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BELOW DECK, NEW PORTHOLE WINDOWS CAPTURE SUNSHINE OF DAY, THE SWITCHBOARD, SEATINGS AND BLOWING ARE BY ARCHITECT. DESIGN THE FIDDLE PRICE, SOME TIME, BY WENDY FOR CUBOIDS, THE CONE PENDANT LIGHTS ARE BY COLU THOUSSIN AND THE ATTENDANCE LAMPS ARE BIO'S DESIGN.

"Living on a boat is a learning curve. Over time, it becomes clear what the spaces want to be." —Rut Otero

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ROOMS TO PLAY

AN UNCOMMON, OFTEN ARRESTING MIX OF ART AND FURNISHINGS ANIMATES THE HAMPTONS RETREAT DESIGNER AMY LAU CUSTOMIZED WITH CLARISSA BRONFMAN

By Pilar Viladas
Photography by Thomas Loof

Clarissa Bronfman knows what she likes. That much is made crystal clear in the Long Island weekend house she shares with her husband, venture capitalist Edgar Bronfman Jr., and their four children. It takes confidence—and a keen eye—to orchestrate the stylish assortment of art and design, anonymous folk art, and offbeat objects that fill the house. The living room alone combines works by contemporary artists like Ernesto Neto and Pia Camil, classic modern furniture and recent pieces by Brodie Neill and Robert Stadler, and hooded African armchairs. There's even a motorcycle that belonged to actor Steve McQueen. Okay, one of her sons bought that, but Bronfman put it in the living room. "I don't want to walk into a room that's simply full of big-name things," she says. "I want to mix." And mix she does.

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Clarissa Bronfman's living room is a lively collection of art and objects. Here, installations from Ernesto Neto (top) and Pia Camil (top right) share space with works by Valerie Stein (center) and Laurie Simmons (right). Christopher Chappin's Beaded Tezozau (left), Brodie Neill (chair, top left), and Robert Stadler cocktail tables, commissioned through Carpenters Workshop Gallery. The homeowners' son purchased the Steve McQueen motorcycle. For details see Sources.

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Custom Jorge Pardo hanging lights perch around evenly in the foyer, where artwork by In Sook Kim, Amy Lau and Richard Mirachi (right), a sky-blue Comenford Collection console and a Mono Sushi sofa by Humberto and Fernando Campana are joined by a neutral Akono Magnetics side table and a Kyle Bunting rug. A Marco sculpture is hung to the right of the textured Moroccan door.



"I DON'T WANT TO WALK INTO A ROOM THAT'S SIMPLY FULL OF BIG-NAME THINGS," SAYS CLARISSA BRONFMAN. "I WANT TO MIX"

Top left: Edgar Bronfman Jr. pushed for the pink wall color (Benjamin Moore's Blushing Bride) that serves as a vibrant backdrop for Hsiao-Chi Tai and Kimyo Yoshikawa's Blooming Spunk hanging light in the dining room. Works by Hiroshi Sugimoto flank a piece by Julia La Parc. Above: A triptych by Clarissa Bronfman surmounts a circa-1935 Paul Dupré-Lafon console and vintage high-back Italian Chippendale Parrot Fireside chairs.

An inventively eclectic tone is set right away in the double-bright entry, where a trio of eye-catching hanging lights by artist Jorge Pardo overlooks large-scale photographs by In Sook Kim and Richard Mirachi, a limited-edition version of Fernando and Humberto Campana's famous Mono Sushi sofa, and a group of colorful South African baskets. A Moroccan door, one of Bronfman's faves, leads outside.

In the spirited dining room, which is anchored by a hanging light of fantastical blooms by Hsiao-Chi Tai and Kimiya Yoshikawa, a 1960s work by kinetic art pioneer Julio

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A Balabaw's Miraclo Sputnik chandelier punctuates the family room, where a Fernando and Humberto Campana poured-cement dining table and Pippo Pomarati Bocca chairs create an intimate gathering place. The Vladimir Kagan curved Ormibus sofa is wrapped in Romo fabric, and the white rug is by Kyle Bunting.

"CLARISSA IS A TRUE COLLECTOR OF ART AND DESIGN, WHICH IS RARE," SAYS AMY LAU

Le Parc hangs above the fireplace, between Hiroshi Sugimoto photographs of the Chrysler Building and the Empire State Building. Installed over a 1930s sideboard by Paul Dupré-Lafon is a triptych of photographs by Bronfman—images of her lips in three different colors—that was an anniversary gift to her husband. (The unconventional pink wall color was Edger's suggestion.) Bronfman has been taking pictures since she was 12 years old (which also happens to be when she made her first purchase—a photograph by Man Ray—as a collector), and her photographs of a flower that opens only one night a year hang in a private dining room at the Four Seasons Restaurant in New York.

On one side of a large window in the spacious kitchen are more of Bronfman's colorful photos, while two Irving Penn flower photographs hang opposite. Lau filled a nearby sitting area with bright hues: A sky-blue-upholstered Florence Knoll



Artworks by Louise Lawler (above the bed) and Anne Atkins set the color palette for the master bedroom, where a Holly Hunt four-poster bed is dressed in Rebecca Atwood linens and a Yonemitsu thread. Judy Klenoff's Mike's Best bench and an Adrian Parrish Wave chair for Craft Assoc. complement the space; the sisal rug is from ALT for Living.

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The pool area, delivered with pops of color, including green ottomans, the turquoise ottomans and blue pendant light, by Paola Lenti, and the seating by Janus et Cie.



A riot of colors and textures, the sunroom terrace features lights by Álvaro Catalán de Ocón, a glass-top teak table bordered by Janus et Cie replicas, and a Paola Lenti rug.

sets joins vintage Allan Godd chairs atop a chromatic spiraling rug *Las* commissioned from Paola Lenti. Broofman, the designer notes, "loves color!" Cool shades of blue accent the master bedroom, which features a Louis XV-style artwork titled *Blue* and a cymotype by the 19th-century botanist and photographer Anna Atkins. One of Broofman's favorite finds, a bench by the noted furniture designer Judy Krenley McKie, stands at the foot of the four-poster bed. Hanging from another Moroccan door is an evil-eye symbol, to guarantee that "nothing evil comes into the room," she explains, adding that she often uses the imagery in her jewelry designs.

Weekends at the house are full of kids, family, and friends, who gather both indoors and on the porches and terraces, as well as in the lush landscape that was originally designed by Edmund Hollander and more recently updated by Juan Ramón Pacheco. As Lau notes admiringly, "Whenever you go into a Broofman house, there are always flowers, wonderful smells, and the hippest music." For Broofman it's all about cultivating an atmosphere of fun and comfort—which basically sums up her vision for the home. "If it makes me happy, it's okay," she says. "If you don't take risks, what's the point? You have to have joy!" □

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ARTFUL EYE



1 Clarissa Broofman's eclectic taste and penchant for color are reflected in this Blooming Spunk hanging light by cutting-edge London design duo Holo-Chi Tai and Kimya Yoshikawa. Becoming a kinetic, otherworldly floral bouquet, the fixture is handmade in Memphis, a type of acrylic. "I spotted this at a little gallery in Notting Hill and instantly fell in love," she says. hair-yoshikawa.com

2 A powder room provides the perfect opportunity to make a statement. Here, chairs by Eduardo Caste, a stool by Christopher Chappo, and custom-etched wallpaper by Brett Design speak volumes. suburbangallery.com, brettdesigninc.com

3 Broofman frequently uses symbols, like the evil eye, in her namesake jewelry collection.

4 Inspired by the home's serene garden, designer Amy Lau and

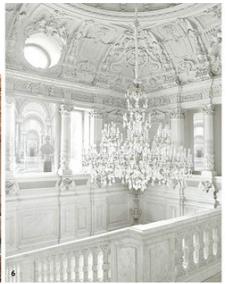
Broofman commissioned Austrian designer Robert Stadler to create a pair of striking cocktail tables for the living room. Each one weighs 800 pounds and was handcrafted from a single piece of limestone; carpenters workshopgallery.com

5 In addition to showcasing a collection of 18th-century Colonial Spanish wares, the sunroom features a cocktail table by Nigel Donat and a James Perse chair by James Perse. Donat casts her covered creations from bronze and carves patterns by hand, while Perse constructs his out of the finest solid teak; carpenters workshopgallery.com, jamesperse.com

6 Broofman is also a passionate photographer, and a number of her works grace her homes. "I never go anywhere without my Leica camera," she says. "I see the world in a frame." She recently ventured to Antarctica



PHOTOGRAPHY: GUY AROCH; STYLING: JESSICA BROWN; HAIR: JESSICA BROWN; MAKEUP: JESSICA BROWN



and Greenland to develop her craft.

7 Created by Humberto and Fernando Campana, the Mono Sushi sofa, which Broofman has in green, was influenced by the Brazilian favelas where the brothers grew up. To create the riotous mix of colors and textures, they combined durable materials—rubber fabric, and even carpet. finchstudios.com

8 A dazzling Lee Ball installation crafted from crystal and glass beads

dangles above the family room. "Her work just spoke to me," Broofman says of the Korean artist, who recently caused a stir at Art Basel in Hong Kong. anebul.com

9 "I started creating jewelry as a way to reinvent old things and give them new life," says Broofman, who takes inspiration from family heirlooms given to her over the years. Her signature "Symbled" Tree necklace, from her namesake jewelry line, features vintage and modern charms with precious stones. clarissabroofman.com

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To freshen up the existing kitchen, Rafferty painted the cabinets an after-dinner-mint green (Benjamin Moore's Dewdrop), bleached the dark-wood countertop on the island, and coated the floor in Benjamin Moore's Gray Owl. The island's screen doors are upholstered in [Lana & Long's](#) Outdoor Leather. Edith pendant lights (a pair) in the guest room. The designer went all-out with pattern to make it cozy: Abstract Leaf wallpaper, [Schumacher's](#) Charmed bed, [Cotton](#) Padma sconces, [Arteriors](#) sheets, [Lana & Long's](#) Textiles.

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Left: Rafferty chose outdoor pieces that have the look of vintage wicker but are sturdy enough to face the elements, like this [Cressi](#) wicker aluminum cocktail table by [Cassia Furniture for Lana & Long](#). The [Sally](#) sofa is a [Dunelm](#) outdoor fabric. [Arteriors](#) Padma rug. [Arteriors](#) Bed. Below: A painted runner (a [Benjamin Moore's](#) Soft Sun and Dewdrop) adds to the beach-house vibe. [Garden of Eatin'](#) fabric.

another raffia-wrapped. "I think it's good to have a pair of something in a room, so your eye isn't going everywhere, but I hate when things are too matchy-matchy—it can end up looking like a catalog," she says. "As long as the height and size are similar, using mismatched pieces can work." An enclosed porch off the master bedroom had a ceiling so low that the designer could easily touch it. So she embraced it, upholstering the whole thing in a striped fabric "to create the feeling of being under a loggia." A woven rug and burl-wood table enhance the natural feel. The final result captures both Charlton's island-inspired vision and Rafferty's eclecticism. "If anyone else had come to me and said, 'I want a copy of a Bahamian home,' I probably wouldn't have thought I could do it," says Rafferty. "But by taking all the best elements of the style and mixing them up, we made it original!" ■



Palette Guide

Starwell



1 Garden of Eatin' in Blush Corch, Schumacher, 2 Dewdrop, Benjamin Moore, 3 Patchwork, Farrow & Ball.

Loggia



1 Outdoor Leather in Sky, DeLany & Long, 2 Cocoonelle in Pink, Clarence House, 3 Repeat Stripes rug in Pink, Pottery.

Master Sitting Room



1 Yacht in Driftwood, DeLany & Long, 2 Deep in Blue/Blue on White, Peter Durham Textiles, 3 Biscotti in Bianco/Bus, C & C Milano, 4 Echo rug, Fibreworks.

