#RESORTCHIC
POOLSIDE
WITH
INSTAGRAM’S
GOLDEN
GIRL

COMPELLING, CANDID AND COOL, CAREY MULLIGAN TELLS IT LIKE IT IS
In the living room, PHILIP NIMMO’s Caldo firescreen pops amid custom lacquered side tables and a custom couch. Opposite: The wine cellar, outfitted in unfinished black walnut, accommodates 1,200 bottles.

Colgin Cellars’ Ann Colgin and Joe Wender create a second home devoted to art, entertaining and living well.
When Ann Colgin and Joe Wender, the husband-and-wife vintners behind St. Helena’s Colgin Cellars, bought connected penthouses on Santa Monica’s Ocean Avenue three years ago, they were seduced by the residence’s stylistic freedom and turnkey potential—not to mention its easy access to authentic house-made pasta. “We wanted a situation where we could come and go,” says Colgin. “The building is contemporary, the lifestyle is casual and we can walk to one of our favorite restaurants, Capo.”

The couple (who met in 1997 at Spago in Beverly Hills, at a dinner honoring the late French vintner Henri Jayer) lives primarily in Napa, in a Victorian-style country house whose traditional interiors pay homage to the property’s original owner, Josephine Tychson, the first woman to build and operate a winery in California.

The magnitude of the achievement is not lost on Colgin, who singlehandedly founded Colgin Cellars in 1992—joining a group of influential purveyors creating handcrafted small-production wines.

With no historical strings attached, the
In the entry, a piece by JULIE MEHRETU is installed above a custom console. Opposite, from top: ANALIA SABAN’S Big Bang Series (in Ten Steps) frames a piano in the entry. ANN COLGIN and JOE WENDER.

architecture of their weekend retreat down south was ideal as a blank canvas, the better to showcase their ever-expanding collection of modern art (Colgin is also on the board of the Los Angeles County Museum of Art and the Centre Pompidou Foundation), not to mention a world-class working wine cellar.

Designer Joan Behnke, who previously collaborated with the couple on a Malibu residence and a Napa guesthouse, set out to integrate their artworks into a 6,500-square-foot design that also had to function as a venue for entertaining—something for which Colgin and Wender, a senior adviser to Goldman Sachs, are known. “We wanted to create a sculptural space that unfolded for their guests,” Behnke says. “And it had to marry city and beach,” adds Meghan Alyssa Eisenberg, a senior designer at Behnke’s firm.

The resulting vignettes use classic finishes and silhouettes in a fresh way, interweaving pieces Continued on p.160
FEAST FOR THE SENSES
CONTINUED FROM P.102

Providence chef Michael Cimarusti’s Dock to Dish program.

The “epicenter of what Eataly is about,” Batali says, is La Piazza, an area that mimics a town square. Here you will find Rossopomodoros Neapolitan pizza baked in gold-tiled ovens; lightly sauced, handmaded pasta made with Italian flour; and only-in-L.A. offerings such as olive oil in bulk, White Moustache yogurt made in-house, and panigacci, an Italian snack made with thin, crisp bread cooked on hot terra-cotta plates and topped with olive oil, fluyf mortadella or charcuterie, or even filled with Venchi chocolate spread. Cimarusti along with Donato Poto is also running Il Pesce, a seafood restaurant featuring crudo and grilled fish, while Jason Neroni of the Rose Cafe in Venice is managing the salad bar (Neal Fraser and Walter Manzke will do the honors next). For the first time, Eataly’s 1,200-bottle wine shop carries California wines alongside Italy’s bright arneis and lighter wines, alongside Italy’s bright arneis and lighter wines, alongside Italy’s bright arneis and lighter wines. But there’s always a couple. I don’t want to diss anybody,” he says with a laugh. “There were a couple of explosive diva women I did not enjoy working with, and a couple of big male movie stars who were impossible. I like working with wonderful, creative and collaborative talent. So the best sessions I had were a collaboration: They brought costumes; they

