

# ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

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## BEFORE & AFTER

SMART, STYLISH  
RENOVATIONS  
EXPERT ADVICE  
DAZZLING  
DESIGN  
MAKEOVERS  
BEST NEW  
PRODUCTS FOR  
EVERY ROOM



AD VISITS ACTRESS  
**ELLEN  
POMPEO**  
AT HER ENCHANTING  
LOS ANGELES HOME





BEFORE

An artwork by Mark Grotjahn brightens the living room in the Manhattan pied-à-terre of Lisa Cohen, an editor at *OuJour* magazine, and her husband, James, chairman of Hudson Media. Structural work was done by VLArchitects, and Susanna Maggard Interiors oversaw the decor. The curtains are of a Lee Jofa silk, and the Art Deco pieces—a 1930s Dominique armchair (clad in a Sahco fabric) and a '20s bench—are from Karl Kemp Antiques. The faux-pony-hair rug is by Stark. For details see Sources.

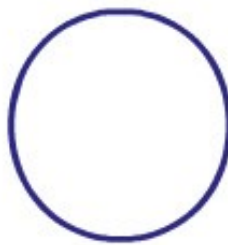
# PERSONAL EFFECTS

SET WITHIN THE ICONIC PLAZA HOTEL IN NEW YORK CITY, LISA AND JAMES COHEN'S APARTMENT IS FLUSH WITH ROMANTIC MEMORIES AND ART DECO-INSPIRED GLAMOUR

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY WILLIAM WALDRON  
PRODUCED BY ANITA SARSDI







f all the famous buildings in New York, few are vested with as much lore as the Plaza hotel, the French Renaissance-style landmark that has presided over the corner of Fifth

Avenue and Central Park South since 1907. Thanks to coverage in newspapers and society columns, cameos in movies, and a starring role in the beloved children's book *Eloise* (whose spirited title character calls the hotel home), the Plaza has a special resonance.

In the case of Lisa and James Cohen, who were married in the hotel's Grand Ballroom in the early '80s, the connection is particularly powerful. Today James is the chairman of Hudson Media, as well as a partner in Dufry, the world's largest duty-free retailer, while Lisa is the home editor for *DaFour* magazine. All of which means the two know a good thing when they see it. So when the couple learned that a prime corner unit in the Plaza—which several years ago was partially converted into some of the city's most sought-after apartments—had become available, the opportunity was too enticing to pass up. As it turned out, the residence encompassed the very rooms Lisa's family had occupied on the eve of her wedding. "My mother still has the room key!" Lisa confesses. Boosting the apartment's appeal was the fact that Frank Lloyd Wright had lived there in the '50s when he was overseeing construction of the Guggenheim Museum.

For the Cohens, whose primary residence is a Tudor-style house in New Jersey (*Architectural Digest*, February 2007), the idea of a Manhattan pied-à-terre was attractive for a variety of reasons. First, it would offer a perch for weekends in the city with their 11-year-old daughter or for overnight visits by their three college-age sons. Additionally, they could host work-related gatherings or offer international colleagues a place to stay. "For my husband's business, we travel to different countries constantly," Lisa says. "We've been entertained so beautifully, and I wanted to be able to do the same for guests here."

To help transform the space, Lisa turned to decorator Susanna Maggard. The two had bonded years earlier when Maggard was an associate for designer Alexa Hampton and worked on the Cohens' New Jersey home. Says Lisa, "I spent a lot of time with Susie"—who now has her own firm—"and I realized we were a great team." →

Left, from top: Lisa Cohen stands in the living room, next to a Willem de Kooning painting and a 1960s bar cabinet by Aldo Tura. A Jacopo Foggini light fixture from Bernd Goeckler Antiques hangs in the entrance hall, which boasts paintings by George Condo (left) and Joan Mitchell as well as '60s French sheep ottomans from John Salibello Antiques and an Empire bergère (covered in a Stark leather) from Newel.



