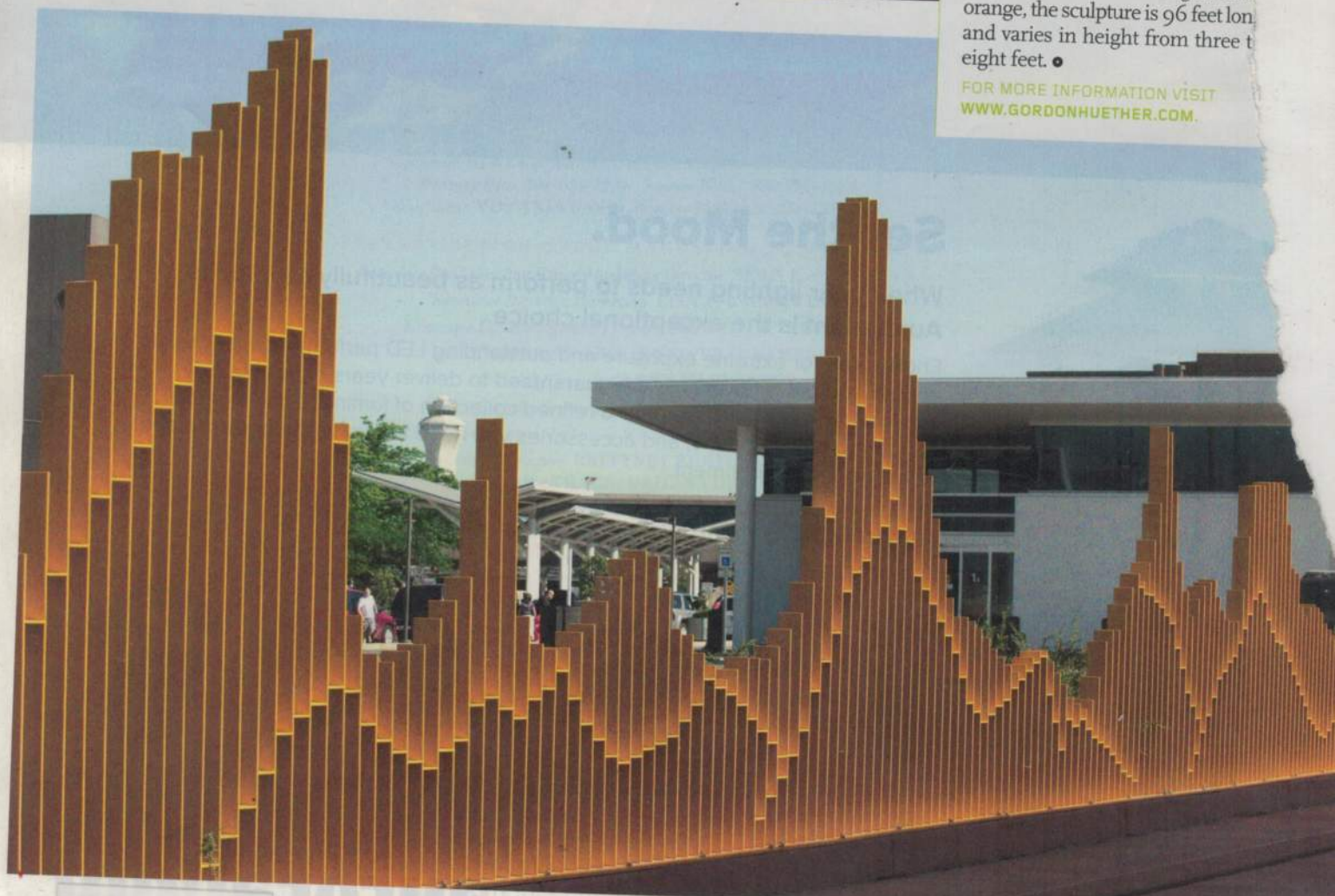
#129 Organic Iron Railing Design



THE CANYON

The Utah Transit Authority commissioned Gordon Huether Studio to create *The Canyon*, an undulating wall that gives the impression of a mountain range, for the Lake City International TRAX Station. Made from steel plates that are powder coated in a bright, burnt orange, the sculpture is 96 feet long and varies in height from three to eight feet. ●

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#130 Iron Fence



In the entrance hall, a Jean-Michel Othoniel glass-bead sculpture is positioned next to the staircase. A photo work by Cindy Sherman hangs on the far wall, and the light piece over the mantel is by Tim Noble and Sue Webster; the original marble-and-malachite mosaic floor was discovered during the renovation.

