



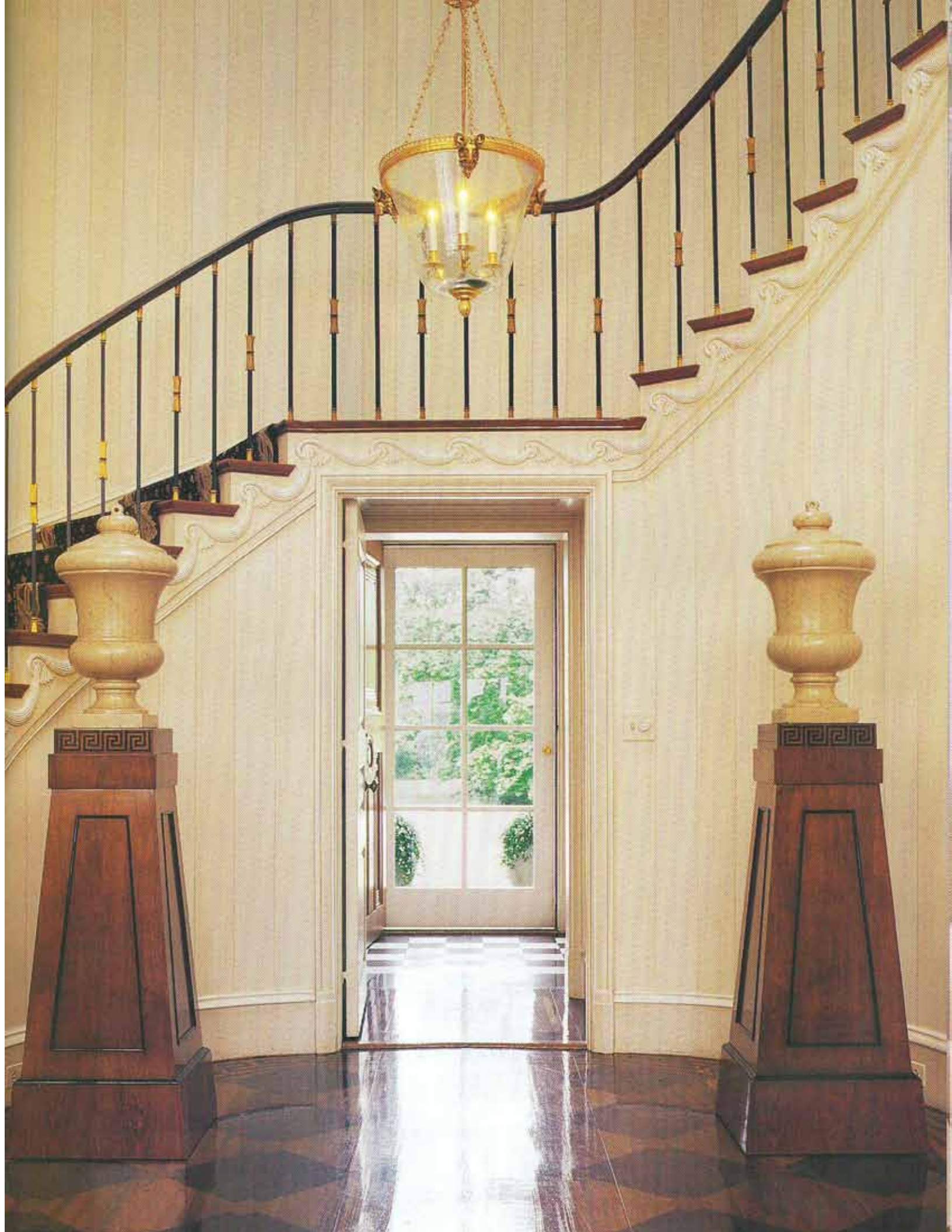
# THEN & NOW

## CONTINUUM

INTERIOR DESIGN BY JEFF LINCOLN  
 ARCHITECTURAL RENOVATION  
 BY ROBERT GAHAGAN, AIA  
 PHOTOGRAPHY BY PETER MARGONELLI  
 TEXT BY FRANCES SCHULTZ