As part of a gut renovation, VLA Architects principal Louisa Lisboa created a large space to contain both the living and dining areas, the latter of which features 1940s Bagués pendant lights, a French Art Deco wall plaque, and a '40s-style Venetian mirror, all from Newel. Ralph Lauren Home candelabra top the circa-1800 French table from Bernd Goeckler Antiques; the chairs, custom made in the manner of Emile-Jacques Ruhlmann, are upholstered in a Lee Jofa mohair, and the midcentury Italian cabinet is faced with Murano glass.







The kitchen is equipped with a Viking oven, cooktop, and hood; the Kartell chairs, from Design Within Reach, are cushioned in a Brunswick & Fils fabric, and the shade is of a Ralph Lauren Home stripe.



Right, from top: In the den, an Anthony Lawrence-Belfair sofa, covered in a Lee Jofa fabric, mixes with a bold Stark carpet. Lending panache to a powder room are a French light fixture from Carlos de la Puente Antiques and a 1960s mirror attributed to Gabriella Crespi, from John Salibello Antiques.

From the outset it was clear that a major overhaul of the layout was called for, as it featured just a single bedroom and a living room that was too small. Also, with the wings of the L-shaped corner residence connecting in the interior only, any interplay of light between the two exposures was cut off. To help address these issues, the Cohens enlisted Manhattan-based architect Louis Lisboa, whose solution was to basically gut the apartment and start over. He shrank the master bedroom and expanded the living room on both ends, a move that enhanced the light and views. And to ensure sufficient space for the entire family, he created three additional bedrooms—one of which does double duty as a den.

Plus, by reworking the mechanical systems, Lisboa was able to reclaim six inches of ceiling height, a valuable improvement given the couple's extensive art collection, which includes pieces by Willem de Kooning, Jean Dubuffet, George Condo, and Mark Grotjahn. Lisboa also customized moldings and other details, among them a set of pocket doors—painted to imitate Macassar ebony—between the living room and entrance hall. That same finish appears on the engaged columns that provide a subtle separation between the living and dining spaces while maintaining an open feel.

For the furnishings, Lisa initially gravitated toward Art Deco, giving Maggard leeway to mix in designs from other eras. "We knew it couldn't be only Art Deco because that would be too serious, and that's not Lisa," Maggard says. So while the home boasts an array of exceptional Deco finds and other rare vintage furnishings, the overall effect is one of breezy refinement, thanks to a leavening selection of lively postwar pieces. "I'm not a rigid person," Lisa says. "I wanted the apartment to feel joyful and fun."

Nowhere is this more evident than in the den, where a coconut-shell-veneer cocktail table from the 1970s sits beside a pair of '30s Spanish modern armchairs. With the room's clashing patterns—Deco-inspired fans on the sofa, hexagons on the carpet—and tribal art, it's an appealingly made-up space reminiscent of Trader Vic's, the storied restaurant that long operated on the Plaza's lower level.

Still, it's the lavender master bedroom, with its Murano-glass chandelier, striped canopy bed, and mirrored side tables, that perhaps best captures the home's spirit of comfortable elegance. "For me it could not be more luxurious or romantic," Lisa says of this sanctuary. "Whenever it's time to go back to New Jersey, I think, 'Can't I stay just a little longer?'" □





## DESIGN WISDOM

**OPEN UP:** In addition to reconfiguring walls to improve circulation and maximize natural light, architect Louis Lisboa reworked mechanical systems to gain six inches of ceiling height, giving the home an airier feel.

**ENHANCE DEFINITION:** After creating a single expansive room for the living and dining areas, Lisboa inserted engaged columns painted to resemble Macassar ebony along the walls where the two meet. The soigné pillars achieve a sense of separation without disrupting flow or light.

**BALANCE THE TONE:** Decorator Susanna Maggard mixed luxe Art Deco furnishings with playful postwar pieces, crafting a decor that's refined but not too formal.

**DOUBLE DOWN:** To accommodate more guests, the den also functions as a debonair extra bedroom, its bespoke sleeper sofa covered in a snappy Deco-inflected fabric.

**HEED THE CURTAIN CALL:** A canopy bed curtained with a striped silk amplifies the luxury and romance of the master suite.