Walk into the entrance hall of Inga and Keith Rubenstein's historic Manhattan townhouse,

and the first thing that hits you is the scale: of the massive carved mantel, the sweeping marble staircase, the oversize artworks—including one by Tim Noble and Sue Webster that spells out FOREVER in blinking carnival-style lights. The piece serves as a kind of emblem for the 14,000-square-foot, five-level Beaux Arts limestone residence. Constructed in 1903 by John H. Duncan (the architect of Grant's Tomb), the home was in a deteriorating state when the Rubensteins bought it in 2007. The building had been chopped up into multiple units, requiring a three-year top-to-bottom renovation. "This house has lasted for more than 100 years," says Keith,

leaning back against the stairway's gilded banister. "And I'm happy to say that now it will last—maybe not forever but at least 100 more."

A New Jersey-born real-estate investor who heads the firm Somerset Partners, Keith met Inga, a former model from Russia, in 1997. "Inga was referred to me for a legal matter involving real estate," he recounts. "So in essence, real estate brought us together." They married a few years later and had a son, Keith Jr., now 16. After living downtown for nearly a decade, they found themselves captivated by the possibilities the Upper East Side townhouse offered. (They weren't the only



#131 Curved Iron Railing

Transformed by designer *Tony Ingrao*, a Greenwich Village townhouse becomes the ideal setting for one family's outstanding collection of contemporary art

TEXT BY **MICHAEL BOODRO** PHOTOGRAPHY BY **THOMAS LOOF** STYLED BY **HOWARD CHRISTIAN**

THE LIVING ROOM OF ALLISON AND WARREN KANDERS'S NEW YORK CITY TOWNHOUSE FEATURES CONTEMPORARY ARTWORKS BY (FROM LEFT) CHRISTOPHER WOOL, JEFF KOONS, GABRIEL OROZCO, PAUL MCCARTHY, AND RUDOLF STINGEL ALONGSIDE VINTAGE FURNITURE. FOR DETAILS SEE RESOURCES.

#132 Modern Flat Bar Railing

JEFF KOONS: GAZING BALL (BARBERIS FAIR)
2013 © JEFF KOONS



#133 Terrace Railing Design

editor's letter



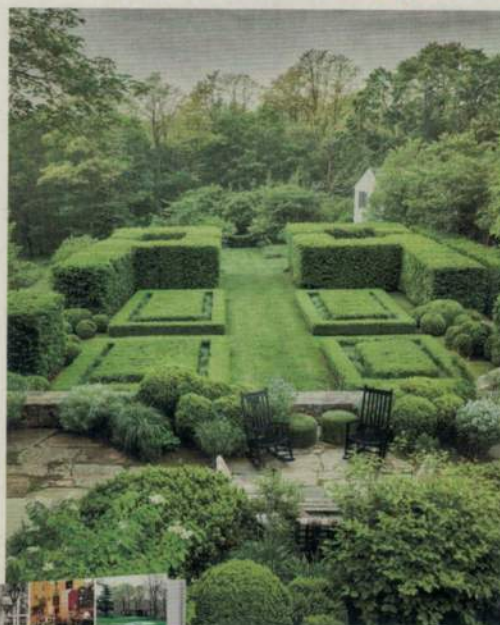
1. THE ENTRANCE HALL OF A GRAND MANHATTAN APARTMENT DESIGNED BY MICHAEL S. SMITH.
2. STRAWBERRY FIELDS IN A SAN FRANCISCO BEDROOM; INTERIORS BY CHARLES DE LISLE.
3. ARCHITECT DANIEL ROMUALDEZ'S CONNECTICUT GARDEN, DESIGNED BY MIRANDA BROOKS.
4. WITH APPARATUS FOUNDERS JEREMY ANDERSON AND GABRIEL HENDIFAR.



"The apartment is serene and quiet, not jumpy. Things reveal themselves to you slowly." —*Designer Michael S. Smith*

In the October issue *AD* trains our spotlight on fresh forces in the design world. To that end we present a memorable San Francisco project by just-under-the-radar California designer Charles de Lisle, whose singular, hard-to-pin-down vision (haute hippie craft meets international high design—with a playful twist!) will surely catapult him to new heights in the field. Gabriel Hendifar and Jeremy Anderson, the talented duo behind the buzzy NYC lighting firm Apparatus, are well known in the industry but not yet household names outside it. So it is a distinct pleasure to share the specific, theatrical, and frankly sexy taste manifested in their New York City loft. Elsewhere in the magazine is a special section edited by our own Sam Cochran, featuring the best and the brightest young break-outs in architecture and furniture, landscape, and interior design.

