

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

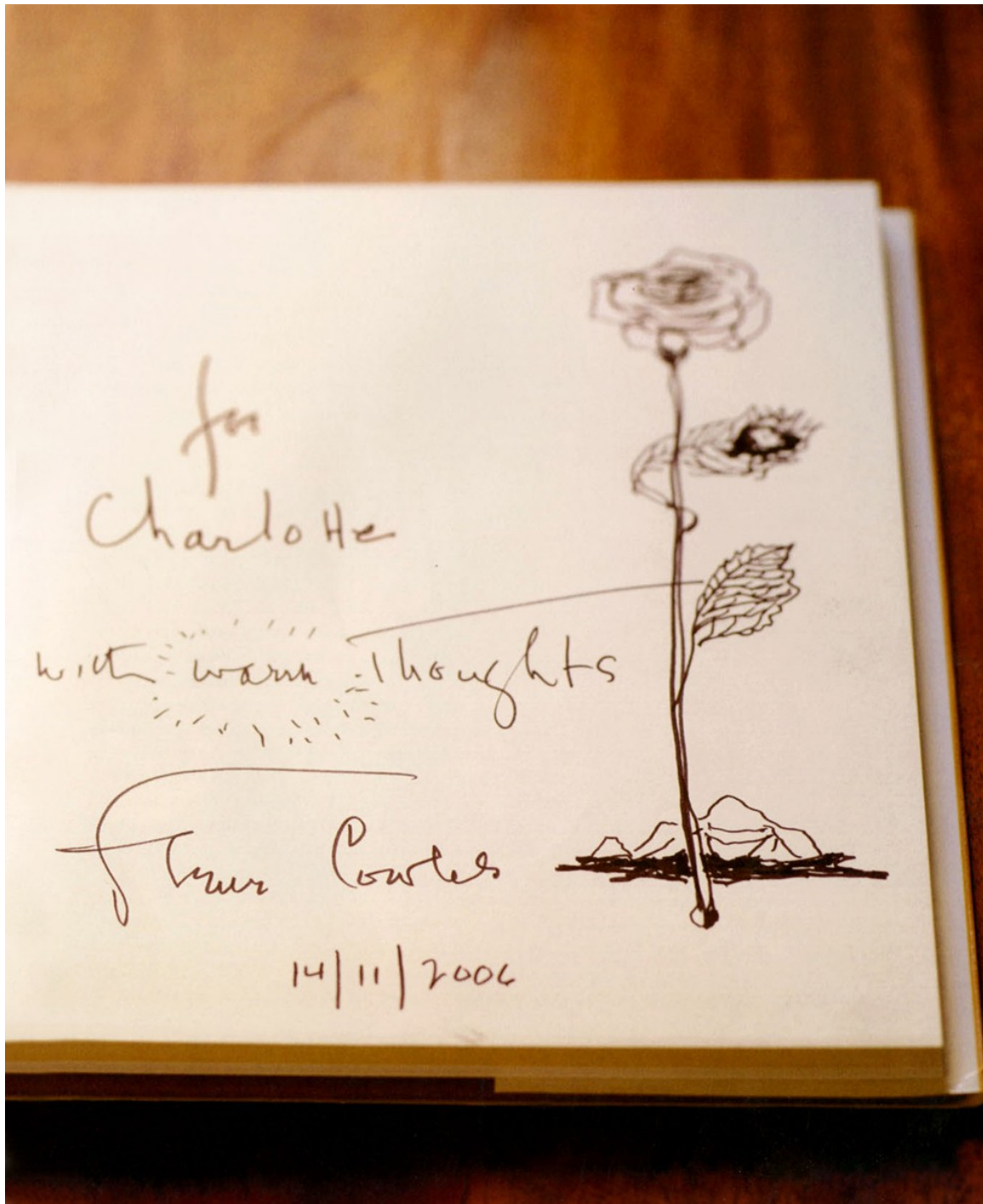
Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