Anchoring the master suite is a bed by Anthony Lawrence-Belfair with a canopy and curtains of a Manuel Canovas silk stripe and custom-made bedding by Susan Shepherd Interiors. The walls are clad in a Manuel Canovas fabric, and the Venetian-style mirror is from John Rosselli Antiques. **Left:** The master bath, decorated with mosaic tilework, has a bainultra tub.





# STAR TURN

ACTRESS ELLEN POMPEO  
COLLABORATES WITH  
DECORATOR MARTYN  
LAWRENCE BULLARD TO  
ORCHESTRATE A DRAMATIC  
TRANSFORMATION OF  
A 1930 LOS ANGELES VILLA  
FOR HER YOUNG FAMILY

TEXT BY MAYER RUS  
PHOTOGRAPHY BY ROGER DAVIES  
PRODUCED BY CARLOS MOTA



Martyn Lawrence Bullard Design worked with actress Ellen Pompeo to revamp the 1930 home she shares with her husband, music producer Chris Ivery, and their two children in Los Angeles. In the living room, a pair of brass pendant lights by Bullard (one is shown), capacious sofas clad in a Schumacher velvet, and a Mansour Modern cowhide rug help make the large space more intimate. The curtains are of a Schumacher wool satin, the cocktail tables are by Jean de Merry, the throw is by Hermès, and the red text-based painting is by Claire Fontaine. For details see Sources.

BEFORE





**H**anging in the living room of actress Ellen Pompeo's Los Angeles home is an arresting painting by Claire Fontaine: Printed on a cherry-red background is a snippet from remarks that fashion designer Marc Jacobs made about his 2007 collaboration with artist Richard Prince, in which the duo puckishly updated Louis Vuitton's venerable handbags. "When something is so respected, you can turn it into something else, so that you are looking at it anew," the piece reads. "Reinvention is invention." "That says it all," Pompeo proclaims, standing in front of the painting. "Everything has been done before, so the question becomes, How do you take something classic and make it fresh for a new generation?"

She's not talking about luxury handbags or even *Grey's Anatomy*, her phenomenally successful television series, which recently began its 11th season of hospital drama and high jinks. Rather Pompeo is referring to the 1930 house she shares with her husband, music producer Chris Ivery, and their two daughters, five-year-old Stella Luna and baby Sienna May. Thanks to a recent top-to-bottom makeover, it's the very soul of reinvention.

Located in the Los Feliz neighborhood, the 16,000-square-foot Mediterranean-style villa was crafted by the architect Paul Revere Williams for Antonio Moreno, a silent-film matinee idol. Williams

famously worked in a variety of elegant modes—from Tudor to Colonial to streamlined modern—catering to a clientele that also included Frank Sinatra, Tyrone Power, and Lucille Ball and Desi Arnaz. By the time Pompeo and Ivery acquired the property in 2009, it had lost much of its original charm. Numerous renovations had erased period details, the structure was riddled with asbestos and lead pipes, and parts of the grounds were badly neglected. When Pompeo says, "I love a project," she means it. To help with the task of "giving the house the attention it desperately needed," as Pompeo puts it, she enlisted L.A. decorator Martyn Lawrence Bullard, with whom she's designed two previous homes. Together they conceived a wholesale metamorphosis attuned not to some nostalgic, satin-draped notion of Hollywood glamour—despite the dwelling's pedigree—but to the vibrant spirit of a design-savvy actress at the top of the Tinseltown game today.

Having resolved to take the building down to its studs, Pompeo and Bullard seized the opportunity to rethink everything from room configurations and spatial flow to materials and finishes. Windows were enlarged to enhance light and capture sweeping



**Above:** To lend architectural distinction to the living room, Martyn Lawrence Bullard framed arched passageways in limestone and installed a custom-made basalt mantle; the mirror is by Richard Shapiro/StudioLo, and the club chairs are a Bullard design, upholstered in a Kravet silk velvet. **Below:** In the library, a Jean de Merry chandelier hangs above a set of Timothy Oulton chairs by RH and a Michael Berman Limited cocktail table. **Opposite:** Bullard collaborated with Inner Gardens to convert the entrance courtyard into a Mediterranean-style garden that's ideal for entertaining.







vistas. Existing floors, mostly polished wood, were swapped out for vintage limestone pavers, reclaimed terra-cotta tiles, and planks of textured French oak. And antiqued moldings were added. "The house was scrubbed of patina over the years, so we went to great lengths to revive a sense of age and dignity," Bullard explains.