But the house that takes cover honors has nothing to do with the latest and the greatest. Instead, it represents the most recent high point in the long-term relationship of three people of superlative taste and vast experience. *AD*100 designer Michael S. Smith has worked harmoniously with these clients, a globe-trotting couple, for 25 years. Over that time, they have created an astonishing number of impressive residences together, including the sublime art and antiques-filled New York apartment shown here. Throughout the nearly five-year journey to bring this enormous space into shape, the clients remained involved. "Most people don't love the process as much as they do and aren't prepared to be as brave," comments Smith. Theirs is clearly that rare coalition that can stand the test of time—and the strain of



FALL MUST-READ: ARCHITECTURAL DIGEST: AUTOBIOGRAPHY OF A MAGAZINE 1920-2010 (RIZZOLI), BY PAIGE RENSE, WHO RAN THIS PUBLICATION FOR NEARLY FOUR DECADES.



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2. WILLIAM ABRANOWICZ; 3. NGOC MINH NGO;
4. PAOLO RIZOLI; BOOK: © ARCHITECTURAL DIGEST; ARTISTS

Amy

AMY ASTLEY
Editor in Chief
@amytastley

#134 Iron Staircase Railing



#135 Suspended Stair



Previous spread: Hunt Slonem's signature painted bunnies and bright-yellow Lee Industries poufs pop in the living room. These pages: A reverse view reveals an A. Rudin sofa and an abstract canvas by Tom Bolles hung above an Arteriors bench. Beyond, the airy foyer showcases a stair rail designed by Erica Burns. The library beckons behind blue doors.

#136 Rectangular Railing

RUPAUL IN THE ENTRY HALL OF HIS BEVERLY HILLS HOME, WHICH WAS DESIGNED BY MARTYN LAWRENCE BULLARD.



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Willy Guhl's innovative 1950s
Loop Chair. **BY HANNAH MARTIN**

17 Discoveries

AD visits filmmakers Elizabeth
Chai Vasarhelyi and Jimmy Chin
in Manhattan... Fresh flourishes
for kids' rooms... Additions to
Louis Vuitton's Objets Nomades
series by Humberto Campana...
Bringing Barbie's Dreamhouse
to life... Artist Dee Clements

takes on the ancient craft
of weaving... Bulgari looks
to Japan for inspiration...
Cristián Mohaded's furniture
collection for Loro Piana
Interiors... An exhibition on
Dorothy Liebes, a maestro of
midcentury American textiles.

#137 Art Nouveau



#138 Cast Iron Railing Design

grand finale

Good Antennae

#139 Stair Railing Design

Butterflies are forms of beauty, but in the work of Damien Hirst they are also tools of provocation. For a now legendary 1991 show, the artist attached live pupae to white canvases, allowing the insects to hatch, fly, mate, and die over the course of the installation. Concurrently exhibited paintings incorporated whole specimens onto glossy monochrome grounds—an innovation that anticipated his landmark Kaleidoscope series, begun in 2001, for which he assembled real wings into dazzling compositions reminiscent of rose windows. At Claridge's hotel in London, Hirst has returned to that motif, albeit for the first time ever in stained glass. Measuring some eight by six feet, his laylight now beckons guests up the property's main staircase, which climbs seven flights from the entrance to the Royal Suite to the former balconies. "I love Claridge's and I love light and I love butterflies," says Hirst, who refers to the work as an "optimistic kaleidoscope of hope." We call it reason enough to book a stay. claridges.co.uk —SAM COCHRAN

