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A COUTURIER'S COTTAGE



Alfred Birdsey watercolors animate the study, where a pair of vintage Lucite and bamboo armchairs flanks a custom skirted sofa (floral linen, Namay Samay; solid linen, Calvin Fabrics). RIGHT: The fashion designer with her son, Rafe (9)

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Robust Refresh

Two decades after renovating a family's Manhattan apartment, architect Lee F. Mindel undertakes a dramatic reinvention spurred by their ever-expanding collection of adventurous art

By Vicki Lowery

*Photography by Tim Lenz
Styled by Lili Abir Regen*

A Charles Gaines painting and a figurative sculpture by Thomas Houseago join a wall-spanning work by John Armleder at one end of the living and dining space created by architect Lee F. Mindel in his redesign of an Upper East Side apartment. Sofas and armchairs by SheltonMindel are grouped with a Poul Kjærholm daybed around a custom-made cocktail table by Germans Ermlitz and Boris Berlin that hosts a Yamaguchi Ryun woven vessel. The glass and metal end table is a Charlotte Perriand prototype, and the twin side tables are by André Arbus. For details see Sources.

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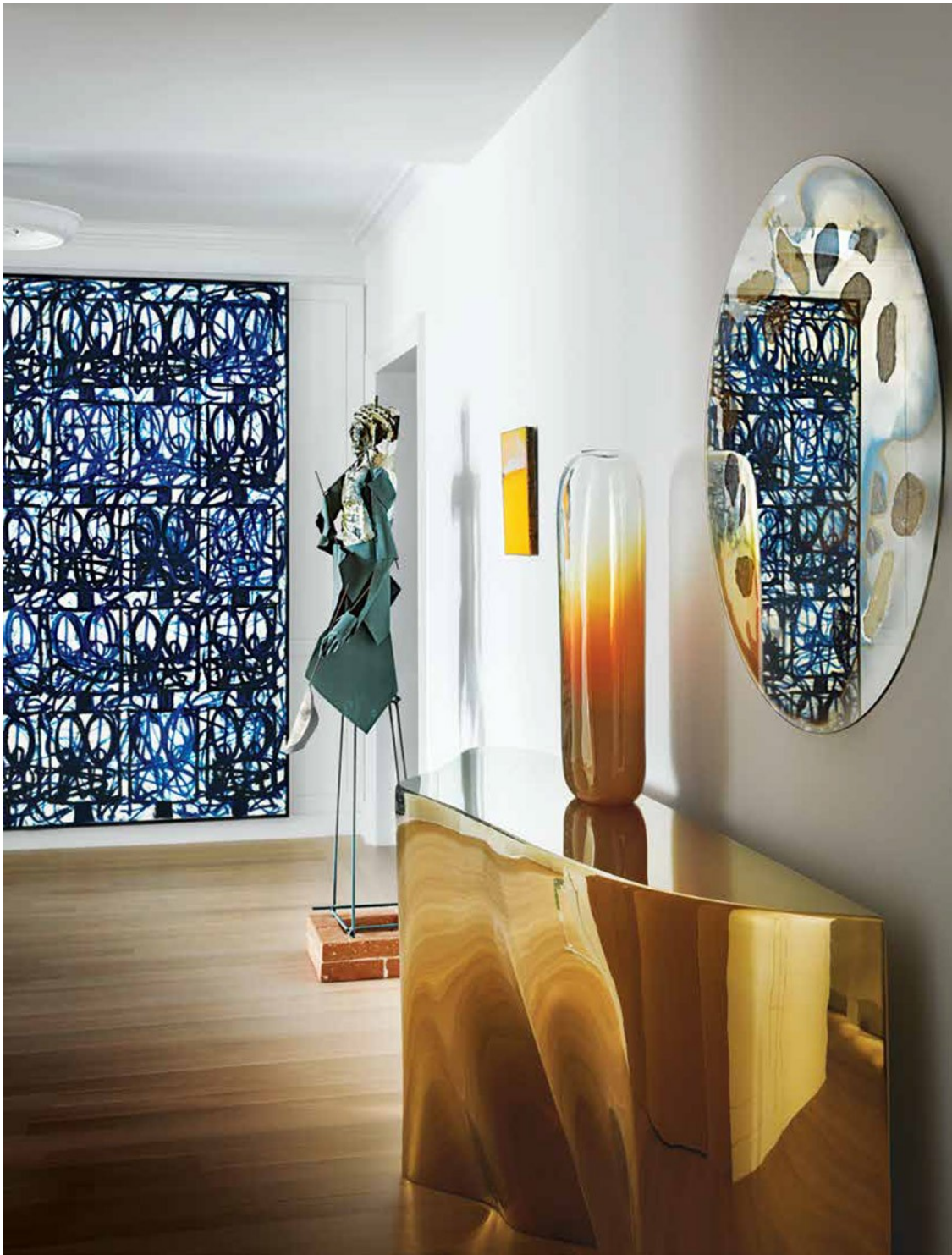
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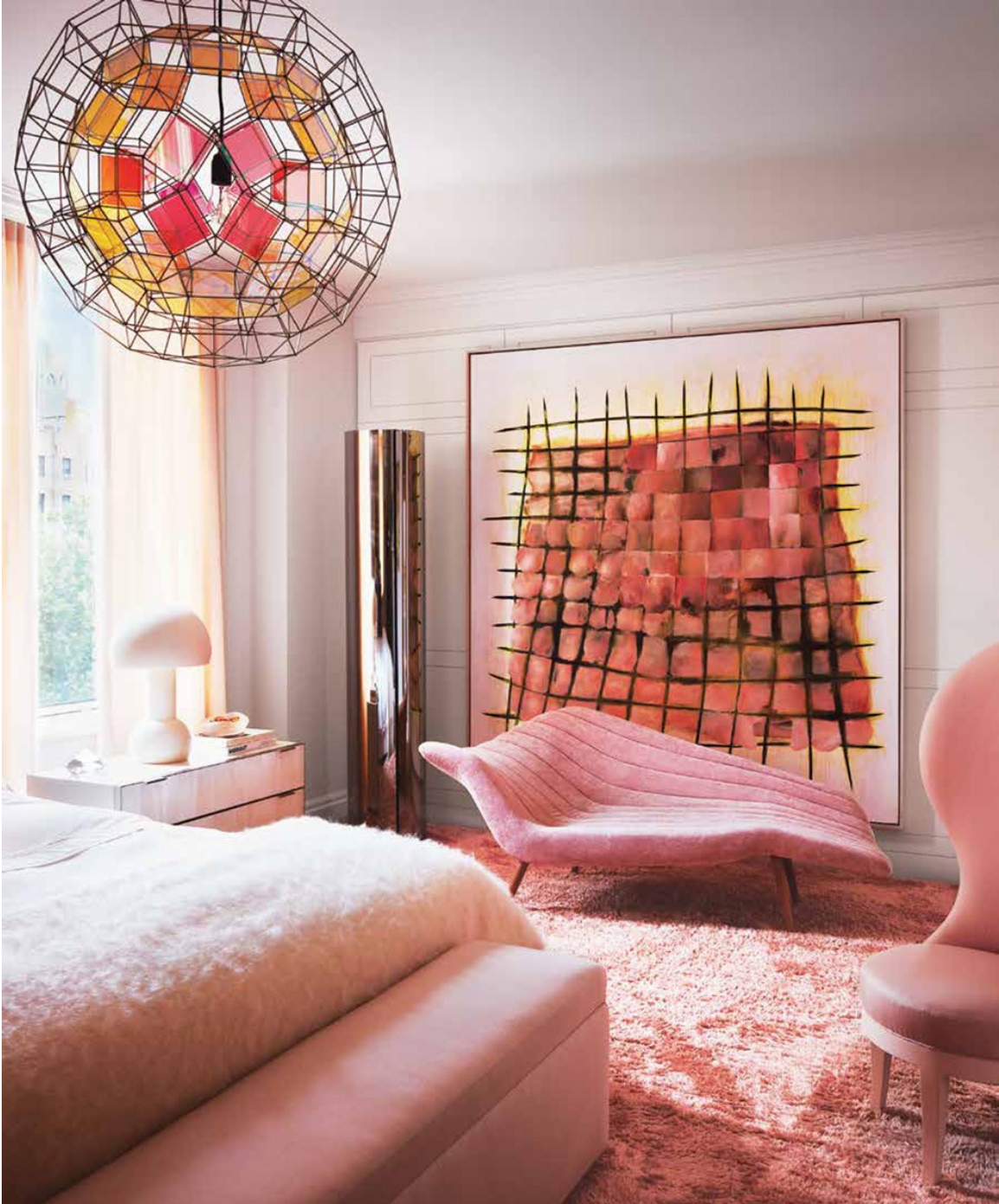
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THE END