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A Walk on the WILD SIDE

INTERIOR DESIGN BY KATIE RIDDER
ARCHITECTURE BY PETER PENNOYER
PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY CAROLYN ENGLEFIELD
WRITTEN BY CELIA BARBOUR

A hand-painted tree is a nod to the client's love of nature. The tree is a nod to the client's love of nature. The tree is a nod to the client's love of nature.



Ceramic hexagonal tile flooring extends a glossy side gallery in the entry hall. The Parsons-style bench is crafted of waxed oak and grey-fuge leather. Tiles, Mosaic House.

Interior designer Katie Ridder turns demure Hamptons style on its head with an electric approach to a young family's summerhouse, where yellow lacquered walls, brilliant Turkish patterns, and graphic modern art set a brave backdrop of color.

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ART LOVERS OFTEN DESCRIBE THE ACT of seeing a painting as a full-body experience. So it's only natural that a woman who grew up among pop-art masterpieces would wish to replicate that feeling of total, joyful immersion when it came time to create a home for her own family. And the moment this Long Island homeowner encountered Katie Ridder's work in a book, she knew she'd found a kindred spirit: a designer who could bring that sense of aesthetic transport to life.

Known for her exhilarating color palettes and richly layered patterns, Ridder designs experiences as much as rooms. For this project, a summerhouse situated a stone's throw from the home where the client grew up playing among Warhols and Lichtensteins, she also wanted to reflect the client's personality. "She's a happy, exuberant person," says Ridder.

She's also fearless. Recalls the client, "I told Katie, 'Let's go to town on the living room and dining room.' For us, they're less-used spaces, so why not have fun?" Bright yellow lacquered walls ensued in the dining room, where a pinecone-footed mahogany table holds court amid rattan cafe chairs and giant urns flank a chic stucco-mantled mirror. In the living room, meanwhile, "going to town" meant going halfway around the world—to Istanbul, whose Topkapı Palace was the inspiration for the hand-painted wallpaper (custom-designed to fit each elevation); to Kabul, Afghanistan, the source of the mirror's back-lit jade screens on the fireplace wall; and to Sweden, birthplace of a white antique secretary. "The architect originally wanted wood paneling in the living room," says Ridder.



"I TOLD KATIE, 'LET'S GO TO TOWN ON THE LIVING ROOM AND DINING ROOM.' FOR US, THEY'RE LESS-USED SPACES, SO WHY NOT HAVE FUN?"

Architect Peter Pennoyer designed the house in the spirit of a 1912 Mediterranean-style villa that once occupied the same lot. The roofing is New York Red Slate.

Solid turquoise skirted sofas and Chinese-red pillow fabric draw upon the wall pattern's brightest hues. Sofa upholstery, Jim Thompson.

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Painted floors in the dining room are inspired by a Moroccan checkerboard tile pattern. Rattan chairs, Janus et Cie. Wall paint, Sunrays by Benjamin Moore.



In the family room, weather-softened, Seaweed-bird print sofa are flanked in teal trim detail. Purple contrast cord embellishes the wood veneer chair.

"I asked to change it to wallpaper. The room is so sunny and gaudy that it called for a lot of pattern." Indeed, Mother Nature herself might envy the lush proliferation of indoor blooms, from the Arcadian wall patterns to the chrysanthemums on the chair upholstery, from the giant leaves on the Ridder-designed drapery to the stylized blossoms on every throw pillow.

Such more-is-more gestures are anchored by Ridder's intuitive sense of balance (see page 96). "The right mix doesn't look chaotic," she says. "It looks comfortable and layered." A sharp eye for scale and repetition helps too. For instance, a diminutive motif on a living room pillow echoes one on the wallpaper; an embossed line on the master headboard replicates the curtains' pattern. And color provides coherence. "Green is the common denominator downstairs," says Ridder. "By running it through every room, it creates a sense of flow."

Yet the flow in this house is far from amorphous. Just as every great painting needs the perfect frame, interior design requires the right architecture to complete and contain it. For this project, that came from Peter Penoyer, a renowned classicist who also happens to be Ridder's husband. The deeply articulated interior doorways he designed, for example, "lead themselves to developing rooms that are related but distinct in character," explains Penoyer. "They create a definite place to stop on a scheme."



A pair of 1950s bentwood chair flanks an orange linen sofa.

"THE RIGHT MIX DOESN'T LOOK CHAOTIC. IT LOOKS COMFORTABLE AND LAYERED."

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Ridder layered orchid bed upholstery over cobalt blue grass cloth walls. Designer patchwork fabric, Studio Four. Window top, Haris Miko Pappas/Icon.



A handblown glass chandelier lights up a brass-reeded ceiling in the master bath. Polished nickel tub filler, Waterworks. Tub, Sunraysia Specialty.

and start another." For her part, Ridder appreciates the purity and clarity of his work. "Peter's classical architecture really frees me to do things that are vibrant and interesting," she says.

But Penoyer is not merely the sobering yin to Ridder's wild-child yang. His work conjures magic all its own, with gestures designed to heighten the drama of certain spaces. In the entry hall, the staircase makes a wide and dramatic U-turn as it rises. "The passage from one floor to another becomes more interesting," says the architect. "By turning back, you get to explore the architecture you're rising. And a dramatic glass bay window in the master bedroom 'breaks out of the box,' literally and figuratively, and allows you to stretch a little farther into nature." It also creates a fan vantage point. "You feel like you've popped out of the side of the house," he says.

Ridder's eclecticism, meanwhile, is always grounded in practical considerations. The living room carpet is indoor/outdoor, a nod to the clients' wish to move seamlessly between garden and house; and upholstered and rounded-edge surfaces in the family room mean that the elegant space is also child-friendly. Throughout, the designer doesn't shy away from using plain expanses to provide calming counterpoints to more flamboyant moments. In the entry hall, the potency of a deep green ceramic-tiled floor is tempered with pale walls for an open, energizing welcome.

Not surprisingly, the finished house is now a wholly original backdrop for the clients' own burgeoning collection of art, including Wegman photographs and Warhol prints, beneath whose joyful gazes their son now plays. "It's so gratifying to build a family house that can mean so many things to my parents' house meant to me," says the client. "To bring that magical, whimsical feeling to his childhood. It's like a hug of color." ♦



CREATE BEAUTIFUL BOUNDARIES.

"Wallpaper and drapery are like frames for color. They create starting and stopping points and help ease the transition from one hue to another. You cannot really go in with color without frames for each space."

SEEK SERENITY IN NATURE.

"Rattan furnishings and wood surfaces, like the cased rift white oak paneling in the kitchen and family room and the stenciled pattern on the hardwood floors in the dining room, break up bright colors and bring in an element of calm."

VARY PATTERN SCALE.

"When there are too many patterns with the same scale, the eye doesn't have a chance to rest. You need a mix of small and large-scale patterns with colors that relate to more gently guide the eye throughout a space."



BALANCING ACT

Taxi cab yellow, turquoise blue, jade green, aubergine—those are just a handful of the saturated shades that course through this house. Here, Ridder shares her recipe for concocting a colorful mix that's more calm than chaotic.

THINK BEYOND THE FLAT FINISH.

"Our client loves yellow and this shade is just the right counterpart to the aubergine and green in the drapery fabric. The lacquered finish gives this intense color more depth by bouncing more light around the room."

PLAY ONE COLOR ON REPEAT.

"The green tile floor in the entry sets the stage for the downstairs. From there, it flows to the living rooms and beyond. That common color thread anchors the transition from room to room even as the palette in each space shifts."

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Speaking

WORKING WITH DESIGNER
JACQUES GRANGE,
STACEY BRONFMAN
TURNS HER CLASSIC
FIFTH AVENUE APARTMENT
INTO AN ELOQUENT
EXPRESSION OF HER BOLD
COLLECTING TASTES

BY VICKY LOWRY
PHOTOGRAPHY BY THOMAS LOOF



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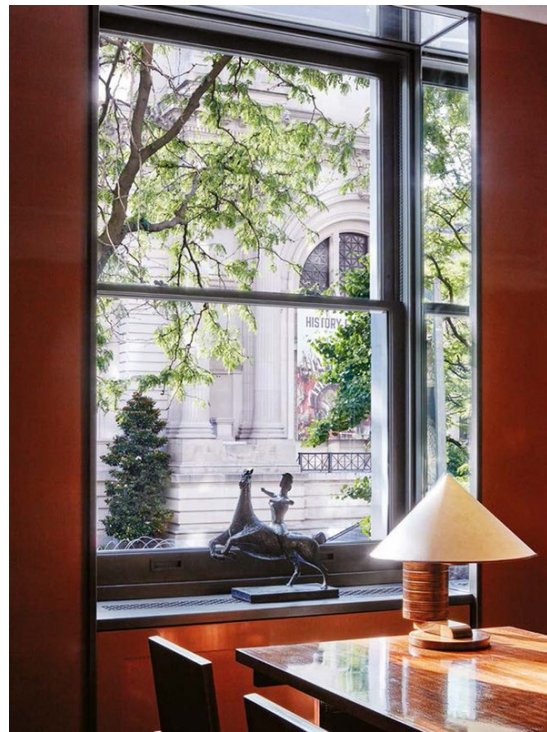
For the entrance gallery of Stacey Bronfman's home in a landmark New York City building, designer Jacques Grange created a strikingly patterned floor in black and white marble. A massive Damien Hirst butterfly painting, Arlene overseas Ron Arad chair, a Victor Kagan sofa, and an Emmanuel Baskin chandelier table, white at the far end another first Beautiful Days painting (2007) is displayed behind a Martin Bonetti bar and stools. Opposite: Just inside the main door, a Jean-Pierre pendant light hangs above a sculpture by Antony Gormley. For details see Sources.

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Where Every Room Is a Surprise

How do you cure a cold, contemporary Manhattan home? Hire a whimsy-loving designer and let him loose.

*Interior Designer: Nick Olsen
Star: Jennifer Fernandez
Photographer: Thomas Loof
Producer: Robert Rutino*

Sprawled under a lacquered ceiling that looks like the ocean, says designer Nick Olsen in the home's open living-dining room is the unique appeal of this big, big that informed the whole apartment's color scheme. Custom sofa: Luster Quinana Upholstery in a Satin velvet.

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Don't Take Your Eyes

Behind the doors of a traditional Upper East Side apartment, chaos ensues a floor-to-ceiling mix of patterns and textures.

Off The Walls

Benjamin Moore's Lobbying Red envelops the family room in a high-gloss finish, with the ceiling made to shimmer with Modern Masters' metallic Pearl Gold paint.

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In the entry hall of a house in Southampton, New York, designed by Brian J. McCarthy and architect Randy M. Correll, a custom console by Louis Cane holds a Hubert Le Gall lamp. The pendant and floor lamp are by Fati Ce Dangel, and the mirror is by W.F. Johnson. **OPPOSITE:** A Georgia O'Keeffe sculpture is positioned under an elliptical table in the star hall. The walls are in a custom blue lacquer, and the white-oak flooring is from the Hudson Company.