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#141 Overlook Railing

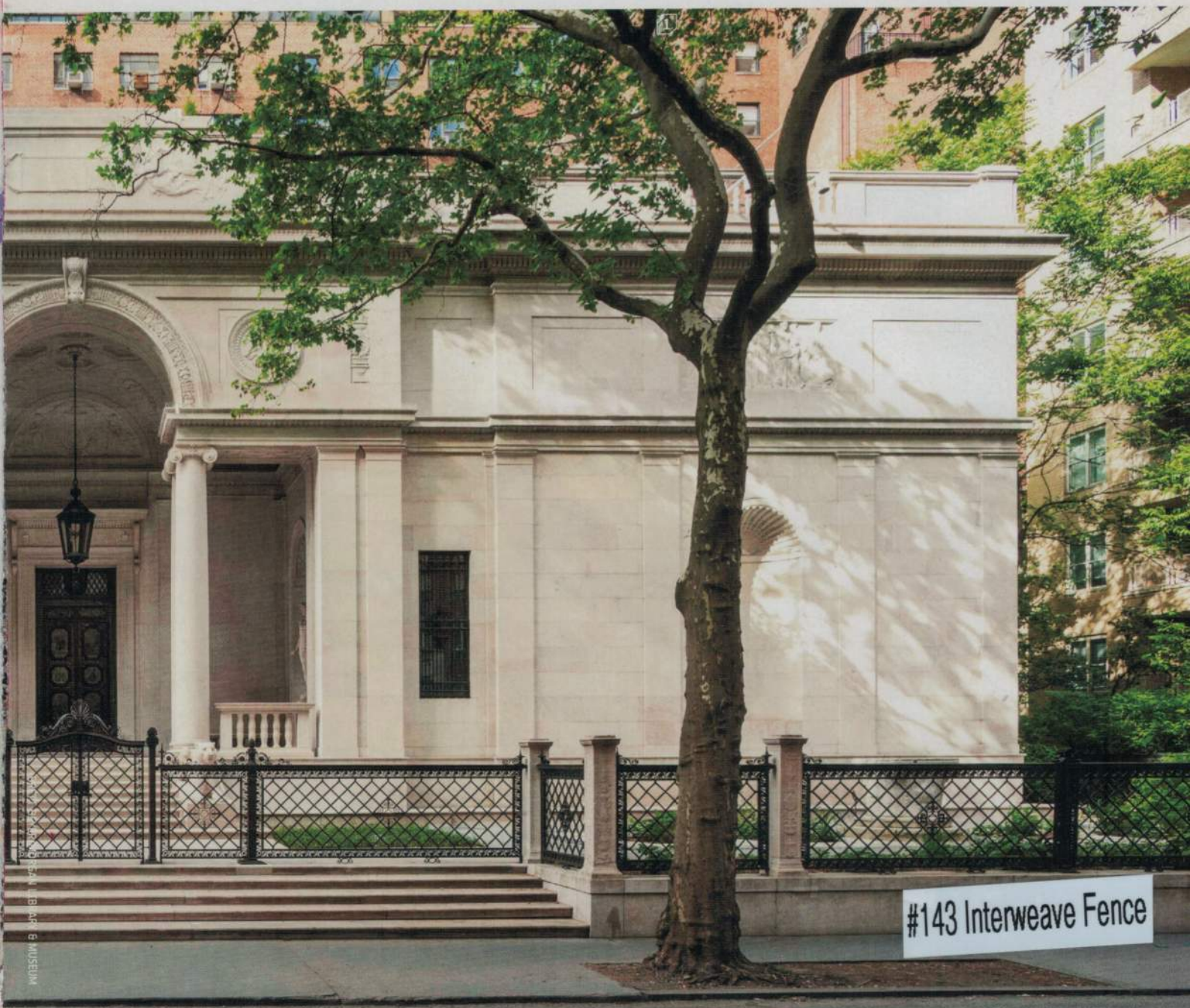
CENTERfold

1. Open to the public for the first time, from June to October, the Morgan Library & Museum's garden sits behind a rehabilitated bronze fence and features new beds of periwinkles, geraniums, anemones, asters, foxgloves, and viburnum, all chosen for their low height to not distract from McKim's architecture. 2. The sarcophagus fronting Renzo Piano Building Workshop's 2006 addition stands illuminated thanks to Linnaea Tillett Lighting Design Associates. 3. The restoration included repairing and cleaning the original limestone facade, which is landmarked, and a pair of marble lionesses by Edward Clark Potter, based on live models he sketched at the Bronx Zoo in 1903.