Drinks on Us

This 1920s staple now comes in an array of styles, all designed to fit a single cocktail—or maybe two. *By Carisha Swanson.*

AVAILABLE IN 168 COLOR/SURFACE COMBINATIONS!

Roca side table, \$900. bensoleimani.com

Tini II table, \$385. oomphhome.com

Ellis table in brass, \$600. reginaandrew.com

Leda table small, \$695. jaysonhome.com

Manhattan side table, \$399. arhaus.com

Tall Ripple accent table, \$1,450. jonathanadler.com

Moroccan inlay end table, \$148. anthropologie.com

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Paul Rudolph's Manhattan penthouse epitomized 1970s modernism. Now Christine and John Gachot are converting his sexy (if impractical) home into a surprisingly livable perch for their family.

BY **NANCY HASS**
PHOTOGRAPHS BY **NICOLE FRANZEN**
STYLED BY **LILI ABIR REGEN**

NEXT-LEVEL

GLAMOUR

A view of the Manhattan penthouse designed in the 1970s by architect Paul Rudolph as his residence and studio, now the home of designers Christine and John Gachot. For details, see Resources.

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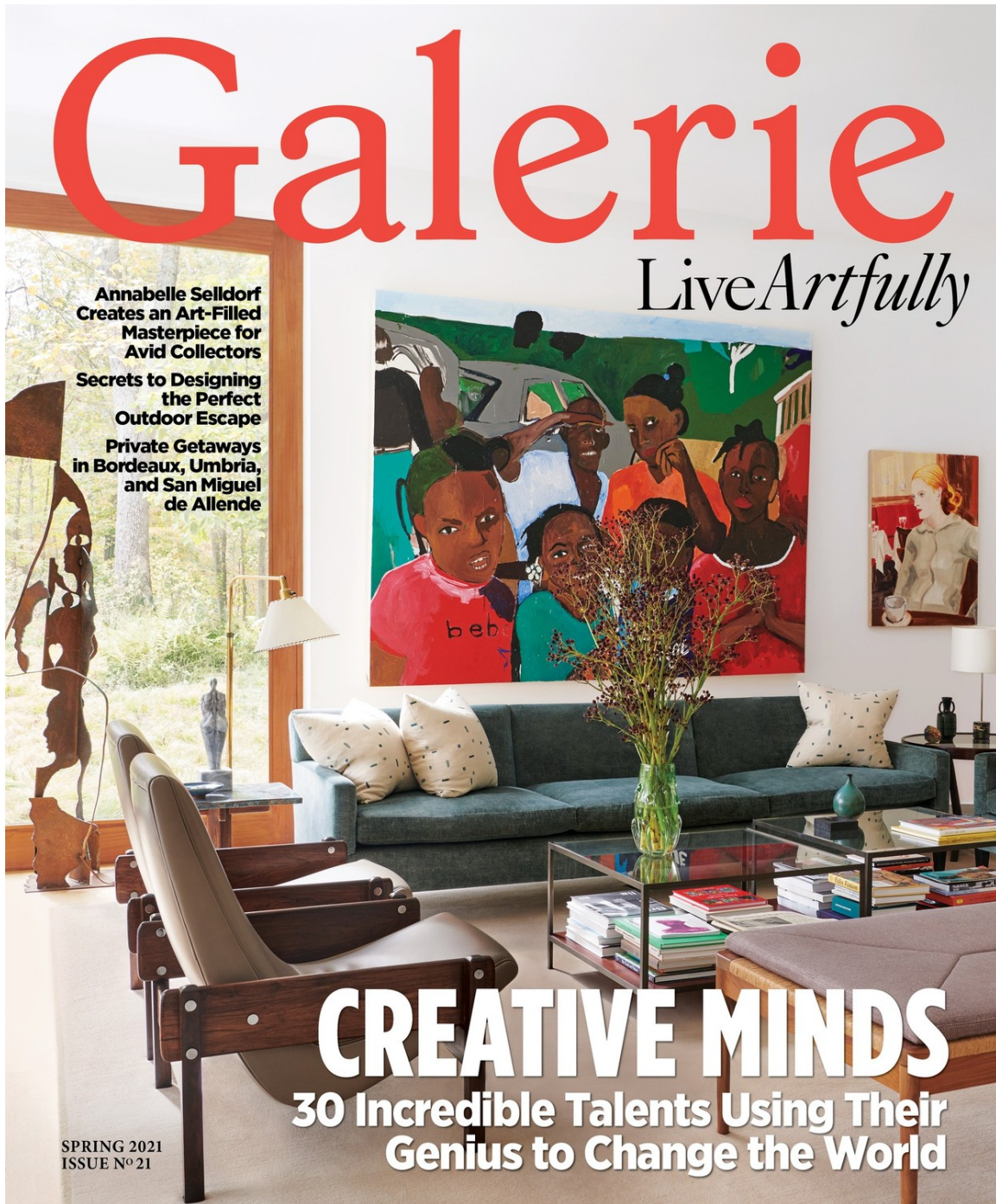
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BIENVENIDOS A MIAMI

