

A Full House

Casino-resort mogul Steve Wynn's Manhattan pied-à-terre showcases an extraordinary art collection amid sumptuous, inviting interiors by designer Roger Thomas

TEXT BY BRAD GOLDFARB
PHOTOGRAPHY BY ROGER DAVIES
PRODUCED BY CARLOS MOTA

The New York duplex of Steve Wynn and his wife, Andrea, features interiors by Roger Thomas, head of design for Wynn Design & Development; Ferguson & Shamamian Architects oversaw the structural renovation. A Willem de Kooning painting takes center stage in the living room, where swivel chairs by A. Rudin flank a Holly Hunt cocktail table topped with an Alberto Giacometti bronze. The walls are covered in a Sahco fabric, the curtains are of a Larsen silk blend, the side tables are by Brueton, with lamps by Boyd Lighting, and the carpet is by Tai Ping. For details see Sources.



The title “Mr. Las Vegas” may technically belong to entertainer Wayne Newton, but by rights it should go to Steve Wynn. After all, were it not for Wynn and the opulently appointed resort-casinos he’s created in the city—a list that includes the Mirage and the Bellagio—it’s hard to imagine the desert destination enjoying its current appeal to affluent travelers, for whom gambling is only part of the draw. And Wynn did it not by abandoning the glamour and glitz that made Vegas famous in the first place but by marrying those traits to the same passions—quality, craftsmanship, beauty, creative vision—that have made him one of the world’s foremost art collectors.

All those attributes are on prominent display at his expansive Manhattan duplex, a place he and his wife, Andrea, use for regular East Coast visits. Today Wynn’s company has two

properties in the Nevada city—the Wynn Las Vegas, and the Encore at Wynn Las Vegas—as well as two in Macau, where a third resort, the Wynn Palace Cotai, is slated to open in 2016. With a relentless travel schedule, the businessman clearly relishes his time in New York. “It’s such a kick to have friends over when we’re here,” he says. “In Las Vegas we don’t entertain at home, so here it’s more of a residential experience.”

Located across from Central Park in a landmark building, a former hotel, the Wynns’ apartment sits high above the treetops and contains a onetime ballroom, so there are dramatic views but also, on the residence’s main level, astonishing 16.5-foot ceilings. “I walked in here and said, ‘Man, what a place!’” Wynn recalls. And even though the unit was larger than what he’d envisioned for his pied-à-terre, it had the pizzazz he was looking for. Furthermore, since the building’s construction policy was



Clockwise from above:

The living room’s 1977 Roy Lichtenstein canvas hangs above an Hervé Van der Straeten console from Ralph Pucci International; a 1958 Picasso painting is displayed in the hall. In the foyer, a 1983 Andy Warhol portrait of Wynn surmounts a Van der Straeten console from Ralph Pucci International; the ceiling light is from Bernd Goeckler Antiques. The billiard room, anchored by a Blatt Billiards pool table, features two Picasso paintings; the curtains are of a Sandra Jordan alpaca plaid, and the carpet is by M Collections. A Roberto Giulio Rida mirror reflects the bar area, which gets cheerful pops of color from Gregorius|Pineo stools covered in an Edelman leather.



less restrictive than those at many prime New York addresses, he would have the opportunity to transform the dwelling to his specifications in a matter of months.

For this he turned to his longtime associate Roger Thomas, the executive vice president of design for Wynn Design & Development. Having worked with the hotelier for more than 30 years, Thomas has played a pivotal role in virtually all of Wynn's hospitality projects as well as his residences. "I couldn't do what I do if it wasn't for Roger," Wynn says. With the Manhattan apartment, the two focused on decorative enhancements, most importantly a lighting scheme well suited to Wynn's world-class artworks, among them paintings by Picasso, Willem de Kooning, Roy Lichtenstein, and Andy Warhol.

