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STORY BY EC GLADSTONE + PHOTOGRAPHY BY FRANCIS GEORGE





# Picture Perfect

A gallerist and a chef blend palette and palate in a well-seasoned home

**Many Las Vegans—particularly those in the arts—have been** rediscovering the forgotten architectural gems of downtown neighborhoods, bringing their beauty back to life. A fine example is the mid-century ranch house of Michele Quinn and Mark Andelbradt, an eclectic enclave which reflects both dwellers' personalities and passions with equal aplomb.

"The whole Alta Drive historical district is really kind of the beginning of the city," says Quinn, who grew up here, moved away for college and returned five years ago. "When friends visit, they say 'we had no idea this existed' because all they see are the tract homes, bland architecture, and 'Tuscan explosions!'"

Amidst a populous where egos erupt as regularly as the Bellagio fountains, this power couple—who are set to wed this October—are remarkably approachable considering their influence. As principal of MCQ Fine Art Advisory (and previously, Godt-Cleary) Quinn has curated some of the most important art collections in town, including that of the forthcoming CityCenter. Andelbradt, a relatively recent transplant, is Executive Chef at a little bistro you might have heard of called Tao.

Their home, nestled in a sleepy wedge formed by West Charleston Blvd, South Rancho Dr and the interstate, sets itself apart even on a block of similar structures. Inside, the majority of the living space presents itself to the raised foyer almost like a stage set; slate floor tiling connects all the communal areas and continues down the corridor to the bedrooms.

"Every room ties into the others," says Mark. "But there are subtle differences."

And from the first step, Quinn's art pieces are everywhere, creating an eclectic survey of some prominent post-moderns. "I've been collecting since I started in the art world, and I've been very lucky," she says. At her first gallery job, "instead of cash bonuses, I got art bonuses every year. I probably could've used the money, but I was so happy to get the art!"

This page: A Robert Rauschenberg lithograph (*Untitled*, 1996) of a bicycle adds a dash of whimsy to the creature comforts found in the formal living room of Michele Quinn and Mark Andelbradt's Glen Heather Estates home. Sofa and black chair by Della Robbia from Furniture Direct Modern. Coffee table by CB2. See Resources





**Above:** The ceramics found throughout the home were collected by Michele during trips to China, Japan, France and Spain. Richard Serra's one-color etching entitled *Freddie King*, 1999, is the formal living room's primary focal point.

The foyer offers a dramatic print by Ken Price. A recognizable Richard Serra litho dominates the living room, across from a table-sized Kevin Lynch book on the UFC. Another smaller Serra, a Raymond Pettibon and a Robert Rauschenberg are also displayed there. Looking through an expanded archway, the dining area is dominated by an iconic Robert Longo figure—Quinn's most recent purchase, bought specifically for that space—while the adjacent fireplace-centered den sports a larger Raymond Pettibon and a huge Olivo Barbieri photograph of Vegas' Neon Boneyard.

Quinn readily admits her collection doesn't have any particular focus. "It's like asking a musician, 'who's your favorite band?' When you live and work with it, you just see too many great things."

"I always tried to make it a point to buy a piece every year," says Michele. "Even when I didn't have money."

The concrete brick home with exposed beam ceilings is surprisingly cool throughout: Their choice of gray and green walls and dark ceilings certainly has something to do with that. "We painted quite a bit," says Quinn. "With the previous owners, it was much brighter and lighter. I tried to make it a little more formal." But Michele also reveals a secret that they discovered out of crisis. During the 70 mph windstorms this past winter, she recalls, "I was sitting in the living room, Mark was at work, and I heard all this cracking. I thought the tree had hit the house. So I went outside in the winds, and I saw the corner of the roof had peeled back!" The





**Clockwise from top left: A Robert Longo lithograph, *Gretchen*, 1990, hangs above a circular dining table from Crate & Barrel. Kevin Lynch's *OCTAGON*, 2007, a 392-page, limited-edition book with more than 800 photographs chronicles the Ultimate Fighting Championship's recent history. Essay by Dave Hickey and foreword by David Mamet. The book is available through MCQ Fine Art Advisory. See Resources**

replacement roofing is actually a polyurethane material which is much more energy-efficient.

Michele and Mark's gray cat Chico slinks from room to room, almost chameleonic in his ability to blend in. Grace the (ironically named) French bulldog is a much more prominent housemate.

If the living areas seem dominated by Michele's influence, Mark's takes over in the kitchen. Though he says he has further redesign plans, already the space has a large chopping block, ample counters, frosted glass cupboards, and over a range framed by a pass-through window, multiple pots and pans that somehow manage to stay spotless (Bartender's Friend is Mark's secret weapon).

