

ARCHITECTURAL DIGEST

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GREAT AMERICAN COUNTRY HOUSES



SENSATIONAL SUMMER STYLE
A LEGENDARY YACHT SETS SAIL
THE PLEASURES OF PROVENCE

Western Union

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

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



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



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anford I. Weill and his wife, Joan, are über New Yorkers. Known as Sandy, he is the former head of Citigroup and the longtime chairman of Carnegie Hall. She chairs Manhattan's Alvin Ailey American Dance Theater. Then there is the city's Weill Cornell Medical College, to which they have donated many millions of dollars. That being said, the Brooklyn-born philanthropists have succumbed to Northern California's allure and put down roots in Sonoma Valley.

Situated on some 360 rolling acres that include a vineyard—the 2012 Weill a Way red received a 94 on Robert Parker's 100-point index of excellence—the Weills' compound is at the end of a vertiginous drive that meanders through fields of sprightly California poppies and live oaks. "We visited in August, four years ago, and the gardeners handed me a plum and a white peach," Joan recalls of their first encounter with the property. "Then the brokers brought us back one night and lit an outdoor fire. That clinched the deal." A year later the couple put their Central Park West penthouse on the market and started packing.

Conceived in the 1990s by Walker & Moody Architects, the firm that masterminded the Auberge du Soleil resort in nearby Rutherford, the Sonoma estate suggests an ancestral enclave in Tuscany. Italian terra-cotta tiles sheathe the higgledy-piggledy roofline of the two-bedroom main residence. A covered breezeway connects that building to a four-bedroom guesthouse—equipped with an indoor pool and a wine library—added by the Weills. There's also a walled garden overflowing with old-fashioned roses, courtesy of the landscape architect Mai K. Arbogast, who devised the verdant grounds for the property's previous owners.

To update the interiors, the Weills relied on designer Mica Ertegun, who began working with them on various homes eight years ago. "We were a little intimidated by her back then," Sandy says. "Her reputation is so big." Today she is the Weills' aesthetic alter ego, her portfolio including the couple's former New York apartment and their villa in the Bahamas. Not only does the decorator share "very similar tastes," with her clients, she describes them admiringly as people who "appreciate that every corner of a home needs to be looked at."

Taking pride of place in the Sonoma main house's sun-splashed entrance gallery is a 1940s Fernand Léger mosaic whose brilliant blues, yellows, oranges, greens, and reds dance against a light-ocher wall. To accommodate two of the couple's Thomas Hart Benton paintings, the living room's carved overmantel was

removed, one of several architectural adjustments that Ertegun and John Schaberg, a senior project director at her firm, MAC II, made to the dwelling and its outbuildings. "I'm not a collector," Sandy says modestly. "But I know what I like." And what he likes encompasses everything from the languorous fashion illustration that hangs in the soothingly neutral master bedroom to the giant outdoor sculptures of pink and red roses by Will Ryman. (The over-scale blooms were part of a public-art commission installed along ten blocks of Park Avenue in 2011.) When the Weills shop for art, Joan says they both have "the right of refusal"—though, her husband laughingly admits, in the case of the Léger, she lost.

