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According to Barry, “This was a total transformation.” Almost everything about the existing house was overscale and ill considered, she says, noting gaping, out-of-scale windows, an enclosed spiral staircase and massive decorative ceiling beams. “The original living room and master suite were like football fields,” observes Ryan Coultis, a senior designer at Barbara Barry, Inc. During the renovation, the entire interior was taken down to studs and sub-flooring, and the rooms were reapportioned to a graceful, more intimate, more human scale. “We touched every surface,” says Barry, “reconfigured every room, lowering ceilings, paneling rooms and redesigning fireplaces, doors and lighting.”

Barry’s remarkably assiduous renovation focused on creating highly functional spaces with harmonious proportions, easy interior traffic flow, superb light and a rich array of materials. The ample kitchen—formerly a dark warren with a single window—is

now suffused with sunlight from a bank of windows that frames an idyllic view of fruit trees and terraced gardens.

For the adjoining breakfast room, Barry designed an oval table and a streamlined, wall-length credenza. A sextet of midcentury chairs—curvaceous fiberglass shells balanced on bases that recall the Eiffel Tower—mixes comfortably with the new pieces. The dynamic vintage chandelier contributes to the room’s easy elegance. Because of Barry’s carefully composed palette and judiciously limited range of materials, this major renovation displays a comprehensive vision and tranquil atmosphere.

||||| This page: A vintage 1950s brass chandelier by Gino Sarfatti for Arteluce hangs over a custom Barbara Barry oval breakfast table with an eggshell Corian top that matches the kitchen counters; fiberglass chairs by Charles Eames are from Modernica (art is by Peter Hoffer). Opposite: All of the custom kitchen cabinetry is bleached walnut. The room, with its grid of square ceiling fixtures, is large enough for large, formal parties, but informal enough for day-