TASTE MAKERS
CONTINUED FROM P.159

by established and of-the-moment talents: In the living room, Untitled C in Grapes, a custom acrylic painting by Ed Ruscha, hangs above a pair of slipper chairs set with pil- lows upholstered in metallic-woven Tonye upholstery hand-selected to complement the piece; a bespoke curved ivory sofa works as an oversized Parenthood to hug the volu- minous space, and Phillip Nimmor’s bold Caldo fire screen adds a witty focal punch. Big Bang Series (in Ten Steps), an arc of concrete and marble slabs by artist Anila Saban, encircles a grand piano in the entry gallery like a looming Greek chorus, and, across the patio in the dining room, painter Mary Weatherford’s riot of brushstrokes, Love Forever (Cave), and Mary Corse’s ambient light and space piece, Untitled, offset a formal antique Italian table set with custom suede-upholstered Baxter chairs. The setup can be rearranged to accommodate up to 40 guests, who dine under a monumental chandelier by Lindsey Adelman that almost spans the length of the room.

Visible from the dining room is the wine cellar—a feat of engineering, with a brass Piet Mondrian-styled showpiece window, which houses 1,200 bottles. “It’s what we want to drink now,” Colgin says of the inventory, explaining that vintages that require more aging have no place in this set- ting. It drives home the point of the space: “We have fun here,” she says simply. “We

SHOPPING GUIDE

COVER

STREET SMART

BLUSH CRUSH

CONTRAST HIGH

STARS IN HIS EYES
CONTINUED FROM P.145

Cannes Film Festival, shooting him hitting the gym at the breakout moment starring in bodybuilding documentaries. “I loved his incredible sense of humor about himself, and about everything,” the photographer recalls. “I remember him having a glass of wine saying, ‘My wish in life is someday I’m going to become the biggest action hero in the world.’” I told the journalist who I was working with, ‘He is right, because he has

the will and the discipline.’” As Schwar- zenegger’s star status grew, he would tap Childs to shoot him on early blockbust- ers like Conan the Barbarian and The Ter- minator. “I have nothing but the fondest memories of working with Arnold.”

Occasionally, he was neither in love nor much in like with the object of his lens, but remains discreet. “I’ve photographed probably 2,000 actors. Ninety-nine percent were wonderful. But there’s always a couple. I don’t want to diss anybody,” he says with a laugh. “There were a couple of explosive diva women I did not enjoy working with, and a couple of big male movie stars who were impossible. I like working with wonderful, creative and collaborative talent. So the best sessions I had were a collaboration: They brought costumes; they

5 MICHAEL BUSICO

CONTINUED FROM P.143

by established and of-the-moment talents: In the living room, Untitled C in Grapes, a custom acrylic painting by Ed Ruscha, hangs above a pair of slipper chairs set with pil- lows upholstered in metallic-woven Tonye upholstery hand-selected to complement the piece; a bespoke curved ivory sofa works as an oversized Parenthood to hug the volu- minous space, and Phillip Nimmor’s bold Caldo fire screen adds a witty focal punch. Big Bang Series (in Ten Steps), an arc of concrete and marble slabs by artist Anila Saban, encircles a grand piano in the entry gallery like a looming Greek chorus, and, across the patio in the dining room, painter Mary Weatherford’s riot of brushstrokes, Love Forever (Cave), and Mary Corse’s ambient light and space piece, Untitled, offset a formal antique Italian table set with custom suede-upholstered Baxter chairs. The setup can be rearranged to accommodate up to 40 guests, who dine under a monumental chandelier by Lindsey Adelman that almost spans the length of the room.

Visible from the dining room is the wine cellar—a feat of engineering, with a brass Piet Mondrian-styled showpiece window, which houses 1,200 bottles. “It’s what we want to drink now,” Colgin says of the inventory, explaining that vintages that require more aging have no place in this set- ting. It drives home the point of the space: “We have fun here,” she says simply. “We

b

\K2\GM j c t s