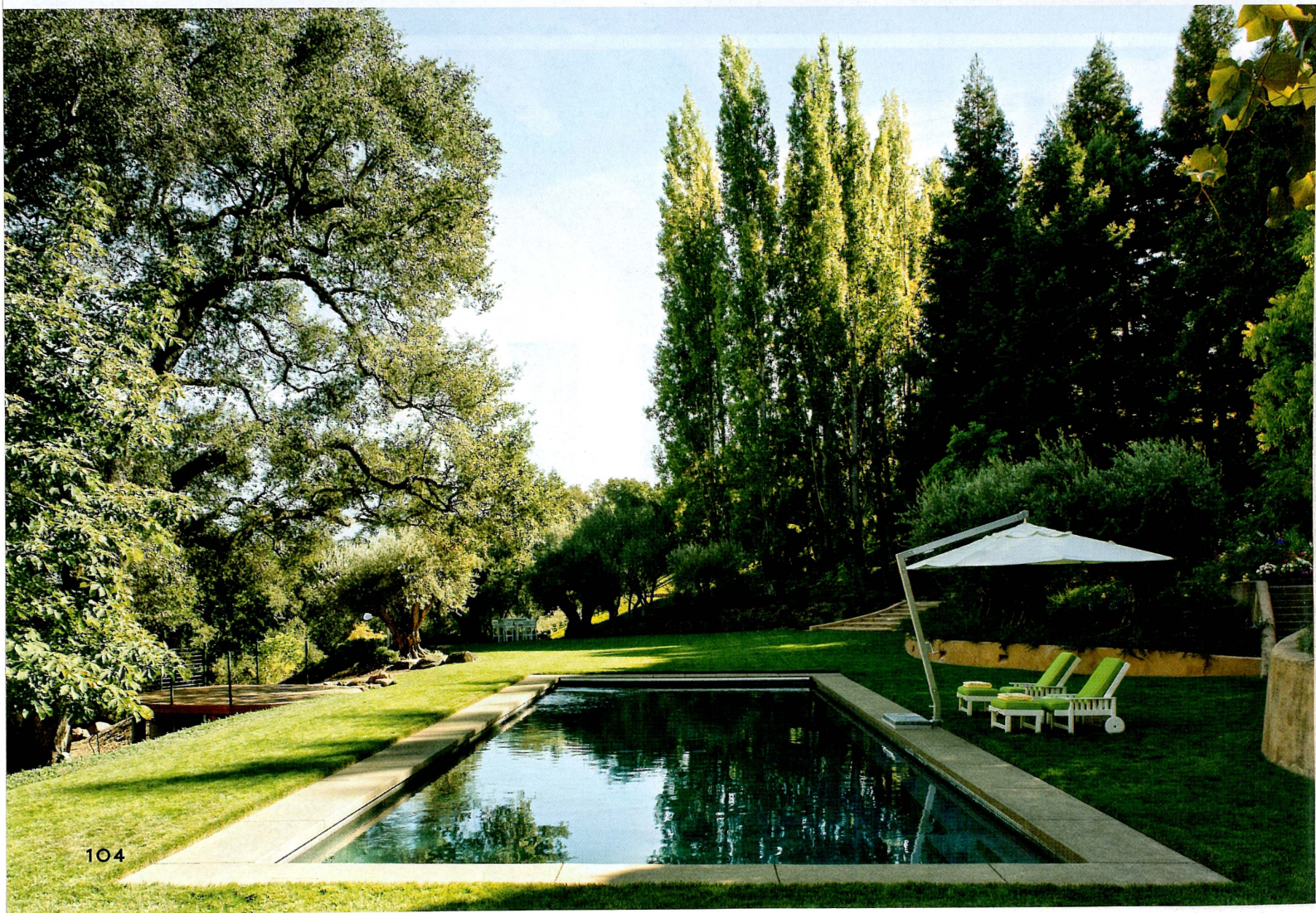
Many of the Weills' most treasured Manhattan belongings have settled comfortably into their paradisiacal new surroundings. "The apartment they gave up had beautiful things, so we used quite a bit in Sonoma," says Ertegun. Defining one side of the dining room is a captivating Art Deco wood screen, its gilded reliefs representing the four seasons. Complementing it are two custom-made round dining tables and blue leather-clad chairs, the latter replicas of a 1920s Émile-Jacques Ruhlmann design. Underfoot is an Ertegun creation, a carpet resembling a watercolor of a stream, its rippling-water motif inspired by a nearby Jean Dunand painting that depicts deer leaping across a brook.