CURVES AHEAD

FROM A SPIRAL STAIR WITH A COORDINATING GEORGIA O'KEEFFE SCULPTURE TO ROOMS FILLED WITH VIBRANT SKY BLUES, THIS **BRIAN J. MCCARTHY**-DESIGNED HAMPTONS HOME IS FILLED WITH THE UNEXPECTED.

BY NANCY HASS PRODUCED BY CAROLYN ENGLEFIELD PHOTOGRAPHS BY THOMAS LOOF

ELLE DECOR 93

LIKE LUXURY, INFORMALITY IS RELATIVE. FOR THIS couple, who asked New York-based *ED A*-list designer Brian J. McCarthy to create a casual, beachy home for summer weekends in Southampton, New York, informality meant a grand East End-style shingled mansion loosened up with airy surfaces, sophisticated geometrics, and a sunny soupçon of color. "They wanted it to be fun," says McCarthy, who collaborated with Randy M. Correll of Robert A.M. Stern Architects.

McCarthy knew well the couple's tastes, as he has done two other homes for them: a vast, Art Deco-inflected apartment in a refaced 1920s building on the Upper East Side of Manhattan (which was featured in *ELLE DECOR* in December 2007), and the country home they escape to most spring and fall weekends, in Locust Valley on Long Island's tony North Shore—the heart of *Great Gatsby* country—about an hour from Manhattan. "I knew they liked things to be strong and saffrony," says McCarthy, who is known for his modern twists on traditional idioms and was a partner in the legendary firm of Parish-Hadley before going out on his own in 1992. "Working with them is always a spirited dialogue."

Even before the house was conceived, it was fated to be born on third base: a two-acre plot on one of the most glamorous lanes in town, overlooking Agawam Lake and not far from the ocean. (The famed Bathing Corporation, a deceptively modest beach club with strenuously rigorous membership requirements, is also nearby.) The couple, who work in finance, wanted a place to come during July and August, where their two teenage boys could have plenty of freedom and access to activities. They intended to bring some art from their large modern and contemporary collection but didn't want it to be the focal point.

The entry way sets the vivid and uninhibited tone: The white front door opens to reveal a spare console by Louis Cane with bronze gilding along with a playful snow-colored Mongolian lambskin rug, but the eye is instantly drawn beyond, to the spectacular curved staircase. The rounded walls of the stairwell stand in stark contrast to all that white; they are custom lacquered in a brilliant lagoon blue. In the center is a white-oak pedestal topped by an edition of a hypnotic, spiraling Georgia O'Keeffe sculpture.

One advantage that a new house has over an old one is a more modern layout, a blueprint that acknowledges how



In the family room, the custom-textured wall is a Fabricut fabric, the walls are sheathed in a Venetian plaster, the rug is by Stark, and the curtains are of a de la Coura fabric. The artworks are by Josef Albers.

The library's custom sofa is in a Glas fabric, and the cocktail table side table are by Nathaniel Mongardo. The custom chandelier is by Paul Ferrante, the curtains are by de la Coura fabric, and the rug is by Beauvais Carpets.



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families live today. Instead of the closed-off formal rooms common in Southampton estates built in the early part of the 20th century, with the kitchen hidden far away, the downstairs has large spaces that flow into one another, allowing just enough privacy to enable intimacy.

While the backdrop of most rooms is neutral—gentle whites and creams—McCarthy creates drama and intrigue with surfaces that are more complex than they seem from a distance. In the living room, for example, the walls are custom finished in a pale Venetian plaster with raised horizontal bands of gilding.

The couple wanted to punctuate the calm with just the right amount of energizing, strong color. The family room has custom-painted walls in a deep sea-blue tuba-club pattern hung with a series of four Josef Albers prints in primary hues; the sofas are in the same rich blue. In the library, tie-dyed off-white-and-blue curtains in handkerchief linen

by Maki Yamamoto flutter in the summer breeze. In the kitchen, four rounded stainless steel stools sport alternating upholstery of citron and aqua leathers; the living room curtains are a warm but forceful orange. A bunk room for the boys has walls painted a warm black. “The homeowners were at first a little freaked out by that, but now they love it,” McCarthy says.

Instead of florals, the couple made certain that McCarthy included plenty of geometric patterns, often in soft hues that make them feel approachable but uncompromising. The custom rugs, especially, with motifs that range from plus signs to sisal diamonds, convey structure without reading too harsh. But, as always in McCarthy’s work, there is room for dreams: In the master bedroom, dominated by a huge bove four-poster bed and views of the water, the carpet is a free-form mass of gentle blues and celestial ivories, inspired by a René Magritte sky. ■

ABOVE: The pair of beds in the boys’ room are by Charles H. Beckley; the nightstand is by Julian Chastaine; the desk is by Bangalow’s, and the Jean Prouvé desk chair is from H&M. The John Robshaw wallpaper is from John Robshaw & Associates; the custom rug is by Madeline Wrenn, and the floor lamp is by Circa Lighting. **ABOVE RIGHT:** In the master bedroom, the bed is custom; the Marc Christopher chair, dealer is from the Lisa Fontanarous Collection; and the artwork is by Elsworth Kelly. **RIGHT:** In the wife’s master bath, the Kohler tub features Waterworks fittings; the pendant is by the Urban Electric Co., and the walls are painted in Farrow & Ball’s All White.



Hive bar stools with seats in Duoloy and Amallex leathers pull up to a kitchen island topped with Statuario marble. The range is Wolf; the custom hood is by RangeCraft, and the 1930s English pendant is from Balsamo. **OPPOSITE:** The living room sofa is a Saint Fabric. The armchairs, in a Polka-ABC, and cocktail table (both custom) are by Voges. The custom cocktail table (foreground) is from David Gill Gallery, and the pendant is by Charles Edwards. For details, see Resources.

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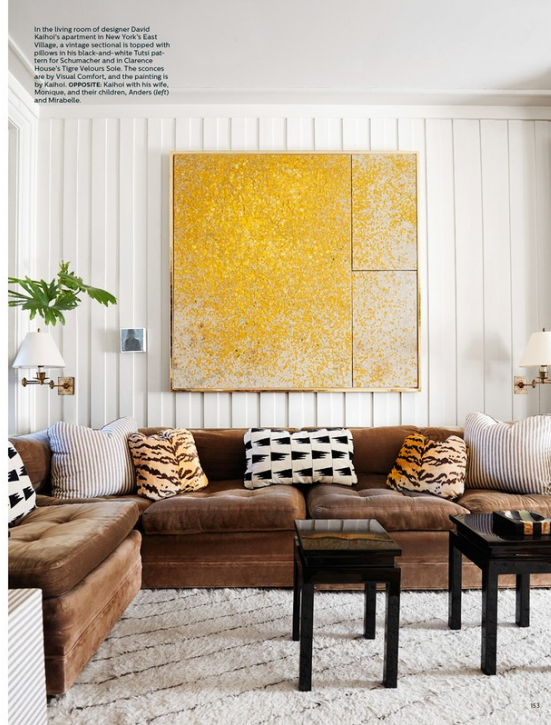
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EAST SIDE STORY

David Kaihoi has the hand of a craftsman, the eye of an artist, and the soul of a decorator. In his East Village apartment, he combines his talents into rooms to remember.



TEXT BY WHITNEY ROBINSON · PHOTOGRAPHY BY THOMAS LOOF · PRODUCED BY ROBERT RUFINO



In the living room of designer David Kaihoi's apartment in New York's East Village, a vintage sectional is topped with pillows in his black-and-white Turtl pattern for Schumacher and in Clarence House's Tiger Velours. The sconces are by Visual Comfort, and the painting is by Kaihoi. Opposite, Kaihoi with his wife, Monique, and their children, Anders (left) and Mirabelle.



I first met David Kaihoi almost a decade ago in his apartment in Manhattan. The occasion was a photo shoot for *House Beautiful*, where I worked as an editor at the time. The place was lavishly appointed, like the best Park Avenue pad: classic plantation shutters as follis to saturated lavender walls and entry tables; faded chinoiserie paper in the master bedroom; lacquered antique-style breakfasts for books and objects and ebullient castings and doors.

Did I mention that it was barely 400-square feet and in the East Village? Think of it as Holly Golightly by way of hippie Bloomsbury: a room and a bedroom kitted out in a kaleidoscope of colors, complete with a custom mattress for Mirabelle, Kaihoi and his wife Monique's then-three-year-old daughter, that did back under the master bed in the morning. Kaihoi even pieced together remnants of wallpapers he'd purchased at auction. And while our crew of four could barely fit our cameras inside, we were entranced. The apartment made the cover of *HB*; Kaihoi was just 31. "It was a big experiment," he says. "We were young and there was nothing to hold back on."

I vowed that when the time came to bring in a decorator to do my own apartment, Kaihoi would be the one. And while I won't bore you with the details of my renovation (you can read all about that in *Metropolitan Home's* Spring/Summer 2016 issue), the takeaways were just that we lacquered my living room walls turquoise to mimic the dripping sides of a Chinese pot, or that one of the bathrooms features the Beverly Hills Hotel's banana-leaf wallpaper (complete with pink towels). It's that working with David is like decorating with an artist.

So perhaps it's not surprising that we find ourselves years later in the entryway of his current apartment, a few blocks away from the first, in a kinetic, electric hallway of doors that would bring M.C. Escher to his knees.

As with their first abode, Kaihoi found out about this apartment through friends who lived in the building, a postwar near Tompkins



Square Park. This one was previously occupied by a squatter and had been taken over by police marshals. By Kaihoi's admission, it was "a real dump," illegally renovated, cracked linoleum floors, detritus everywhere (at this point, everyone in their right minds would've run for the hills). But like so many things for Kaihoi, he saw it as a blank canvas on which to put his stamp.

"I sort of did everything. I come from the studio. I grew up building things, and I have a love for it," he says as I contemplate just how Instagrammable the walls are with him framed in front of them. Kaihoi stenciled the floors and put in new windows, working nights after the demolition crews had left (the floor took three weeks, start to finish). He had a shop make the kitchen and put in appliances. On weekends, he hung doors in the hallway, made the closets, and installed the crown molding and trim. "It has my flaws on it. It has my hand on it. It was me and my

ABOVE: In the dining area, the mahogany table was purchased at Hutton Auction Galleries and lacquered by Willy Canales; the mahogany cabinet was acquired at Christie's. Three chairs by legend Roman for Rex have seats as Kaihoi's Turtl saved for Schumacher, and the child's chair is by Stokke. OPPOSITE: The entrance hall's tumbling stone wallpaper was designed, painted, and installed by Kaihoi, with a floor design to match. The metal chair was purchased at a Sotheby's auction.

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"I SORT OF DID EVERYTHING. I COME FROM THE STUDIO."

"I GREW UP BUILDING THINGS, AND I HAVE A LOVE FOR IT."



CLOCKWISE FROM LEFT: The custom daybed in the children's room is upholstered in antique quilts, the slipper chair is by Ballard Design, the school chair is painted in Fine Paints of Europe's Van Gogh Yellow, and the sconces are by Visual Comfort; the walls and curtains are in a Rogers & Goffign linen silk, and the antique Tulu rug is from Oriental Rug Bazaar. The handmade celadon vase is by Andrew Featherston. The interior of the coat closet in the entry is painted in Fine Paints of Europe's Bottle Green.

