



POP!

**GOES
THE**

BEACH

HOUSE

**RICHARD
MISHAAN'S
UN-HAMPTONS
HIDEAWAY.**

BY RIMA SUQI

**PHOTOGRAPHS
BY TY COLE**



THE ENTRYWAY is guarded by an eight-foot-tall statue by graffiti artist KAWS. Mishaan found the Boule cabinet at an antiques shop (but can't remember on what continent). On top are a Niki de Saint Phalle sculpture and a bowl of billiard balls to add the "Crayola moment," and on the wall is an Alexander Calder print Mishaan purchased at the first Watermill Center auction. By the staircase where Mishaan sits is his grandmother's blue-and-white ceramic stove from the 18th century. Next to it are Rick Owens metal stools. Behind the stairs is a painting by David Salle.



OBJECTS by the late artist and designer Tony Duquette are prominently showcased in the dining room: the chandelier, mirror, console and the pagodas, which Mishaan had painted to look like ivory. On the white lacquer table, which was designed by former Christian Lacroix assistant François Champsaur, are Burmese serving dishes and other items that Mishaan's wife, Marcia, found during her travels around the world. A Buddha head from a Beijing market is the centerpiece of the console, and the coral candlesticks are by Thomas Boggs.

THE

SAGAPONACK GETAWAY

of Richard Mishaan makes a deceptive first impression. As one passes through the gates toward the circular drive on New York's Long Island, a shingled Queen Anne comes into view.

It's a perfectly lovely home that does not stand out from others in the area. One could not be faulted for assuming that, based on its exterior, it's the sort of place that would be decorated in one of the expected, tasteful Hamptons motifs—perhaps the nautical version, dominated by shades of navy and white with glass and jute accents and at least one bowl of perfectly curated seashells. It is, after all, the home of a high-profile designer whose portfolio includes the Presidential Suite at the St. Regis in Manhattan, which he redid in 2009. Then one walks in the door and is greeted by an eight-foot-tall fiberglass-and-rubberized-paint statue by the graffiti artist KAWS, which is next to a bunch of surfboards and faces an 18th-century blue-and-white ceramic Swedish stove (that belonged to Mishaan's grandmother)—and realizes that this is not the typical Hamptons house.

"It is a crazy, crazy house," admits Mishaan of the six-bedroom home he built with his wife, Marcia, 18 years ago. "And it's really

evolved. It used to be more country." Which is impossible to imagine, considering its current state. But it soon becomes clear that its evolution reflects the evolution of the designer himself, who, like his home, is much more than meets the eye.

Born in Bogotá, Colombia, Mishaan studied architecture at New York's Columbia University and apprenticed with Philip Johnson before going into fashion. At one point he was the president of Wilson Sporting Goods Company; at another he had his own sportswear company. He developed real estate in the Hamptons; opened a home-furnishings shop, Homer, on Madison Avenue in 1997 (it has since moved to Greenwich Village); and recently completed an executive M.B.A. (from Harvard, no less). His current roster of projects includes two hotels—the Shelborne Wyndham Grand South Beach in Miami (rooms, from \$240; 1801 Collins Ave.; 877-999-3223; theshelborne.com) and The Tcherassi Hotel + Spa in Cartagena (rooms, from \$360; Calle Del Sargento Mayor N. 6-21; 57-56/664-4445; tcherassihotels.com)—homes in New York City, the Hamptons and Nassau, and his ever-expanding table-top collection for Lenox and a furniture and lighting line for Homer. In his "spare" time, he can be found at various spots around the globe, perusing flea markets, antiques shops and art fairs. **CONTINUED**



IN THE LIBRARY, Mishaan's favorite room, a Lollapalooza chair sits between a Philippe Starck side table (originally from the Paramount Hotel in New York) and a Karl Springer coffee table. The skull on the top of the bookshelf is a diamond-dusted print by Damien Hirst.

THE DRAMATIC SCREEN in the living room, which Mishaan bought at a Christie's auction 15 years ago, is by Louise Nevelson. Inspired by a Tibetan tiger print, the rug, made by cashmere fashion and home accessories maker Denis Colomb, is based on a drawing by Marcia.

The matching linen-and-leather love seats are by French designer Olivier Gagnère, the tables are from Knoll and the chairs are by Eric Schmitt, also French.





Art is the constant in Mishaan's life and is present in almost every single room of his home and garden (where a Fernando Botero sculpture watches over a trio of Lalanne sheep). He speaks fondly of his first significant acquisition, a David Hockney drawing, which he bought at André Emmerich Gallery while an undergraduate student at New York University. "I was in love with it, but it was \$5,000, and I could never afford it," he recalls. "But Nathan Kolodner, who worked there then, saw that I loved it and let me pay for it over time. That is how this all started."

