

In Transition In keeping with the Georgian style, designer Jeff Lincoln fashioned an elegant and balanced foyer area that links the family room to the kitchen. Antique rug is through Richard Afkari; topiaries are through Lexington Gardens; Italian antique console is through Guy Regal/Newel; sconces are through Vaughan Designs. See Resources.



Hey, There, GEORGIAN GIRL

A NEW HOME'S CLASSIC STYLE IS PAIRED WITH A FRESH MIX OF ANTIQUES, ARTWORK AND ARCHITECTURAL DETAILS PLUS SKILLED USE OF PLAIDS, STRIPES AND FLORALS

BY DAVID MASULLO | PHOTOGRAPHY BY JOHN M. HALL



JEFF LINCOLN BELIEVES IN TALISMANS—objects that have magical powers beyond their form. Ever since he worked on this Georgian-style house, he has always searched for a talisman with which to launch a project. “Rather than start a job for a client picking out fabrics or a rug, I like to first choose one ‘splurge antique,’” says Lincoln, “an expensive item that has the power to set the tone for the entire project.” For this 9,000-square-foot home, the chosen talisman was an eight-foot-tall, black, Georgian Chinoiserie secretary—a six-figure item he purchased from Guy Regal/Newel—destined for the living room. Then, he and the clients, a husband and wife with three young children, began the decorating.

Throughout the six-bedroom house, Lincoln was soon positioning fine English and Continental antiques. “The interiors were meant to take a classic Georgian sensibility as a starting point,” he says, “but I was looking to amplify that by mixing in disparate antiques and artworks so as to avoid a period-room-re-creation feel. I wanted the spirit of the rooms to be essentially contemporary but operating inside a traditional medium.”

Among the most conspicuous defining details of the house are its interior architectural elements. A sweeping staircase announces itself in the foyer, a space so bright it feels almost like a conservatory. An antique sundial is

Inside Job (LEFT) The entry has antique limestone flooring through Paris Ceramics. In the living room (ABOVE), an ottoman is covered in a Cowtan & Tout fabric. Fortuny drapery has Passementerie Greek key trim. Giltwood mirror is through George Subkoff Antiques. An 18th-century Georgian secretary (RIGHT) from Guy Regal/Newel set the tone for the project. Rug is through Stark Carpet. See Resources.