CLOCKWISE FROM TOP LEFT: In front of the children's closet, the stool is covered in Kaihoi's Lives patterned Schumacher. The designer's Guernica-inspired wall sculpture hangs over a motorcycle Empire chest in the kids' room; the giraffe bird sculpture is by Misaella. The artworks over the bed include a painting and a yellow collage by Kaihoi, a portrait of Misaella by Anna Younger, and a watercolor of a duckling by Misaella.

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In the master bedroom, the canopy is in gray linen with Sammie L.A. Sew this, the coverlet is in a Miles Redd fabric for Schumacher, and the carpet is by Stark.



headphones—truly a labor of love," he says. In other words, he went from *Breakfast at Tiffany's* to *The Notebook* (minus the heartbreaks). Did Monique need any convincing along the way? It was such an over the moon idea, but his better half totally got it as fashion merchandiser, she is responsible for the apartment's meticulous editing and organization. The only thing she requested was a more subdued palette—kind of. "She wanted to dial it back into her aesthetic, away from the color," Kaihoi says. "I agreed, but suggested we do that with texture and pattern."

They didn't agree on everything: Monique wanted big crowns and trims, but Kaihoi resisted because it wouldn't work with the apartment's quirky hallway height, off-center windows, and open kitchen; they tried to get a second bathroom, but the building wouldn't allow it. What they did get is something that is very much their own, at the confluence of art, design, and craft.

"I want more out of less," Kaihoi says. "I don't want hundreds of designs. I want one design, and I want it big."

As we make our way to the children's room, he tells me that he never considered going neutral. "Our life is chaos, and we have



colors everywhere," he says. (The Kaihoi's son, Anders, is now two.) "The kids' room changes from month to month. The walls hide all installations in it's a rotating gallery."

Our tour ends in the master bedroom, a leopard-carpeted bondair with a high Regency attitude. It feels more grown up, more tailored, I remark, than their last apartment. A proper master bedroom. No trundle bed. David puts it best: "Mom says nein."

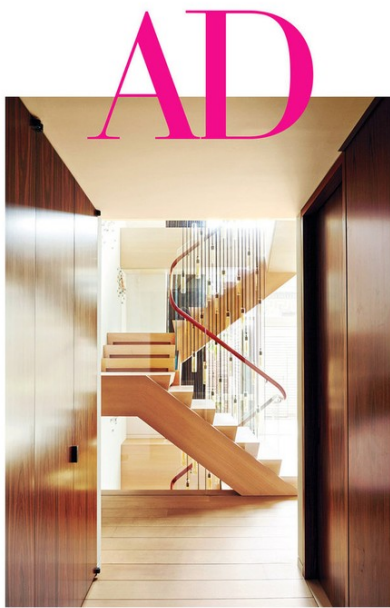
TOP LEFT: The designer's artworks hang on the master bedroom walls, which are sheathed in a Schumacher grass cloth. TOP RIGHT: Kaihoi's 2017 sculpture rest atop a Louis XVI-style mahogany cabinet purchased from Star Galleries. ABOVE: The apartment's floor plan. For details, see Resources.

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Bold steps: A staircase wraps around a cascade of lights in a Manhattan triplex.

NOVEMBER



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Halcyon Days

DESIGNER ALESSANDRA BRANCA USHERS IN A NEW ERA OF LUXURY AT A STORIED GETAWAY ON FLORIDA'S ATLANTIC COAST. SENIOR EDITOR MARIO LÓPEZ-CORDERO GETS THE GRAND TOUR.

INTERIOR DESIGN BY ALESSANDRA BRANCA | PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY CAROLYN ENGLEFIELD | WRITTEN BY MARIO LÓPEZ-CORDERO



In the courtyard of the Village Suites, a small private hotel in Windsor's town center, a Jumbo lantern is hung with multiple chains in the Roman style to keep it from swinging in subtropical winds. Cocktail table and chair and sofa in a Perennials fabric, Hestingsham Collection. Round table, Stone Yard Mirror, Ballard Designs. Beams and ceilings in Gibraltar Cliffs, Benjamin Moore, urethane. Young Windsor residents are out to polo practice.



HALFWAY THROUGH COCKTAILS. I have my we're-not-in-Kansas-any-more moment. I'd come to Windsor, Florida, a New Urbanism-style member-only hamlet on the central coast, to see freshly unveiled guest suites redesigned by Chicago-based decorator Alessandra Branca.

The setup, I'd thought, was clear: a long-planned community in an elevated, but essentially country club, vein. Yet here I stand in the clubhouse's gallery, clutching my megawatt sunglasses, confronted with etchings, ceramics, and tapestries by Grayson Perry, a Turner Prize-winning, cross-dressing Londoner who mines his subconscious in intricate, idiosyncratic, and oft-explicit works of art.

It's fabulous. And this delicious display of culture was designed precisely to upend the kind of expectations I'd packed along with my monk straps. "We have all the classic things: golf, croquet, tennis, the beach," says entrepreneur Hilary Weston, who—with her husband, Canadian retail magnate W. Galen Weston—developed Windsor in 1909. "But it was the cultural dimension that was the real point of difference." Originally in partnership with London's Whitechapel Gallery, the Westons now work with the Royal Academy of Arts and being notable exhibitions—Alex Katz, Jasper Johns, and Ed Ruscha, among others—to their subtropical paradise.

The blue-chip collaboration is telling. The Westons do nothing by halves. When planning Windsor, they turned to Andre's Duany and Elizabeth Plater-Zyberk, the cofounders of New Urbanism, a movement toward densely designed, walkable communities. The duo plotted out a vaguely Southern, Anglo-Caribbean-style village organized around public spaces that encourage strolls to the post office or the café for a morning cup of coffee.

The Westons' comissership extends to Windsor's interiors, too. John Stefanellis decorated their home here, and the late Naomi Leff did the beach club (later fleshed

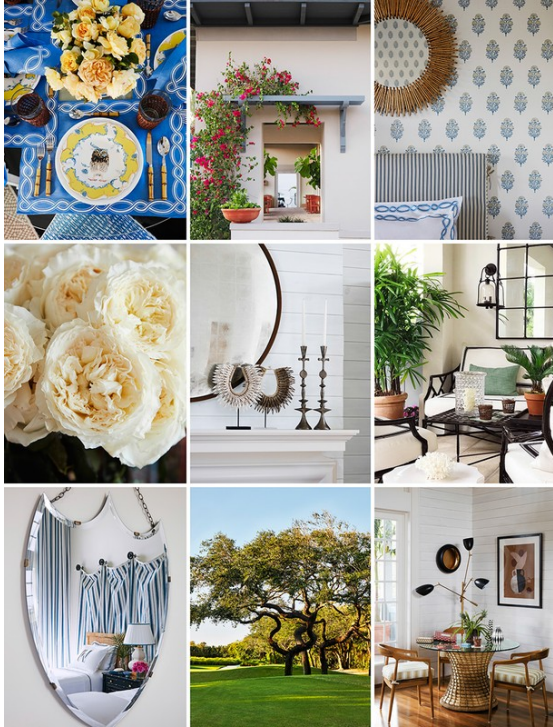
A vintage bird print establishes the blue-and-white scheme in the Goodwood Suite. Custom sofa in Anna French and Brunschwig & Filz fabrics. Sprinkle armchair with cushions in a Kravet fabric. Century Vintage side chair with cushion in a Schumacher fabric. Vintage armchair in a Brunschwig & Filz fabric. Lamps, Circa Lighting. Wallcovering, Phillip Jeffries. Left: Windsor founders Hilary and W. Galen Weston. Chairs with cushions in a Perennials fabric, Formations.



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A sweet Casa Branca tile backsplash counteracts a sleek lacquered SisiMatic island. Palecek stools in a Kravet fabric with Simons & Scott trim. Fittings, Kohler. Pendants, Circa Lighting. Countertop, top row. Plates, Anthropologie; Ettore, Horchow; placemats, Casa Branca for Sierra. A courtyard view, headboard in a Ralph Lauren Home fabric. Serena & Lily; walls in a Casa Branca fabric. middle row. Peonies, Mirror, RH, Restoration Hardware. Ledsa soap and chairs in a Pennerman fabric. Century and Prose row. Mirror, Global Views. The golf course, Table, Palecek, art, Wayne Pata.



Whitewashed beadboard paneling creates a unifying backdrop for contemporary and African touches in the Dorchester Suite. Custom sectional. Pair of Otu armchairs in a Lela Jofa fabric. Wing chair, Selamat. Floor lamp, Circa Lighting. Boxes (on wall), Global Views. Rug, Japori Living. Walls in Steam, Benjamin Moore. Opposite: Vintage pendants. Stools, Palecek. fabric, Sealmac.



By Rod Mickle, Branca was tapped to redo the Village Suites, a mini hotel for guests of members or prospective residents. For would-be Windsorites, it provides a taste of life in this stately guided enclave.

Branca shows up for our walk-through fresh from the airport in brightly printed Prada pajamas and beige leather ballet flats. It's her ethos in an outfit classic yet fresh-thinking, stylish but adapted to the rigors of real life. We start in my suite, where the rooms are paneled in whitewashed beadboard, the ceilings soar, and the vibe is contemporary and global. There is a braided African basket on the mantel, and chevron-covered throw pillows, and plenty of wicker. "I wanted a neutral palette," Branca says. "This is healthy and loose." She'd opened up the kitchen to the living room and amped up the sense of luxury in the bathroom with limestone floors and Kallista fittings. "The kitchen counter doubles as a bar; you have friends over, and they congregate. And bathrooms are an experience these days—we live in them."

Across the lobby, the Ascot Suite channels another mood entirely: A Casamand even mingles with a table-covered sofa and 1940s French rattan; beadboards are backed by blue-and-white ticking that hangs languorously from beams. ("My little ode to Postdam," Branca exclaims). "Every suite is different," she says. "Nothing is the same."

But really, she's not being truthful. A thread of crisp elegance and comfort runs through every space. It feels as if a business offstage has arranged each detail for your delight: Orchids flatter above tables, shells and coral spill across shelves, coffee-table books are stacked for perusal. Later that night, as I drift off, covered in redolent Italian sheets, I look around and sigh. I'm scheduled to leave in the morning, but I pull out my phone and ponder sending Branca a text: *When can I move in?* □

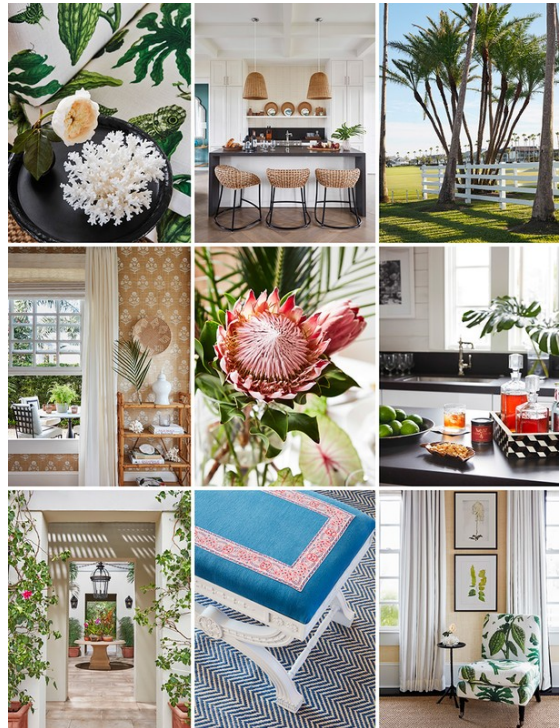
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In the Antree Suite's dining area, a Coleen & Company lantern echoes the silhouette of vintage chairs. Curtains and cushions in Casa Branca fabric. Art, Zoe Pawlak. Walls in a Doughty grass cloth, onsets, top row. Slipper chair in a Gaston & Daniela fabric. Stools, Paolucci. Palms and the polo field, serena & lily. Vintage bamboo slatware, walls in a Casa Branca grass cloth. Protona. Tray, Jayson Home, Virginia Peanuts, serena & lily. Scoones, Jamb. Vintage benches in a Clarence House fabric with Casa Branca trim; rug, Dash & Albert. Occasional table, Global Views; walls in a Philip Jeffries raffia.