Tucked into a hidden passage between the den and kitchen, a former pantry has been cleverly converted into a climate-controlled reach-in wine cellar, with cork-lined glass doors, racks to the ceiling, some







Olivo Barbieri photographic  
C-print site specific *Las Vegas*  
05 (*Neon Boneyard No. 1*),  
2005. Opposite page:  
An Isamu Noguchi coffee table  
from *Design Within Reach*  
and a West Elm daybed occupy  
the often used den.









**Above: M&M's French bulldog Grace frolics on the Moroccan-inspired patio. Mark often cooks in his custom outdoor kitchen, which he affectionately calls the "hot kitchen."**  
**Opposite page: Indoors, "the cold kitchen," features assorted All-Clad pots and pans collected by the chef of the house.**

premium decanters and glassware, two temperature zones (60 and 45 degrees F) and an impressive collection of fine California vintages.

Clearly, they love to entertain.

In fact, it's beyond the three bedrooms that the home's biggest surprise emerges: a vintage 9-foot-deep pool, surrounded by river rocks and a lean-to converted into a deluxe cabana space, with white modular seating, wood slat "rug" and Mark's real pride, a custom-made serious Viking kitchen, with six gas burners, two more for a griddle, a warming drawer, double-insulated 'ice chest' sink and more.

"We call this the hot kitchen, and inside the cold kitchen," Mark laughs. The outdoor space—partially covered by triangular jibs of sailcloth, also includes a corner pond, shaded by vegetation, with seven mature koi fish, as well as kumquat and pomegranate trees. "It's a nice change to have that kind of space," says Michele,

Considering the responsibilities on their shoulders, it's amazing Michele and Mark get to spend any time at home whatsoever. Michele, who runs MCQ out of an adapted vintage ranch house on 7th street, has consulted and curated for THEHotel, Station Casinos Corporate Collection, Harrah's Executive Collection, and The Nevada Cancer Institute and remains an adviser for the Bellagio. The CityCenter project, a \$40 million program, is set to become one of the most remarkable collections of public artwork ever.

Mark's work may actually be appreciated by even more Las Vegans, whether they know it or not. TAO Asian Bistro, where he manages a staff of 100 in his kitchen(s), serving an average 1,000 meals per night, is currently the most profitable restaurant/nightclub in the world.

Returning inside, there are three bedrooms: the master and guest sleeping quarters, with bamboo wood flooring, are designed with slumber-inducing simplicity in mind. A third room is converted into a workspace, dominated by a wall full of custom-built cubbies. Bathrooms are allowed to express their individuality, one refurbished with retro-style sink and toilet to match the reglazed vintage tub, while the master bath has striking black porcelain fixtures accented by mustard walls. Traveling back toward the living areas, there is a clever tatami-style door sliding to block the kitchen entry. A second look also reveals more art throughout the house, including a Jasper Johns print in the kitchen.

Quinn and Anedelbradt clearly have their priorities: While the art is all museum-quality—and Mark's cookware and Nenohi Japanese knives the same caliber in their world—most of the mid-century furniture pieces are recent reproductions, and not necessarily showy ones at that.

"I looked at a lot of different furniture, and obviously the post-modern furniture makes the most sense," says Quinn, who started from scratch when she moved into this house. "But I haven't really positioned myself as a furniture collector.









I have a lot of clients with [collector] pieces, and I always think 'that looks beautiful,' but it's not very practical. I'd rather have something more comfortable. I want a big comfy couch to watch movies, and I like to change things too much."

In fact, though Mark and Michele have made significant revisions since moving in last winter, they freely admit they've built upon the work of the previous owners—a tale which reveals an interesting provenance, to use a fine art term. It turns out that the previous two owners of the house have been friends or friends of friends. In fact, the most recent owners, Tate and Stephanie Pearson, knew Quinn and Andelbradt separately before they were a couple, and when the Pearsons started mulling over a move to Los Angeles, M&M instantly offered to buy them out. "I wasn't even looking to move," Michelle laughs, "but I loved the house."

That the home has passed from one set of friendly hands to another says something about the community here in Las Vegas, of which Michele and Mark enjoy being part, and in which they are active participants.

"I always knew there was potential," says Michele, speaking of the arts community, but perhaps saying something about her own professional and personal path as well. "With the development, it seemed obvious that it was going to eventually happen. No city can survive without a cultural environment." **HD**



Opposite page, left: An orange lamp creates a burst of color in the monochromatic living formal room. Opposite page, right: M&M's cat, Chico, hangs out in front of Inka Essenhigh's silkscreen *Showgirls*, 2000. This page: Family heirlooms surround a well-upholstered chair by Mitchell Gold + Bob Williams from ABC Carpet & Home.