Though the interiors are fetching, the Weills often find themselves relaxing outdoors. Morning coffee is taken on one of the terraces, and Joan enjoys long walks on the grounds with the couple's bichon frise, Angel. Still, culture calls. Shortly after moving in, they heard about fundraising struggles at the Green Music Center, then unfinished, at Sonoma State University. The couple asked the acclaimed Chinese pianist Lang Lang to vet the concert hall's acoustics, and once he gave the thumbs-up, they promptly donated \$12 million to complete the William Rawn-designed project, which was modeled after Rawn's Seiji Ozawa Hall at Tanglewood, the summer home of the Boston Symphony Orchestra. Sandy soon became chairman of the center's advisory board, and he and Joan recruited Zarin Mehta (former president of the New York Philharmonic) to become its coexecutive director. They've also coaxed world-class talents—Yo-Yo Ma and Renée Fleming among them—to perform there, putting the small college on the cultural map.

Unable to make a total break from New York, Sandy still keeps an office on the 46th floor of the General Motors Building, his desk taking in panoramic cityscapes. But when he works at home in California, the views are all about flowers, fruit trees, and the mountains that frame the Sonoma Valley. "It's a much more relaxed environment," he says. "I'm still debating which I like the best." Luckily he doesn't have to choose just one. □

Opposite, from top: Paintings by Thomas Hart Benton flank a Steinway baby grand in the living room, which is also outfitted with cocktail tables designed by MAC II. The library's sofa is upholstered in a Schumacher print, and the chairs are covered in a Mark Alexander fabric; a work by Gonzalo Cienfuegos is mounted above the fireplace.