From art to architecture, connoisseurship has always been part of Windsor's mandate. Branca's welcoming interiors embrace that blissfully curated lifestyle.



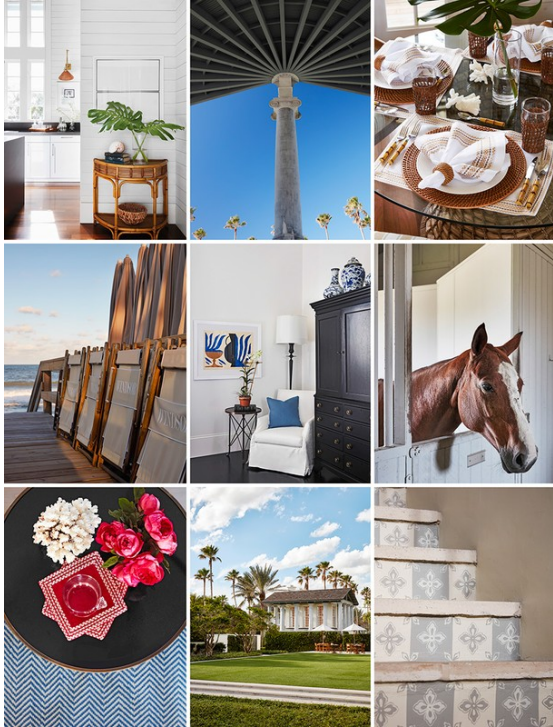
Each room is filled with character, lending the feeling that you're a guest in someone's home. clockwise from above: Pendants, Circa Lighting; fittings, Kallisto; baskets, Criss & Beret; Headboard in a Casa Branca fabric, Serena & Lily; lamp, Circa Lighting; Custom sofas, armchairs, and curtains in Casa Branca fabric; cocktail table, Serena & Lily; sconce, Arteriors; wallpaper, Doughty; photograph, Massimo Luzzi; console; Four-poster bed, City Bed linen, Casa Branca for Serena. Vintage chair with cushion in a Dedar fabric. Vintage desk, Walls in a Brunswick & Filis cotton.



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Designer Alessandra Branca, *opposite*, top row. Vintage console art, Peter Demos. The Ezzara, an amphitheater designed by Scott Merrill of Merrill, Pastor & Colgan Architects. Napkins and placemats, Casa Branca for Sierra. *opposite* row. Folding chairs at the beach club. Custom chair art, Wayne Pate. A resident of the on-site stables, *opposite* row. Table, Global Views. The village green, Hand-painted stair risers. For more details, see Sourcebook.



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ANATOMY OF A HOUSE

Elle Rudin-Earle (right) with her mother, Samantha Rudin-Earle.

Playing House Inside the charming addition to an ED A-Lister's family pad in the Hamptons.

BY BETTINA ZILKHA

▲ Built on the Rudin family property in Bridgehampton, New York, the playhouse was a surprise birthday gift from Cephela Rudin to her granddaughter, Elle Rudin-Earle. Cabinetmaker Walter Sternlieb built the Kitty McCoy-designed house in his studio and delivered it on a flatbed truck. Custom window boxes full of geraniums grace the exterior. ED A-Lister Alan Pagachovitch, Cephela's brother, designed the interior; he found the miniature furniture at a Hamptons antiques show.

◀ The toile de Jouy wallpaper is by Manuel Canovas, as is the fabric on the miniature chair at right. The bunny jump was a gift from Mario Buatta to Pagachovitch, who in turn gave it to Elle.



PHOTOGRAPH BY THOMAS LOOF

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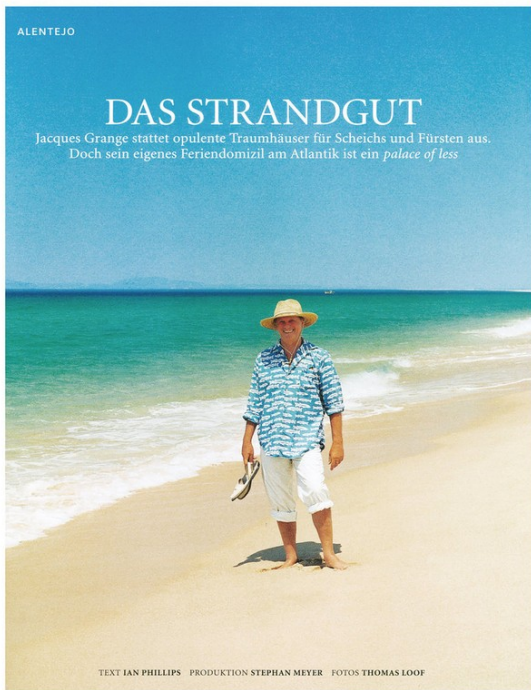
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Stylisten VANESSA TRAINA og MORGAN WENDELBORN tilhører New Yorks inderkrets af modefolk. Men lige nu er det nøje UDVALGT DESIGN og indretning, de vælger opmærksomhed mod. Se indenfor i makkerparrets U.S.E.D.VANLIGE SHOWROOM i SoHo på Manhattan – de Apartment, som er den fysiske udgave af deres succesfulde digitale INTERIORNYTS hjemmeside.

AF PERILLA TEEB FOTO THOMAS LOOF TILSTRET METTE ROSE

STYLISTERNES
SO
HO
SHOW
ROOM

En af de mest succesfulde amerikanske interiørdesignere er Vanessa Traina og Morgan Wendelborn. De to kvinder har sammen med deres virksomhed U.S.E.D.V. (United States of Elected Designers) skabt et online marked for design og indretning. De to kvinder har sammen med deres virksomhed U.S.E.D.V. skabt et online marked for design og indretning. De to kvinder har sammen med deres virksomhed U.S.E.D.V. skabt et online marked for design og indretning.



S



PS21-illustrationerne er fra Fritz Hansen, og illustrationerne fra Lisa Vaness. Billedet med spejlene er fra Massimo Ostini, og billedet med de sorte rammer er fra USA Framing.

Den lille grønne stol er fra Fritz Hansen, og den lille grønne stol er fra Fritz Hansen.

«Vores mission har været at bringe udvalgte ting til de mennesker, der er mest opmærksomme på design og indretning. Det er ikke en typisk butik, man møder ind i, når man tager den gamle varevarebutik på et trefold på Greenwich Street i SoHo på Manhattan. The Apartment er kun åbent efter aftale, og oftest er der kun en kunde ad gangen.

The Apartment er den fysiske udgave af webbutikken The Line (www.theline.com), som styres af Vanessa Traina og Morgan Wendelborn. Billederne i skabene sidder år, og det 200 kvadratmeter store rum åbner sig ind i en rummelig og lys bolig med køkken, stue, soveværelse, walk-in closet og badeværelse.

«Jeg vil gerne se dig selv i et rum, som har et karakteristisk udtryk, hvor de ting, som du har taget med dig på hjemmet, bliver præsenteret i en sammenhæng. Når vi selv tager produkterne på os, er det med tanken på, hvordan de passer ind i den stil, vi gerne vil skabe, som spejlene har vi en idé om, hvilken person, der kunne bo her. De møbler og accessories, vi har, er til en ung, single kvinde. Hun har ikke et navn, men det er lige for, siger Morgan Wendelborn med et smil.

Hvis Vanessa Traina samarbejder ofte med designere og producenter om at skabe møbler og produkter, der passer perfekt ind i deres univers.

