

ARCHITECTURAL DIGEST

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AMERICAN COUNTRY HOUSES

An EXCLUSIVE Look at Private
COUNTRY HOMES in
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Utah, Pennsylvania *and more...*

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ABOVE: A poolhouse, complete with a stone fireplace and two circa 1926 French chandeliers, contains a 60-foot-long pool. "From the outside it looks like a very grand greenhouse," Hoppen says, "then you walk in and see it's all cream and taupe and neutral."

RIGHT: The landscaping, by Edmund D. Hollander, comprises a series of gardens that include an entertaining terrace, enclosed by pergolas, off the poolhouse. "Because the Schwartzes are away in summer," he says, "the gardens were designed to be at their peak in spring and fall."



Their horses have won the Acorn, the Sword Dancer and the Demoiselle, and three have gone on to run in the Kentucky Derby.



of them, we knew what surface it was going on—we even knew what flower was going in it,” Hoppen points out. “That’s the way I work: It’s all totally visual in my mind.”

It was Schwartz who decided to blend Art Déco and Asian. “They speak to each other,” she insists. “Actually, *for me* they sing.” With and without Hoppen, she discovered treasure after treasure—a pair of Jacques Adnet chandeliers to hang over an antique Japanese painting table in the institutional-size kitchen; a French Déco center table to place in front of a hand-paint-

ed Japanese screen in the 50-foot-long front hall; and a silvered-bronze-and-alabaster chandelier by Jacques-Émile Ruhlmann to dazzle above two incomparable screens by Jean-Michel Frank and Jean Dunand in the anteroom to the “fairy-tale” dining room.

“One of the ways I create a feeling of luxury in a room is very much with texture,” Hoppen explains. The living room boasts two sets of draperies per window, fashioned with four different fabrics each. “For every fabric I choose, I try to find a contrast to it—if I pick a linen, I need a velvet; if

a velvet, I look for a leather; if a leather, I want maybe a suede.” In the library, she did gray flannel draperies for winter and gray voile for summer.

“Often with a home like this, the husband will say, ‘Look, I’m interested in one room really,’ and this double-height library is the room he said was his baby, so I asked him right out, ‘Would you be up for having a hand-stitched saddle-leather floor and a 24-foot-high leather chimney breast?’ and he said yes.” Barry Schwartz’s collection of first editions by 19th-

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ABOVE: Mares and foals are turned out in a paddock visible from the house. “We put in new treelined drives to establish the feel of a classic equestrian farm,” says Hollander, who minimized views of the drive with “sleight of hand”—in the form of a finely graded rolling lawn.