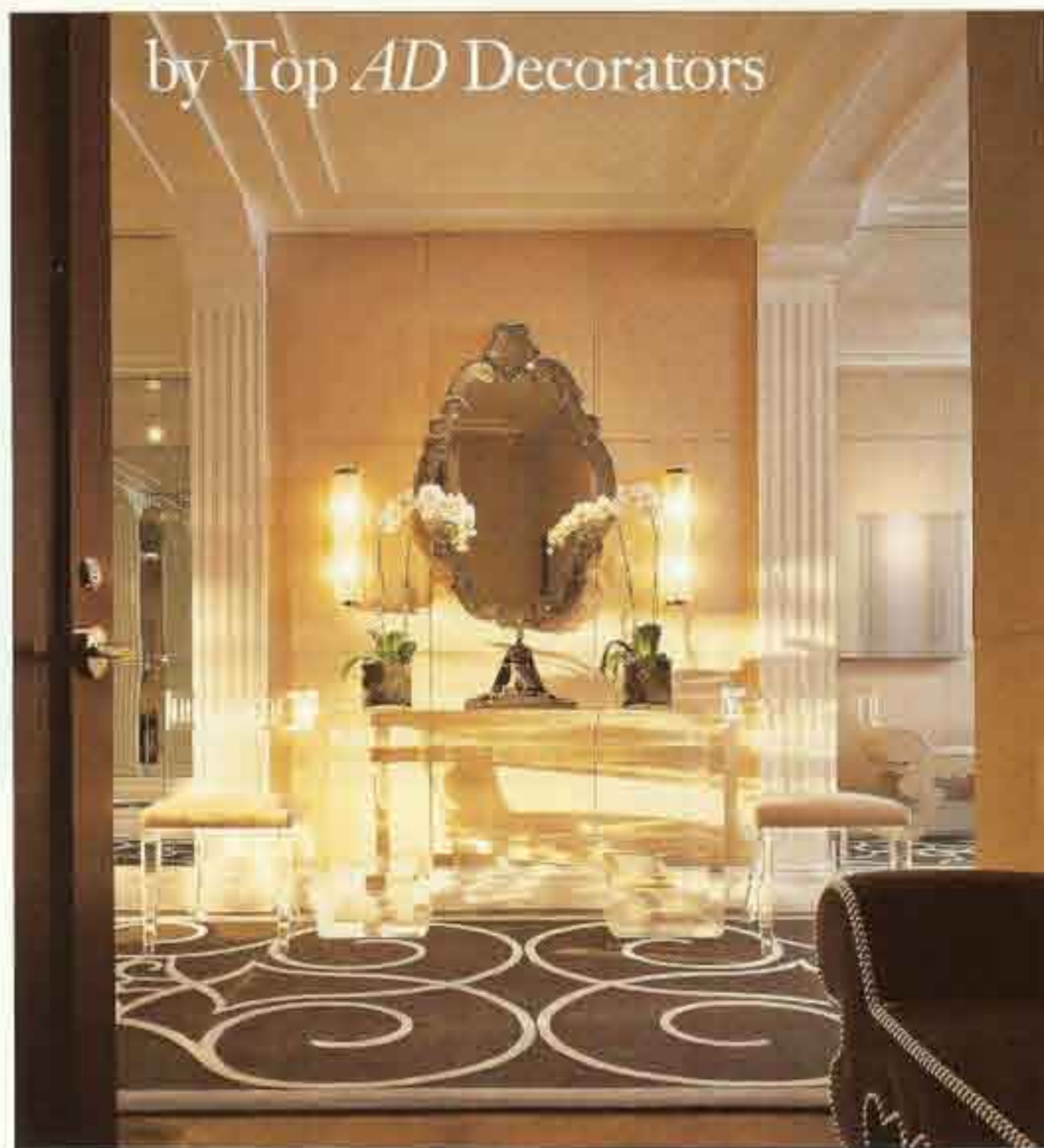
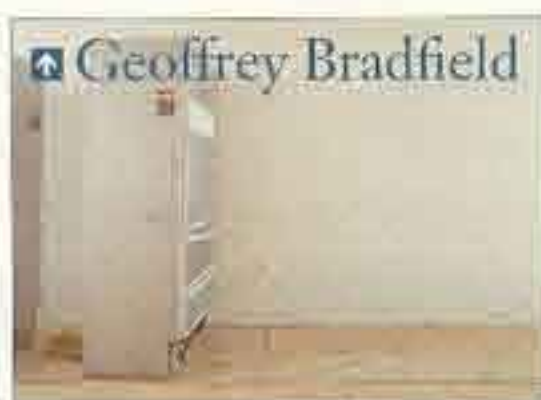


# ARCHITECTURAL DIGEST's *First and Only* DESIGN EXHIBIT

by Top AD Decorators



RIGHT AND ABOVE: For the entrance hall of show house Apartment 73A at Time Warner Center, Geoffrey Bradfield introduced pilasters and moldings and designed a Lucite console and chairs for "a decidedly Art Moderne feel." The sculpture is by Lynn Chadwick. Stark carpet.



