



Facing page: Yvonne and Jay Fielden with their children (from left, Clara, Elias, and Jack), at their Wilton, Connecticut, home, which was designed by Jesse Camar and Mara Miller. This page: In the living room, a Reuss & Brand sofa and a Ralph Lauren Home cocktail table. Chinese porcelain pavers flank a 1930s Chippendale cabinet. See Roommates.

MODERN LIFE

WHO SAYS A GLASS HOUSE HAS TO BE AUSTERE? EDITOR JAY FIELDEN AND HIS YOUNG FAMILY ENLIST

TEXT BY JESS WARDEN PHOTOGRAPHY BY WITOLD WUTKOWSKI DESIGNER JESSE CAMAR STYLING BY ANDREA SUBOTKA AND CARRIE ARNETT

The wooded suburban towns around New Canaan, Connecticut, are full of the expected Colonial and Cape, but the area is also a secret garden of midcentury-modern glass homes. Many of them were designed by members of the Harvard Five, a group that included Marcel Breuer, Eliot Noyes, and, of course, Philip Johnson, whose own restored-glass house is now a historic monument. But not every example has been as fortunate. And as with any garden, without vigilant care, everything gets lost in the brambles and eventually goes to seed.

Jay and Yvonne Fielden came to understand this as they scouted the area with Realtors and noticed how many of the glass houses they

viewed had been neglected or redone in ways that would have diminished the original architects. "They were in bad shape or had been altered to be cozy, Hollyhobby-type homes," says Yvonne, a social worker now focused on raising the couple's three young children. "The previous owners had no concept of what they had or how to live with it." The house the Fieldens finally bought, up a forested road in Wilton, was suffering from just such an identity crisis. Rooms had been divided inappropriately and painted in Colonial colors. Floral upholstery, plush carpet, and heavy curtains were fighting every original line and angle. But Jay, a writer and editor who wanted a home that would help him

maintain his urban edge in the suburbs, saw potential. "It's such an uncommon layout for a glass house because it's multilevel and flanked, which creates privacy," he says. All the couple required was a team to nurse it back to health.

"I really thought of this as a restoration," says Robert Dean, the architect hired for the project, who has worked for Philip Johnson and Skidmore, Owings & Merrill. "We had to take away the things that had been done wrong and bring back things consistent with the architect's original vision." But not entirely consistent, because the house, built in the early 1960s by James Evans, who studied at Yale under Louis Kahn,

imposed a typically modernist rigor, with small bedrooms, bathrooms, and closets, and a pint-size kitchen. "It seemed more like a bachelor pad than a family home to me," Jay says.

"With three little kids, we needed a place that would be both functional and forgiving," adds Yvonne, who jokes that the playhouse in the yard would be more aesthetically suitable if it also had a modernist flat roof, not its previous peaked one. Dean sought to make the house work for a modern young family with a cluttered life.

The Fieldens wanted a forgiving interior designer as well, and they found one in Jesse Camar, who laid out Jay's office when he was



From top: The extended porch terrace
family bathroom, including vintage work-
top furniture and Rattan furniture. The
Bent and across to the kitchen are by
Diagonale, the catwalk is by W&A, and
the Paros-style sofa is vintage.
Facing page, from top: The living room
features a George Smith armchair
covered in a fabric by S. Harris and a
vintage upholstered Paros-style sofa.
Vintage Thonet chairs and oak
floors in the kitchen. See [P. 100](#) for more.





Clockwise from top left: In the den, a French Art Deco-style side chair is teamed with a pillow from John-Richard Textiles; the Yves Klein image is from the previous issue of *Blue's* Vogue, and the work is painted in Benjamin Moore's Tuxedo Brown. In the library, a sofa by Steel City Arts, a photograph by David Laundy, and a vintage leather lampshade. An IKEA bookshelf in the den. The library's custom-made Parsons-style desk is original to the house. See [housemuse.com](#).



editor in chief of *Miles* and *Vogue*. "Jay and Yvonne inherited a lot of stuff from their families," says Carrier, who co-designed the home with his wife, Mara Miller. Much of it had nothing to do with modernism. There were only a few period-appropriate items—a George Nelson bench, a Heywood-Wakefield chest of drawers, a desk by Edward Wormley, and a couple of slipper chairs. What to do with the Chinese porcelain panels, family paintings from the 1930s, Chippendale-style breakfast, and French Provincial dining table, all from Yvonne's Southern mother, who was downsizing just as her daughter was

renovating? And on top of that, what about the Navajo blankets, racks ofanders, and toriihawks from Jay's Texas clan? And there was Jay's art to deal with, too—works by Irving Penn, Watson Ford, and others. "I integrated, mixed, and edited, and I refused what wouldn't work," says Carrier. He is inspired more by the sleek, eclectic style of Billy Boltwin than by midcentury purty. "Sometimes it's easier when people bring their own things. When you start from scratch, there are always so many more revisions before you begin." So into the living room (with wood floors stained dark to match the ceiling beams and window frames)



Chickadees from top left: The winner and French sitting table in the master bedroom are family heirlooms. An artwork by Susan Cito is displayed above a Pottery Barn bed, which is dressed in linens from John Potchman. The George Nelson bench is vintage, and the folding screen is from Yvonne's family. An IKEA book bed dressed in Sonoma & Lily linens and curtains made of an Urban Outfitters custom in Eliza and Jack's bedroom. See [behaviors](#).

went Yvonne's baby grand and Jay's sword table. Into the master bedroom went a screen with a Venetian scene and cherished paintings; a floating wall hides extra storage space for the stylish couple's wardrobes. Arrowhead collection, mounted bass, and old trophies? The library. Vintage sofa and wicker furniture from Yvonne's mother? Into the den and onto the porch. To complement the varied collections, Carrier added quirky touches—chocolate brown walls here, red IKEA shelves there. Meanwhile, the expanded master bath was given a full makeover, with slate tiles reminiscent of Frank Lloyd Wright and Albert Frey. The

downstairs children's rooms were brightened with printed curtains and classic flocked rugs. In the kitchen, the decorator ripped out the terracotta floors and added a window, white cabinets, and Italian limestone counters. "I wake up and can't believe I get to live here with a family," Jay says. Adds Yvonne, "Thank God Jesse is who he is, or putting this together would have been a struggle." As for the genial Carrier, he was happy to help turn a glass house into a functional home. "What doesn't work," he says with an easy laugh, "is in the garage." Under an architecturally appropriate flat roof. ■

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