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#142 Interweave Fence

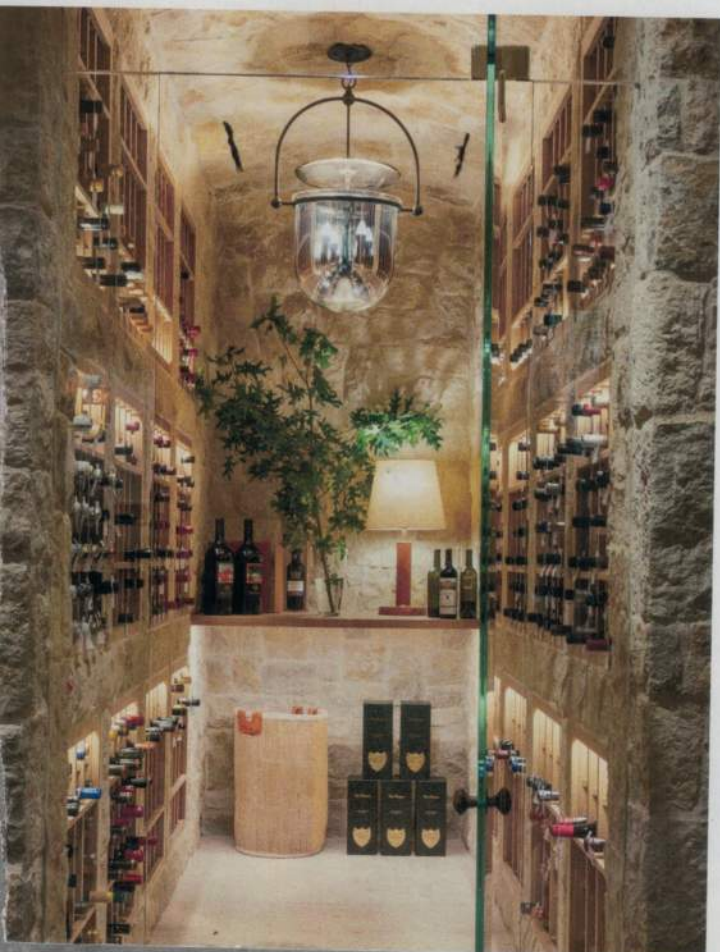


#143 Interweave Fence



WARMEM

#144 Oval Balcony Railing



installed the same unfinished oak ceiling beams across both spaces to reinforce the effect.

There are additional shaded terraces off the breakfast room and primary bedroom upstairs, and the pool house's living area has folding glass doors that can be pulled back to give it an open-air feel. "It's as if the house really expands through all that indoor-outdoor flow," says Brooke.

The overarching goal, she notes, was cultivating a sense of calm "through the senses—with the sound of water, the scent of roses, the gentle, dappled shade from the trees, all of that." And there are unmistakable echoes of the Giannettis' Patina Farm, their residence in Ojai. More than just their home, Patina Farm serves as a kind of case study of their core design philosophies. In addition to the couple's penchant for a focused range of materials—notably plaster, limestone, pale-washed or unfinished wood, linen and leather upholstery—hallmarks of their work include a muted color palette dominated by warm neutrals and a general fondness for the character, or patina, that comes with age. All of which their clients wanted for their home.

"They came to Patina Farm and loved our use of antique building materials, like the French roof tiles, and they were really drawn to our palette of creams and light oak," says Brooke. Both residences are featured in the Giannettis' most recent book, *Patina Homes*, published last year by Gibbs Smith.

One distinctly original feature is the central staircase, which was "designed to conjure an old French courtyard," says Steve.