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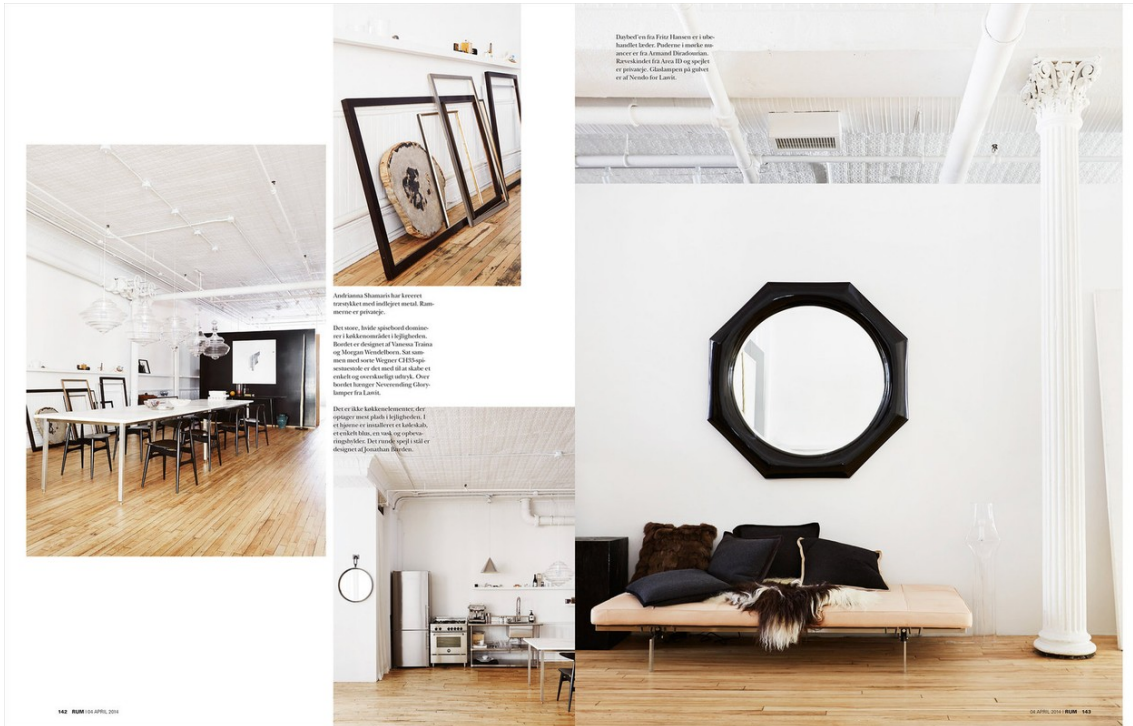
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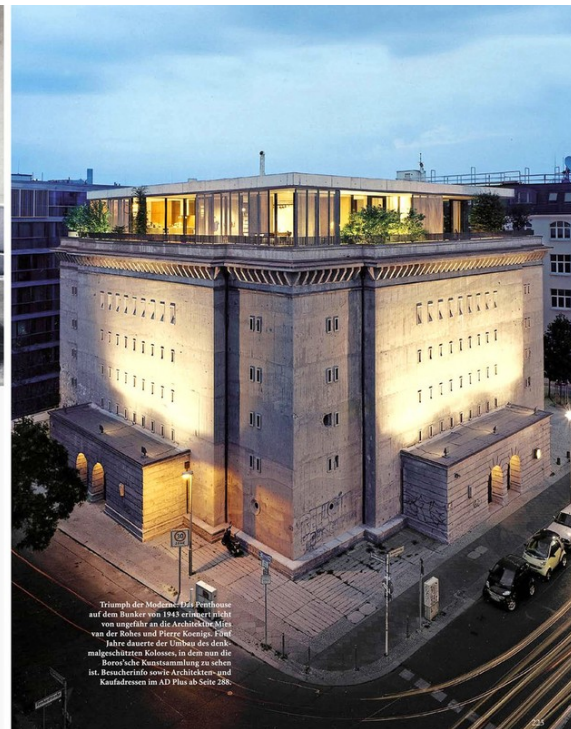
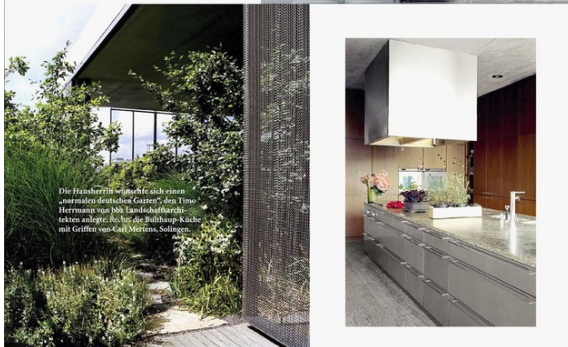
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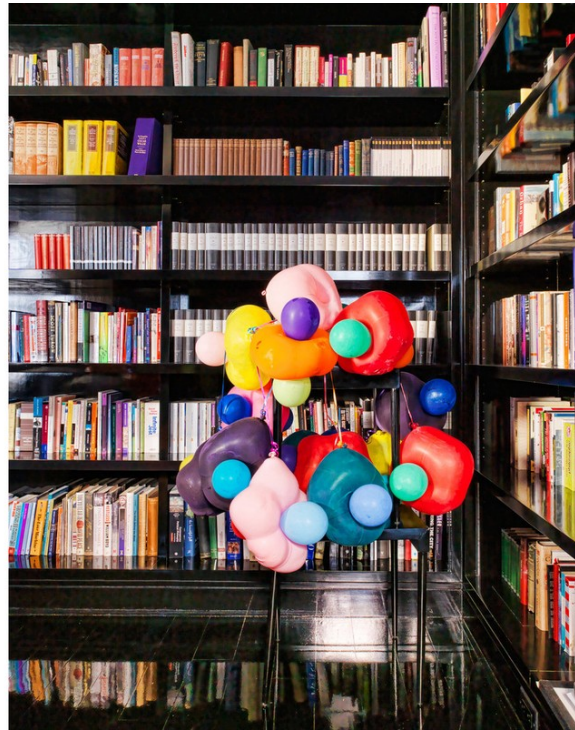
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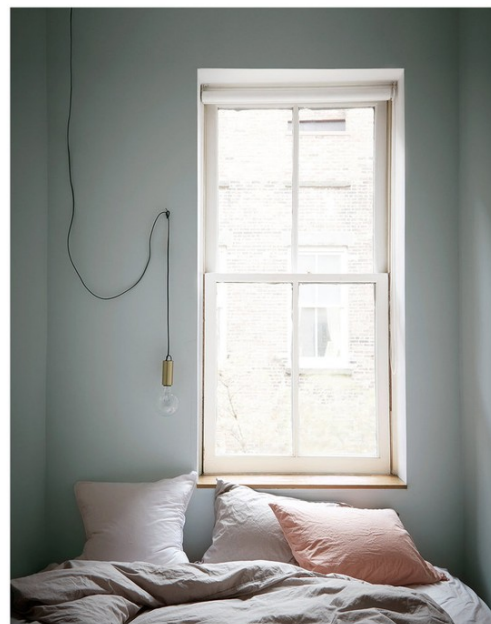
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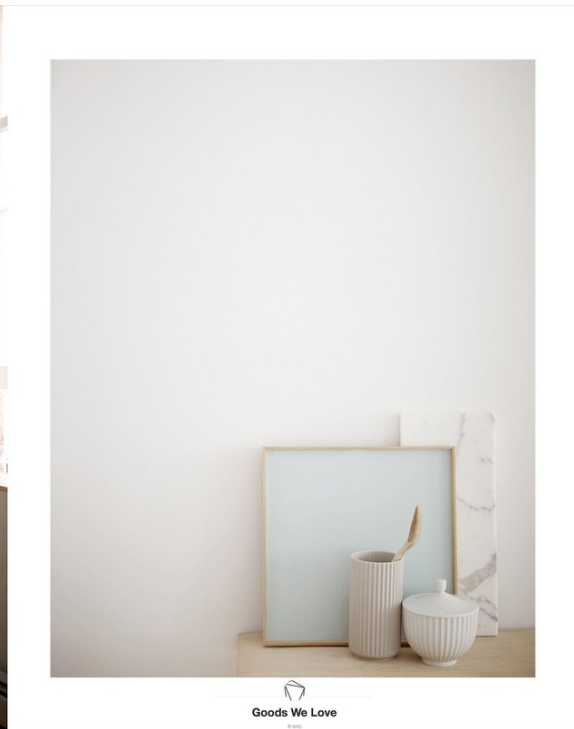


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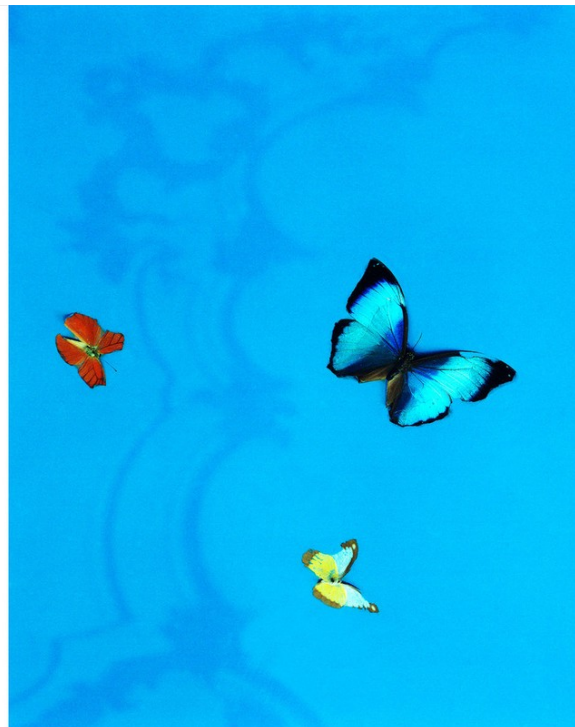
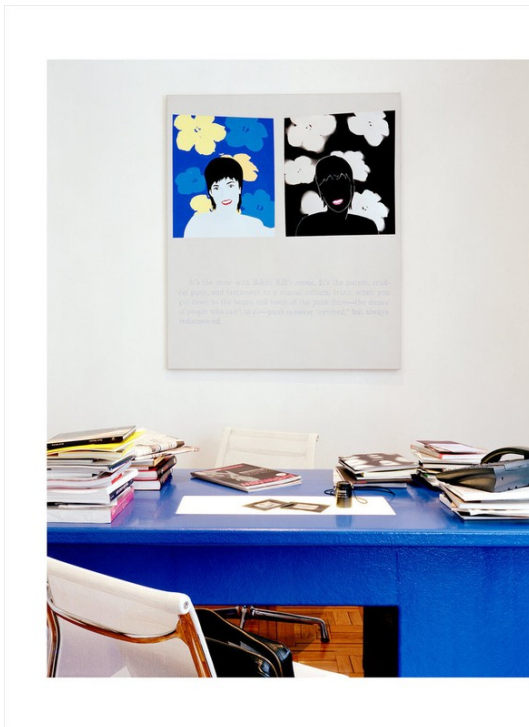
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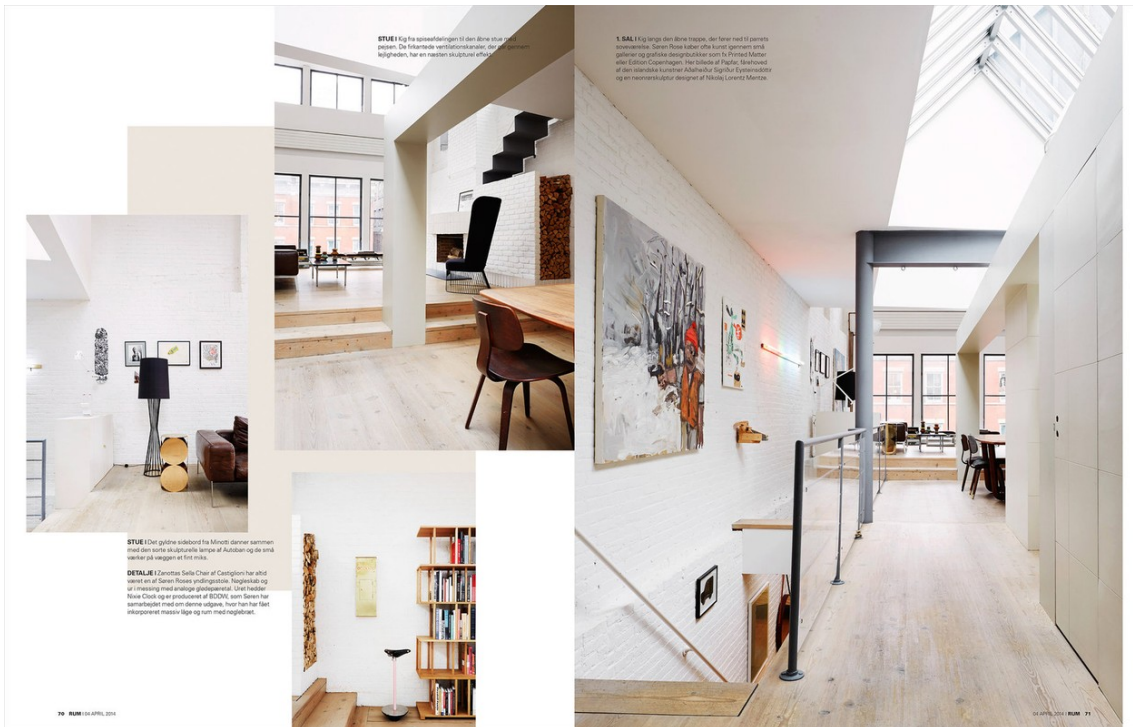
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Lacquered walls and a custom-made St. Thomas-style sofa upholstered in a Lee Jofa velvet set a glamorous tone in Todd Alexander Romano's New York City pied-à-terre. A Ward Bennett wicker Sted chair and prints by Robert Rauschenberg and Josef Albers provide lively counterpoints. For details see Sources.

Small Wonder
A bold color palette gives designer Todd Romano's pocket-size Manhattan studio big presence

TEXT BY BOB MORRIS
PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY ROBERT RUFFINO

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JANET'S LIVING ROOM
Janet Ruttenberg's apartment features a mix of old-master and contemporary art. For her own painting *Greenworld*, Janet made a frame with gold leaf applied to resemble rays of the sun. The couch is upholstered in nineteenth-century hand-blocked floral linen with the reverse side of the fabric facing out.