The voluminous living room perhaps best exemplifies the sensibility of the revitalized interiors. Bullard blew out the stingy six-and-a-half-foot-tall wood-framed French doors and replaced them with sleek iron-and-glass versions that soar to 11 feet, flooding the space with natural light. He then filled the room with boldly scaled bespoke furnishings that balance grandeur and intimacy: sofas invitingly upholstered in brown mohair velvet, 1940s-style club chairs covered in blue silk velvet, and a cowhide carpet with an arabesque pattern. And just beyond those French doors is a spacious new terrace offering glorious views. "The living room is where I had my Joan Crawford moment," Pompeo remarks, referring to a famous home-renovation scene in the movie *Mommie Dearest*. "I thought, How can you have this incredible space with only two tiny Juliet balconies? Let's put a proper veranda where a veranda ought to be. Everyone thought I'd gone mad."

The emendations didn't stop there. In the area behind the house, what had been a steep, somewhat inaccessible wilderness is now a terraced playland with a stone double staircase that leads down to a swimming pool and cabana worthy of Esther Williams. Designed with the L.A. firm Inner Gardens, the landscape also features an outdoor kitchen with a pizza oven and a kitchen garden for vegetables, fruit trees, and a chicken coop. "It's a total organic fantasy," Bullard says.



At the front of the house, a drab courtyard was transformed into a Mediterranean-style garden replete with 50-year-old olive trees strung with wicker light fixtures, a 19th-century French fountain, and a generous dining setup. For convenience Bullard added a set of French doors leading directly to the manorial kitchen, an erstwhile warren of four poky rooms that have been combined into a cook's paradise large enough to contain the entire household staff of *Downton Abbey*—or, in Pompeo's case, lots of friends and family.

In fact, when it comes to socializing, Pompeo and Ivory have no shortage of accommodations. Chief among them is the lower-level lounge, a sultry lair tricked out with exotic Moroccan accents beneath a ceiling of distressed gold leaf. Off to the side of this clubby parlor is Bullard's coup de théâtre: a dazzling hammam clad in veined Turkish marble, with niches lined in mirrored mosaic tile.

"The hammam is wonderfully decadent," Pompeo enthuses. "Crazy follies were not uncommon in movie-star palaces built around the same time as this house, so it's hardly out of left field. It's exactly what Martyn and I were going for—classic L.A. luxe with a contemporary twist." The result feels right for today. And more important, she adds, "right for our family." □

**Above:** Martyn Lawrence Bullard sheathed the dining room walls and floor in white oak from his collection for Boardbrokers and hung curtains of a Schumacher wool satin; two Moroccan brass lanterns from Downton and sconces from Circa Lighting complement the twinkle of city lights at night. **Opposite, top:** Pompeo's dream kitchen includes a La Cornue range, oven, and cabinetry and a Carrara-marble backsplash; the pendant lights are from Treillage, the custom-made pot rack is by Bullard, and the sink and fittings are by Waterworks. **Opposite, bottom:** Bullard-designed chairs in a Moore & Giles leather and a sleek banquette create a comfortable breakfast nook.

## DESIGN WISDOM

**UPGRADE THE ESSENTIALS:** Time conspires to strip many wonderful old houses of the elements that once made them special. Designer Martyn Lawrence Bullard replaced flimsy doors and humdrum windows from earlier updates with larger, beautifully crafted versions in metal and glass to restore a sense of gravitas to the 1930 villa.

**PUMP UP THE PATINA:** After a total renovation, a historic house shouldn't look as if it just came out of the box. Vintage building materials such as the antique limestone pavers in Ellen Pompeo's entry hall and the reclaimed terra-cotta tiles in her new kitchen suggest age and add character.

**AVOID EMPTY GRANDEUR:** A great room is only great when it's welcoming and comfortable. To make the vast living room feel more intimate, Bullard devised appropriately overscale furniture, light fixtures, and carpeting.

