

for the piece. Supported by an iron frame, the sink is nestled in a custom cabinet built by Michael Godwin. With no glaze to seal the marble, the sink's mottled surface attests to years of use and usefulness.

Garner admits to being uncomfortable with the modern American custom of open floor plans that allow kitchen to melt seamlessly into family room, so she disguised the kitchen's essentials – refrigerator, range hood and pantry – with custom cabinetry built around casement and pantry doors taken from the chateau that surrendered many of the fine pieces Garner reclaimed for this home. The range hood is hidden by a piece of an ornately carved mahogany transom that hung over the chateau's front doors. The other half of the transom forms a valance that spans the gap between French country cabinets that frame the kitchen sink.

Overhead are rough hewn ceiling beams taken from an Indiana farmhouse – a shout-out, along with Godwin's cabinetry – to the artistry of American craftsmanship.

There are only two flooring materials used throughout the house – hardwood plank and limestone laid in the Versailles pattern, “which is designed to look like no pattern at all,” Garner says.

Even the laundry room is noteworthy in this house. A custom-made café curtain hides shelves of laundry essentials, while decorative upper shelves sport random Paris Hotel room numbers, a hot item among Francophiles. Garner bought them at a Paris flea market scramble, where the numbers are tossed on the ground for eager buyers to snatch and grab.

The master suite plays most prominently on a subtle religious theme that touches nearly every

room of the house. It begins in an alcove of the Grand Salon, where a sitting area vignette reveals a carving of the Christ Child chiseled from a cathedral fresco. The carving shares wallspace with a drawing of Florence, miniature prints of the Virgin Mary and an outtake from Michelangelo's “The Creation of Adam.” In the family room is a colorful painting of a rotund priest, rendered in the style of Fernando Botero. But in the master suite, the religious relics mimic the authenticity of the Christ Child. The canopy that holds rich silk draperies aloft above the bed was recovered from a dismantled shrine in a Catholic church, as was a decorative cabinet in the commode.

More personal treasures are scattered among the two bedrooms and baths upstairs, but an authentic bonnetier in the hallway at the top of the stairs is worthy of note. Historically not accustomed to built-

*“His” vanity in the master bath is hidden behind reclaimed Provençal cabinet doors. Cabinet maker Michael Godwin and house builder John Blivens artfully combined old world with new to create a live-in masterpiece.*

