

Opposite page: Spear in her New York dining room, on a sofa she designed and had upholstered in Scalamandre fabric. Behind her is Boris Viskin's *Untitled* (1995). This page: The dining room, with a dining table also designed by Spear; a 1950s Venetian chandelier; 1940s pearwood chairs by Emilio Terry; coffee table by Carlo Mollino; and carpet by Judy Ross for Salon Moderne.





my grandmother as a child, because she never left her Tara-like house in Hollywood, Florida, without looking absolutely perfect," she says. "The maids all wore starched uniforms. But my mother was a total rebel, a wild child on the beach. I suppose I have both impulses in me."

This dual sensibility is clearly on display in the apartment. In the drawing room, for instance, luxurious lime-green curtains fashioned from 19th-century silk found at the NYC antique store Schmul Meier (and newly lined with scarlet taffeta) hang from unabashedly modern custom-made stainless-steel rings and a matching rod. In Spear's dining room, the space usually filled by a predictable Park Avenue chandelier is instead occupied by a whimsical 1950s version, a froth of multicolored Venetian glass replete with spouting dolphins. This deliciously garish treasure was discovered in pitiful disrepair in a barn in Hudson, NY, by the keen eye of a friend. "It was a bargain because it was so broken and rusted," says Spear, adding that she was delighted to be able to find a glassblower able to fix it up.

Her training as an architect keeps her approach to interior design precise and disciplined. "Someone else might think that what I've done looks eclectic or haphazard, but it was very carefully planned," she points out. "I drew every piece of furniture as part of my overall scheme." In doing so, she follows in the tradition of Frank Lloyd Wright and Mies van der Rohe.

The apartment was a wreck when Spear and Gómez found it,

in 1995. "Neither Carlos nor I ever thought we'd wind up living on Park Avenue," she says, "but it was the cheapest, biggest, and least-renovated space we looked at, and since we were planning on having a bigger family, we needed the extra room."

In fact, Gómez and Spear eagerly await a baby girl, due next month. Being so extensively in bloom provided a challenge when Spear cochaired the New York City Ballet's annual Dance with the Dancers benefit this past June. Everything she tried on for a group of friends, she says, elicited hoots of laughter and disapproval, including an improbably oversized pair of Pucci palazzo pants.

"Finally our friend Tommy jumped up from the table and said, 'I've got just the thing for you in my drag closet,'" Spear recalls, laughing. "So he jumped in a cab at eleven at night and returned with a lipstick-and-martini-stained vintage '60s creation with jeweled bat sleeves he'd bought in East Hampton for seventy-five dollars. I slipped on a pair of pink Manolo Blahnik mules, and it looked perfect!"

Coming up with furniture that was a perfect fit for the apartment, however, was a more complicated matter. Much of it was designed by Spear and custom-made, including a drawing room sofa inspired by Jean-Michel Frank, a crescent-shaped dining room sofa and oval dining table (both mirroring the curves of a Carlo Mollino coffee table), and the bed, for which Spear also designed the celadon banana-leaf-and-coconut motif embroidered on the linen sheets. ➤ 480