Art Department

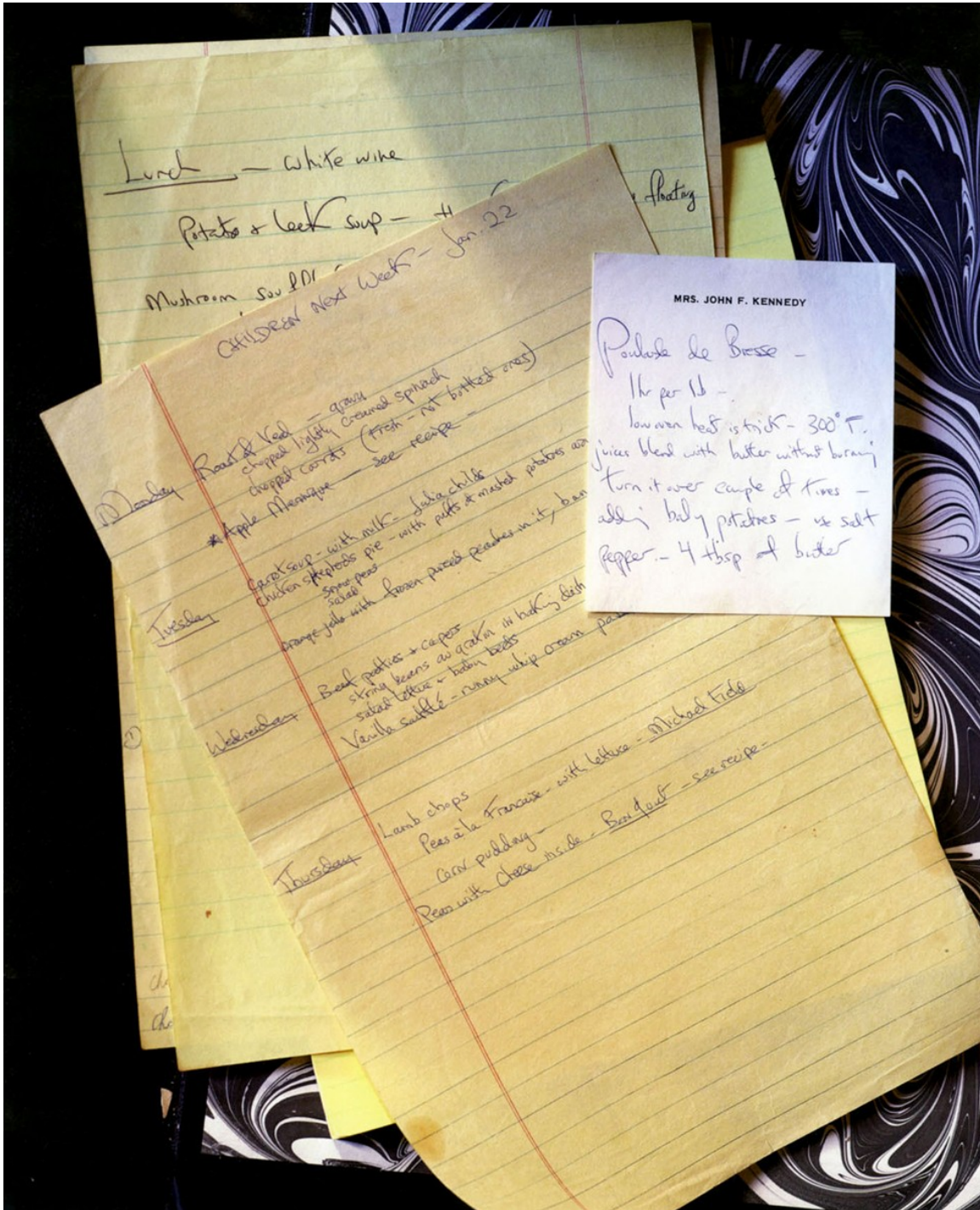


These covers were selected with a client for her powder room. *Je ne sais quoi* . . . that's what these cover girls have in common. Together they make a powerful composition, a collage of chic.

