

## Meet the man 'converting' Manhattan's pre-war skyline

By Zachary Kussin

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Andrew Sheinman.  
Photo: Handout

*Interior designer Andrew Sheinman founded Pembroke & Ives in 1987 and has since worked on projects small and large — everything from the interiors of private jets to a pair of major residential conversions currently in progress in Manhattan.*

*Despite the varying sizes of Sheinman's commissions, they're tied together by his signature look, which he calls "New Classic." And perhaps the aesthetic plays homage — at least in part — to his old-world origins.*

*"It's contemporary living with historical references," the 57-year-old London native tells *The Post*, adding that his typical materials include marble and limestone, crafted wood and natural fabrics. "A blending of old and new."*



The Chatsworth is one of Sheinman's two luxe projects.  
Photo: Kenneth G. Grant

*But Sheinman didn't always work in residential interiors; he got his start outfitting upscale hotels. Later on, when working in the residential sphere, he decided to grow his repertoire to include full-building projects.*

*"It's definitely an intellectual challenge of rearranging spaces in these buildings because in many cases — coming from rentals and becoming condominiums — they're not ideal layouts," he says. "But we enjoy it. There's a joy in learning."*

*Now, Sheinman has two luxe projects underway: The Chatsworth at 344 W. 72nd St., where occupancy begins this summer, and The Astor, at 235 W. 75th St., where occupancy is slated for the fourth quarter. Units at The Chatsworth are priced from \$2 million to \$10 million. Meanwhile, unit prices at The Astor range from \$1.53 million to \$9.2 million.*

*We caught up with Sheinman to discuss his approach to design, his inspirations and his favorite places to travel.*

**I first worked in the fashion business — that's how I came to the United States.** I worked for the fashion house [Cerruti](#), which was founded in Paris, and I was running a store in New York for them. Though I didn't study interior design, there are a lot of similarities between the two disciplines: Working with fabrics, working with forms and, of course, working with interesting people.



"The Armchair of a Thousand Eyes" on display at the Milan Furniture Fair.  
Photo: AP Photo/Antonio Calanni

**In the late '80s, when I was 28, I was asked to design five rooms in the Westbury Hotel** on 69th Street and Madison Avenue. And 350 rooms later, I was in business. I later worked on a redesign at the [Hotel Plaza Athénée](#) on the UES. It was a 2½-year process encompassing roughly 150 rooms that updated a very traditional French concept into transitional spaces that were more usable. I began working primarily on the hospitality side of design, then transitioned into residential in the early 1990s.

**Good interior design, first of all, brings comfort and a sense of luxury.** Much of this has to do with materials and how one can create cocoons in an environment so that people have a great sense of “coming home.” But good design is also about understanding what a client wants. It’s not just listening to what they’re saying, but also translating it into what it means for the space.

**I’m now working on The Chatsworth and The Astor** — both of them residential conversions on the Upper West Side. In each project, we’re emphasizing the architecture of the (pre-war) period: The moldings are very detailed and the trim work is commensurate with the styles of the buildings, for instance. Both also have fantastic ceiling heights, big windows and herringbone oak floors.



The Villa Savoye in France.

Photo: Jean-Christophe Ballot Centre des monuments nationaux

**Le Corbusier is my favorite designer.** I love his simplicity and use of luxurious materials. There are absolutely elements of his work that I respect and try to incorporate into my own. We’re using more decorative materials than he did — like hand-woven fabrics and silk for window treatments, carpets and upholstery — but the principles and the cleanliness of his lines are what I aspire to. I also admire Le Corbusier’s [Villa Savoye](#) located outside of Paris. It’s an extraordinary masterpiece — a fine example and forerunner of modern architecture and minimal interiors.

**In terms of furniture, I’m a fan of Josef Hoffmann** — an early-20th-century designer. He developed the square lines of sofas, which is a style we’re familiar with today, but was very new at that time. I particularly like his cube-shaped Kubus armchair, which he designed in 1910.

**MoMA is the ultimate for good design.** They have a fantastic permanent collection of design objects and their art collection is second to none. As for shopping, [The Future Perfect](#) in NoHo has extraordinary products. The owner has an amazing eye and an eclectic collection of furniture and *objets*.





The Eindhoven in Holland.  
Photo: Incamerastock / Alamy

**I travel frequently to Milan. The Salone del Mobile is a great furniture fair held annually** — and it recently wrapped up for the year. There's also Dutch Design Week in Eindhoven, Holland, which has everything from furniture design to industrial design. The city turns into a collective of spaces where people exhibit. The show happens every year and it's transformative to the city.

**I think the biggest challenge in interior design is when ego gets in the way of common sense.** I think that trying to understand what a client is saying can sometimes be a challenge, but the rewards can be extraordinary.