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### THE A-LIST ISSUE

DAZZLING CITY  
HOMES & CHIC COUNTRY  
RETREATS BY  
AMERICA'S TOP  
TALENTS



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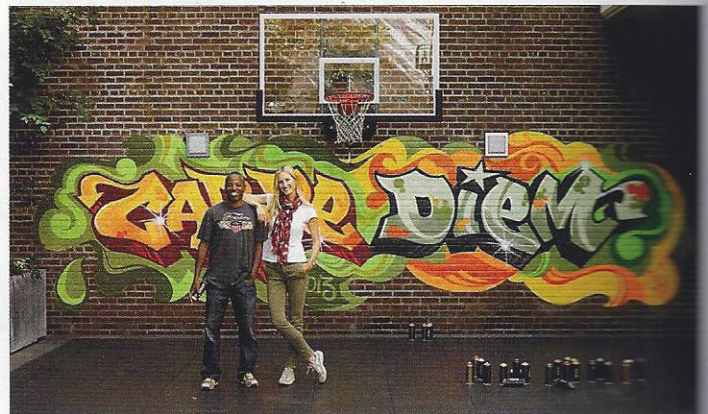
in the city,” says Christine, who designs fashion accessories with her friend Jennifer Creel through their brand Creel-Mack.

But, of course, it wasn’t that simple. The property consisted of three rowhouses on East 94th Street that had been patched together over the course of several decades. Built in 1890, two of the homes had been combined in the 1930s into a 40-foot-wide, five-story house with a neoclassical facade. The Spence-Chapin adoption agency bought it in the 1950s and annexed the building next door, which it renovated into a seven-story office tower. “It was a rabbit’s warren of small offices,” Richard says. “To say the least, it was a mess.”

The Macks decided that he would oversee the transformation of the helter-skelter architecture into a cohesive family house, while she would supervise the interior design. The plan was to create a light-filled and unified interior that would appear from the outside as if it had always been one large house. But they were soon mired in New York City’s labyrinthine construction-approval rules. “We were building something for our family, so we soldiered on,” Richard says. “My wife was instrumental. There was a division of labor. I trusted her 100 percent, and she almost trusted me 100 percent.”

