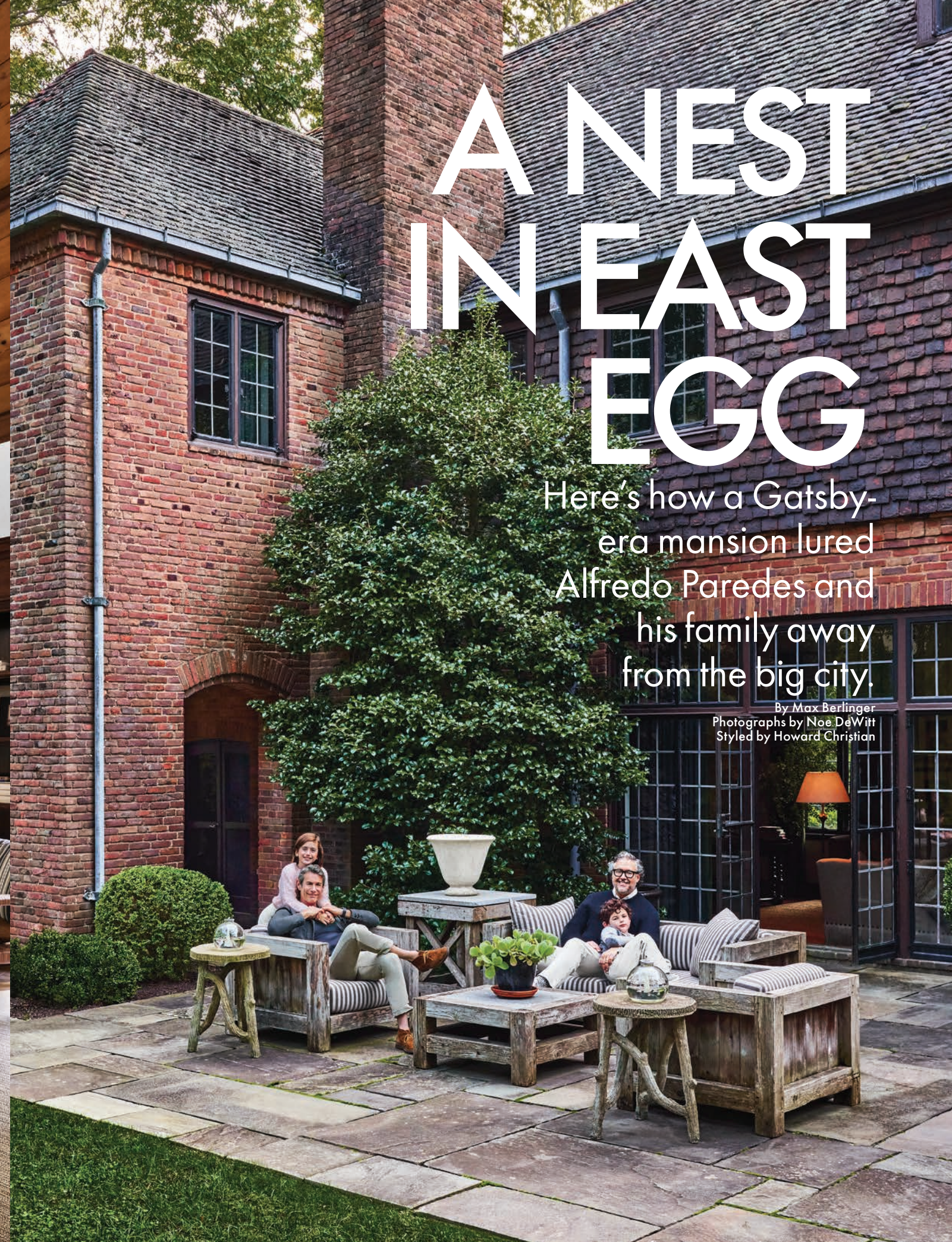




In the great room of Alfredo Paredes and Brad Goldfarb's home in Locust Valley, New York, the ceiling is original. Sofa by George Sherlock; custom armchairs (in foreground); pendants by Jamb.

OPPOSITE: Goldfarb (left) and Paredes with their children, Carolina and Sebastian, on the patio. For details, see Resources.



A NEST IN EAST EGG

Here's how a Gatsby-era mansion lured Alfredo Paredes and his family away from the big city.

By Max Berlinger
Photographs by Noe DeWitt
Styled by Howard Christian

Long before Alfredo Paredes had set foot in the Long Island, New York, residence he would come to call home, he knew it was the one—and he was prepared. “I had a Saint Joseph in my back pocket,” Paredes says, referring to the Catholic figure who is said to look after homebuyers. “I swear it works.”

