



In the living room, for example, rich neutrals—mink- and mushroom-hued upholstery, a pair of fringed suede ottomans in pale gray, a fireplace framed in patinaed white bronze—are offset with shades of coffee and iron. Over the sofa the designers mounted a French lacquered curved screen from the 1930s; its tapestry-like garden scenery of trees and birds in blacks and golds brings complexity and depth to the space, and its concave surface seems to gently embrace the room.

Elsewhere, too, curves and rounded edges replace straight lines and sharp corners. In the gallery a bowed sofa and circular table invite guests to appreciate nearby works by James Turrell and Damien Hirst. Upstairs, the French-style dining table traces a long oval. Twisting up through all seven stories is the house's showstopping staircase, an oval spiral in marble, glass, and steel created by the previous architectural firm, Gabellini Sheppard. "It's an incredibly elegant piece of sculpture," says Carrier. "Every step is a hand-carved block of marble. Plus it survived the fire."

Warmth returns in unexpected ways. For instance, the designers wrapped the bar in sheet brass and marble, resulting in a room that glows like an ember at the heart of the house, and scattered metallic detailing throughout nearby rooms: The living room coffee table is a gold leaf-filled glass box; crystal and metallic lamps in the media room sparkle when lit; the cluster of dining room candlesticks (among the client's favorite pieces) is a one-of-a-kind 1970s gold and rock crystal sculpture by Claude Boeltz for Cartier that looks as if it was forged in a Middle Earth grotto.

One new space is the roof garden. Carrier describes it as "a little slice of private park in the sky." The designers paid homage to the house's Beaux Arts beginnings by installing a limestone fountain—"a definite nod to the facade," says Carrier. It's an elegant reminder that a house's design need not be uniform to tell a coherent and engaging story. And perhaps that there's room in every tale for a little magic. Says the client, "With the lights twinkling and the ivy, you feel like you've arrived in a fairylend." ♦



A groovy wet bar (Amuneal) and spherical ottoman (Lepere) turn the pool lounge into a social hub.

Upholstery fabric, Holland & Sherry. **OPPOSITE, FROM TOP:** A newly carved French limestone fountain anchors the rooftop terrace.

Furniture, David Sutherland. ♦ Embossed metal Kirdi shields and other African tribal art command the glass and steel stairs.



♦  
“The staircase is an incredibly elegant *piece of sculpture*. Every step is a *hand-carved* block of marble.”

—DESIGNER JESSE CARRIER







**CLOCKWISE FROM LEFT:** Simple yet elegant white seating (Formations) allows the loggia's dramatic vaulting and arches to star. Fabric, Perennials. Lanterns, Paul Ferrante. • Circular forms in the dining room celebrate the home's abundant Deco curves. Chandelier, McLain Wiesand. • Podocarpus hedges rise as living walls around the pool. Teak chaises, David Sutherland. Fabric, Giasi Elements. • Arabescato marble slabbing and custom cast-bronze chandeliers (Jean Karajian) modernize the primary bath. Nickel-plated tub, Catchpole & Rye

*Decorators*, she also saw it as a chance to play against type. Admitting she is typically a “more-is-more kind of girl,” she argues that closer inspection of her work makes the case that she embraces “all kinds of interiors.” Besides, she adds, “it’s fun to do something people think isn’t you.”

McDonald retained original fixtures and features where possible. Where replacements were warranted, Kahan not only designed a new dining room mantel and a new plaster ceiling in the primary bedroom but also served as a key sounding board as McDonald designed lighting and other features. “Does it look like something that would have been there in the 1920s?” she wanted to know.

Pivotal decisions involved the kitchen and primary bedroom and bath, where previous but now-dated renovations called for a fresh start. “My goal,” McDonald says, “was to make it look as if it would have been brand-new in the 1920s.” She succeeded nowhere more impressively than in the bath, with its extravagant marble tiling and all-glass shower surround that expands the space visually. In furnishings McDonald sought sculptural pieces to sustain visual interest in the absence of color and print, grounding them with boldly scaled patterned floors in carpets or the existing graphics of stone, marble, and terra-cotta. With muted tones and streamlined silhouettes, the furniture echoes its Art Deco counterpart, a look as fresh today as it was nearly a century ago. Comfortable too, which is a rare luxury within such commanding architecture.

As Fatio did, would McDonald say it’s the greatest house she’s ever done? “It is one of them for sure!” she says. “And every time I would visit, I wished I lived there.” ♦







**CLOCKWISE FROM LEFT:** Sheer swag-and-tail draperies (fabric, Donghia), a damask camelback sofa, and circa 1780 George III chairs mingle with a contemporary rattan table and modern marbled tazza by Thomas Engelhart. ♦ The owners' Australian shepherd, Bear, lounges on the kitchen's wide plank flooring, smoothed over from centuries of use. Cushion fabric, Perennials. Painting, Margaret Kennedy. ♦ In the entry, a soft camellia wallpaper gives way to a custom cream-and-yellow paper inspired by early 18th-century designs. Door color, Oval Room Blue by Farrow & Ball. ♦ Stainless steel lounge chairs (Janus et Cie) with Cactus Flower cushions (Christopher Farr Cloth) on the first-floor piazza