PUERTO RICAN SUPERMODEL **JOAN SMALLS** TURNS TO RH, RESTORATION HARDWARE INTERIOR DESIGN TO CREATE A BEACHY VIBE IN HER MIAMI AERIE.

BY MARC KARIMZADEH PRODUCED BY PARKER BOWIE LARSON AND JENNIFER DONNELLY
PHOTOGRAPHS BY VICTOR DEMARCHELIER STYLED BY LILI ABIR REGEN WARDROBE STYLED BY ERIC McNEAL

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With a thick planning dossier under one arm and a sharp eye for design and detail, a creative New York City mom oversaw the construction of her family's stunning second home from the ground up. Now they welcome loved ones to their airy retreat year-round, and envelop them in comfort and style.

PHOTOGRAPHS BY CHRISTOPHER CHURCHILL — TEXT BY DAN SHAW

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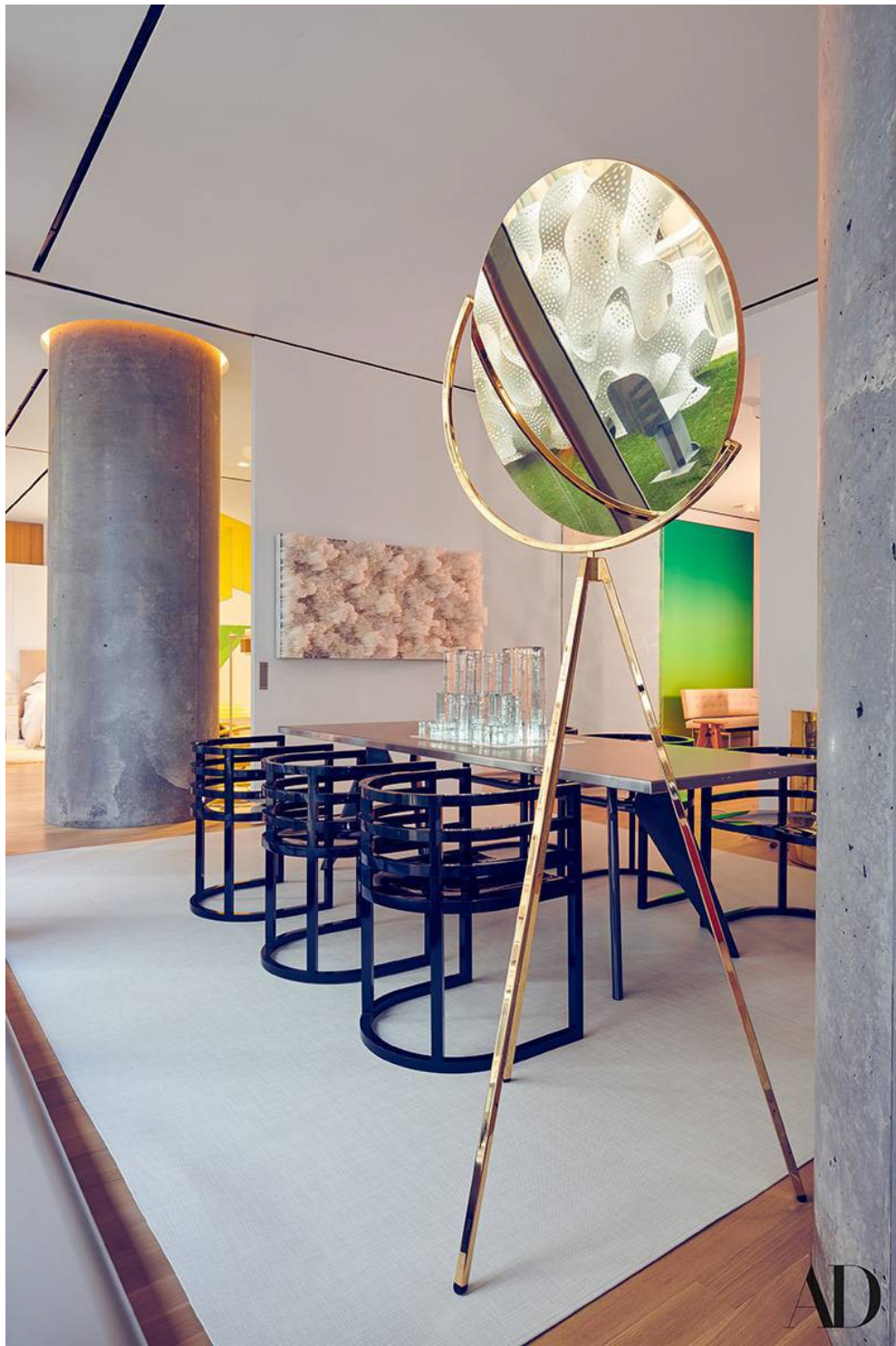
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Jeff Gordon and Ingrid Vandebosch in their New York City living room with their children, Leo and Ella. The vintage sofa, center, is by Vladimir Kagan. For details, see page 138.

THE
Finis
line

RACING LEGEND JEFF GORDON TURNED TO HIS PIT CREW OF DESIGN PROS AND HIS DISCERNING WIFE TO CREATE THE ULTIMATE MANHATTAN APARTMENT.

BY TOM VANDERBILT
PHOTOGRAPHS BY PIETER ESTERSOHN

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MODERN FAMILY

The last residence built by architect Louis Kahn—to house “three boys, a dog, and a goldfish,” in 1973—has undergone a revamping by designer Jennifer Post. The serene results respect the past, but with an eye for the present.

By ALEXANDRA LANGE

When Steven and Lory Korman hired architect Louis Kahn, in 1971, he was at the peak of his career: He was working on the Kimbell Art Museum, in Fort Worth, Texas; the Phillips Exeter Academy Library, in New Hampshire; and the National Assembly Building of Bangladesh, in Dhaka; and had already finished the Salk Institute for Biological Studies, in La Jolla, California (now on many lists of the best 20th-century American architecture). Today Kahn is also known for the Franklin D. Roosevelt Four Freedoms Park, on New York’s Roosevelt Island, whose 1974 design was completed posthumously in 2012. A

charismatic teacher, Kahn had moved architecture away from steel and glass and toward simple, monumental forms, usually made from concrete, brick, and wood. The Kormans had been watching Kahn’s work in Philadelphia, where his practice was based, and pursued him through mutual friends for about a year to be their architect. Steve Korman had run his family’s building-supply business in the 1960s (he later managed their many rental properties), which gave him an appreciation for Kahn’s care with materials.

