

# NEW YORK HOME

STYLISH LIVING & DESIGN | SEPTEMBER-OCTOBER 2006

## 50

### DESIGNERS WHO MAKE A DIFFERENCE

### A CLEVER CATSKILLS REVIVAL

### DECORATING WITH ART



### FAB FINDS IN HUNTERDON COUNTY, NJ



SEPTEMBER-OCTOBER 2006 Display until 11/1

10



USA \$4.99 CANADA \$6.99





NEW YORK HOME  
SEPTEMBER-OCTOBER 2006





CARNEGIE HILL

# CHILDREN'S SUITE

THOMAS JAYNE DESIGNS A FAMILY TOWNHOUSE THAT CATERES TO THE NEEDS OF THREE LITTLE GIRLS WITHOUT NEGLECTING SOPHISTICATED SPACES FOR THE GROWN-UPS

Photographs by ANDREW BORDWIN • Text by PETER WEBSTER



PREVIOUS PAGE: Thomas Jayne simplifies the metalwork on the 19th-century brownstone. OPPOSITE PAGE: The new top-lit staircase winds round a metal, glass and faux-wood painted cage. THIS PAGE: The front parlor walls are upholstered with Claremont's "Serge Antique" embossed pattern toile. The custom sofa, inspired by the great Italian designer Renzo Mongiardino, is upholstered in Clarence House "Atripalda" tapestry with suede for the arms and back. *Crossroads*, 2003, an oil-on-linen by Bob Bartlett, hangs between 18th-century Italian sconces from Florian Papp Antiques.







ABOVE: The palette in the back parlor was determined by the late-19th-century Persian Sultanabad carpet. Pierre Finkelstein of Grand Illusion Decorative Painting, Inc., created the glazed criss-cross strié finish on the walls; Jayne found the matching gold-green silk curtain fabric at Pallack. The 19th-century French Napoleon III button-back armchairs are covered in Holland & Sherry's "Glacé" wool. The clients brought the early 19th-century black-and-gilt Regency settee, one of their favorite pieces, with them from London. OPPOSITE PAGE: Jayne surrounded the 19th-century Scottish granite fireplace with mirror panels—a nod to similar strategems in the London house of Regency architect Sir John Soane—on which he hung an Irish George III giltwood looking glass. This surrealist touch is echoed in the vintage side table with copper bird legs by the 20th-century Swiss artist Meret Oppenheim.











AS FRAN LIEBOWITZ REMARKED about Rudolph Giuliani's Disneyfication of New York, "Why should Times Square be safe for children? I mean, they have the whole rest of the country." Looking at the quietly opulent twin parlors in a recently renovated Carnegie Hill townhouse, it's evident that some people—even if they're the doting parents of three primary-school-age girls—agree with Liebowitz that not every corner of the universe needs to be child friendly. "My clients wanted a comfortable house," says Thomas Jayne, the New York City-based designer who transformed the 19th-century, seven-story brownstone from a warren of apartments back into a single-family residence. "But they had enough space to ask for rooms for formal, grown-up entertaining, too." After stripping the interior to the bricks and joists and relocating the staircase to the center of the house, Jayne was able to give the homeowners a pair of beautifully proportioned reception rooms connected by an arched hallway.

The front parlor, intended for quick visits, has a sumptuous Renzo Mongiardino-inspired, tapestry-upholstered sofa and walls covered in yellow embossed-pattern toile that's historical and welcoming in effect. The back parlor is even higher style: English, French, and Italian antiques join a roomy sofa on a 19th-century Sultanabad carpet. "The rug's beautiful coloration determined the room's palette," says Jayne. He installed a handsome 19th-century Scottish granite fireplace and surrounded it with mirror paneling, a touch inspired by the London house of Regency architect Sir John Soane. "The reflections enlarge the room and introduce a vivacious quality," says the designer, who also referenced Soane when it came to designing the central staircase. Working with architect Basil Walter, Jayne devised a stair that winds gracefully around a metal cage fitted with panels of yellow glass, gilded chicken wire, and faux-wood painted steel. "The colored glass is a Soanian device," says Jayne. "The chicken wire is Parisian; the faux wood evokes 19th-century stairs."

The parlor floor may not be pizza-party ready, but the rest of the house is. The three girls share a large third-floor bedroom, and Jayne also applied some fantasy here. "I gave them each a canopy bed that's like a little room of its own," he says. "There's a whole wall of mirrors that are actually touch-latch doors to individual cubbies—hideaway places for the girls' things." It's a world to light a child's imagination. Ms. Liebowitz would approve. **SEE RESOURCES**

OPPOSITE PAGE: In the girls' room, catalog-bought canopy beds were customized by decorative painter Alberto Lastreto. Curtain and bedspread fabric is from Osborne & Little. THIS PAGE, FROM TOP: The walls in the master bathroom are blue marble; the vanity drawers are painted faux-shagreen. In the guest bedroom, Jayne used Schumacher's "Madras Sheer" fabric to mimic 19th-century curtains. The wallpaper is Farrow & Ball's "Antoine"; the custom rug is from Beauvais Carpet.