**COLOR THEIR WORLD:** Exuberant patterns and hues create a joyful atmosphere in the children's rooms.

**TAME THE WILDERNESS:** Making the most of the previously unmanicured acreage behind the house, Bullard and Pompeo turned the area into an elegant stone-paved idyll, suited to both family fun and sophisticated entertaining.





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

**EXCLUSIVE VIDEO** To see a behind-the-scenes interview with Ellen Pompeo, go to [archdigest.com/go/pompeovideo](http://archdigest.com/go/pompeovideo).

POPEO'S WHITE LEATHER PANTS BY J BRAND, INVITED BY THE BOB; NECKLACE BY SIDNEY GARDEN, AND TENNIS SHOES BY SAINT LAURENT







**Above:** Fashion-forward colors and patterns decorate Stella Luna's bedroom, whose beanbag chairs, ottoman, bed, coverlet, and sheets are all by Missoni Home; additional pillows were made with Stark fabrics. **Below, from left:** A vibrant Missoni Home fabric also lines the cabinetry in the children's bath; the sconces are from Circa Lighting, the marble is by Ann Sacks, and the tub and all of the fittings are by Waterworks. Baby Sienna May's nursery is furnished with feather headresses from Nickey Kehoe, a Pierre Jeanneret child's chair from JF Chen, and a carpet from the Rug Company.



**Top:** Dark colors, oak-paneled walls, and a silk carpet turn the master bedroom into a sumptuous cocoon; the curtain and canopy fabric is by Schumacher, the bed was custom designed by Martyn Lawrence Bullard, the vintage bench is from Dragonette Limited, and the jeweled brass stool is by Kelly Wearstler. **Left:** A Marilyn Minter photograph spices up the master bath, which features a vintage Hans J. Wegner chair from Blackman Cruz and an Ann Sacks-tile floor.





Clockwise from above: The Italianate façade of jewelry designer Ippolita Rostagno's 19th-century Brooklyn brownstone, which she converted from a two-family residence into a single cohesive home for herself. A black marble mantel anchors the living room, where vintage Steiner armchairs are grouped with a West Elm ottoman and a rug by ABC Carpet & Home; the window hardware is by P. E. Guerin, and the glass-and-neon sculpture is by Massimo Lunardon. Rostagno in her home office with antique chairs upholstered in a Josef Frank fabric from Just Scandinavian. For details see Sources.



MERGING SEPARATE DUPLEXES IN A BROOKLYN BROWNSTONE, JEWELRY DESIGNER IPPOLITA ROSTAGNO CREATES A HOME INFUSED WITH HER SIGNATURE STYLE

# WINNING COMBINATION

TEXT BY DAVID COLMAN  
PHOTOGRAPHY BY RICHARD POWERS  
PRODUCED BY REBECCA BOND  
STYLED BY ANITA SARSDI





**Above:** Marble counters and Ann Sacks backsplash tile complement cabinetry by Thomas Hinsdale Design (with E. R. Butler & Co. hardware) in the kitchen, which is equipped with a Viking range and hood; the BassamFellows stools are from Design Within Reach, the sink and fittings are by Franke, the dining chairs are by Ligne Roset, and the photograph is by Martin Schoeller. **Opposite, from top:** New Eco Landscapes designed the backyard's bluestone-paved terrace; the matching lounge chairs are by West Elm. A gut renovation on the third story made way for the landing's expanse of closets, which feature Rocky Mountain Hardware pulls.

part of the supporting structure, so when we took it out, the upper levels buckled," Rostagno explains. "We basically had to rebuild the floors." (As a reminder of what was, she repurposed one of the discarded joists as a low shelf in her bedroom.) For the new flooring, they laid reclaimed-oak boards in a subtle variety of patterns. To complement them, the walls were given a coating of dove-gray Venetian plaster. "We were very careful to add a sense of fine craft without being pretentious, overwrought, or fussy," Osler says.