To coax Paredes, an ELLE DECOR A-List designer, and his husband, writer Brad Goldfarb, and their two children, Carolina and Sebastian, away from the sun-drenched East Village duplex they called home, the property would have to be special. Built in 1929, the mansion is the work of one of Paredes’s favorite architects, Harrie T. Lindeberg, known for crafting graceful country estates for wealthy New Yorkers in the early 20th century. (The address, in Locust Valley, is where F. Scott Fitzgerald found inspiration for *The Great Gatsby*’s East Egg.) Clad in stately brick, topped with ceramic roof tiles, and set back on a prime five-acre lot that abuts a nature preserve, the home retains a cottagey feel, despite clocking in at 11,000 square feet. “I hate to say I was born to live here,” Paredes says. “But I was born to renovate her. She called to me.”

Paredes made his name at Ralph Lauren, where he worked for more than three decades, rising to executive vice president and chief creative officer. He was instrumental in developing the cinematic atmospheres at the brand’s stores and hospitality projects, notably the regal Madison Avenue mansion and the beloved equestrian fantasy of the Polo Bar, in Manhattan, and the soigné eatery Ralph’s. In 2019 he opened his eponymous studio, working across residential and commercial projects, including homes for celebrity clients and, recently, the buzzy Brooklyn restaurant Sailor.

Paredes closed on the home in the spring of 2021 and worked on renovations over the course of the next year or so. “The bones were perfect, but she had seen better days,” he says. “You got the impression the home had had a more glamorous period in its life.” To that end, Paredes and Goldfarb focused their energy on restoring it to its former glory—repainting rooms, resurfacing floors, touching up elegant moldings—and less on drastically reconfiguring what had captivated them in the first place.

The floor plan stayed intact, save for a reimagining of the central great room, which is now the heart of the house. Thought to have once been an art studio for the original owner, Arm & Hammer heir Frederic Edwin Church (no relation to the artist of the same name, of the famous Hudson River School painters), the vast room, with its soaring



vaulted ceiling, now serves as an open kitchen, casual dining room, and family den.

The history and architecture of the house—a pastiche of American and English styles, or, as Goldfarb says, “You can tell he just had fun with it!”—provided Paredes with decorative guardrails as he set about imbuing it with a formal yet modern air. It’s a break from the more offhanded charm of the Shelter Island Victorian where the family spends its summers, and the curated flea-market finds that lined their former penthouse in New York City’s East Village. An aesthetic through line is a grounded, masculine energy; the grand rooms are filled with oversize and sophisticated furniture pieces, many from Paredes’s namesake collection, like the creamy tasseled sofas and armchairs in his living room that evoke Old Hollywood opulence and remind him of the Chateau Marmont. “I never sat down with a mood board,” he explains. “We just assembled it over time.”

Drama and gravitas come from the use of elemental materials: Sumptuous wood tones, expressively veined marbles, iron railings, rustic leathers, and weathered brick tiles abound. But there are moments of restrained whimsy, too, such as the tapestry-like wallpaper from Fine & Dandy in the dining room, crowned by an Isamu Noguchi lantern; and the trompe l’oeil paintings left behind by the home’s original owner in the three-season sunroom. Alluringly executed tableaux provide cozy counterpoints to the architecture’s more grandiose scale. “I wanted a winter place because I hate the cold,” Paredes says. “I hate winter. But when it gets dark at four o’clock you come in here and light a fire. The vibes of the house just feel good.” ■

The dining room table and chairs are custom. Pendant by Isamu Noguchi; sconce by Paul Ferrante; wallcovering by Fine & Dandy; rug by Sacco Carpet; curtains in a Cowtan & Tout fabric.

OPPOSITE: The home was designed by the architect Harrie T. Lindeberg in 1929 and retains many of its original features.



"I was born to renovate this house.
She called to me."
—Alfredo Paredes

The living room is painted in Wevet by Farrow & Ball. Custom sofa, armchairs, and cocktail table; curtains in a JB Martin mohair velvet.

The coverlet in the primary bedroom is by Hollywood at Home. Custom headboard in a Rogers & Goffigon mohair velvet; throw pillow by RH, Restoration Hardware; photograph by Richard Phibbs.

OPPOSITE: The walls of the primary bathroom are clad in Copacabana honed marble from Grupo Arca. Custom mirrors and vanity; fittings by Waterworks; sconces by Urban Archaeology; photograph by Ruven Afanador.