The drawing now hangs in a place of honor as the centerpiece of a wood-paneled bar in the library, Mishaan's favorite room. It's a clubby mini-gallery, where a visitor, taking a seat in a Philippe Starck Royalton chair or a deep tub chair (also purchased while Mishaan was in college and attributed to Jacques Émile Ruhlmann), can gaze upon works by Tom Sachs, Chuck Price, Deborah Kass and Tony

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Duquette, as well as a piece of New York City history in the form of three tables that once graced the tiny lobby bar of the Paramount Hotel and a Hello Kitty drawing that his daughter, Alexandra, was inspired to create after seeing the Tom Sachs versions of the same. "I don't do this as a stock pick," says Mishaan of the collection. "These are things I love and that enhance my life."

A recent round of rethinking and rearranging some of these items was at the behest of his teenage children. "My kids were embarrassed that their rooms still looked like they were five years old. I guess we were all in denial, but I love the changes because they are still very reflective of who we are." His son, Nicholas, now 19, was allowed to select from existing items in the home, and from his father's storage space, where he found a pair of Paolo Buffa side tables. A series of Robert Indiana numbers, discovered at a flea market, hangs above his bed, which is graced with an Hermès blanket given to him by a family friend when he was born.

It really is all in the mix for Mishaan, but he creates it with a sense of scholarship and humor. Many of his objects, in the hands of a different owner, could prove a disastrous exercise in decorating. But Mishaan has had the benefit of time and plenty of square footage (the home is about 14,000) in which to experiment.

Take the dining room. All that remains of its prior incarnation as a formal, more Gothic-style space for dining and entertaining is the marble floor (in a Venetian palazzo design) and the white lacquer dining table by François Champsaur, one of the first designers Mishaan discovered in France and sold at Homer. The Tony Duquette crystal-and-resin twig chandelier, now the centerpiece of the space, was the "beginning of that room becoming crazy Oriental madness," laughs Mishaan. A wrought-iron console covered



FOR HIS ROOM

Mishaan's son, Nicholas, picked out the Paolo Buffa side table from his father's storage space, as well as the striped wallpaper; on top is a Philippe Starck for Flos gold lamp. The framed Robert Indiana numbers above his Room & Board bed (which is covered by an Hermès blanket given to him by a family friend) were discovered at a flea market. The painted airplane is the only item left from Nicholas's childhood version of his room.



MISHAAN KEEPS the 1940s chairs—possibly Ruhlmann—he bought as an NYU student in the library. On the fireplace mantle is another Niki de Saint Phalle sculpture and a work of illuminated books by Korean artist Airan Kang, and above it is a painting by Cuban artist Julio Larraz. Throughout the room, on the bookshelves and floor, are myriad works, including the Hello Kitty piece by Mishaan's daughter, photographs by the likes of Diane Arbus and Cindy Sherman and a painting by Candy Pratt Price's husband, Chuck.

in shells with a matching mirror, also by Duquette, soon followed. He pokes fun at the Duquette-style more-is-more excess, but it's the tempering of the extreme against the crisp clean floors and high-gloss white table that keeps the room from teetering into outrageousness.

HE'S

CALLED THE LIVING ROOM

a "series of contradictions," with pieces from the 16th through 21st centuries commingling in shades of black, ivory and gold with wood accents. Almost all have followed him from home to home, such as a white Donghia sofa that he says has "been in my life for every incarnation," as well as a pair of linen-and-leather love seats by Olivier Gagnère that were originally designed for Mishaan's shop. A Louise Nevelson screen, bought at auction, is perfectly centered between two windows. "I bought it without measuring," he recalls. "Then it showed up and

was gigantic! But it fit perfectly where it is and has been there forever. It was meant to be." Other items of note include a Knoll table, chairs by Eric Schmitt (another designer Mishaan discovered in France and carried at Homer), a 1930s Ruhlmann table and a Matia Bonetti Chewing Gum table.

While the items in the living room—and the home as a whole—read like a checklist of must-have art and design, Mishaan says it was never a conscious effort to tick off certain boxes. The pieces are all just souvenirs picked up from a life (or several lives) dynamically lived, all composed by a designer with a vision for the classic mixed with the contemporary, the decadent with the delicate. "We've always loved to collect art and furniture," he says. "If the difference between a hoarder and a collector is the provenance of the items, this home is now filled with treasures. Most of them originally were not costly, just things that made our hearts sing. Now they may be both." ♦

Mishaan's design boutique, Homer, is at 56 University Pl., New York; homerdesign.com.