Pieter Estersohn

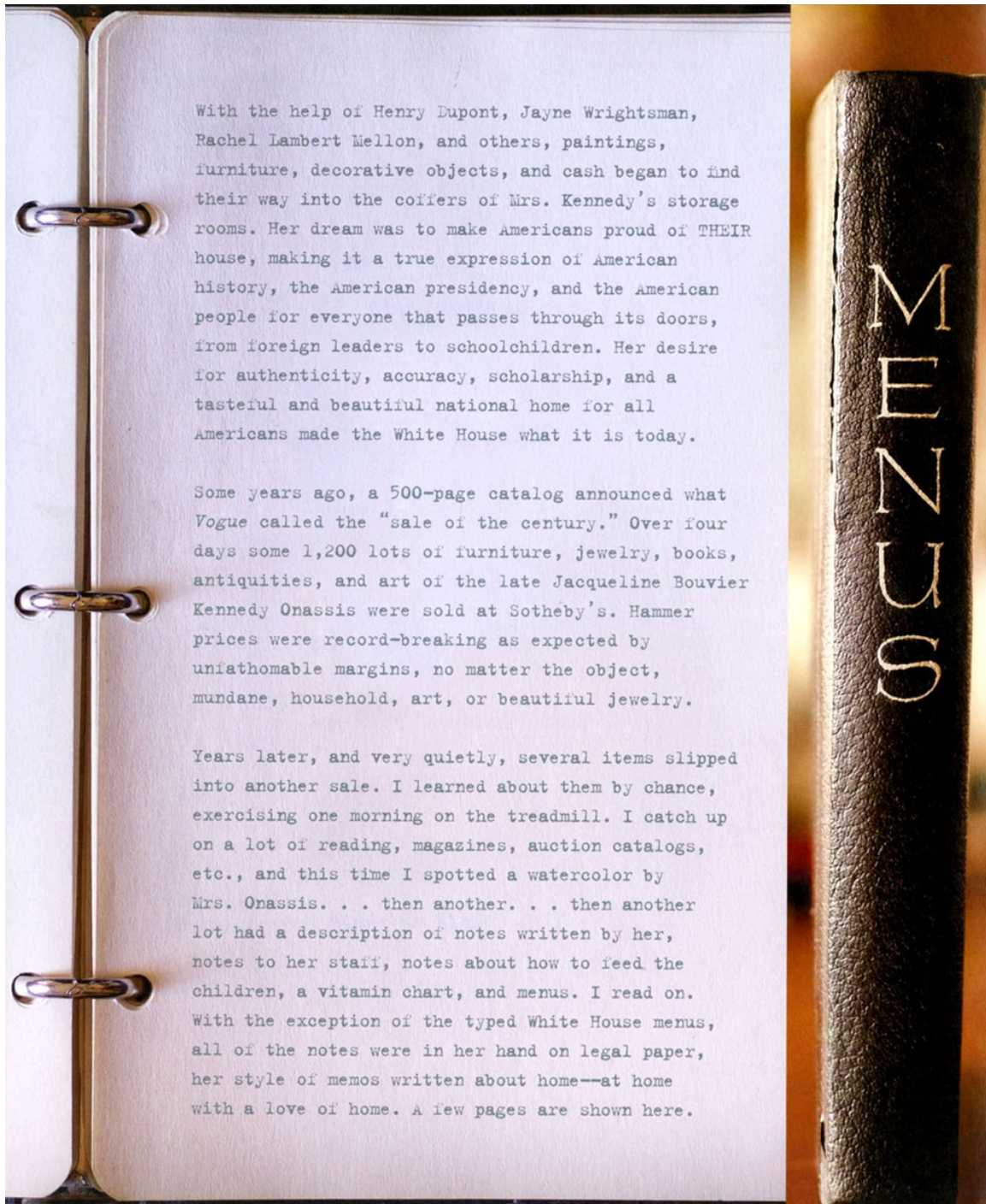
www.art-dept.com

Art Department



Pieter Estersohn

Art Department



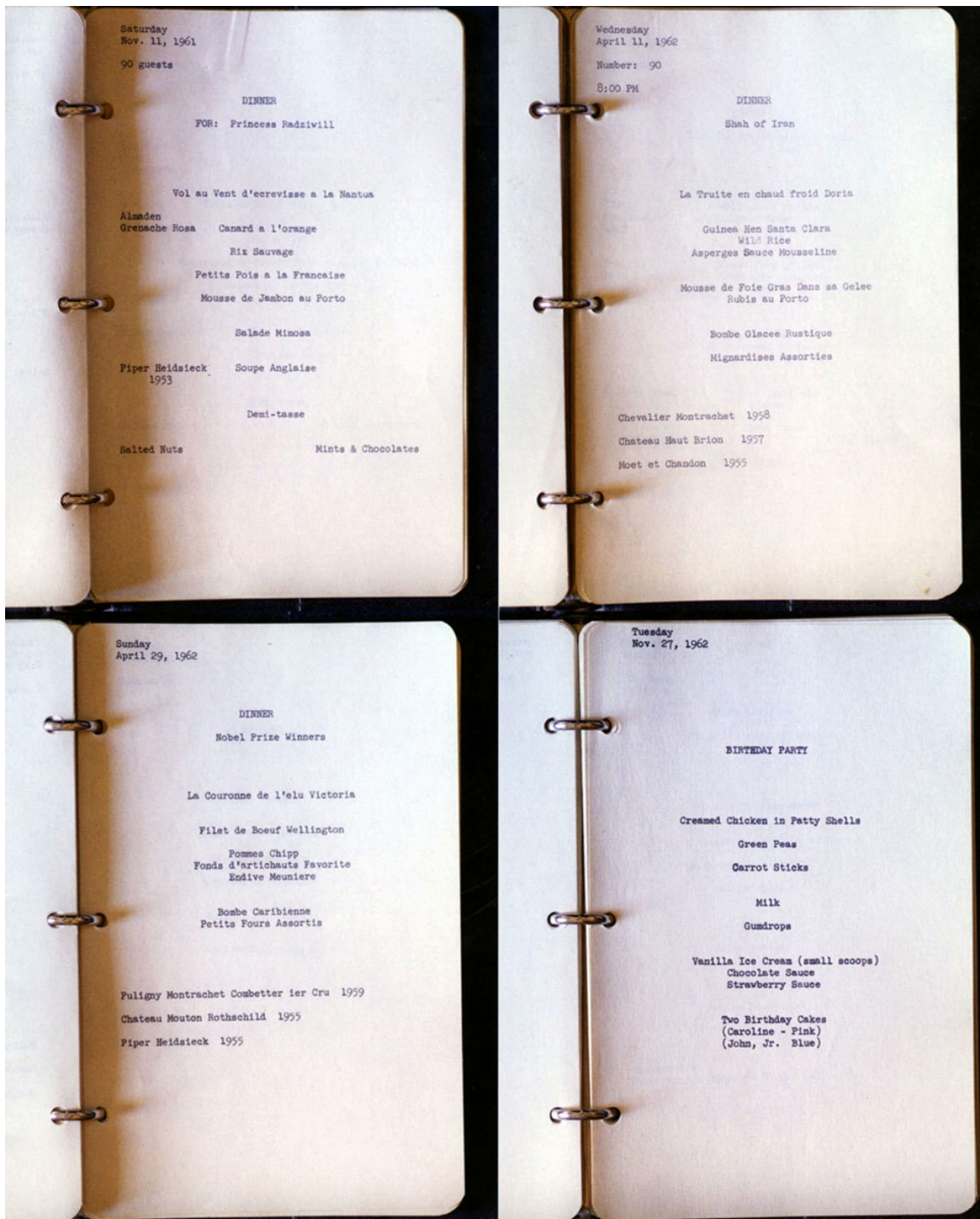
With the help of Henry Dupont, Jayne Wrightsman, Rachel Lambert Mellon, and others, paintings, furniture, decorative objects, and cash began to find their way into the coffers of Mrs. Kennedy's storage rooms. Her dream was to make Americans proud of THEIR house, making it a true expression of American history, the American presidency, and the American people for everyone that passes through its doors, from foreign leaders to schoolchildren. Her desire for authenticity, accuracy, scholarship, and a tasteful and beautiful national home for all Americans made the White House what it is today.

Some years ago, a 500-page catalog announced what *Vogue* called the "sale of the century." Over four days some 1,200 lots of furniture, jewelry, books, antiquities, and art of the late Jacqueline Bouvier Kennedy Onassis were sold at Sotheby's. Hammer prices were record-breaking as expected by unathomable margins, no matter the object, mundane, household, art, or beautiful jewelry.

Years later, and very quietly, several items slipped into another sale. I learned about them by chance, exercising one morning on the treadmill. I catch up on a lot of reading, magazines, auction catalogs, etc., and this time I spotted a watercolor by Mrs. Onassis. . . then another. . . then another lot had a description of notes written by her, notes to her staff, notes about how to feed the children, a vitamin chart, and menus. I read on. With the exception of the typed White House menus, all of the notes were in her hand on legal paper, her style of memos written about home--at home with a love of home. A few pages are shown here.

