



AD

LIVING WITH ART

featuring  
ALICIA KEYS +  
SWIZZ BEATZ  
at home  
in california

# FLIGHT OF FANCY



A GAROUSTE & BONETTI CHANDELIER CROWNS THE LIVING ROOM. DMITRIY & CO. SOFAS IN KELLY WEARSTLER FOR LEE JOYA FABRIC FACE OFF ACROSS A PAIR OF 1970S PATCHWORK LEATHER BENCHES USED AS COCKTAIL TABLES; VINTAGE SWEDISH KILIMA OPPOSITE GRAY, SILVER, AND BLUE PLANTINGS DEFINE THE ENTRY GARDEN. LANDSCAPE ARCHITECTURE BY AHMAD SARDAR-APPHANI. GATE BY BAKER'S STRUCTURES. PAINT THROUGHOUT BY BENJAMIN MOORE. FOR DETAILS SEE RESOURCES.

**At the Long Island home of an art-world insider, too much is never enough**

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **PERNILLE LOOF** STYLED BY **MICHAEL REYNOLDS**

BELOW A JANSEN TABLE AND MIDCENTURY ITALIAN CHAIRS ARE NESTLED AMONG SPECIMEN TREES IN THE SECRET GARDEN. RIGHT THE POOLHOUSE'S GREAT ROOM HAS A DOROTHY DRAPER OCCASIONAL TABLE, AN ALAIN GAUBERT SOFA FROM MAISON GERARD IN ROSE UNIACKE FABRIC, AND AN EMPIRE DAYBED FROM H.M. LUTHER.



it's

hard to find *le mot juste* to describe this country home belonging to an éminence grise and tastemaker in the worlds of art and design. The terms *eclectic*, *polyglot*, and *eccentric* definitely apply, but they

all feel too anemic in capturing the property's mad medley of color and decor, its fairy-tale landscape and myriad coups de théâtre, and the outlandish imagination of the homeowner and his merry band of designer/enablers. Even the owner himself seems a bit astonished surveying the outré finery of his waterfront wonderland. "This house was an invitation to fulfill a fantasy I didn't know I had," he says blithely.

First, a little background. The residence, built in the early 1900s, is improbably situated on the North Fork of Long Island,

an area traditionally regarded as the calm, unpretentious yin to the raging, extravagant yang of the Hamptons. Equally improbable is the dwelling's Adirondack-inflected architecture, a style endemic to the forested mountains of northern New York, certainly not the Peconic Bay. "The house was a wreck, but it had such great, weird character and presence, it just said, 'Buy me!'" the homeowner recalls.

After heeding that siren call, he quickly set about assembling a team of designers to conjure his vision of a modern Bloomsbury, chockablock with bewitching hues, lavish patterns, artisanal details, and romantic inspirations from far-flung sources. That roster of collaborators included interior designer Hadley Wiggins, color wizard Eve Ashcraft, landscape architect Ahmad Sardar-Afkhami, and architectural designer Louis Yoh. From there, it was off to the races.

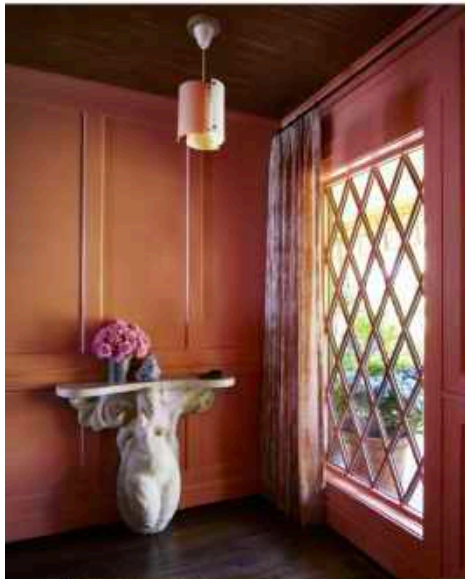
Structural changes to the main house involved the addition of a new front elevation that mirrors the rear façade and facilitates a more gracious entry procession; the removal of a decorative lattice-panel ceiling below the attic level to create a triple-height living room illuminated by new copper-framed skylights; recladding the structure with new cedar shingles; and blowing out walls to create more generously scaled spaces for the kitchen, dining room, and bedrooms. Those architectural emendations set the stage for the decorative drama that unfolds the moment one passes through the front door into a foyer bathed in a shade of brilliant coral.