Even as he built significant public works, Kahn also designed houses (nine were built in and around Philadelphia alone), listening closely to

Along the entranceway stand steel sculptures by artist Robinson Freudenfeld, a star student of Louis Kahn’s. Owner Larry Korman remembers lifting them into position as a child, under Kahn’s guidance.

Photographs by PIETER ESTERSON • Styled by LILI ABIR REGEN

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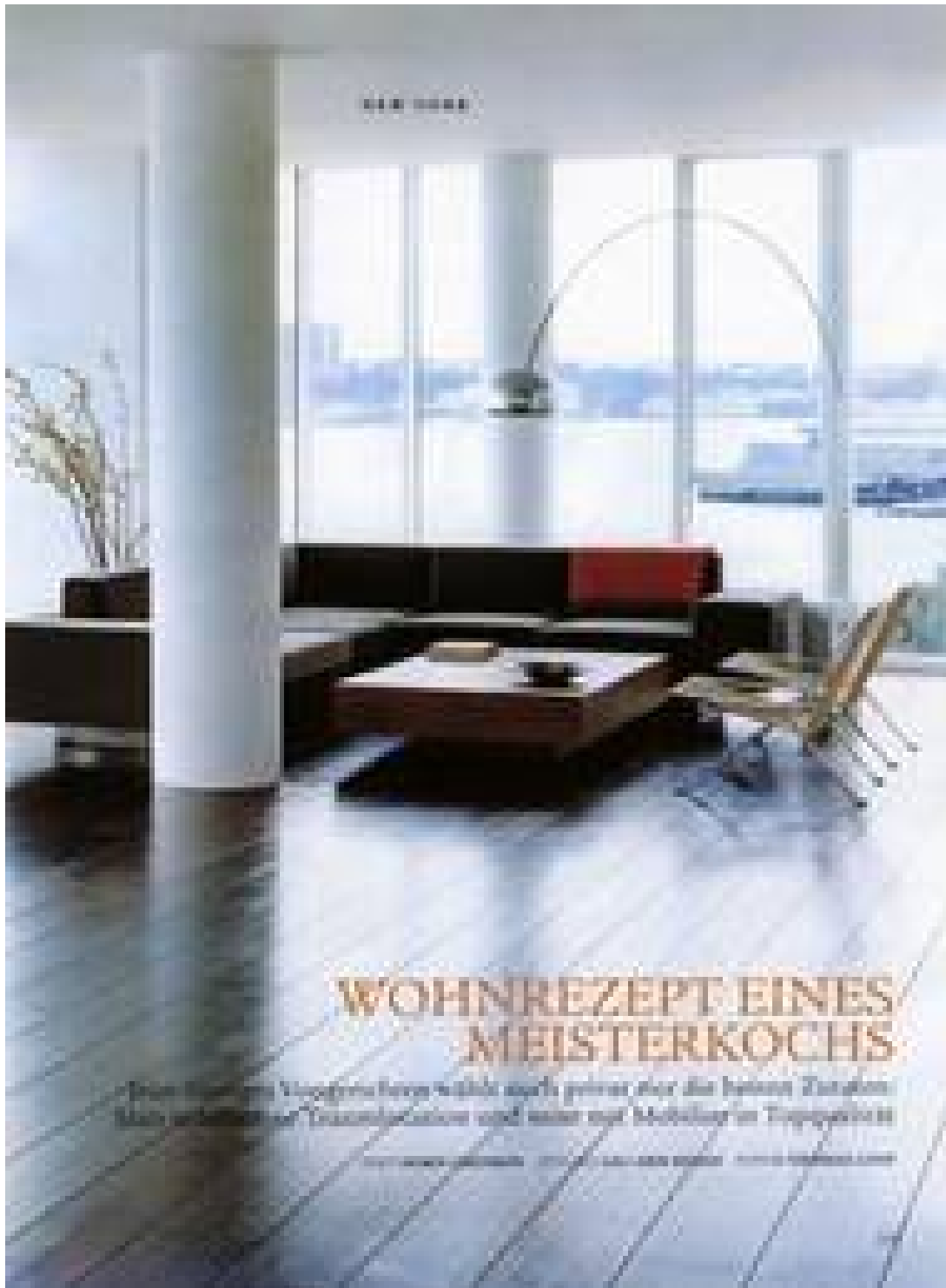
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THERE ARE CERTAIN perfectly well-ordered worlds that immediately inspire awe in less organized beings—as well as hope that the deities of discipline will one day shine upon them too. Welcome to the staggeringly pristine Hamptons country house of Peri Wolfman, product designer and stylist extraordinaire, and Charley Gold, still-life photographer and author, with his wife, of numerous tabletop-decorating and design books.

