



# Details Matter

It took a team effort to create a new home rooted in the past

Natural disasters sometimes bring people together. Just as Hurricane Katrina had begun to pound New Orleans, Dick Harpootlian had started construction on his home in Columbia, South Carolina. While the brunt of the storm did not land in his hometown, it did in Jamie Lindler's. She was one of many New Orleans residents who fled the devastation, in her case seeking refuge with friends in Columbia — and it was while she was there that she met Dick Harpootlian, an attorney involved in national politics. The couple eventually married and it was she who took up the gauntlet to finish the home that he had started.

“He readily handed over the reins to me with the sole proviso that our new house look

For a classically-styled home in Columbia, South Carolina, custom-built banquettes in Lee Jofa silk, accented with Fortuny pillows, punctuate the entry hall. A nineteenth-century Italian walnut commode, Murano chandelier, and granite/marble floor lend historical character.

INTERIOR DESIGN BY SUZANNE KASLER  
ARCHITECTURE BY RUARD VELTMAN  
PRODUCED BY LESLIE NEWSOM RASCOE  
PHOTOGRAPHY BY PETER VITALE  
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Neutral upholstered seating in the living room includes a pair of Jonas custom armchairs, a single gilded chair covered in Fortuny fabric, and a custom John Saladino sofa. Other elements include a magenta sofa with Clarence House velvet trimmed with Samuel and Sons Greek Key paired with a silver leaf Dennis & Leen table. The chandelier overhead is Ochre and the drapery is a J. Robert Scott silk.





Custom de Gournay wallcovering in tarnished silver envelops the dining room. An antique Jansen mahogany table with Sene side chairs embellished with Samuel & Sons piping are positioned on a carpet from Stark.

like an old house with a double veranda overlooking a garden,” she recalls. “Since childhood, I have been fascinated with architecture and design. As a child, I used to spend hours drawing designs for gardens and, weirdly, cemeteries. I have hundreds of fabulous design images I’ve collected over the years — and these were the days before Pinterest and Instagram.”

Included in her trove of clippings were images of projects by the Atlanta-based designer Suzanne Kasler. “Suzanne’s name was at the top of my list,” says Lindler. “When she and I met, I found an instant rapport with her, and I learned that we had many of the same inspiration photos. Aside from her brilliant talent, she is a delightful combination of warmth and professionalism. I still miss our design meetings.”

Kasler came on board in the relatively early stages of the architectural design, which was in the process of being modified. The Harpootlians had switched architectural firms and engaged Ruard Veltman of Charlotte. The team was formed.

“We treated this much like a major renovation,” says Veltman. “The house was already framed up, there were symmetry issues, and we wanted to work out proportions. In order to achieve this, we redrew it all to create our own set of plans. Not just the details had to be correct, but also the scale and proportion as you move through the house.”

Apart from a change in architects, another key shift that altered the house design was the addition of a third piece of adjacent property. The house plan was then modified to accommodate a spacious loggia and expansive garden. Such changes improved the overall result, but delayed completion.

“The funny thing that we laugh about is that this was one of the longest-running projects we’ve ever worked on,” says Kasler. “We worked on this house for six years. Jamie is very detailed and wanted this as the house she always envisioned.” Lindler drew from

her experience in having renovated a 125-year-old cottage in Uptown New Orleans, so she wanted the kind of details found in her previous home—vaulted ceilings, lovely plasterwork, and floor-to-ceiling windows that opened onto a gallery overlooking an expansive garden. “Jamie’s aesthetic is based on New Orleans, French influences, and the antiques she already owned,” Kasler explains. “She said she wanted it to be Regency Classical architecture—classical, balanced.”

With his political and business connections, plus her responsibilities and their many friends, the couple aimed for an elegant, yet inviting home where they could entertain often and easily. As Kasler emphasizes, “The scale of the house is one of the most successful things—the way it flows from one room to another, and out to the loggia that runs the length of the side of the house. It ends up being another room in the house.”

Lindler kept her focus not only on the overall construction but also on hundreds of details, including some that most would not consider. “We knew we had met our match in a client when she called to ask what direction the flathead screws should be oriented,” Veltman recalls, with a laugh. “We told her, ‘Just let it go!’ It was that enjoyable.”

“This is an exquisite house,” says Kasler. “There are beautiful details everywhere — getting the right color in the beautiful plaster on the walls, finding a special finish from California for the wood floors, choosing strong colors that were used very successfully.” Kasler has an uncanny ability to strategically place color in otherwise neutral spaces. “Suzanne and I wanted to moderate the formality of the architecture with luscious colors that give it a modern energy,” Lindler says. “The enchanting colors Suzanne used are happy colors, colors from the garden, and the joy and vibrancy of these colors are captivating for our guests and us.”





The study features custom furniture — Delmonico sofa, Nancy Corzine armchair, and an ottoman in Old World Weavers Tiger Velvet. Beaumont & Fletcher draperies are trimmed with a Zimmer + Rohde pattern.





The master bedroom opens to a loggia. Walls are covered in Glidden's Fine Silver. The custom Louis XVI bed is by Dennis & Leen with fabrics trimmed in a Samuel & Sons pattern; the rug is Stark, the Empire mirror is antique, silk draperies are Jim Thompson.







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Left: A Waterworks tub fills an area of the master bath. The artwork, *Carrie*, is by Paul Lange. This page: Faucets and handles are Waterworks. A custom ottoman is upholstered with Rogers & Goffigon terry cloth, with a flange from Manuel Canovas.



The home's porch is furnished with wing lounge chairs and a three-seater sofa from Janus et Cie. The custom Bradley Phillip coffee table is made of concrete. The lantern is an antique, and the wall sconce is Bevolo.



*“Create the architectural envelope, then do edited decorating.”*

*— Suzanne Kasler*