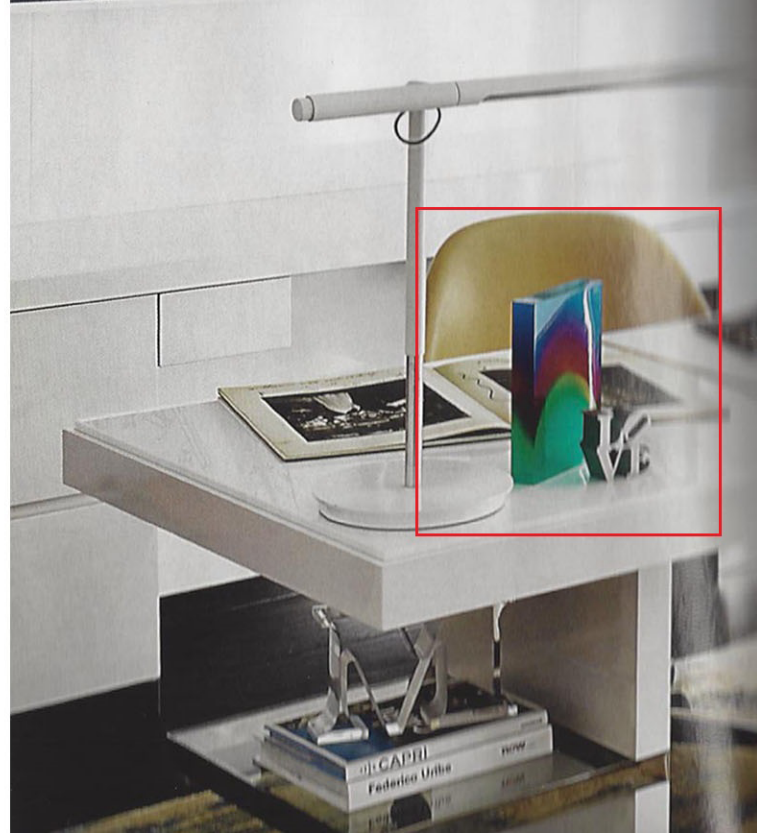
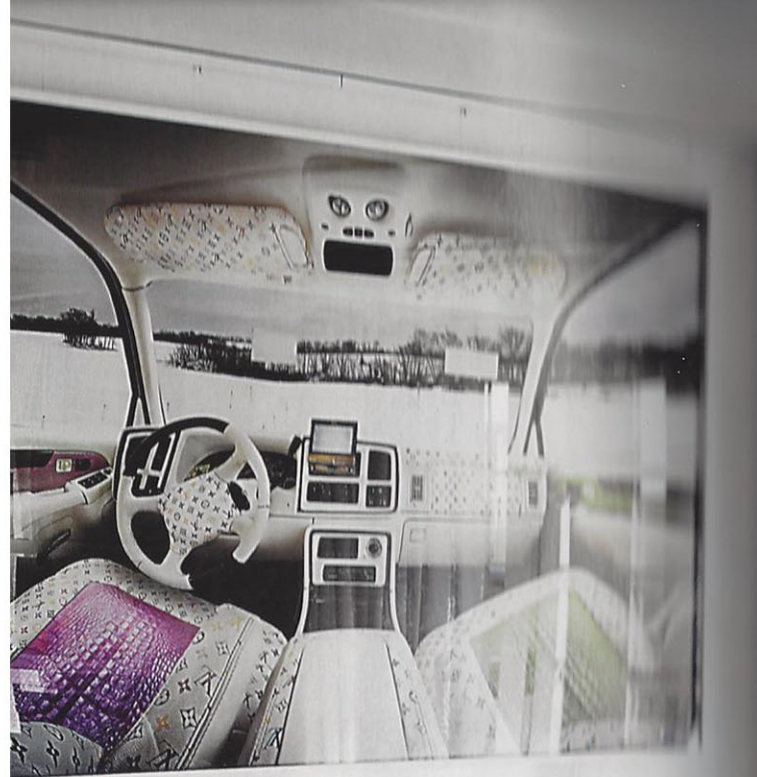
When it came to matters of style, husband and wife once again agreed to disagree. He leans traditional, while she is a modernist

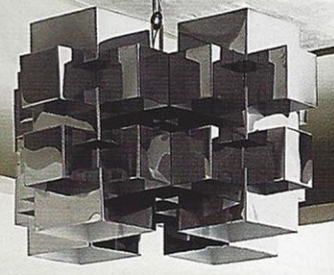
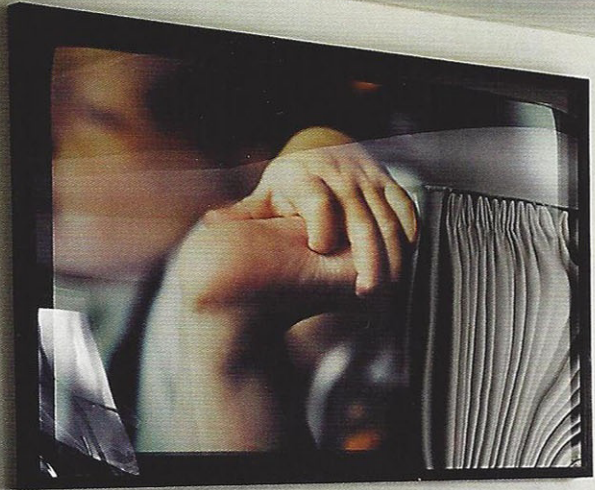
with a penchant for edgy art (let’s just say it wasn’t his idea to hire the artist Cey Adams to spray paint graffiti on the brick wall in the garden). They compromised by bringing together a design team that reflected their own personal yin and yang: the cutting-edge architecture firm of Leroy Street Studio with the more classically oriented interior designs of James Aman. “We put them in a room and said: ‘You’re going to work together,’” Christine recalls.