First, the approach: a winding road lined with cornfields and wildflowers waving gently in the breeze under an electric-blue sky, with hardly another house in sight but for an idyllic red barn straight out of a stage set. Minutes later, a tidy group of plain white structures emerges. Move past the picture-perfect herb garden out front through a meticulously arranged mudroom where boots and hats are dropped—neatly, of course—and enter an impeccable realm where every last detail has been assiduously attended to and everything is in its place. Really.

Building all this was a joint effort between the couple and Jack Ceglic, a New York designer with a reputation for crafting livable contemporary houses out of off-the-shelf metal cladding. Seeing Ceglic's own corrugated-steel home in East Hampton inspired Wolfman and Gold to commission the designer to build them one of their own. "I just loved the feeling of it," says Wolfman of Ceglic's industrial-farmhouse

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English Regency chairs surround the dining table, which is topped with silver found in the French Quarter; an antique Baccarat chandelier, a 17th-century Italian starburst mirror, and paintings by Alexander Calder and Charles Green Shaw are among the furnishings. Facing page: A 19th-century Irish farm table in the kitchen; the Pineapple Arabesque wallpaper is by Langham & Co., and the floor is tiled in cork. See Resources.

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COUNTRY CHIC

WHEN THE WEEKEND ROLLS AROUND, AWARD-WINNING
ACCESSORIES DESIGNERS RICHARD LAMBERTSON
AND JOHN TRUEX LEAVE SEVENTH AVENUE BEHIND FOR THEIR HANDSOME
HOUSE IN THE PASTORAL BERKSHIRES

*Text by Dan Shaw · Photography by Pieter Estersohn · Styled by Lili Abir Regen
Produced by Anita Sarsidi*

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Facing page: John Truex (left) and Richard Lambertson at their home in Sharon, Connecticut. This page: A 19th-century lantern and a French mirror are displayed in the library; the Ralph Lauren Home sofa is upholstered in a Donghia cotton, the club chairs are 1930s French, the stools are from Privet House, and the rug is by Tibet Carpet. See Resources.

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Clockwise from top left: A 1957 oil painting and a Chinese altar table from Michael Trapp in the living room; the custom-made ottomans are upholstered in a Perennials fabric. The dining room chandelier is French, as is the linen tablecloth, and the 1950s chairs are covered in Kravet's Raffia Grass; the '30s side chair was a gift from Geoffrey Beene. In the entrance hall, the Chinese cabinet was found in Great Barrington, Massachusetts, and the alligator bag is by Lambertson Truex. See Resources.

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QUARTER MASTER

THOMAS JAYNE'S PIED-À-TERRER IN NEW ORLEANS IS A SLICE OF HISTORY REFRESHED FOR TODAY
TEXT BY MIMI READ · PHOTOGRAPHY BY WILLIAM WALDRON · STYLED BY LILI ABIR REGEN

Facing page: Interior decorator Thomas Jayne outside his New Orleans apartment, which was renovated by Frank W. Malison of Barry Fox Assoc. Architects. This paper in the sitting room, 1890s lithographs hang above a 19th-century daybed with a cushion upholstered in a Schumacher linen. The chair slipcover and curtains are made of Les Pêcheurs by Greiff, and the wall color is Pale Pink Satin by Benjamin Moore. See Resources.

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The living room's scenic wallpaper was designed by Thomas Jayne with Melissa Mittag of De Gournay, the 19th-century bookcase is from Peter Patout Antiques, and the dado and ceiling are painted with I've Got the Blues and Vellum by Benjamin Moore, respectively. Facing page, clockwise from top: A custom-made mirror by City Frame hangs between portraits by Thomas Frye in the sitting room. The kitchen cabinets are based on 19th-century Creole examples; the range and hood are by Viking, and the OYSTERS panel is by Miriam Ellner. The façade of the 1830s townhouse where Jayne and Ellis live. See Resources.