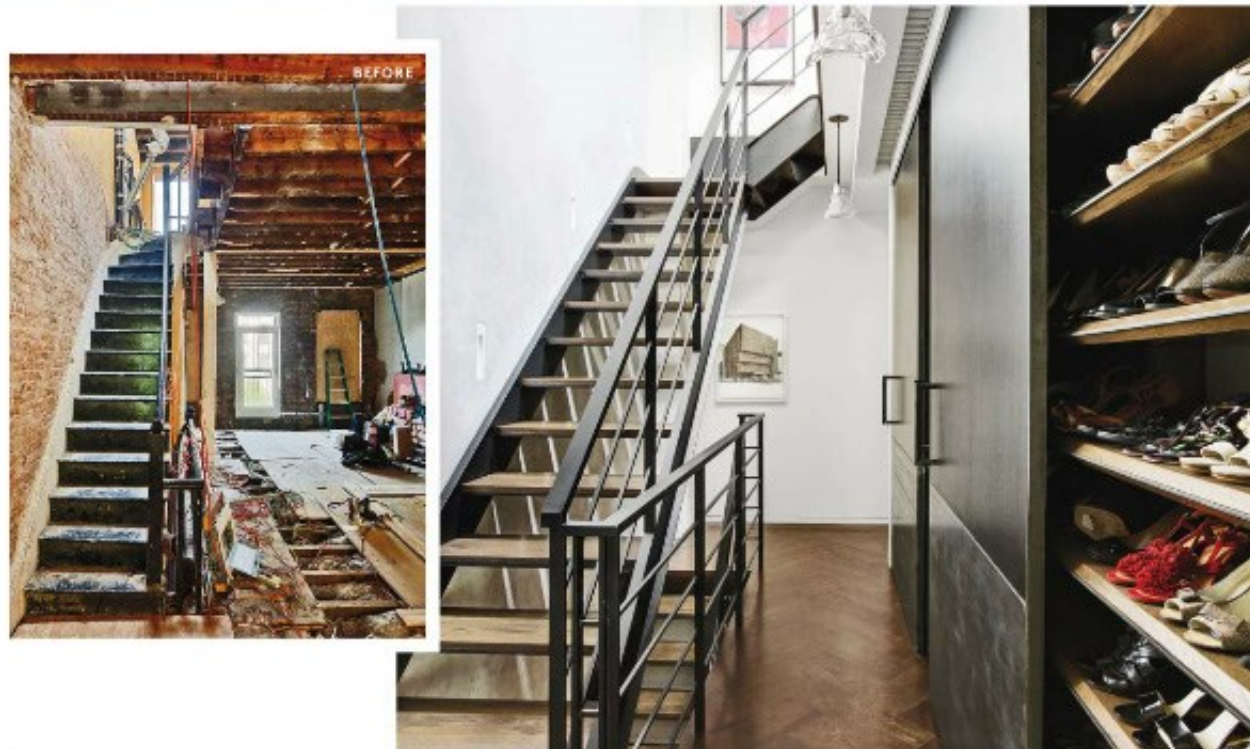
In the master bedroom, bronze closet doors of Rostagno's design were embellished with chunks of rock crystal, evoking Ippolita jewelry. An abstract mural in the en suite bath was inspired by frescoes at Pompeii. And the home's oversize street-facing casement windows were custom made in Italy.

Throughout the house, integrity and fun prevail in the decor, which mixes handsome, often vintage furnishings with exuberant accents and works of art. In the dining area a photograph by Martin Schoeller of Tammy Faye Messner, the evangelist turned TV personality, keeps watch over a set of cowhide-clad chairs. Twin midcentury pendant lights in eye-catching yellow

plastic punctuate the sitting area, which is distinguished by ceramic friezes (by Italian artist Giovanni Vettori) and walnut-and-steel bookshelves that were welded into place by their creator, Brooklyn cabinet-maker Benjamin Bajorek. And in the master suite, a lyrical Murano-glass chandelier mingles with a large circular mirror whose gilt-wood frame was hand-carved by the Florentine artist Daniele Nencioni.

Craftsmanship is such a passion for Rostagno that she is currently working on a publicity campaign and a retail website to bring attention and business back to the master artisans of Italy, a group whose numbers are dwindling. "I really believe in the transformative power of aesthetics," she says. "To have a beautifully made space can help you to be more mindful about your environment, to try to be a better person."