The rainbow coalition of wall treatments on the ground floor includes a butter-yellow limewash in the drawing room, indigo-dyed linen in the living room, turquoise paint for the kitchen, and a coat of a cool blue-gray in the adjacent

dining area. On the second level, the joyous medley expands to limewashes of dirty mauve and pale green in the main and guest bedrooms, respectively, and an eruption of saffron, inspired by the color of Christo's 2005 gates installation in Central Park, in the primary bath. "I couldn't get away with this with conservative clients or anyone who cares about what the neighbors think. [The homeowner] would tell me, 'Do whatever you want to do. Make it magical!' The more color we put in, the more the house could take," Ashcraft notes.

Wiggins applied the same multiplication principle to the time-tripping, nation-spanning decor, which is elastic enough to encompass a voluptuous French console by Jean Muhl in the entry, a 12-foot-long Garouste and Bonetti columnar pendant light in the living room atrium, a Gaetano Pesce Feltri chair reimagined by Raf Simons for Calvin Klein in the

CLAUDE LAWRENCE



ABOVE LEFT IN THE ENTRY, A 1960S YKI NUMMI PENDANT HANGS ABOVE A JEAN MUHL PLASTER-AND-TRAVERTINE CONSOLE. ABOVE SARDAR-AFKHAME PLANTED AN ALLEE OF RIVER BIRCHES BACKED BY HORNBEAM HEDGES IN A SIDE GARDEN.



LEFT THE DRAWING ROOM HAS A RAF SIMONS FOR CALVIN KLEIN GAETANO PESCE CHAIR, A GEORGE SHERLOCK SOFA IN ROGERS & GORFIGNON FABRIC, AND A WILLIAM HAINES COCKTAIL TABLE FROM LIZ O'BRIEN. OPPOSITE CHAIRS BY THE ENGLISH ARTS AND CRAFTS ARCHITECT JOHN CAMPBELL SURROUND A ROSE UNICAKÉ DRAPERS TABLE BENEATH A NAOMI PAUL PENDANT IN THE DINING AREA.

**"It's all a reflection of the client, his incredible eye for art and objects, and his comfort with rejecting any limitations on what's suitable," interior designer Hadley Wiggins avers.**



ABOVE SANTA BARBARA DESIGNS UMBRELLAS AND BROWN JORDAN CHAISE LONGUES AND CHAIRS COVERED IN OUTDOOR FABRICS BY KELLY WEARSTLER FOR LEE JOFA AND PERENNIALS LINE THE POOL LAWN. OPPOSITE THE POOLHOUSE SPA IS OUTFITTED WITH MOROCCAN Zellige TILES BY CLÉ. AN EARLY-20TH-CENTURY ALABASTER PENDANT LAMP, A VICTORIAN TURNERS CHAIR, AND EGYPTIAN REVIVAL SCONES.