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#147 Forged Balcony Railing

DISCOVERIES

ARCHITECTURE

Next Level

Impeccably restored by LVMH, a Paris icon steps into the future

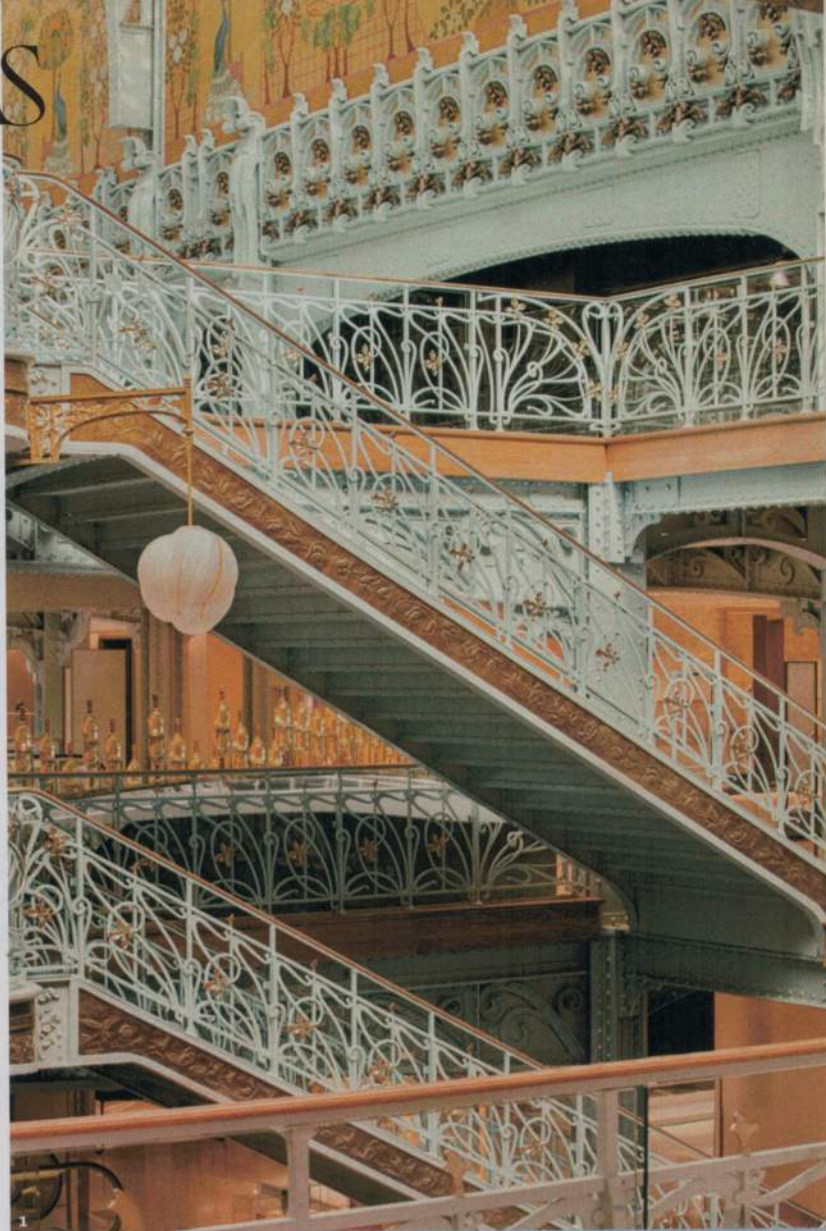
One finds everything at the Samaritaine!" That was long the slogan for the grand Art Nouveau department store in central Paris. And so you could, until 16 years ago, when its current owner, the French luxury group LVMH, closed it for a total overhaul. After delays—some political, some pandemic-related—the Samaritaine Paris Pont-Neuf is finally reopening as a gleaming two-building luxury emporium that nods to its opulent history as well as its optimistic future.

La Samaritaine was founded in the late 19th century by French retailing power couple Ernest Cognacq and Marie-Louise Jaÿ. In the early 1900s, they engaged Belgian architect Frantz Jourdain to expand it into a multi-building bazaar. For Magasin 2, which opened in 1910, Jourdain created a decorative masterpiece, with a grand central staircase, and ironwork balustrades by Edouard Schenck; ceramic details by Alexandre Bigot; immense peacock frescoes by Jourdain's son Francis; and a shimmering enamel-tile façade, topped with a vast glass roof.

Now the Pont-Neuf building, as it has been rechristened, has been restored to its original glory, with new interior interventions by the Canadian design team Yabu Pushelberg and circulation spaces by Japanese architecture firm SANAA. The first four floors are dedicated to luxury fashion, jewelry, and watches, and the fifth floor to Voyage restaurant, run by a rotation of top chefs in residence. The basement, reimaged by Malherbe Paris, houses Europe's largest beauty department. A separate entrance leads to a new Cheval Blanc hotel, outfitted by AD100 maestro Peter Marino.

Next door, LVMH commissioned SANAA to erect the Rivoli Building, a strikingly contemporary edifice of rippling glass. With interiors by the French design studio Ciguë that blend traditional Hausmannian and raw industrial design, it houses casual clothes, a Perrotin gallery pop-up, a Prunier caviar café, and Ernest, a bistro headed by chef Naoëlle d'Hainaut. Outside, the buildings are bordered by pedestrian-only streets.

While you may not be able to quite find everything at the Samaritaine anymore—no workman blue smocks, whisks, or hammers—you'll certainly find the stuff of



1. AT THE NEWLY REVIVED LA SAMARITAINE IN PARIS, ORIGINAL ART NOUVEAU IRONWORK BY EDOUARD SCHENCK WOWS ONCE MORE.
2. THE 1910 BUILDING, DESIGNED BY FRANTZ JOURDAIN.