THE RUTTENBERGS' EXQUISITE RABBIT HOLES

FOR YEARS, ARTIST **KATHY** TRIED AS HARD AS SHE COULD NOT TO BE LIKE HER MOTHER, ARTIST **JANET**. THEN SHE HAPPILY GAVE UP: "I WANT TO BE JUST LIKE HER."

BY CHARLES STUCKEY

KATHY'S LIVING ROOM
Kathy Ruttenberg's living room is a vibrant mix of old-master and contemporary art. For her own painting *Greenworld*, Kathy made a frame with gold leaf applied to resemble rays of the sun. The couch is upholstered in nineteenth-century hand-blocked floral linen with the reverse side of the fabric facing out.

PHOTOGRAPHS BY THOMAS LOOF

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TWO YEARS AGO, *Photo* biographer Sir John Richardson told me that I had to meet Kathy Ruttenberg, who makes elaborate ceramic sculptures at her outlandish headquarters upstairs, a five-work space as crowded with precious animals as Noah's Ark. Subsequently, John let me in on the other half of his favorite art-world secret, introducing me to Janet Ruttenberg, Kathy's mother. A virtuoso printmaker and painter herself, Janet is as private as an artist can be, except that she can be found on any nice day out in

Manhattan drawing and painting and taking photographs and shooting videos in public.

When Janet was a girl growing up in Dubuque in the thirties, she knew she wanted to be an artist. When Kathy was a girl growing up in New York in the sixties—one of Janet and financier Gerald Ruttenberg's four children—she was always being asked to pose for her mother, who has relegated some of the finest family portraits by any American painter since Sargent to staircases and hallways in her apartment. But as most children will do, Janet tried to find her own path, and when not posing, she was eager to slip free of the demands of her artist mother, who was always “disappearing into the rabbit hole” of her work.

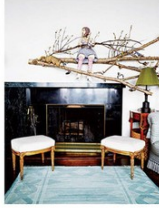
Escape proved futile. According to Kathy, “I tried so very hard to be different in any way I could from my mother, and now I give up. I want to be just like her.” According to Janet, however, it goes both ways: “I give up. My adventurous daughter is now the original, with her brilliant anti-taste and her nonstop multimedia creativity.”

Both mother and daughter are about to have a bit of a moment. Kathy's second solo exhibition is up through May 18 at Stux Gallery, which is also showing a documentary on her by David Kaplan. Except for a few very recently completed works—more modest in scale than the twelve-foot tree man just inside the gallery entrance,

JANET'S DINING ROOM

As you see, Janet prints, a series called *Coronads*, are hung in the dining-room windows. The red and silk-screened silk curtains are by textile artist Aaron Vinken, whose work Janet first saw at the Cooper-Hewitt.

As you see, Kathy's sculpture *Seriel Eklor* is hung above the fireplace in Janet's living room.



KATHY'S DINING ROOM

ABOVE: In her guest house, curtains designed by Kathy were fabricated by Steve Tamara Dyrnes. The dining table is from the India Cottage.

LEFT: Kathy converted a former church into a gallery space. She stands next to her ceramic sculpture *Monogamy*, which is currently on view in her one-woman show at Stux Gallery in New York.



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JANET'S KITCHEN

Dinner for one in a room designed by Richard Rosen. Janet covered the floor upholstery of her Louis XV armchair in bubble wrap. “I’d like to see clear plastic as tablecloth, actually. I think a lot of it is quite beautiful.” The French-style window shades were made from a series of photographs of a painting and custom-fit by Rosen.

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KATHY'S KITCHEN

The fanciful window treatments are another collaboration between Kathy and Richard Rosen. The rug *Michael Al-Owey* is by Kathy.

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AT KATHY'S Kathy's dress-lamp-sculpture and rug-print curtains. (Illustrated by Simon Darrow; guest visitors in her guest house. "It's a nice rat," says Kathy. **AT JANET'S** Janet's blue lamp-sculpture on an a-side table in Janet's dining room beneath a Goya print.



"MY ADVENTUROUS DAUGHTER IS NOW THE ORIGINAL, WITH HER BRILLIANT ANTI-TASTE."

with miniature girls hanging from his branches like victimized ornaments—the visionary sculptures in the show are reproduced in a new monograph published by Charta: *Kathy Raitenberg: "Nature of the Beast."* Not to be surpassed, come September, in a solo exhibition at the Museum of the City of New York, Janet will finally show the monumental Central Park waterfowl and paintings she has been making during the past fifteen years, some now animated with her own videos. Whereas Janet looks panoramically outward from the grass to distant skylines, Kathy sees the surrounding landscape wrapped around, and absorbed by, figures she's observed up close. But green is everywhere in the works of both artists, along with branches and figures taking refuge amid plants. And nowhere is the genetic heritage of creativity more apparent than in their exquisite, if madcap, interior-design schemes.

The eye slights just about everywhere in these homes. The social rooms in Janet's apartment are filled with all kinds of art: mostly old-master prints, a few dazzling paintings she did in Scotland in the eighties, and the best collection of Kathy's sculptures anywhere. The centerpiece is Kathy's *Serial Killer*, a life-size ceramic girl on a very real tree limb spanning the mantelpiece. The window treatments are particularly inventive. In the dining room, the Jeroen Vinken curtains have been elegantly slashed. Pulled back to reveal a panoramic view of the East River, those in the living room are in fact part of Janet's print collection, the design applied with woodblocks, with bits of real fur for accents. They complement Kathy's woven worsted-wool-and-silk rugs, illustrated with girls and furry pets. The back rooms include yet more quirky ideas, from the Louis XV chair that Janet upholstered in bubble wrap for the kitchen to a full-length Elizabethan portrait of some dubious ancestor displayed in a bathroom. Waiting by the elevator is Kathy's wall lamp with a translucent blue head sprouting from a vagina. Unlike Janet's apartment, Kathy's home upstairs has a less formal atmosphere—in large part because so many animals roam throughout it. The theme is animal art, as if the space had been conceived as a progressive kindergarten for nonhumans. There are dozens of fantastical furnishings, and although Kathy has been reluctant to show them publicly alongside her more classic sculptures, many can be seen in her greenhouse: a one-woman design showroom filled with curtains, rugs, chandeliers, glazed tiles, drawer pulls, and so on. Needless to say, the first guest invited to this house was... Janet.



KATHY'S BEDROOM A few very eye-catching objects by Kathy Raitenberg and a couple Kathy designs (a chair and the bed). The room—Kathy chose a Goya print, "The Young Girl," by Jeroen Vinken, and Poopy the cat are taking it all in.



MRS. MITCHELL'S RULES

SOME HER DECORATOR SON, HANK MITCHELL, HAS FOLLOWED. OTHERS, NOT SO MUCH.
BY WENDY GOODMAN

THE FIREPLACE Hank chose to install his own design in place of the original. The pattern covered the stone. "My place is a bit, and I want to create unique versions of these."

THE ARTWORK "My father never did his drawings by the window when he was a teenager and I was 6 or 7. It inspired me to have a life in the arts. It hung in my grandfather's home, and when she passed I asked if I could have it." The long mixed-media bench is by Anja Coenen.


THE CHAIRS The mesh Scaabelt is now in a private collection. The white chair is by Tony Whitefield for the Wing. The wooden chair is by Hank Mitchell in conversation with Janet Mitchell's concept of a "one-woman design showroom."

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HANK MITCHELL'S FIRST big break came when he was still a student at EIT, working for the architect Jack Thrall. One week, to make some extra cash, he agreed to fill in for a friend answering phones at Esquire. Roger Black, the art director at the time, liked Mitchell's style and, when he found out he was a designer, asked him to draw up a proposal for his apartment. Mitchell will never forget Black's response: "Roger said one thing was wrong," he recalls. "He said, 'Everything is great but the price. You should charge three times the price.'" Since starting his own business in 1995, Mitchell has been busy renovating brownstones, mainly in Brooklyn, where he recently finished his own home in Red-Slip. But if Black was his mentor-client, Mitchell's mother was his inspiration. Growing up in Oakland, California, with seven brothers and sisters, Mitchell was impressed (if often dismayed) by her spontaneous decorating. "You would come home from school, and everything would be rearranged. [My mother] did this constantly." He liked the adventure of that. What he didn't like was the pervasive mid-century-modern furniture, not to mention the "fake traditional" that replaced it. And then there was the color scheme: Mrs. Mitchell's rules were that the living room was always white—the bedrooms got color.

The 1880s frame house that grabbed Mitchell's heart was an out-and-out disaster—or total adventure—and he knew even before climbing the staircase that he had found the one: "There was light coming in the window at the back, and the garden was overgrown..." He now luxuriates in what he calls an "inverted floor plan," with the private spaces downstairs and the kitchen and living room (not painted white) on the top floor. Mrs. Mitchell will be visiting this summer, but she has heard all about it from my employees," says Mitchell. As for moving a bunch of furniture around, he laughs when he thinks of the pieces he has stashed away in storage: "My mother has a garage filled with things she will never have a use for, and that is me. I am my mother's child."



THE LADDER
Mitchell leans up when the bed is in place: "It's a very, very mental sleep."



THE KITCHEN
The range is made by Fisher & Paykel. The sink legs below it rest on chrome legs from a desk purchased at Williams-Sonoma Home. The Coca-Cola sign dates from the 1950s.

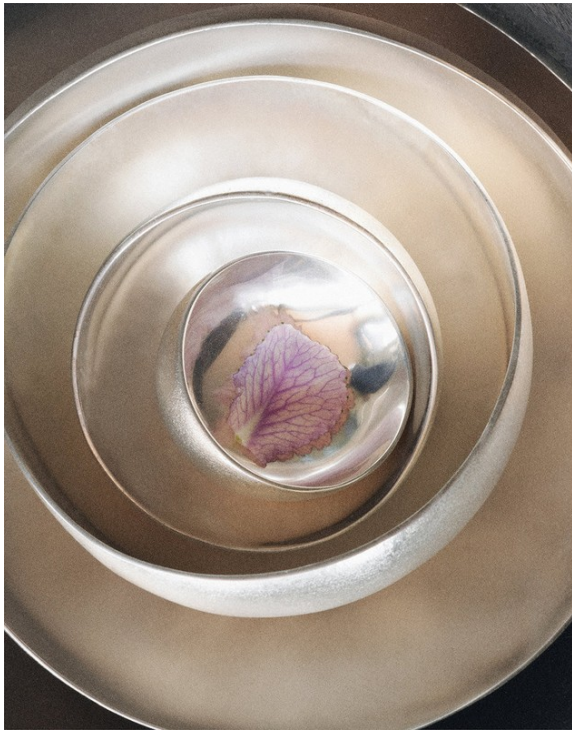


THE SLEEPING HOOK
Mitchell leans up when the bed is in place: "It's a very, very mental sleep."



THE SINK VANITY
1950s (the vanity and the sink) and a custom-designed stool salvaged oak from an

THE SHOWERHEADS
Mitchell sprayed his bathroom with four recessed shower heads that date from Kohler WaterFix.