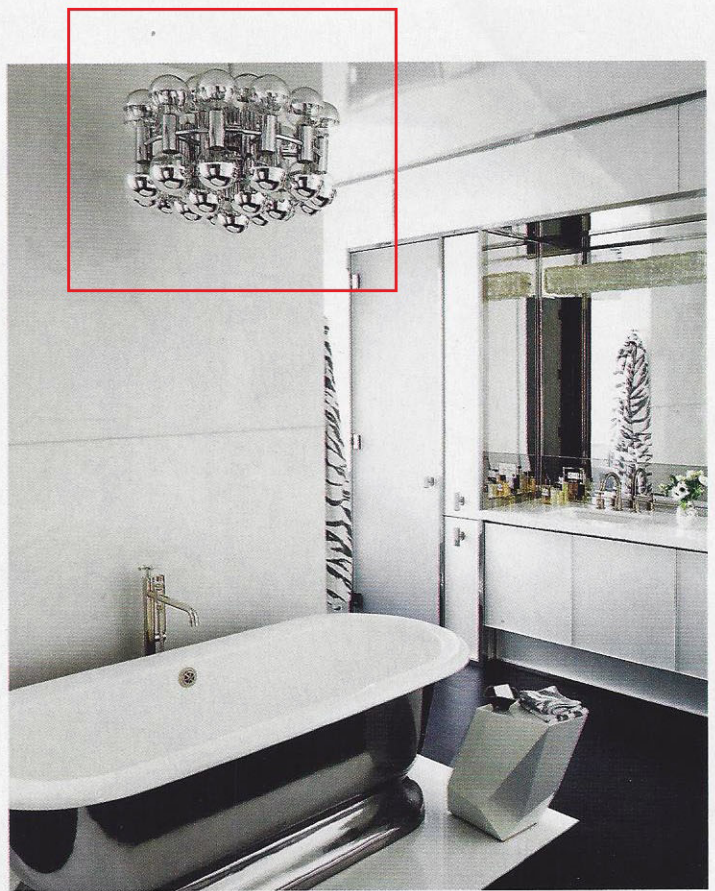


Antique Regency side chairs surround a custom-made dining table, the 1960s ceiling fixtures are Italian, and the brass sculptures are by Robert Lee Morris; the flooring is white oak herringbone that has been stained. **FACING PAGE, FROM TOP:** Custom-made lacquer cabinetry lines a wall of the kitchen; the barstools are by Philippe Starck, the vintage light fixture is by Stilnovo, and Saarinen Tulip chairs by Knoll surround a table designed by John Meeks. Christine in the backyard with artist Cey Adams in front of his mural. See Resources.









"I didn't want it to be super-modern or traditional. I wanted it to feel organic and timeless."

No one expected the house to take six years, but everyone stayed the course. The architects, aiming to create a sense of expansiveness, designed the 18,000-square-foot home around a five-story atrium that is pierced by a spectacular floating staircase that winds its way to the top. "It's in Venetian plaster to reflect the light," says architect Shawn Watts, "and it almost feels like a character on a stage, playing alongside the wonderful furniture and art."

The sheer size of the house allowed for amenities more typically seen in the suburbs: a large mudroom at the entry, a media den, and a sports room for the Macks' lacrosse-playing sons that has padded walls clad in faux leather and a rubber play surface used in school gyms. "She wanted a house of yes, not a house of no," says Aman. "It's all very kid-friendly, apart from the living room."

That space, located on the second level, is drop-dead glamorous, with massive custom-made crystal chandeliers, cream and caramel upholstery, 1970s furniture, and contemporary art that ranges from a Ryan McGinness *Black Hole* circle painting to a small Banksy on the mantelpiece. Despite Christine's initial reluctance, there is also a formal dining room. "My mother-in-law, who is the queen of entertaining, said, 'Trust me,'" she recalls. Christine, who converted to Judaism before marrying her husband, now presides over weekly Friday-night Sabbath dinners there, under the gaze of an immense Cindy Sherman photograph. ■

**LEFT:** John Meeks designed the bed and nightstands in the master bedroom, the benches are from the 1960s, the bergères are upholstered in a Sahco fabric, and the light fixture is by C. Jeré; the photograph is by Douglas Gordon, and the ceiling is lined with a silver-leaf paper by Maya Romanoff. **ABOVE:** A circa-1960s light fixture by Sarfatti above a Water Monopoly tub in the master bath; the side table is by Achille Salvagni, and the walls are sheathed in marble. See Resources.