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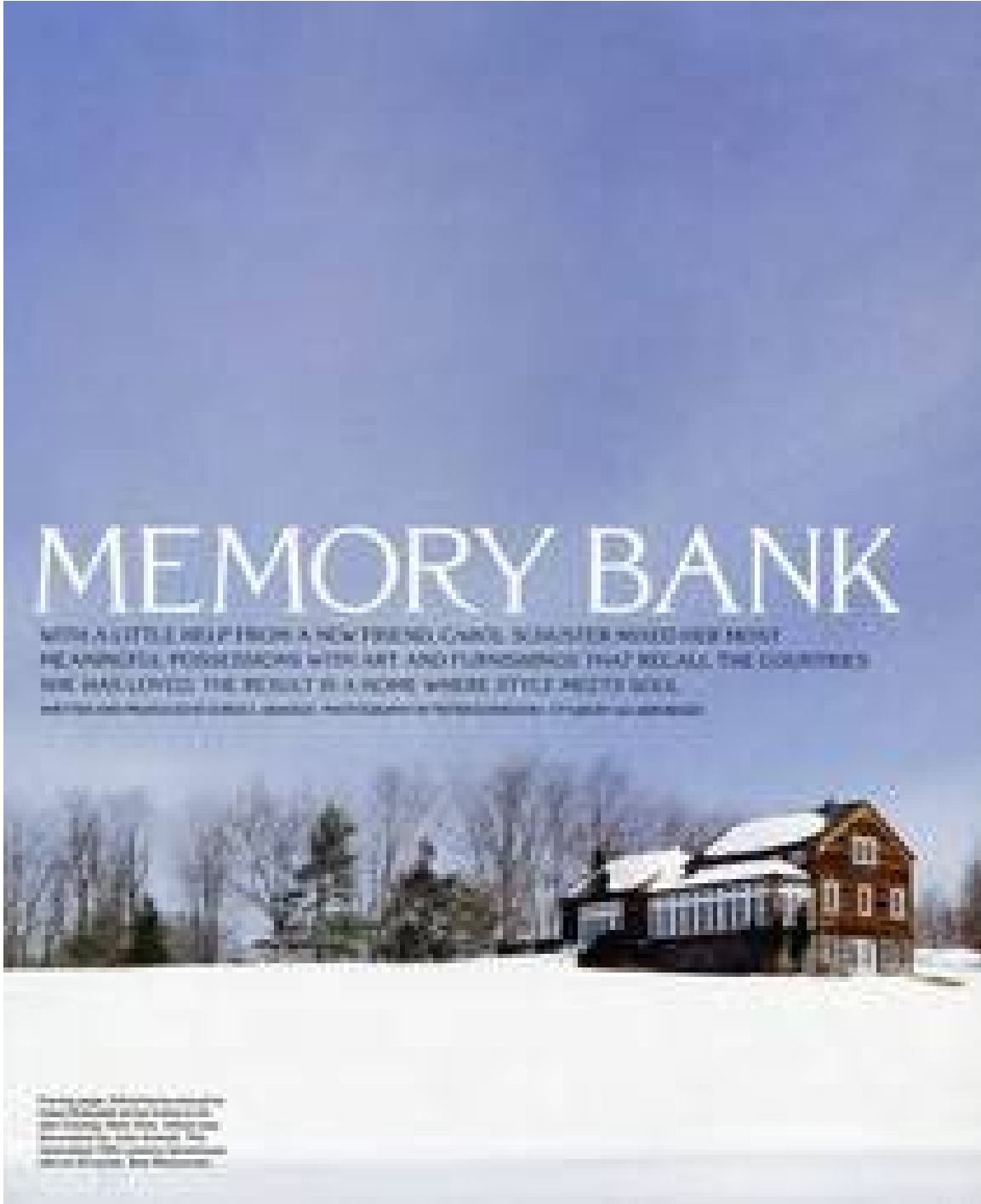
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