Geoffrey Bradfield

It takes exactly 30 seconds to get to the 73rd floor of the new Time Warner Center. The elevator has barely moved, or so it seems, when the door opens and there you are. Thousands made the trip last fall to Apartment 73A, to see what life might be like in the building that has come to symbolize the new New York. Eleven interior designers had spent months in this 4,000-square-foot apartment, meditating on drywall and the



Campion A. Platt

table might serve as a metaphor for Snyder's approach: the celestial grounded by the earthly.

There is no formal dining room in the apartment, nor, Greg Jordan thought, was one de rigueur. He saw the potential for transforming a small library off the living room into the contemporary equivalent of an 18th-century *cabinet particulier*: a lapidary showcase for eclectic treasures and an intimate setting for dinners at a Louis XVI drop-leaf table flanked by 19th-century Austrian

LEFT AND OPPOSITE: Architect Campion A. Platt "took the color cue for the study from the sky, the buildings and the water." The artworks are by Doug and Mike Starn, right, and Toni Conway. Bergamo pillow and drapery fabrics; Jim Thompson sofa and floor cushion fabrics.

bergères and set with a heterogeneous collection of antique silver. Jordan displayed his forte for imparting warmth and definition to an amorphous space by transforming what was essentially an alcove into a tempietto of coziness. Hand-embroidered silk lines the walls, and a citation from William Blake propped on a console sums up the spirit of poetic opulence: "The Road of Excess leads to the Palace of Wisdom. We only know what is enough by knowing what is more than enough."



Matthew White

BELOW: The bones of a bath (above) became an "elegant and restrained Rajasthani box" by Matthew White, who covered the walls in a handwoven Indian silk and used *faux-marbre* accents. "The engraved mirrors add dimension to the space in a simple, uncluttered way," he says.







The splendid "Rooms with a View of Central Park" at Time Warner Center is the ultimate in high-in-the-sky luxe living ("Architectural Digest's First and Only Design Exhibit by Top AD Decorators," February 2004). The jewel in the crown is Matthew White's powder room, with its nine Indian-style mirrors, which combine glamorous exoticism with thrilling simplicity.

—DAVID LERNER  
NEW YORK, NEW YORK

#### TRANSCENDENTAL DECORATION

Your articles never cease to amaze me. In "Disappearing Act" (January 2004) you have unlocked a rare and marvelous depiction of imagination based on a residence literally built within nature's own composition. To enhance the beauty of nature by means of human creation was, I thought, impossible. However, I've just been proven wrong. Stand proud.

CALVIN A. BENNETT II  
AVON, CONNECTICUT

#### SETTLING THE SCORE

Thank you for the article "Decorator by the Hour" (December 2003). I've been trying to convince my interior designer friend that there is software for trying out the look of a room, and the DCOTA part of the article mentions it.

ANITA ALLISON  
IRVINE, CALIFORNIA

#### REGULING GEMS

The December issue, as usual, is filled with beautiful things. The most captivating item for me, however, is not the drop-dead-gorgeous homes and accessories but Nicholas Varney's Cardinalis brooch ("Jewels by Design"). It's the most interesting and creative piece of jewelry I've ever seen—a real work of art. And I think it can be mine when I mortgage the farm, sell the cars, win the lottery and resort to piracy on the high seas. I appreciate the fact that even though architecture is the name of your game (and you play it so well), you include all things beautiful in your magazine. From jewelry to perfume to automobiles to linens and, of course, design and form—it's all there. *Architectural Digest* is definitely my kind of magazine.

JANE WILCOXSON  
HAYSELE, ALABAMA

#### REPRESENTING NEW ZEALAND

I read with interest your article on the set designs for the movie *The Last Samurai* (November 2003). However, as our own news coverage was to note, we provincials were very disappointed that you made no mention that these creativities and the film were primarily made in the New Zealand province of Taranaki, situated on the west coast of the North Island. Otherwise, as ever, your interesting coverage was much appreciated.

A. G. PLEMMER  
TARANAKI, NEW ZEALAND

#### COVERING NEW GROUND

I'm sure it wasn't without risk that you included the AD Style section in the December 2003 issue. How-to's? Talk of frugal budgets? Purse strings? Never from *Architectural Digest*! But what a success. You have broken through the "if you have to ask, you can't afford it" barrier, with the style, grace, quality and panache that are very much what we expect from your publication. To me, the best measure of success is that each feature in AD Style could have appeared, without apology or explanation, anywhere between your covers. Congratulations on this wonderfully informative, beautifully conceived section. It was worth the risk, every (pinched) penny! More, please.

PATRICK J. HAMILTON  
NEW YORK, NEW YORK

#### EYE ON SET DESIGN

As a young aspiring production designer, I look forward to reading your magazine each month. I was especially excited to see the November issue, in which you featured one of my mentors, production designer Jon Hutman ("Set Design: *Something's Gotta Give*"). To see someone I have had the good fortune to work with, and also admire, in your magazine is truly gratifying.

JAMES WARDLE  
OAK PARK, CALIFORNIA

The editors invite your comments, suggestions and criticisms.  
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