It's not every townhouse that leaves you feeling inspired and invigorated, but Rostagno's enthusiasm for other people's work, along with her own, is infectious. Her home offers a compelling reminder that art and design, at their best, don't just sit still. As Rostagno puts it, they "influence the quality of your life, make you care more about the world around you." □







Inspired by the sleek chic of 1930s ocean liners, architect Peter Pennoyer and designer Victoria Hagan remake a Manhattan residence with stunning river views

# SMOOTH SAILING

TEXT BY DAN SHAW  
PHOTOGRAPHY BY WILLIAM WALDRON  
PRODUCED BY ROBERT RUFINO

Left: An octagonal entrance hall with mirrored doors greets visitors at a New York apartment renovated by Peter Pennoyer Architects and Victoria Hagan Interiors. An Abraham Walkowitz painting is installed above an Otto Prutscher bench from Kimcherova; the vintage Sabine chandelier is from Marvin Alexander. For details see Sources.







## DECORATOR VICTORIA HAGAN AND ARCHITECT PETER PENNOYER ARE BOTH ACCUSTOMED TO WORKING ON A GRAND SCALE.

Still, the two tastemaking talents—leaders of their own eponymous Manhattan firms—were awed by the living room of a prewar New York apartment on the East River that clients had recently purchased: Measuring 38 feet long, with large windows facing north, east, and south, the space takes in views of Manhattan, Brooklyn, Queens, and the waterway streaming just below. The impression from the 11th-floor perch “is like being on the deck of a great Cunard ocean liner,” says the husband, who, with his wife, had collaborated with Hagan on several prior residences. The designer shares his enthusiasm for the room, noting, “The light is incredible.”

The core of the 3,500-square-foot aerie, however, was dark and peculiar. From the private elevator landing, the front door opened to a minuscule foyer that faced the master bedroom. A few steps away was the gallery, a bland 29-by-14-foot box with a

single window awkwardly placed in a corner. Also dire was the home’s atmosphere—the wife describes its state back then as “sad, lifeless, and gray”—and the clients welcomed the assessment from Pennoyer and Hagan that a gut renovation was called for in order to improve the layout’s flow, update systems and baths, and add much-needed storage. Given the living room’s water views, everyone was on board when Pennoyer proposed that the makeover should aspire to “a light-handed Art Deco classicism inspired by the luxury ships of the 1930s,” though Hagan insisted the decor have a contemporary attitude. “We were influenced by the period, but we didn’t reproduce it literally,” she says.

For starters Pennoyer reduced the gallery by nearly half to create an octagonal entrance hall flanked by symmetrical corridors, one leading straight to the living room, the other to the



**Above:** Parchment panels cover the walls of the living room, which is appointed with a custom-made carpet by Mansour Modern and Victoria Hagan-designed sofas upholstered in a J. Robert Scott fabric. **Left:** Mounted on the bespoke rosewood chimney breast is a Milton Avery painting; the ebony cocktail table, also by Hagan, is in the style of Émile-Jacques Ruhlmann.



Vintage Jacques Adnet chairs surround a custom-made table in the living room; the armchair at far right was designed by Pierre Patout for the ocean liner *Normandie*.





Left: A ceiling fixture by Jean Karajan Collection hangs in the rear hall that leads to the dining room and kitchen; the artwork is by John Kirby, and the floors were stenciled by Peter Pennoyer. Bottom: A Pratt & Lambert blue coats the walls of the once-green dining room; an expanse of mirror reflects the Emile-Jacques Ruhlmann table, French Art Deco chairs, and De Coene Frères buffet, which is from Karl Kemp Antiques.



Top: The kitchen is outfitted with a Viking range, a hood by Peter Pennoyer, Sub-Zero refrigerator drawers, a Miele dishwasher, and Caesarstone countertops. Left: A Richard Estes photograph overlooks a banquette in the breakfast area.







