

# Art Department

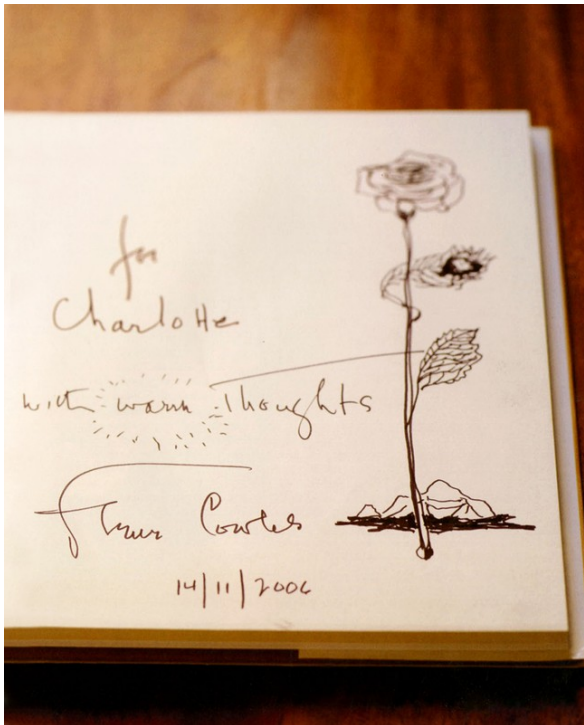


Pieter Estersohn

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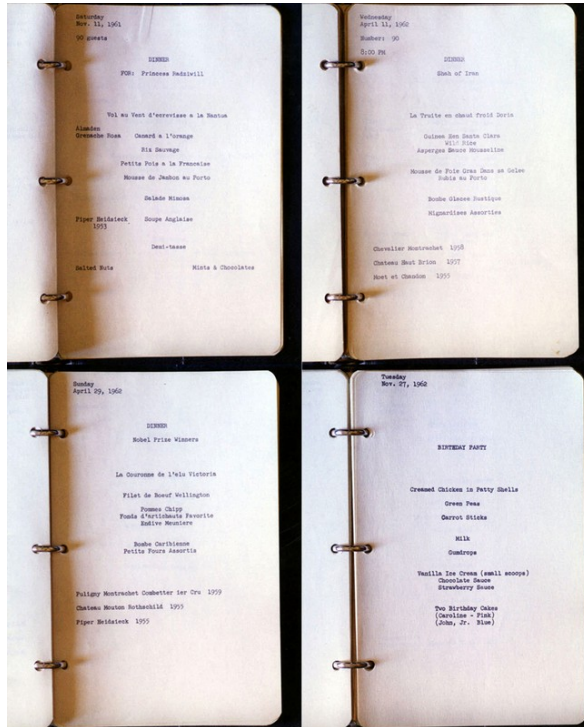
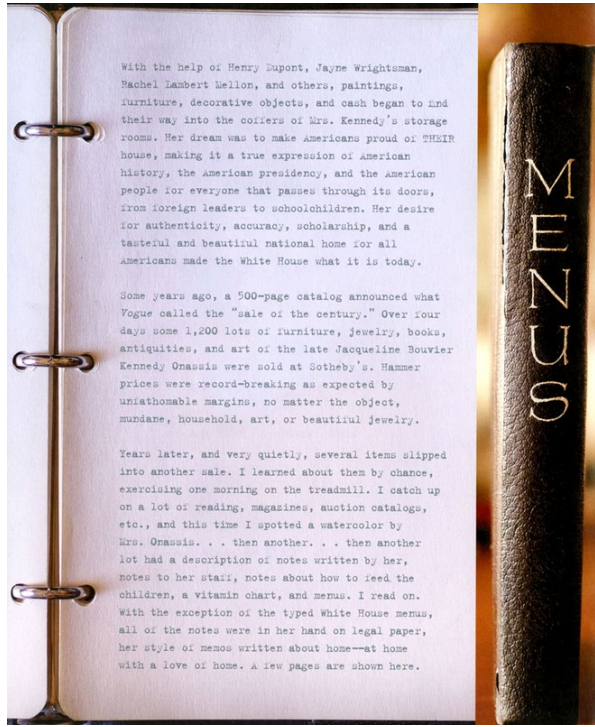
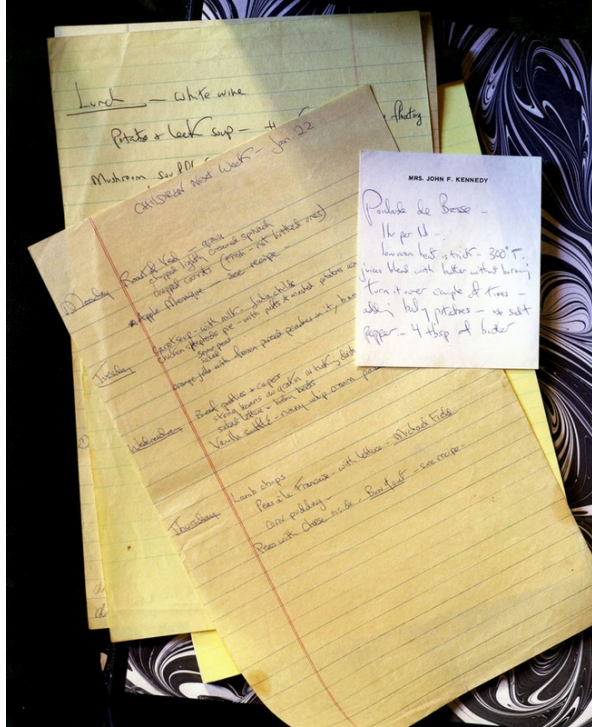
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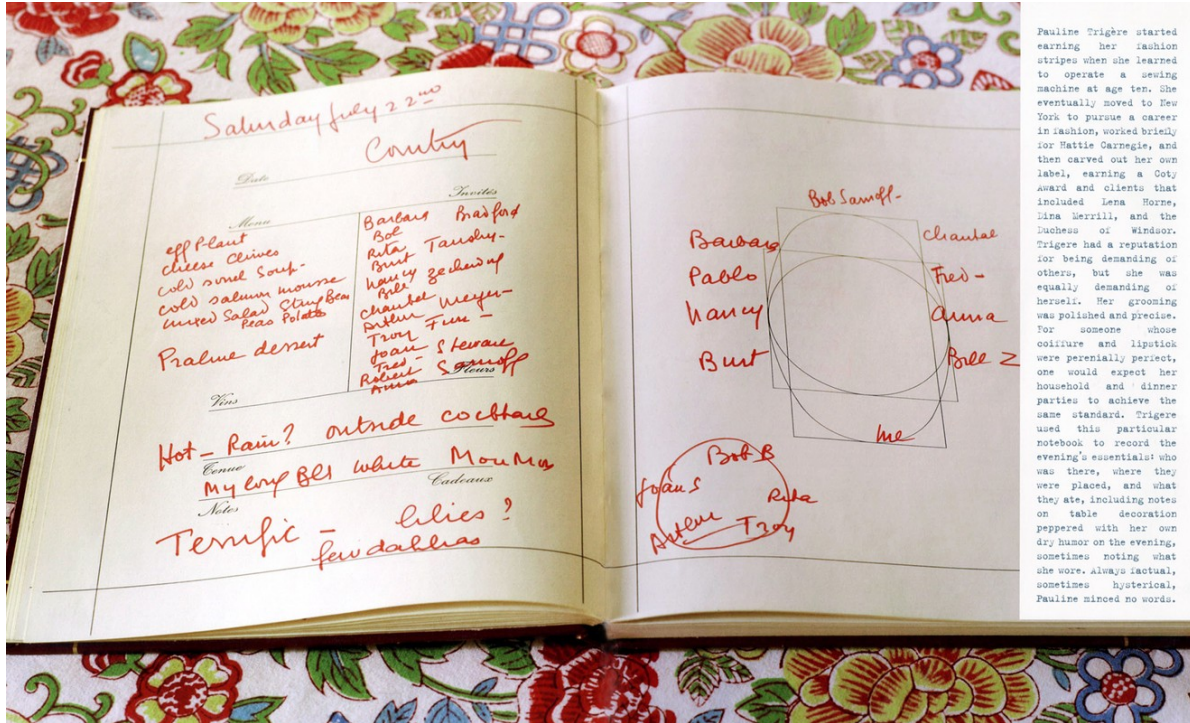
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Pauline Trigrè started earning her fashion stripes when she learned to operate a sewing machine at age ten. She eventually moved to New York to pursue a career in fashion, worked briefly for Mattie Carnegie, and then carved out her own label, earning a Coty Award and clients that included Lena Horne, Irma Herrill, and the Duchess of Windsor. Trigrè had a reputation for being demanding of others, but she was equally demanding of herself. Her grooming was polished and precise. For someone whose culture and lipstick were perennially perfect, one would expect her household and dinner parties to achieve the same standard. Trigrè used this particular notebook to record the evening's essentialist who was there, where they were placed, and what they ate, including notes on table decoration peppered with her own dry humor on the evening, sometimes noting what she wore. Always factual, sometimes hysterical, Pauline minced no words.