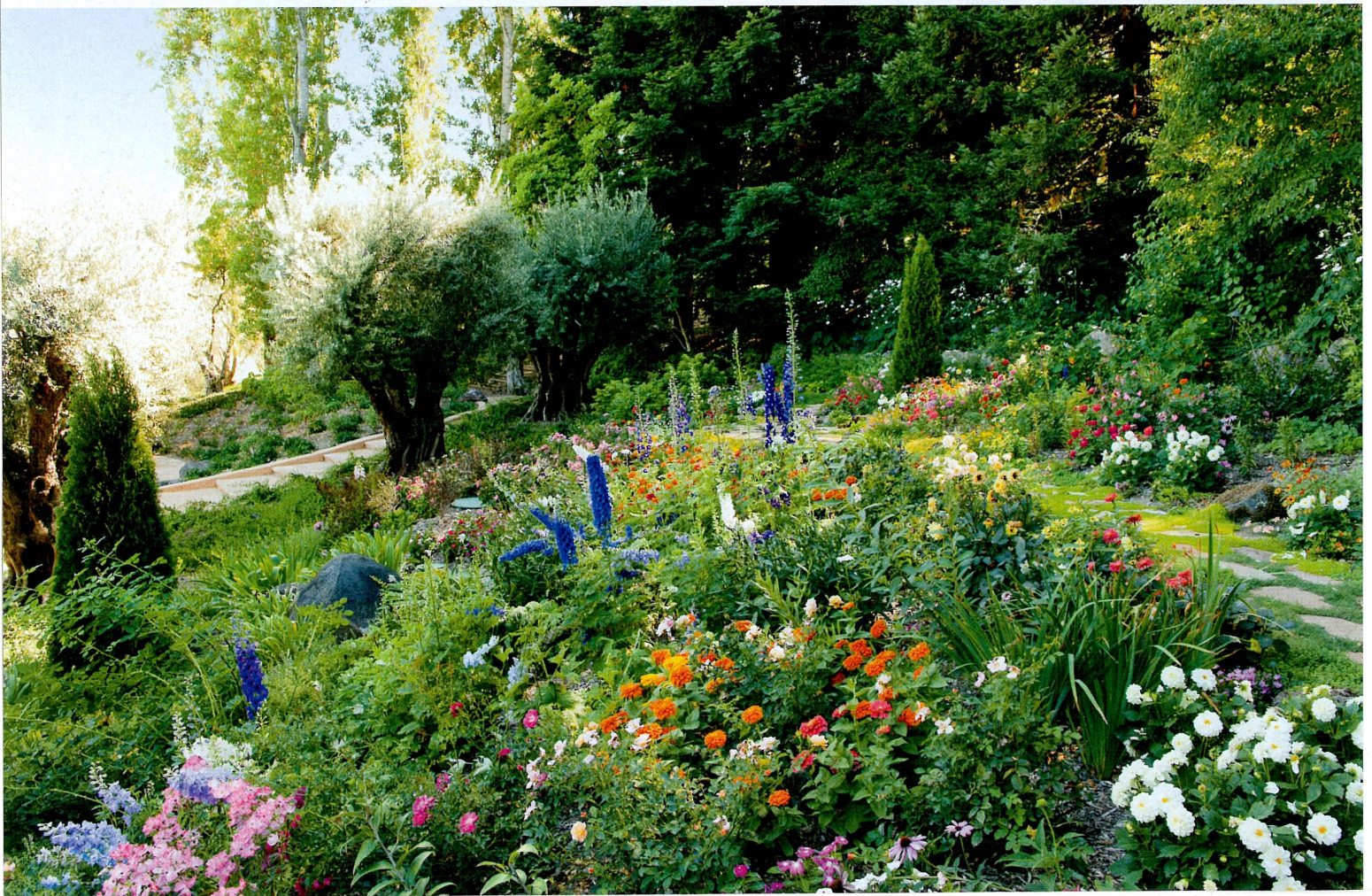




Lombardy poplars border a stairway leading to a covered passage that links the main residence to the guesthouse. **Opposite, clockwise from top left:** A Fernand Léger mosaic panel greets visitors in the entrance gallery. The kitchen's pot rack was designed by decorator Suzanne Tucker for the previous homeowners; ceramic hens by artist Catherine Hunter are displayed above the Viking range. Poolside seating by Weatherend is sheltered by a Janus et Cie umbrella.

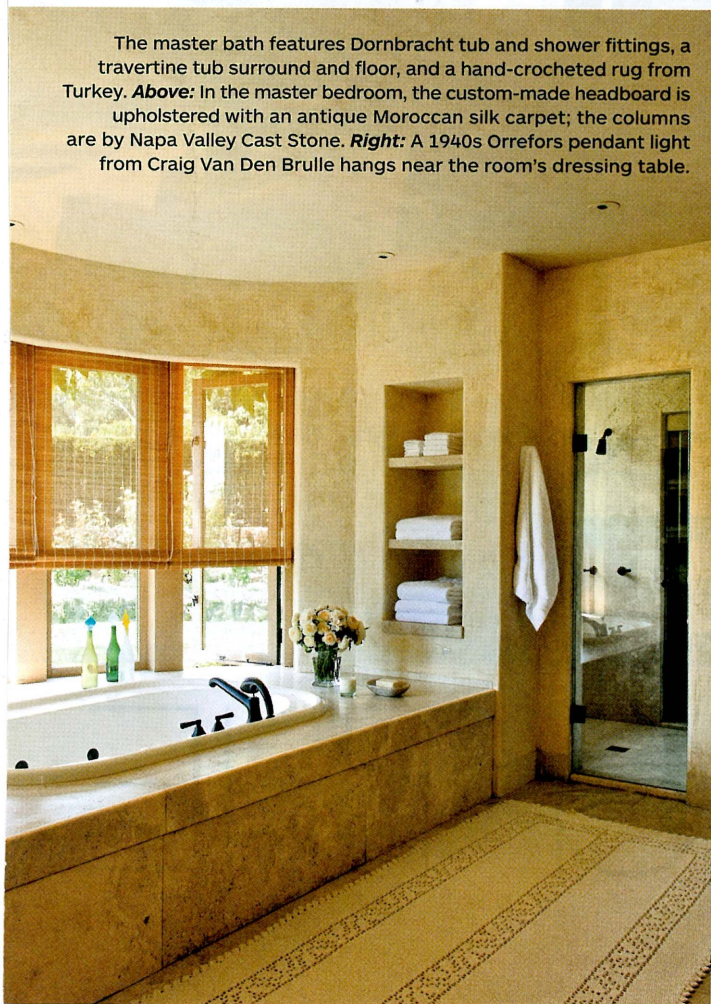
On a terrace overlooking Sonoma Valley, a Sunbrella-fabric umbrella shades a dining area.