ABOVE: In the lush setting of Long Island's North Shore, a stately 1930s brick Georgian residence retains the elegance of its past while accommodating the practical requirements of the present. LEFT: A pair of Regency eagle consoles was designer Jeff Lincoln's first major find for the house. He designed the pier mirror and candlestick lamps. OPPOSITE: Gilt bronze light fixture from Mrs MacDougal hangs in two-story, domed entry. Floor stenciled in faux parquet; stair carpet by Stark. Custom pedestals hold 18th-century French marble urns.





ABOVE: Antique Aubusson centers living room seating arrangements. Rose Tarlow/Melrose House sofa wears Rose Cumming velvet with Scalamandré trim. Christopher Hyland silk covers slipper chairs by Jeff Lincoln. Antique pillows. OPPOSITE: Drapery of Brunswig & Fils stripe and trim partner with Roman shades of Christopher Norman silk. Rectangular table skirted with Coraggio taffeta and Brunswig & Fils trim. Swedish 18th-century side chair is one of a pair. Sisal by Stark.

A young couple with an old house presents today's designers with a challenging set of requirements. Set in the hallowed old-guard enclave of Long Island's North Shore, an impeccable 1930s neo-Georgian brick manse pays homage to the past but also functions in the present. "It's an important house," says New York designer Jeff Lincoln, but an active family with three animated boys cannot be hemmed in by a precious, breakable environment.

"I wanted to respect certain aspects of the house," says Lincoln—its eighteenth- and nineteenth-century architecture, its early twentieth-century Englishness and its incumbent 1930s

bits of deco—"but treat it in a way that reflects the whole time continuum and not a certain period style."

Local architect and Lincoln's boyhood friend, Robert Gahagan understands the house well. Once managed smoothly with a live-in staff, it now happily swarms with children and dogs. Gahagan sensibly saw to the expansion of the kitchen and family area, eliminating "all those little rooms with sinks," as the owner puts it. Elsewhere Gahagan added casings, cornices, moldings and chair rails, gently shepherding the rooms into the twenty-first century with their grandeur and dignity intact. Lincoln took



it from there, stepping lightly.

"The owners and I didn't want the house to be pretentious or over-embellished," says Lincoln, who cites Billy Baldwin, Jean-Michel Frank and Rose Tarlow among those who influenced his classic look. "I wanted the house to come through with its spectacular views and gardens, and have it be all of a piece. I didn't want the decorating to overwhelm it.

"I try to use a light touch," Lincoln continues. "Some people include in one room every idea they ever had, when you really need only one or two—but that takes discipline." A primarily neutral palette with soft washes of color is background to period antiques paired with modern large-scale upholstered sofas and chairs. A serious Empire table stands next to an unabashedly comfy sofa. Next to that is a sizable rectangular draped table—a signature detail of the designer. "It's like a sorbet between courses," he says. "It relieves the eye of having to look at some intricate detail at every turn." This mixture of the relaxed and formal is the whole idea, Lincoln says, so as "not to have one of those rooms people look at and never enter. The design is to draw you into it."

And it works. "We really use the rooms and live in them all. It's almost a little Californian in that it's so comfortable," says the homeowner, echoing Lincoln's admiration for Tarlow and other West Coast inclinations.

Lincoln travels to California often. "There are many good resources there," he explains. But he is also enthusiastic about the elegant simplicity of northern European and Scandinavian design, about French, Italian and Baltic, and about the timeless appeal of all things English.

*Timeless* is the key word in Lincoln's work. Especially when he updates a vintage residence for contemporary living. □

Christopher Norman damask covers Rose Tarlow/Melrose House chairs flanking an ottoman in Rose Cumming velvet with Brunschwig & Fils trim. Original marble mantel displays Charles X clock. Adam period mirror flanked by Russian gilt bronze sconces.

Italian consoles hold Billy Baldwin lamps. All florals by Little Flower House.