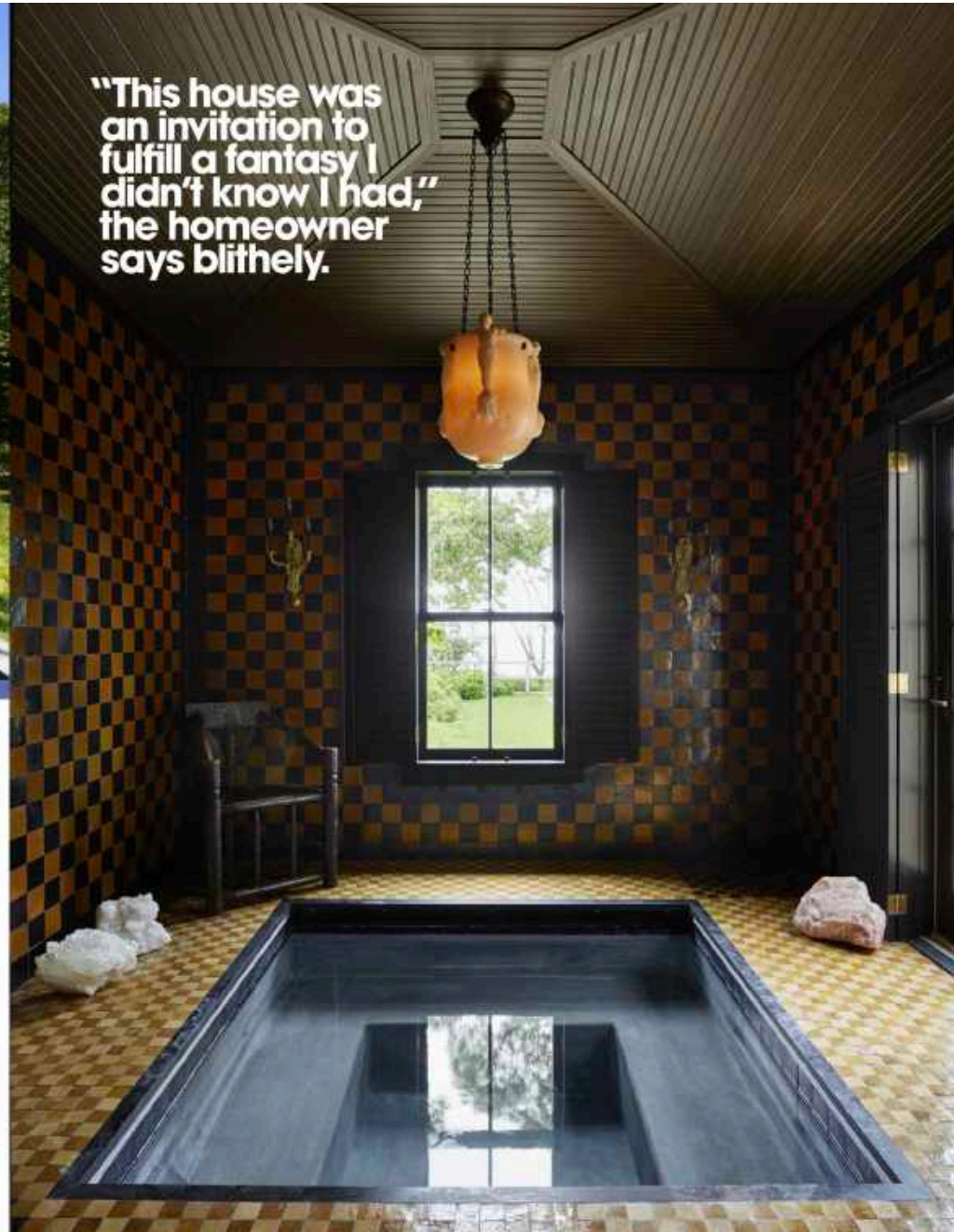
drawing room, and an 18th-century Italian painted and parcel-gilt carved headboard in the main bedroom. “The farther afield we went, the more we were able to find harmonies and synergies within all these different notes,” Wiggins observes. “It’s all a reflection of the client, his incredible eye for art and objects, and his comfort with rejecting any limitations on what’s suitable,” she adds.

**THE CAPACIOUS POOLHOUSE.** clad in live-edge wood planks, is a pleasure dome of a different stripe, visually connected to the architecture of the main residence, but distinct in its details and spirit—think Hans Christian Andersen by way of IstDibs and Art Basel, with a Turkish bath thrown in for good measure. Although the interior color palette is deliberately more subdued, Wiggins and Ashcraft clearly had their way in countless textural flourishes and finishes, from the rush mats that line the walls of the sitting room and study to the zellige tiles that envelope the spa to the ethereal clouds hand-painted by Ashcraft on the ceiling of the pale green sleeping berth. “That’s my escape from my escape,” the homeowner quips, describing the dreamy, cloistered daybed.

The back of the poolhouse opens out to a startling North Fork Shangri-la, a secret garden where the owner conducts business meetings amid the exotic splendor of weeping spruce and beech trees, dwarf red pines and ginkgoes, and a variety of moon- and cut-leaf Japanese maples. “We were inspired by Chinese scholars’ gardens to create a contemplative space with a meandering pathway that leads to various intimate moments of beauty and discovery,” Sardar-Afshami explains. “I’ve had enough of doing polite gardens. When [the homeowner] said, ‘Let’s do a riot of color,’ I was in. He likes the unusual, the accidental, and he’s not afraid of changing his mind,” the landscape architect adds, again ascribing the giddy delight of the estate to the client’s freewheeling spirit and cultivated taste.