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






The master bath features Dornbracht tub and shower fittings, a travertine tub surround and floor, and a hand-crocheted rug from Turkey. **Above:** In the master bedroom, the custom-made headboard is upholstered with an antique Moroccan silk carpet; the columns are by Napa Valley Cast Stone. **Right:** A 1940s Orrefors pendant light from Craig Van Den Brulle hangs near the room's dressing table.





KEEPING THE



At the Hamptons retreat of AD contributing editor Rebecca Bond and her husband, Jon, the screened porch includes an Intérieurs lantern as well as stone-top tables and ceramic stools from Mecox; the striped pillows are made of a Loro Piana fabric. For details see Sources.

TEXT BY RAUL BARRENECHE
PHOTOGRAPHY BY PAUL RAESIDE
PRODUCED BY HOWARD CHRISTIAN

PEACE

In Bridgehampton, New York, creative duo and gun-safety advocates Rebecca and Jon Bond renovate a 19th-century gem as a serene family sanctuary

Clockwise from top:
The house was built around 1840; deLashmet & Assoc. designed the grounds. A dining table and chairs, all by Mecox, furnish the rear terrace; the pillows are clad in a Loro Piana stripe. The Bonds with their children (from left) Olivia, Damian, and Remy. **Opposite:** A painting by Beverly Pepper overlooks the living room, which features a sofa, cocktail table, and floor lamp from Lucca Antiques; a Loro Piana fabric covers the chair in the foreground, and the patterned pillow is by Madeline Weinrib.



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becca and Jon Bond are experts at a number of things, not least balancing work and play. The Manhattanites have successful careers in the marketing and advertising realms, having met when Rebecca, an industry specialist, was a client of the award-winning ad agency Kirshenbaum & Bond, which Jon cofounded in 1987. (He is now the CEO of Tomorro, a firm that invests in new media and marketing-tech companies, and she is an *Architectural Digest* contributing editor.) Over the years the Bonds have collaborated on various projects, some entrepreneurial, some altruistic. Most recently they launched Evolve, an organization that encourages gun owners, gun manufacturers, and gun opponents to come together to promote firearm safety in the wake of the 2012 Sandy Hook Elementary School shooting. The group is “apolitical,” Rebecca says. “We’re inclusive and far more effective because we don’t align ourselves with either side of the debate.”

In the summer and on weekends throughout the year, the Bonds and their daughters, Remy and Olivia, and son, Damian (Jon also has two grown sons from his previous marriage), shift their busy lives to the Long Island hamlet of Bridgehampton. Here, they settle into a stylishly remodeled historic getaway that is as much a place for unwinding and entertaining as it is a productive setting that inspires creativity. “It’s country cool,” Jon says of the gracious circa-1840 farmhouse.

Built by one of the area’s founding families (the Hildreths), the six-bedroom home had been updated with a new kitchen and baths before the Bonds purchased it a half-dozen years ago, but its handsome bones were otherwise intact. Rebecca’s first tasks as family decorator were to knock together two small parlors to form a spacious living room and to repaint the previous

owners’ peach walls in an off-white. Amid this soothing shell she placed berry-color accents, reflecting an expansion of palette largely attributable to the influence of her friend Madeline Weinrib, the hue-happy rug-and-textile designer. “I used to be very afraid of color—I had 50 shades of taupe,” Rebecca says with a laugh, recalling her first foray into design, the renovation of her family’s Greenwich Village townhouse. “It all needed to be less monochromatic. You have to be a little more eclectic—it’s how things become interesting.”