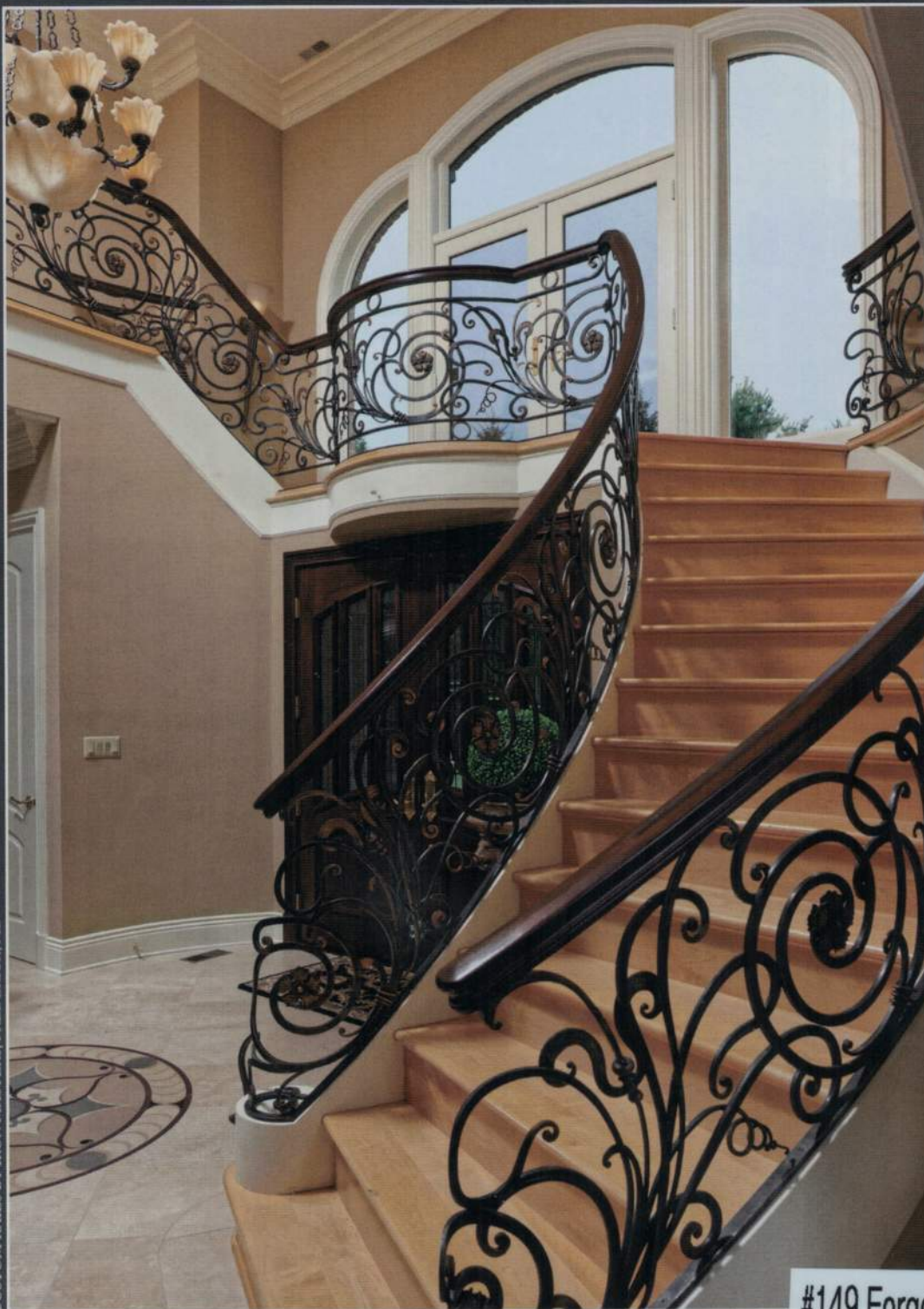


#148 French Art Nouvea



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—HOMEOWNER AND DESIGNER
RENVY GRAVES PITTMAN



ABOVE: Pittman's ceiling-height, white voile draped bed was inspired by a 1980s William Hodgins design. Bed linens, D. Porthault. Drapery silk and solid upholstery fabric, Manuel Canovas

LEFT: A pair of ram's head garden urns at the entrance gate