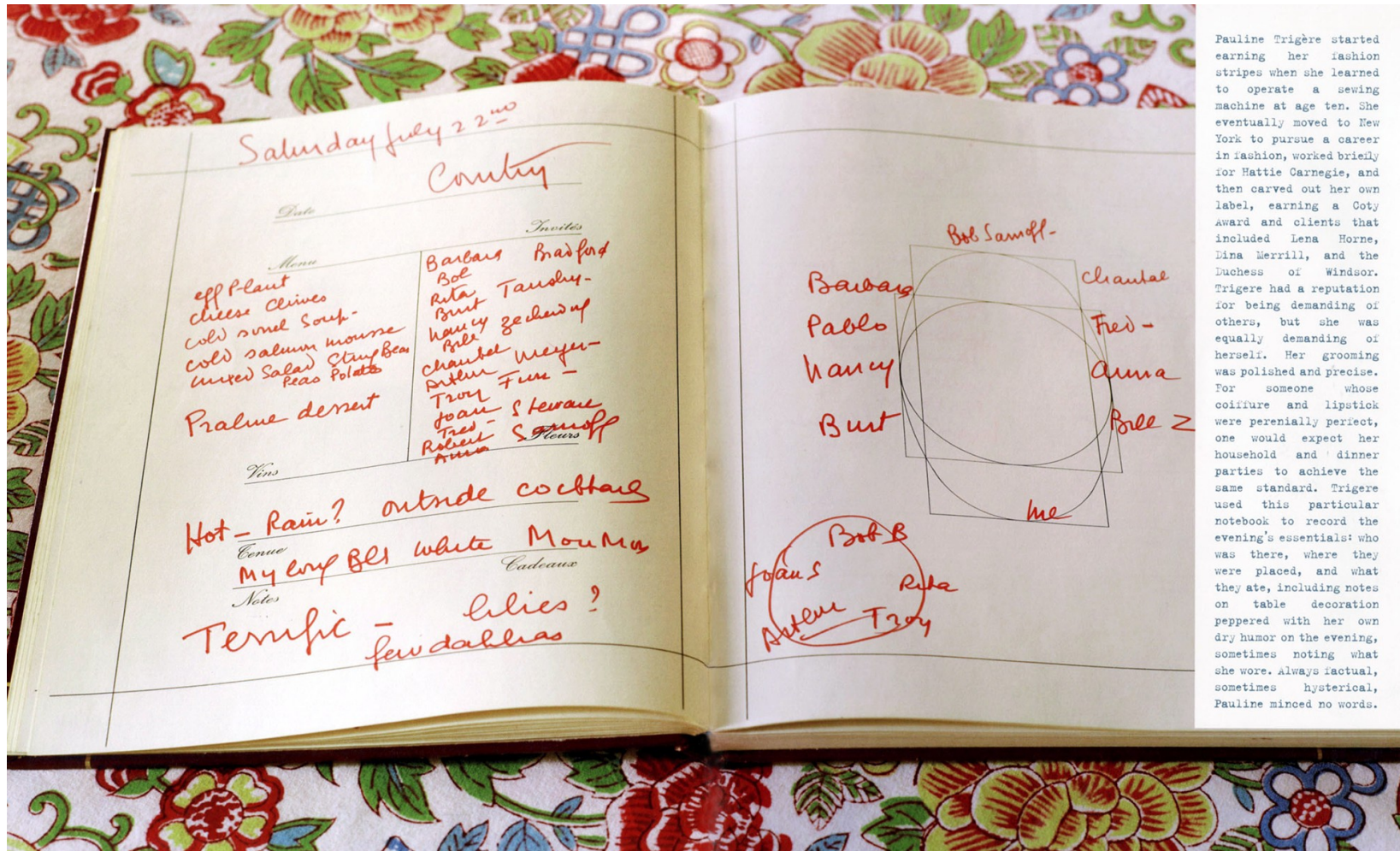
Pieter Estersohn

Art Department



Pieter Estersohn

Art Department



Pauline Trigère 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 Hattie Carnegie, and then carved out her own label, earning a Coty Award and clients that included Lena Horne, Dina Merrill, and the Duchess of Windsor. Trigère had a reputation for being demanding of others, but she was equally demanding of herself. Her grooming was polished and precise. For someone whose coiffure and lipstick were perennially perfect, one would expect her household and dinner parties to achieve the same standard. Trigère used this particular notebook to record the evening's essentials: 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.

Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

Art Department



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 Gerald 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?

Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



The watercolors of Elsie de Wolfe's bedroom at Trianon and her Treillage 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.

ME

Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



EMBROIDERY INSPIRATION
Penn and Fletcher in New York can interpret just about anything in embroidery. Thumbing through a neo-classical patterns book, I selected an interlocking pattern for the headboard and footboard of my bed. After making thread color selections, we worked out the scale and the location.

Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



Pieter Estersohn

www.art-dept.com

Art Department



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 Remondini near Bassano created figures and motifs to be cut out, hand-painted, then lacquered onto pieces of furniture, just like this one.

Pieter Estersohn

www.art-dept.com