The homeowner, for his part, returns the compliment. “I work in a creative field, but I’ve never had, nor sought, a project like this for myself. It unintentionally triggered a wonderful, indulgent journey into color, furniture, landscape, and all the disparate things that are fused together here,” he concludes. “I evolved this vision jointly with the team I assembled. This house is an egg we all hatched together.”

“This house was an invitation to fulfill a fantasy I didn’t know I had,” the homeowner says blithely.





ABOVE AN EARLY-20TH-CENTURY SCANDINAVIAN CHAIR FROM MAISON GERARD STANDS BY THE BUTTY-GREEN SLEEPING BERTH IN THE POOLHOUSE. LEFT THE PRIMARY BATH IN THE MAIN HOUSE HAS ADOLF LOOS' SCONCES FOR WOKA AND A WATERWORKS TUB FILLER.

OPPOSITE COLOR MAVEN EVE ASHCRAFT HAND-PAINTED THE WALLS OF A GUEST BEDROOM FURNISHED WITH A CHINESE CHIPPENDALE BED, A CHANDELIER FROM M. ALEXANDER, MAX KUEHNE DEMILUNE TABLES, AND A TUAREG MAT RUG.

# design notes

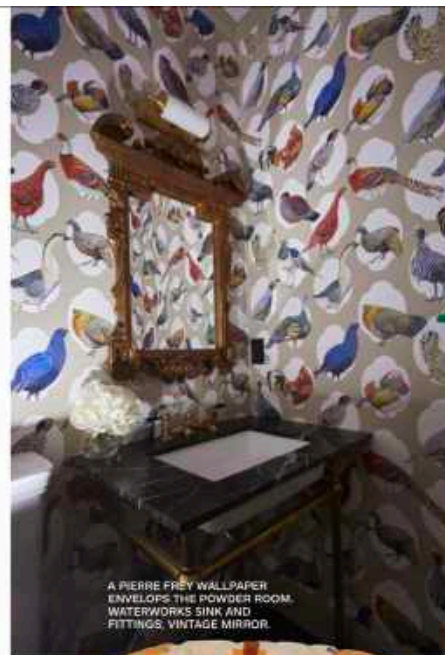
THE DETAILS THAT MAKE THE LOOK



LOOKING IN TO THE PRIMARY BEDROOM



MELANGE PENDANT BY KELLY WEARSTLER FOR VISUAL COMFORT; \$4,379. CIRCALIGHTING.COM



A PIERRE FREY WALLPAPER ENVELOPS THE POWDER ROOM. WATERWORKS SINK AND FITTINGS, VINTAGE MIRROR.

“Each room in the house is a different experience, a different mood.”  
—Hadley Wiggins



SIMPLE SHADE 03 PENDANT; \$7,550. NAGMIPALL.CO.UK

THE DRYAD RATTAN LEIGHTON TABLE; \$7,625. SOANE.COM



ANTIQUAN SKY PRINT; \$80 PER GALLON. BENJAMINMOORE.COM

ASSAMESE BLANKET BY GREGORY PARKINSON; \$460. COMMUNIAE DESIGN.COM



FELTRI CHAIR BY GAETANO PESCE AND RAF SIMONS FOR CALVIN KLEIN FOR CASSINA; \$9,900. 157DWS.COM



INTERIORS: REWINDLE LOOK. ALL OTHERS COURTESY OF THE COMPANIES.

PORCELAIN VASE; PRICE UPON REQUEST. LAIRD GOUGH.COM



PARADISE CANOPY BED; \$2,250. AMANDALINDROTH.COM



19TH-CENTURY FRENCH QUILTED CUSHION; \$923 FOR A PAIR. KATHARINEPOLE.COM



ZELLIGE REVERSED MOUNTED SQUARE TERRA-COTTA TILES; \$33 PER SQUARE FOOT. CLETTILE.COM



MALAGA CHAIR BY SOL Y LUNA; \$1,495. JAYSON HOME.COM

RETRO-CHIC DOUBLE DECKER UMBRELLA; \$4,300. SANTIASHIRBARACEDISIGNS.COM

“Our client is used to working with art and artists, so he didn't have typical expectations.”  
—Eve Ashcraft



VINTAGE KARL SPRINGER WICKER SEATING MIXES WITH OTHER ANTIQUES ON THE SCREENED PORCH

VARYING LINEN BY DÉCORS BARBARES; TO THE TRADE. JOHNROSSELLI.COM

PRODUCED BY MADELINE O'MALLEY