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Interior design by
ALEX PAPACHRISTIDIS
Interview by
LESA CRESAN
Photographs by
THOMAS LOOF

**THE
POWER
OF
PATTERN**
IN A TRADITIONAL
NEW HOUSE, IT ALL STARTS
WITH THE FABRICS

The living room of this large new Greenwich, Connecticut, house is divided into different seating areas to make it feel more cozy and intimate. For Lury's Scheherazade chandelier brings the ceiling down and adds warmth. Designer Alex Papachristidis invited the public to brown and white so the room wouldn't feel formal. Wing chair fabric is Claremont's Madras in cash. Moroccan rug from Beauvais Carpets. Painting above fireplace is by Elizabeth Kelly; painting above console by Sarah Esler.

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CHRISTINE PITTEL:
Where are we?
Positano? Capri?
Lake Como?

MICHAEL S. SMITH:
We're in Laguna
Beach, California,
but the house has
the feeling of all
those other places.
The architect, Bob
White, did a won-
derful job of creat-
ing this Italianate
character in a way
that's eccentric
and interesting. His
design has the sim-
plicity and solidity
of an old agrarian
building. I wanted to
keep that simplicity. >>

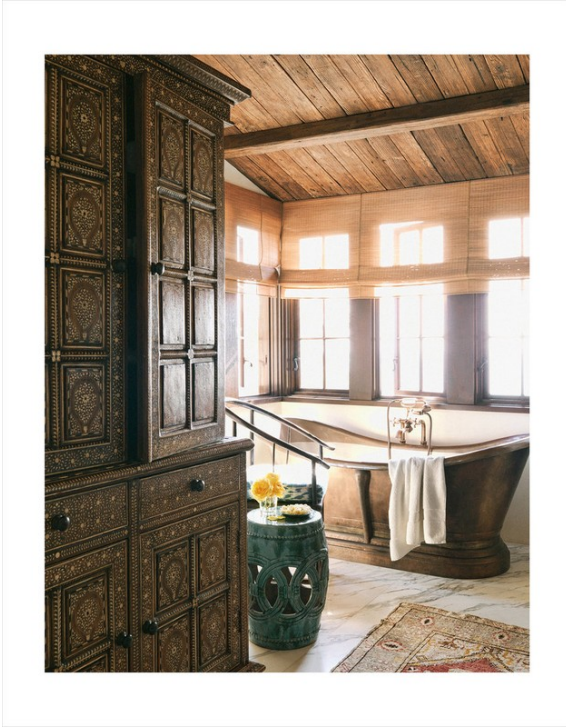
Other designers could have looked at the living room walls, made of Santa Barbara sandstone, and thought castle, grand. Michael S. Smith thought primitive, pure. Sofas are discovered in Angler's Chan in Cream; the simple lines echo the shape of the 17th-century Chinese coffee table from Charles Jacobsen. Two Italian Baroque armchairs, covered in Morgan Velvet by Michael S. Smith for Jasper, have strong bones, like the house. Floor lamps by Allison Berger. Negresco chandelier by Mollie Aumont. Apple rush matting by Stark.

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Es wird noch eine Weile dauern, bis man bei der Eröffnung von Heiligendamm, dem legendären ersten deutschen Seebad, nicht mehr automatisch an das Wort „Zaun“ denkt. An den kilometerlangen Hochseehelmswall, der im Juni 2007 das dortige Kernstück Grand Hotel umgab und für drei Tage demonstrierende Globalisierungsgegner von der angrenzenden Welpenlinie fernhielt. Der G8-Gipfel hat Heiligendamm und das Hotel in die klassische Prachtbauten besänftigt gemacht – und zu einem Ort, an dem deutlicher als anderswo in Deutschland Gegensätze aufeinanderprallen. Wer heute hierherkommt, in die „weiße Stadt am Meer“ nahe Rostock, deren Grundstein der mecklenburgische Herzog Friedrich Franz I. im Jahr 1796 legte, trifft ebenfalls auf einen Zaun. Er ist niedriger, und statt aus Beton und Stahl besteht er aus Schmiedeeisen. Aber auch er ist von symbolischer Bedeutung. Nicht nur, dass er das Hotelgelände von der öffentlich zugänglichen Promenade trennt, er teilt hier gewissermaßen Zukunft und Vergangenheit. Auf der einen Seite strahlen die frisch reno-

vierten Villen, Bade- und Kurbüster des vor fünf Jahren eröffneten Grand Hotel, auf der anderen Seite winzigen immer sechs repräsentative historische Villen aus dem 19. Jahrhundert mit bröckelndem Putz und verbarbierten Fenstern vor sich hin. Rückwärts verbunden von einer holprigen Straße, die den Eindruck erweckt, der Arbeiter- und Bauernstaat sei erst vor ein paar Wochen verschwunden.

DANK DER EINHEITLICHEN FARBGEBUNG WIRKT DAS APARTMENT VIEL GRÖßER.

Der Clash von Neu und Alt hat freilich einen profanen Grund. Als der Immobilieninvestor Anno August Jagdfeld mit seiner Fundus-Gruppe das heruntergekommene Ensemble 1996 übernahm, begann die Renovierung bei den zum künftigen Hotel gehörenden Gebäuden, während die „östlichen Villen“ trotz ihrer spektakulären Strandlage noch immer darauf warteten, verkauft und wiederhergestellt zu werden. Nur Haus-

Bischofsstabs, die letzte Villa der von den Anwohnern „Pfeifenkette“ genannten Gebäudezeile, ist schon weiter. Jagdfeld erwarb das Haus, das etwas größer ist als die anderen und einen kleinen Turm zur Seeseite hat, für sich selbst; seine Frau Anne Maria richtete im ersten Stock eine elegante Ferienwohnung ein. Die thront nun als materialisierte ästhetische Utopie über einem letzten Stückchen DDR. Drinnen verströmen chinesische Vasen jahresausendliche Ruhe, draußen rumpelt man mit dem Auto über Schlaglöcher auf einen provisorischen Parkplatz. Es hat etwas Unwirkliches. Noch.

Denn diese Visionen der Jagdfelds in handfester Weise auf die Realität einwirken, zeigt das Beispiel des Quartier 206. Als das Luxusapartment an der Friedrichstraße vor elf Jahren eröffnete, wurde es im proletarischen Berlin baldigste. Heute hat sein Geist des wellenförmigen Glamours ganze Straßenzüge der Hauptstadt erfasst.

„Für mich verkörpert Heiligendamm ein Stück helle Welt. Es gibt hier eine seltsame Atmosphäre, wie in Thomas Manns ‚Zauberberg‘“, sagt Anne Maria Jagdfeld. „Als wir an der Inneneinrichtung des Grand Hotel gearbeitet haben, war ich vier Monate im Stück hier und wollte gar nicht mehr weg.“ Auch damals wohnte sie in dieser Wohnung, aber „es gab nur ein paar Möbel, und die Küche fehlte“. Inzwischen gibt es eine – und ein paar Möbel mehr. Die selbst erstellten Küchenschränke sind aus Eichenholz,



Die Herr für Karolines Schlichtersteinpan-Schlichterstein und „Druckerei“ aus Böhmen für einen Teil der Konsole im Wohnzimmer zum Stillleben. Im Spiegel ein weiteres Gemälde von „Yanxi“, das über die Bild der Bildnis-Frauen im Schilde und einer Handhabung von Gogolan. Abbildung in (AD) Plus.

Die kargen Landschaften auf den Fotos kontrastieren im Herrenschlafzimmer mit den geschwungenen Formen von Bett, Stuhl und chinesischen Vasen, die zu Lampen umfunktioniert wurden. Auch das Bett von Ralph Lauren Home ist mit dem Canvas-Seidenamt bezogen. Rechts der Flur mit Indiensportraits von Edward S. Curtis.



das Spülbecken dazu ist aus Blaustein; die Einrichtung der Wohn- und Schlafzimmere versammelt barocke und klassische Möbel aus Westeuropa. Und schöne Dinge aus der ganzen Welt, die dieses Pied-à-terre am Meer zu einem Ort des gestülpten Feriewohns machen.

Im Wohnbereich rahmen zwei Gemälde des taiwanesischen Künstlers Chiu Yuxi einen schweren Aufwandschrank ein, den das Ehepaar Jagdfeld schon vor dreißig Jahren in Amsterdam erstanden hat. Auf einer Konsole finden sich neben alten chinesischen Vasen ein Brüsseler Antiquitätenhandel, ein Gefäßschwerter aus Paris und zwei Straußentier, die Freunde in Thailand mit silbernen Drachen verziert haben. Auf dem niedrigen belgischen Tisch wiederum wird eine englische Tabakdose aus dem 18. Jahrhundert von chinesischen Papageien bewacht, die mit dem anderen Auge indisches Kolonialsilber und die mit Blumen bestickten Seidenkissen auf dem Sofa gegenüber im Blick haben. Dass so viel globale Opulenz nichts Erdrückendes hat, liegt nicht nur am ausgehenden Minimalismus der Auswahl durch die großen Rundbogenfenster (Himmel, Meer und Promenade), sondern vor allem an dem raffinierten Blau der Wände, das sich als verbindendes Element durch alle Räume zieht und angenehm harmonisierend auf die Disparität der hier kombinierten Stile und Epochen wirkt. „Die Wohnung ist ja nicht sehr groß. Doch die einheitliche Farbe in allen Zimmern lässt sie weiträumiger erscheinen“, erklärt Anne Maria Jagdfeld. Die Farbe hat eine warme Strenge, und ihre graugrüne Kreschigkeit wirkt wie ein Gruß an Skandinavien aristokratische Interiorskultur jenseits der Ostsee.

Die Wohnung ist tatsächlich nicht groß – wenn man bedenkt, dass die Jagdfelds fünf Schöne haben. Außer dem Salon gibt es ein zur Küche führendes Esszimmer, zwei Schlaf-

BLOSS NICHT ZU PERFEKT: ZUR TERRASSE GEHT ES ÜBER EIN FENSTERBRETT.

zimmer mit Schreibtischen und ein Kinderzimmer für den neunjährigen Hanno. Für die älteren Söhne wurden Apartments unterm Dach und ein weiteres in einem weißen, ganz modern gehaltenen Haus hinter der Villa eingerichtet.

In der eigenen Wohnung ist die Moderne nur indirekt anwesend, durch die zahlreichen Fotografien an den Wänden. Die karge Landschaft der Umgebung, schneebedeckte Äcker,



Weiden und Hängel in Schwarzweiß bilden im Zimmer des Hausherrn einen lässlichen Kontrast zu den geschwungenen Formen von Lampen, Bett und Stuhl. Im Flur hängen Indiensportraits des Fotopioniers Edward S. Curtis, doch besonders stolz ist Anne Maria Jagdfeld auf zwei großformatige Abzüge von Helmut Newton – die mandala rauchende Catherine Deneuve und daneben Romy Schneider, die mädchenhaft das Haar zurückwirft. „Ich habe Helmut Newton so lange gekniet, bis er mir die Abzüge gemacht hat, und dann hat er mir noch vier Polarisoid geschenkt.“

Übrigens findet sich auch in dieser Heiligendammer Wohnung eine Art Zaun. Oder zumindest ein ähnliches Hindernis. Will man nämlich vom Wohnzimmer auf die Terrasse treten, von wo der Blick über das Meer, den Promadenweg und die übrigen Villen geht, stellt man irritiert fest: Es gibt keine Tür. „Die Fassade musste bleiben, und ich hatte keine Lust, Stufen einzubauen. Man steigt einfach übers Fensterbrett“, sagt Anne Maria Jagdfeld, als sei das Überwinden von Grenzen die leichteste Sache der Welt. Manchmal genügt ein Schritt. □

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