**Above:** WaterWorks mosaic tile lines a shower in the master bath.

dining room and kitchen via a wide windowless rear hall. In the octagon's angled corners are four mirrored doors with stylized steel grilles—one is the front door, while the others conceal closets—adding a dazzling dimension. Overhead is a new cove ceiling, and underfoot is a stenciled floor that “celebrates the crisp geometry of Art Deco,” Pennoyer says. Hagan sheathed the walls in alabaster faux shagreen edged with black lacquer and lit the space with gilded Empire sconces and a vintage Sabino chandelier. “There’s a wow! factor as soon as you step into the apartment,” says the husband. As for that awkward corner window, it is now part of a small space (dubbed the inglenook by Pennoyer) that Hagan calls “very romantic,” with a bar on one wall and a banquette beneath the window to enjoy the view.

The living room needed to be suitable for everyday relaxation as well as for grand entertaining, and the panoramas were all-important. A neutral setting was key, so Hagan began by covering the walls in squares of cream-color parchment, a material that whispers luxury. Though the husband admits he “needed some convincing to have goatskin on the walls,” he quickly learned to appreciate how its subtle texture complements the room’s polished rosewood chimneypiece, whose stepped silhouette recalls Art Deco skyscrapers and serves as a rich backdrop for a Milton Avery painting.

Three seating areas with custom-made upholstery and vintage furnishings give a cozy air to the expansive room and offer multiple vantage points for observing the city. “There is a view from anywhere you sit,” the husband says, adding that the space “has a

French Deco feel that is different from American Deco, which is jazzier.” A cocktail table in the style of Émile-Jacques Ruhlmann rests between modern sofas in front of the fireplace. At one end of the room, four club chairs are positioned for lively conversation. The opposite side’s circular table and spidery Jacques Adnet leather-wrapped chairs are used for small dinner parties; close by are armchairs that once graced the *Normandie*.

Among Pennoyer’s remodeling challenges was how to make the rear hall (“a dead space,” he says) off the dining room and kitchen into something practical as well as beautiful. The solution? Narrow it into a suave corridor with a built-in china cabinet, embellished with vintage grilles, at one end. (Slivers of square footage were then gained by the kitchen and the closets in the master bedroom.) In the dining room, meanwhile, Pennoyer covered one wall with a mirrored expanse that reflects a bay window featuring a glittery after-five vista. What’s more, he set the mirror within a midcentury-style border that echoes the silvery frame surrounding a nearby mythological painting (a work the wife picked up in Argentina). The treatment won Hagan’s full approval. Says the designer—who lacquered the other walls a shiny midnight-blue—“Dining rooms are nighttime rooms, so they should sparkle.”

Although the owners have a cook, they wanted the kitchen to be a thoroughly comfortable, livable space. “It’s almost like a paneled library,” Hagan says, citing the cerused-oak cabinetry that lines the breakfast area. Black and white terrazzo tile stripes the floor, and over the range is a Pennoyer-designed glass-and-steel exhaust hood that lights up from within as if it were a Jazz Age tower punctuating the Manhattan skyline.

Sitting in their living room at dusk, as the view is transformed by twinkling city lights, the owners say they are enraptured by the river both day and night. “It’s very soothing, but it’s also alive with passing boats, and the air is full of planes and helicopters,” says the husband. “It’s never boring.” And now, neither is any corner of this captivating apartment. □

## DESIGN WISDOM

**FIND THE RIGHT SCALE:** Architect Peter Pennoyer reduced the apartment’s large central gallery by nearly half, a reconfiguration that allowed him and interior designer Victoria Hagan to conjure an entrance hall flanked by small, elegant corridors—one leading to the living room and the other to the dining room and kitchen.

**TRY A FRESH SLANT:** In the new entrance hall, mirrored entry and closet doors set at an angle conceal essential storage while also giving the space a striking octagonal footprint.

**NEVER WASTE A WINDOW:** Faced with an awkwardly placed window left over after the creation of the entrance hall, Pennoyer constructed a small room around it. The jewel-box-like chamber contains a built-in bar—as well as a window seat offering a single stunning city view.

**ADD FLAVOR:** Recessed-panel cabinetry fashioned of pale cerused oak makes the kitchen feel less utilitarian and more like a cozy 1930s Parisian library; the room also features a dining area with a banquette tucked into a niche.



A Knoll Ultrasuede sheathes the master bedroom, where an Elliott Puckette painting is displayed above the headboard; the button-tufted bench is a custom-made Tommi Parzinger design by Palumbo.