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Trenter Tombs for The New York Times

The marble coffee table is Italian vintage, and a new purchase. The Fieldens bought the pair of Robsjohn Gibbings chairs from the Celanese House. More Photos »

By PENELOPE GREEN

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WILTON, CONN. — In the annals of domestic horror stories, Jay Fielden's is as gothic as they come. It begins with the collapse of Lehman Brothers and the attendant financial meltdown in the fall of 2008. He and his wife, Yvonne Orteig Fielden, now both 43, and their two young children had just moved into their new home, a sturdy example of Connecticut's storied collection of modernist glass houses, which they had bought for \$900,000 in 2007 and spent eight months renovating.

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In the days and months that followed the fire, the Fieldens' neighbors in Connecticut, and their colleagues and friends in New York, rallied in startling, heartbreaking ways. It is true that many hair products accrued to Mr. Fielden, as did the contents of the shoe closet at Vogue to his wife. Jenna Lyons, J. Crew's designer, sent clothing, and so did David Lauren. But when Ms. Fielden recalled receiving garbage bags full of clothes in her children's sizes from neighbors she had barely met, she burst into tears.

"In the midst of this terrible loss, and having this life we'd created for ourselves burn up in 20 minutes," she said, "of suddenly not having a pair of underwear to our name, just as suddenly you've got jeans, you've got shoes, you've got shampoo. All these neighbors, most of whom I didn't know, are going to Costco for us and taking our cats to the vet. I kept thinking, 'Would I have been this person?'"

The Fieldens lived for a month with friends, and then moved into a rental apartment, followed by another rental in a farmhouse. They threw themselves into the quagmire of insurance and cleanup that follows a disaster. When it became clear that the most pragmatic thing to do was rebuild the house — not an easy or joyful decision, they said, because what you really want to do after a catastrophic fire is walk away — Robert Dean and Jesse Carrier, the architect and designer who had rehabbed the house in 2007, helped them with this rebuild.

"The object becomes, how do we create a place that reflects who we are but doesn't own us," Ms. Fielden said.

Her husband added: "Or put us in debt."

This time around, there is a lot more Ikea, Ms. Fielden said, than "Jesse is probably used to."

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Clara's bed is from Ikea. The collage was a gift from Michael Roberts, now fashion and style director of Vanity Fair, when both men worked at the New Yorker.

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The bathroom fixtures are by Kohler. The Regency mirror belonged to Ms. Fielden's family.

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The midcentury Danish bar used to be in Mr. Fielden's office at Men's Vogue. It survived the fire, as did the photograph by Irving Penn, above. (The bar had to be restored, but the print was unharmed.)

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The marble coffee table is Italian vintage, and a new purchase. The Fieldens bought the pair of Robsjohn Gibbings chairs from the Celanese House, the latticed modernist show house designed by Edward Durrell Stone in New Canaan. They survived the fire (just barely) and have been recovered.

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The folding table is from Ikea. Robert Dean redesigned the staircase, which in the first incarnation of the house had turned back on itself.

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In Mr. Fielden's study, cartoons by his great uncle, Benjamin Lauderdale, who was a cartoonist for the Fort Worth Star Telegram, of locals that lived near the family ranch in Wayland, Texas.

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In the kitchen, appliances by Wolf and Sub-Zero.

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In Jack's room, snakes by Guido Mocafico (Jack is a big snake catcher, his father says); a signed portrait of Eli Manning; and a portrait of John Lennon, a gift from the photographer Harry Benson. The bureau is a vintage Baker piece.

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Mr. Fielden rebuilt his house while redesigning *Town & Country*, the 167-year-old publication that has struggled to stay relevant.

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Mr. Fielden saved nearly half of his books.

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Jay Fielden, editor in chief of *Town & Country* magazine, and his wife, Yvonne Orteig Fielden, have rebuilt their midcentury modern house after it was destroyed by a fire. From left, the children, Clara, Jack and Eliza Fielden.

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Two architecture books survived the fire. If you look closely you can see the smoky silhouette of one on the other.

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The sofa in the master bedroom came from the Turnover Shop in Wilton, Conn. Mr. Carrier added the fringe. The glass tables are fire survivors, and belonged to Ms. Fielden's family.

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The bed is from Room & Board; the bedding, by John Robshaw. The painting between the windows is by Frances Dautian, Ms. Fielden's great-grandmother.

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The Fieldens' closet is by Close-ette. When they lost their belongings in the fire, friends, neighbors and colleagues rallied in startling, heartbreaking ways, donating clothing, shoes and shampoo, and even taking their two cats to the vet. The Vuitton bag is a hand-me-down from Grace Coddington, Vogue's creative director, with whom Jay Fielden collaborated on an early version of her memoir; many of Ms. Fielden's shoes are hand-me-downs from Vogue editors and friends.

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A barn door in the TV room. The leather club chairs survived the fire, as did the mid-century wood side table.

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Designed by James Evans, a protégé of Louis Kahn's, and built in 1960, the house is a sturdy example of Connecticut's storied collection of glass houses. It was renovated in 2007 for the Fieldens by Robert Dean, an architect who once worked for Philip Johnson, and Jesse Carrier, an interior designer. The same team convened to rebuild the house after the fire.

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The first time around, said Mr. Carrier, when he and Mr. Dean initially worked on the house, "it was a cosmetic rehab of this great midcentury house. They had all this stuff, and I think it's the nature of his business, acquiring all this stuff." But after having lost so much, the Fieldens wanted a house "that reflects who we are, but doesn't own us," said Ms. Fielden. Mr. Carrier recalled presenting, as he put it, "the full battery, but there was a bit of a push-back," he said. "Jay said, 'The fire really changed us and we don't want to just fill the house.'"

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In the TV room, a Danish modern piano the Fieldens bought in Hudson, N. Y. The baby grand that had belonged to Ms. Fielden's mother did not survive the fire (its second, as it happens).

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The bedside table is French, and vintage. The lamp is from the 1950s. The grasscloth wallpaper is from Phillip Jeffries Ltd.

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Jesse Carrier described Mr. Fielden as “a frustrated set designer.” He went on: “When you look at his office, it’s like a backdrop for Ernest Hemingway.” Mr. Fielden found the antelope head at a local antiques store. The parsons desk was bought with the house, and survived the fire. The rug is new, from Ralph Lauren Home.

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The kitchen was designed by Robert Dean. The counters are from Silestone. The faucet and sink are from Kohler.

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The Fieldens bought this lacquered linen bookshelf, one of a pair, from an auction of Brooke Astor's belongings. It was designed by Albert Hadley. Hanging from it is a Slim Aarons print.

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