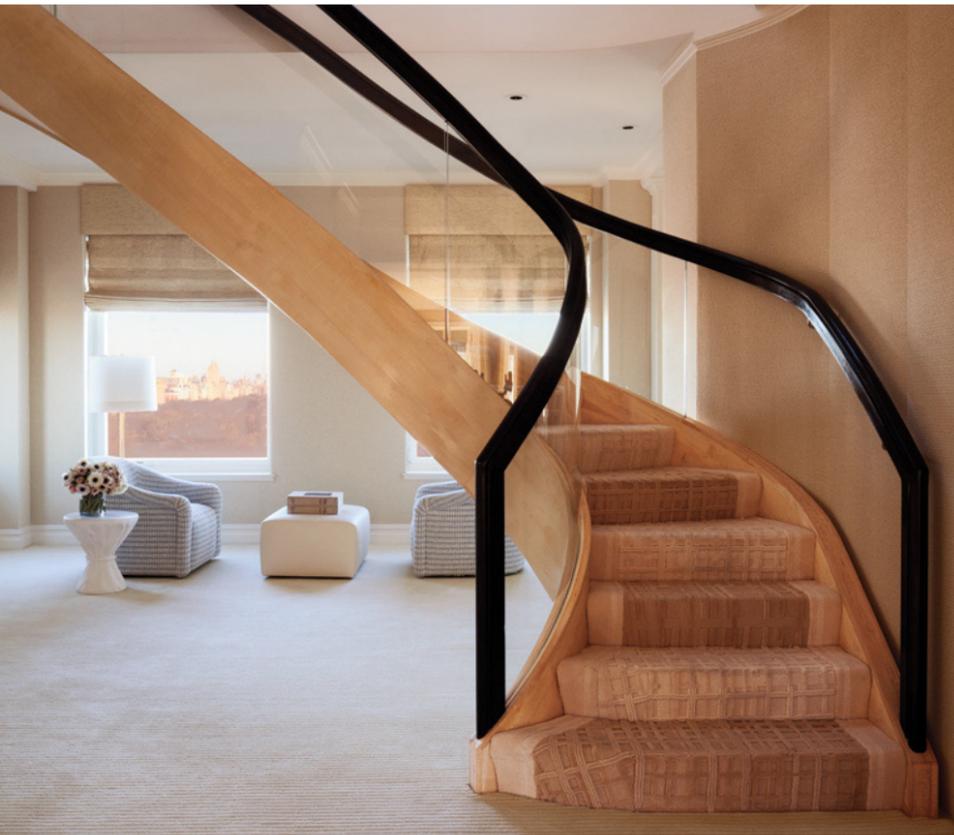
Structural changes to the duplex were overseen by Mark Ferguson of the New York City firm Ferguson & Shamamian Architects, who managed to finish the work in a lightning-fast five months. While Ferguson orchestrated many critical unseen upgrades, such as complex lighting and HVAC systems, he also contributed one of the home's most arresting features: the staircase linking the main floor to the private spaces below. In its previous incarnation, this key artery lacked drama, so Ferguson replaced it with a showstopping sculptural form of curved glass and ebonized English sycamore.

To complete the decor, meanwhile, Thomas laid down custom-made wool carpets and selected vibrant Matisse-inspired colors for the wall coverings and upholstery. "The Wynns are happiest on a boat in the Mediterranean," Thomas explains. "So I suggested sea-blue with a sunny yellow." This palette is most evident in the living room, where bespoke blue velvet sofas and golden chenille swivel armchairs keep company with a vast de Kooning canvas at one end and an equally formidable Lichtenstein at the other. It's a combination that makes for a powerful impression.

High impact is what Steve Wynn has long been known for, and this residence fits his reputation—from the eye-catching circular glass light fixture that hangs in the striking red dining room to the billiard room's shapely white-lacquer pool table to the crimson-and-gold Hervé Van der Straeten console that commands the foyer. Still, when asked to identify what he finds most pleasing about his Manhattan perch, Wynn shifts his gaze over to the towering arched windows that grace every room on the home's main level. "The apartment puts light and the green of Central Park front and center," he says. "That's why it's so exhilarating." □

Right: A fabric from the Roger Thomas Collection for S. Harris was used to upholster the dining room walls (and the A. Rudin chairs), making a bold backdrop for a 1942 Picasso painting. The space is illuminated by a Wired Custom Lighting ceiling fixture and a polished-brass sconce by Jonathan Browning Studios; the Wendell Castle Collection table is from Dennis Miller Assoc., and the curtains are made of a Larsen fabric, with tiebacks from the Roger Thomas Collection for Samuel & Sons.





Clockwise from left: Mark Ferguson devised the duplex's curving staircase, which has balustrades of glass and English sycamore; the sitting area is furnished with A. Rudin swivel chairs, a custom-made A. Rudin ottoman in an Edelman leather, and a John Dickinson side table by Sutherland. In Andrea's bath, a J. Robert Scott plaster sculpture faces a wall sheathed in a Roger Thomas Collection for Maya Romanoff wall covering; the Donghia chair is clad in a Holly Hunt leather. The master bedroom is designed around the same Sandra Jordan alpaca plaid used in the billiard room—fashioned into a bed throw, window shades, and upholstery for a pair of Gregorius|Pineo recliners; the resin side table is by Oly, and the custom-made television cabinet at the foot of the bed is by Eric Brand. A Lari Pittman painting is installed over a William Switzer & Assoc. desk in the master bedroom; the lamp is from Circa Lighting.

