

# COMPATIBLE

## DESIGNING RELATIONSHIPS

INTERIOR DESIGN BY B. GOODWIN LTD.  
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Spring and fall decorata intertwine on the landscape of Robert Goodwin's New Hope, Pennsylvania, residence. Classical facade and addition transformed a small 1970s cedar brick house into an elegant home. In living room, Gills, a painting by Bill Huges, echoes the baroque curves of a Louis XV console. In bold contrast, Louis XVI chairs with original painted finish, wear Brunschwig & Pils leather. Louis XVI bronze dual candlesticks flank Blanc-de-Chino figurine, a legacy from Goodwin's mother.





*reminiscent of the 17th-century French architecture, bring more color and detail to the space with a design by Goodwin. Above, enamel is an 18th-century French enamel service with original paint. Pillows include Robert Allen linen stripe slipcovers, Brnoa long, & Pitt cotton on acetate chairs and Pierre Dumas fabric on pillows. Glassware, wrought-iron and granite coffee table by Modis. Back stool on antique heart pine (see page 54); Best of Casuar top; lamp made in Georgian-style pedestal. Two small oils by Paule Cooney painters are River Rock (above) by Alexander Farham and Spring Spills by Lillian Hanger, illu's mother. Small de-topped night table is 18th-century, circa 1750; Bedside as with last year's finds, an early design by Goodwin. Enamel made of jet blue and white porcelain enamel. Early 19th-century Italian mirror, custom made 1980s, painting by Kenneth Narsisimakis. Small oil by H. Keith Ross. Both artists were members of the Bucks County School of Impressionists. William and Mary center table, c. 1780. All finds by Tat & Dink, of Carverville, Pennsylvania.*







Robert Goodwin values relationships more than a specific school of design. He may see the line of a Louis XV table repeated in the dramatic curve of a contemporary abstract or even in the graceful tendrils of a potted plant in a window. Good lines. Color. Sleek presence. These connect across granular boundaries of time and place. In his Pennsylvania home, periods and styles converge in unforgettable harmony.

"I like to see good forms working together," explains Goodwin. "I like blending antiques and modern things, using the best of every time period. If it has good lines and relates to the objects around it, it's going to capture my attention."

Despite his gift for bold juxtaposition, Goodwin admits an affinity for the classical, evident in the architectural detailing of his home. Built in the 1980s by local Bucks County artists Faye and Ben Madans, the house was originally a small, one-bedroom residence without ornament. They weren't house proud—they lived in their paintings—and their dwelling also served as studio and store-front. However, the property had more than this basic structure to captivate Goodwin. "It had grounds that I knew would make great gardens," he recalls. "The land had a stream on it and rolling terrain. That was the impetus for buying it."

So the work begins. The house needed additions, better light and a personality. Goodwin started by punching holes in the walls to accommodate big windows. "I have a bias toward English classicism, but it's tempered by admiration for the French way of arranging a house to incorporate a lot of light. That's what made me put in all the windows and French doors. And I wanted the house to relate to the garden."

To help make the house brighter, he cut down a forest of small oaks and pines that camouflaged more noble trees. Backhoe-clearing gave him space to add an entry hall and new living room, a total of 1,500 square feet. He designed a classical front, then decorated the inside



above (left): George II buckler's chest, c. 1750; table, leaf, box and candlesticks from the same period; Regency by 18th-century naturalist Mark Caterly and George Edwards in English lacquer and gilt leaves. Decorative wall, table and Neoclassical mirror from Paris; chair, Paris painting on floor by Terry Gattello. left: To create a joint-room atmosphere for the stairwell, a decorating dealer popular in 18th-century England, Goodwin painted steel regurgitators of the period on Neoclassic wallpaper. Handled in Hebble rope, cypress; Fildesback chairs in dining room are 18th-century English. Laxton fabric; dropes table beneath antique French chandelier. Italian gilt mirror. 18th-century, hung above Louis XV commode with original bronze-dore handles. Handpainted wallpaper by J&R Studios. Row silk from Decorators Wall at windows.







about 100 square. Covert & Text fabric cover library sofa. French-style arm chair and pillows. Original red leather on antique wing chair has faded to a rich honey. English antiques include fine 18th-century oak table, George III bronze clock, c. 1760, and small English oval portrait, one of Goodwin's first acquisitions. "Window fabric by Kaye. Bronze 'Foot' from painted by Goodwin's mother; six-on-four marble table by Bill Ringer; ceramic Empire inspired bowl displayed in Green chest with Nelson Allen lining and Pincher & Pincher velvet linings. French Empire arm chair from Decorative Arts Library. Stained steel engravings, c. 1760, are bird's-eye views of Paris by Target. Pinch of Savoy portrait from bed is also 18th-century. Antique English gaming table. Goodwin-designed chandelier of glass and illuminates with either incandescent or candles. Hibel carpet.











with architecture. "We added details everywhere—dentil cornices, door casings, crownmold." The living room was inspired by French eighteenth-century architecture. Here he installed an antique heart pine floor salvaged from an old Virginia home. "I wanted something vaguely reminiscent of eighteenth-century flooring that wasn't stained. It's just wood."

Goodwin's love of European design blossomed in college where he was an art history major. As a teenager he was captivated by bold architecture and collected books about great houses in England and France. Furniture also spoke to him at an early age. "I have a love affair with chairs," he now claims. "I must have hundreds of chairs, but I don't have a piece of furniture I can't use. We sit in the chairs, dine off Chinese Export china and drink from eighteenth-century wine glasses."

Although enamored with eighteenth-century English and French design, Goodwin doesn't eschew American. Prominent among his collections, which enrich every room, are books from the Bucks County School of Intentionalism as well as contemporary artists. Here his flair for dramatic juxtaposition shows: A modern painting by Eli Isinger hangs above a Louis XV console. "Eli is a real colorist, who likes to paint lighter than life. I think that's what struck me," says Goodwin. "The boldness of the painting and the busyness of the rococo design of the table seemed perfectly matched."

This love for strong relationships extends to Goodwin's garden. Made that phrase a garden. While contractors were working inside the house, he and partner Joseph Berns had labored outside reclaiming a garden and putting in foundations for new ones. They all radiate from a temple with Corinthian columns. A structure inspired by English follies, it's perfect for alfresco meals and quiet summer evenings.

Goodwin found more than 200 boxwoods scattered around the property and moved them to form a pattern in front of the temple. "We threw in some new stone walls and basically added every plant you see," he says. "We did they neglect nothing. It's more rustic they built a little brick and half-timber garden house reminiscent of farm buildings in Normandy."

It took about two years for Goodwin to realize his vision, but the result is as timeless as only good design can be. Distant and divergent influences converge to create something bold and beautiful. A true classic. □



OPPOSITE PAGE: Map of the American colonies hangs above French console, 1700s. Small globe and marble bust are English, 18th-century. ART: Goodwin was inspired by Eli Isinger from Farm to Architecture book, currently inspired by farm buildings in Normandy, a petite garden house stores tools and books. Draping on table, 18th-century. FINE: Tenille Holly offers up the setting for warm summer sojourns. Louis XV-inspired rug dining chairs by Invisible IPF feature fabric. Allen fabric, which coordinates with French tablecloth. Antique birdcage. Table topography in Normandy.