Her home’s neutral backdrop is complemented by earthy browns and textured creams, along with splashes of pattern (speckled cowhide, handwoven stripes, the





From top: The family room is appointed with a George Smith sofa and tufted stool; the lamp is by Huniford, the large antique horse statue is from Dienst + Dotter Antikviteter, and the pillows and carpet are by Madeline Weinrib. The pool area. **Opposite, from top:** The dining room features Berns Fry ceiling fixtures; the table is from Bloom, the chairs are by Janus et Cie, and the carpet is by Merida. A trio of pendant lights from Laurin Copen Antiques hangs in the kitchen, which is outfitted with a Sub-Zero refrigerator and wine cooler, a Viking range and hood, and a Madeline Weinrib rug.



occasional ikat) and the aforementioned pops of color—such as the rich violet upholstery on an 18th-century European chair in the living room. Cozy yet ample enough for two inviting sitting areas, the room showcases family photos by Annie Leibovitz and Pamela Emil, a painting by Beverly Pepper (an American artist famed for her monumental abstract sculptures), works by the late artist-critic René Ricard, and a zinc table from a yarn factory. Gutsy notes also grace the sun-filled dining room, where basket-like ceiling fixtures made of industrial scraps hang above a hefty Belgian oak table, and the master bedroom, where the walls feature sconces crafted from iron railroad spikes. “A house doesn’t have to be all collectible and signed,” Rebecca says. Comfort was her guiding ethos, as evidenced by an abundance of deep, beckoning sofas and armchairs, many of them slipcovered in pale stone-hued linen. Jon says he told his wife at the outset, “I want furniture to sit on—I don’t want perching furniture.”

The acre-and-a-half property has an expansive backyard, dominated by a majestic century-old sycamore maple that often hosts forts built by the Bond children. Not far from a guesthouse and a swimming pool, Rebecca and her daughters cultivate vegetables and herbs. “Whatever they plant they have to eat,” their mother says. Or sell: The enterprising youngsters periodically set up a farm stand for their produce, transitioning to hot chocolate in the fall. The girls also act professionally—Remy appeared in several episodes of *30 Rock* and the short film *A Dream of Flying*, directed by Marchesa fashion designer Georgina Chapman. They usually steal the show at their parents’ frequent parties, singing and performing for guests. “There’s a whole routine that people expect now when they come to dinner,” Jon says, noting that drama runs in the family. (His late father, Rudy Bond, was in the original Broadway production of *A Streetcar Named Desire* as well as the 1951 movie.) Adds Rebecca, “We’ve got the kids, people bring their dogs, and everyone’s in the kitchen singing. It’s what a dinner party should be.”

In warm weather, get-togethers are held on the roomy, old-fashioned screened porch, with stout Belgian seating that looks like chic recycled packing crates grouped beside an imposing redbrick fireplace. The space also serves as the Bonds’ de facto summer office, where Jon and Rebecca oversee Evolve’s creative PSAs, strategic partnerships, and social-media efforts. (Rebecca’s Twitter handle is @TheGunMaiden.) As Jon suggests, “This is a different kind of working farmhouse now.” Indeed, it has become a quiet place from which he and his wife hope to reframe a national conversation, while savoring precious moments with family and friends. □





A Canvas Home four-poster anchors the master bedroom; the Gustavian desk is from Dienst + Dotter Antikviteter, and the stools are from Roark Modern. **Opposite, from top:** In a guest room, René Ricard prints are displayed above an antique chest of drawers from Ani Ancient Stone; the wing chair is from ABC Carpet & Home, and the swing-arm sconce is by Vaughan. An antique chair rests on a striped rug in the master bath.