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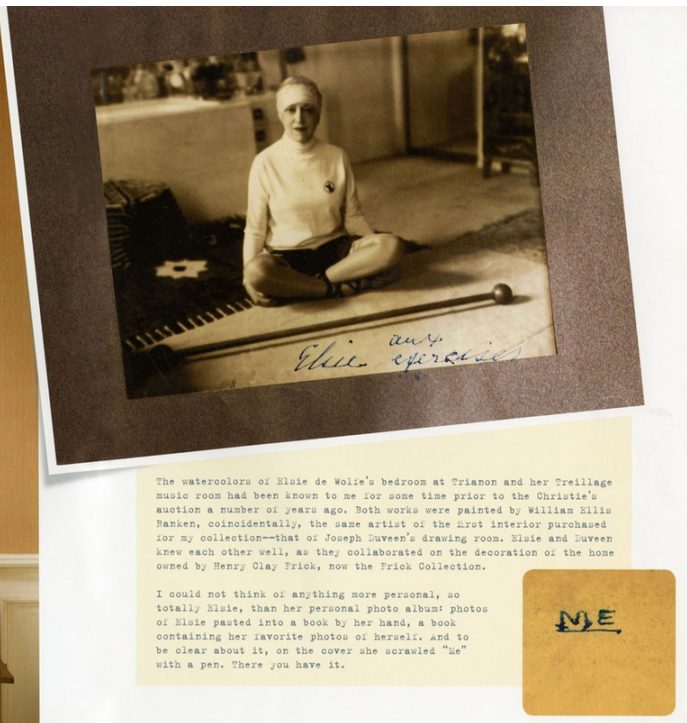
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Above and opposite: These very exuberant chairs, Chinese in the gothic taste, were once owned by Nancy Lancaster. The photo resides in Evangeline Bruce's scrapbook, as she, coincidentally, was the chairs' next owner. Years later, I received a call from Sraida Bland and Kinsey Marable. They said in unison, "Charlotte, we have a pair of chairs that you should own." And, here they are . . . who could say NO?



The watercolors of Elsie de Wolfe's bedroom at Trianon and her Breillage music room had been known to me for some time prior to the Christie's auction a number of years ago. Both works were painted by William Ellis Ranken, coincidentally, the same artist of the first interior purchased for my collection—that of Joseph Duveen's drawing room. Elsie and Duveen knew each other well, as they collaborated on the decoration of the home owned by Henry Clay Frick, now the Frick Collection.

I could not think of anything more personal, so totally Elsie, than her personal photo album: photos of Elsie pasted into a book by her hand, a book containing her favorite photos of herself. And to be clear about it, on the cover she scrawled "ME" with a pen. There you have it.



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The living room in East Hampton is in part a library. Three walls of books, a double-height ceiling, plenty of seating for reading, this room is the center of the house. I often work at a table here because I can see the garden, hear the birds, and be close to my books.

NOTE: This table is a wonderful example of a type of collage that became a fashionable art form in the eighteenth century: *arte povera*. In Europe, but particularly in Venice, where it was a professional occupation, *arte povera* was popular with artists and dilettantes alike. Printers such as Benonini near Bassano created figures and motifs to be cut out, hand-painted, then lacquered onto pieces of furniture, just like this one.

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