

# To Please A Lady

*Minton-Corley design a Fort Worth residence to be a flattering foil for the hostess of the house*

As described by Joseph J. Minton, Jr., the design evolution of the illustrated Fort Worth residence was influenced largely by two somewhat unusual factors: one, the personal good looks of the client's wife ("a beautiful auburn-haired woman") suggested the no-color palette of cream-ivory-silver-grey-black to serve as a "glamorous yet non-competitive" background; and two, there was the sole guideline as voiced by the same lady: the main room, she said, "should blow off your socks." Still another design impetus came from the house itself which, while built in the 50's, projected "a feeling of 1930's architecture" calling also for "bits of Art Deco."

Aside from these rather intangible stimuli there were no flats or caveats, and Minton with his partner David D. Corley drew up the detailed presentation which was accepted without change. (Minton-Corley worked for the client couple previously and more recently, did a "very rustic" ranch for them.) Even so, design of the large living room (about 30' by 18') was "tough to do" because the lack of doors posed space planning problems. Among elements now breaking up the area are a raised cantilevered fireplace hearth which spans the length of the room, and a herringbone mirror wall "which is all movement, although you don't see yourself."

To compensate for the absence of bold colors in the living area, the sun room has "massive" doses of lavender ("her favorite color"), aubergine, yellow and pink. No architectural alterations were made anywhere in the storey-and-a-half house atop a hill. Most of the works of art and accessories were supplied by the designers.

Minton and Corley do not divide their design operation into specialized functions. As Minton explains, "we work completely as a team, to the point where we forget who thought of what." □



**Main seating group in living room is flanked by a pair of black lacquer consoles (see above and opposite page) adapted from Jean Michel Frank designs, circa 1920. Large paintings, against wall in herringbone mirror pattern, are by John Z. Thomas. Perpendicular to facing fireplace wall are two chaise-sofas fronted by lacquered zig-zag cubes with silver-leaf borders (cover); round painting is by Merrill Casson.**

**Carpet: Stark  
Black lacquer consoles, zig-zag cubes, parchment coffee table, egg-shape lamp: Karl Springer through Vivian Watson  
Silvered Regence-style armchairs: John Maacheroni through John Edward Hughes  
Armchair covers, drapery fabric, pillow covers: Jack Leonor Larsen through Walter Culp  
Banquette and chaise covers: & Vice Versa through Walter Culp  
Rope trim: Pedlar and Co.  
Tortoise shell on brass stand: Antony Redmile (London)**

**Sun room, facing page, top.**

**Camel table: Louie Mastow through Gerald Hargett  
Tree-trunk game table: Keramos through John Edward Hughes  
Louis XVI-style armchair: Auftray through John Edward Hughes  
Baker's rack: Presidio through Gerald Hargett  
Terrace furniture: Design Place through Waiman Martin**

*Photographer: Jaime Ardiles-Arce*