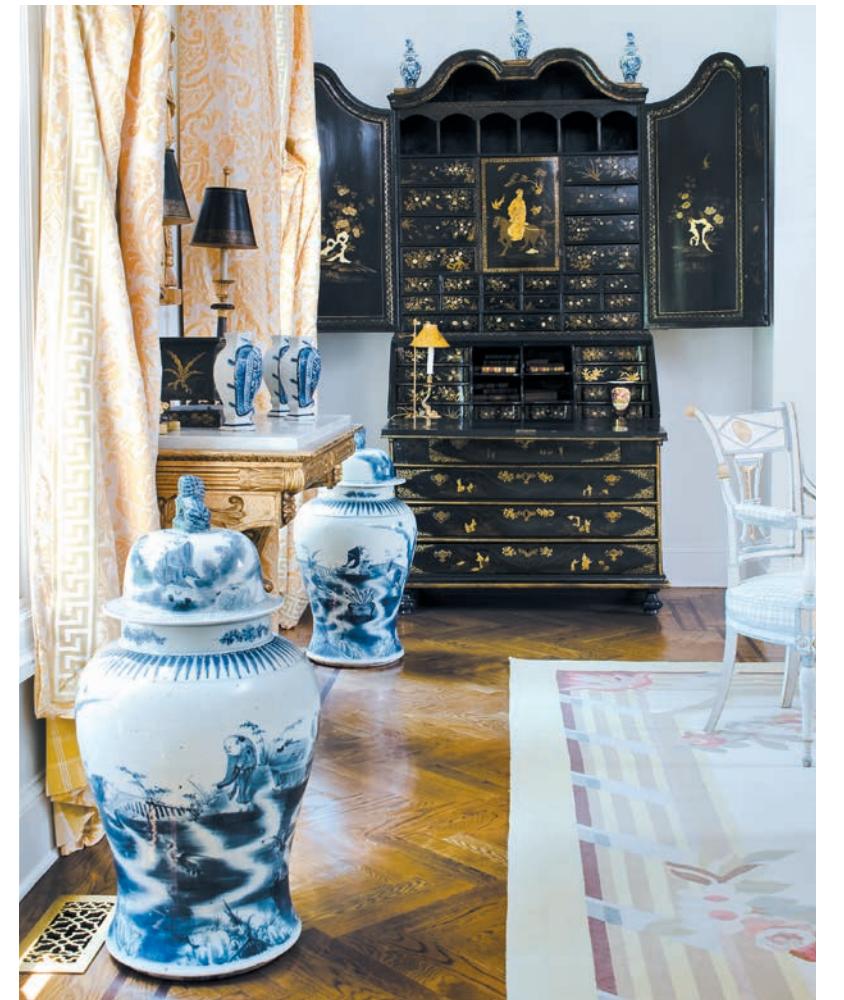




Table Manners Because the dining room (above) is square shaped, Lincoln chose a Chaucer table through Rose Tarlow that expands to seat 12 via concentric armatures rather than leaves. Christopher side chairs through William Yeoward are covered in Cowtan & Tout fabrics. The gilt iron chandelier is through Nesle Inc. Wallcovering is through Bennison Fabrics. **Smooth Landing** A custom settee on the second-floor landing (below) is covered in a Brunschwig & Fils striped fabric. A pair of Swedish arm chairs is covered in a Hazelton House floral. Carpet is through Patterson, Flynn & Martin. Coffee table is through Jeff Lincoln Interiors. See Resources.



Breakfast Is Served Jeff Lincoln's father, Frank, also an interior designer, designed a Georgian-style cabinet for the breakfast room. Swedish Ulrika side chairs sport an Osborne & Little fabric. See Resources.





Sweet Dreams In the master bedroom (above), florals and checks work in harmony. Drapery and bed hangings in Hinson Company fabrics complement the four-poster bed and silver-leaf console through Rose Tarlow. A crystal chandelier through Carlos de la Puente Antiques and custom Gracie wallpaper complete the serene scene. See Resources.



House Guest Bed hangings made of fabric through Chelsea Fabrics grace a canopy bed through Côté France to become a visual focus in the guest room (above). Rug is through Stark Carpet. Drapery fabric is Cowtan & Tout. See Resources.

positioned as a visual focal point. There, as elsewhere, architectural millwork and compound moldings are in evidence. Lincoln explains that the reason such details, including a classical frieze in the master bedroom and decorative corbels, emerge in full relief is because they are made of real plaster. "Because of the scale of the overall structure, wood moldings couldn't be fabricated large enough to work effectively," he says. "Plaster allows for crisper details."

The clients, who entertain for business, needed rooms with a certain formality, but also ones their children could freely use, notably a family room, which Lincoln calls "the soul of the house." He adds, "As you move through the house, the rooms become less formal and more geared for family living—there's a conscious hierarchy to the spaces." The formal dining room has a silk floral print on the walls, while a gleaming neo-Georgian table is set with chairs upholstered with a small plaid. "I always like to pair geometrics with florals," says Lincoln. "A stripe, a plaid or a check are good foils for a floral—the pattern contemporizes the floral and keeps it from feeling grandmotherly."

Although two transition spaces—one that links kitchen with family room and a second-floor landing that is positioned between the master suite and the other bedrooms—are not actual rooms in which the occupants might linger, Lincoln was keen, nonetheless, to fully accessorize them. "I tend to capture transitional spaces because I don't want a person's brain to turn off when they're going through one on the way to another room. I try to maintain a consistent experience, room to room."

The dreamy master suite adheres to a ye-oldie, but often unsaid, decorating idea. The room, noted for its cove ceiling, as well as its mix of florals with plaid, skews feminine. "Let's be honest. A husband responds more romantically to his wife in a woman's environment, rather than one that is decidedly male," notes Lincoln.

Although all of the rooms are now fully furnished, the designer is reluctant to say that his role is over. "Mario Buatta, a master of masters, never declared a job done. And I've embraced his school of thought," says Lincoln. "The clients are very happy, but I know that things will always evolve in interiors. A house should never be said to be done." *