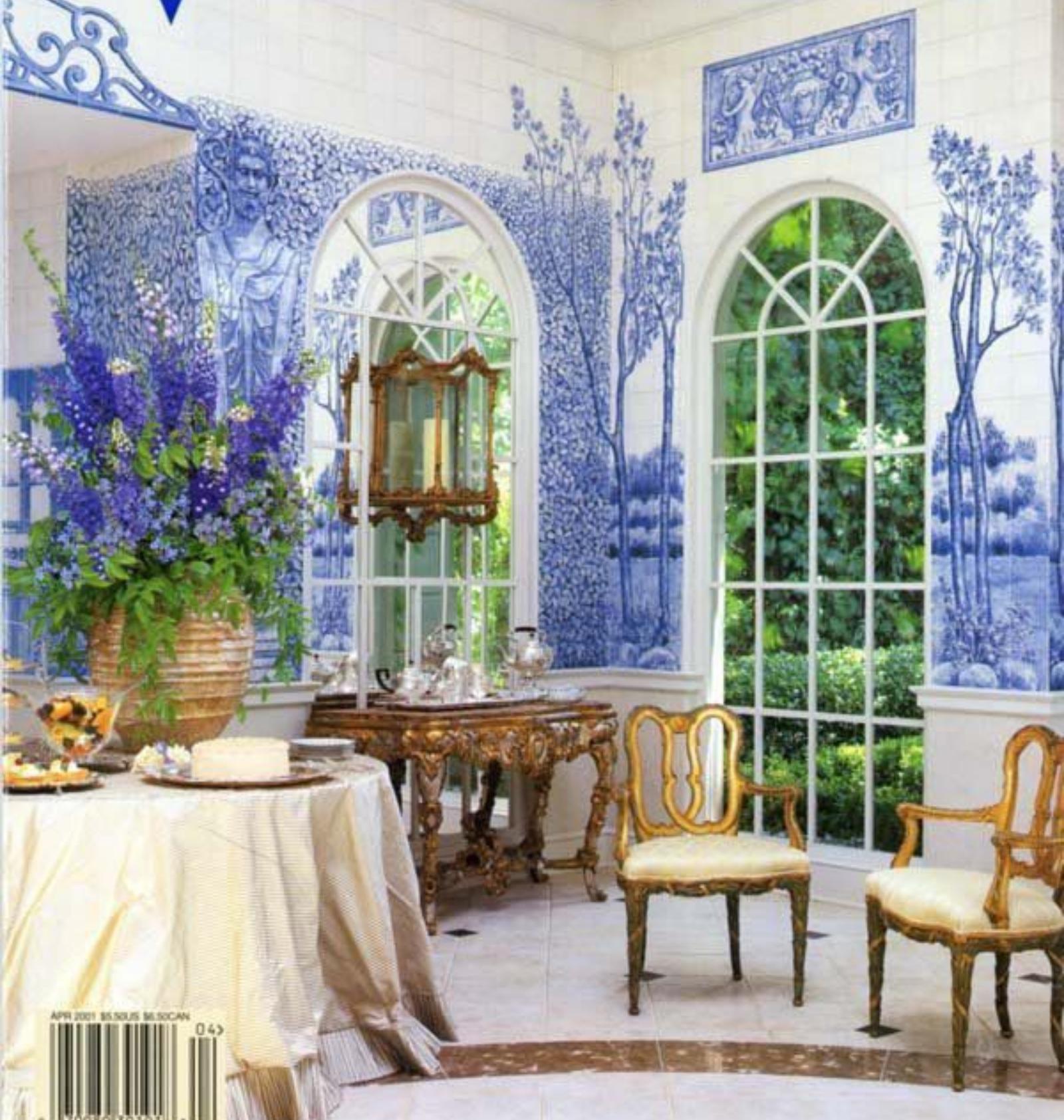


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BELow: Boxwoods, urns and circular drive emphasize the classic symmetry of the home of Liz and Tom Munz in Annapolis. A 400-year-old white oak, second oldest in the state, reigns over hollies, maples and magnolias. Topiaries in 19th-century English bronze urns flank the front door. **RIGHT AND OPPOSITE:** Handpainted detailing extends geometric pattern of foyer's restored marble floor. French walnut handrail is almost 100 years old. Louis XVI chairs wear original paint and damask upholstery. Classic plaster detail turned a "small black box" into an elegant fireplace. Marble 19th-century sculpted maiden from a New Orleans garden stands by Niemann Weeks iron console. All florals by Janet Draper.



INTERIOR DESIGN BY ARLENE CRIZOS
OF INTERIOR CONCEPTS
LANDSCAPE ARCHITECTURE BY
GAY CROWTHER & ASSOCIATES
PHOTOGRAPHY BY GORDON BEALL
TEXT BY LINDA E. CLYPTON

LOVE
CLASSIC INTERPRETATION





A spur-of-the-moment decision can be the best of all choices. Ask Liz and Tom Munz of Maryland. Happy in the contemporary house they had built in the woods, they had no intention of moving. But when a friend in real estate raved about a property she had listed overlooking Chesapeake Bay, they drove over "just to take a look." Before the day ended, they submitted an offer.

The setting captivated them. "Nothing we'd seen in Annapolis had this much ground on the water with such a view," says Liz. "The house was well built with a good design." It was love at first sight, "and we're still in love."

Now love, as everyone knows, can be wildly unpredictable. Built in 1908 by the LaBrot family, the Georgian-style house required traditional interiors. "Obviously, we couldn't use our

contemporary furniture," notes Tom. The couple chose Arlene Critzos of Interior Concepts to guide them.

"The house had about thirty rooms," says Critzos, "and each one was a jewel. I was excited by the diversity. The geometry was correct in every space, all the way up into the attic." Maintenance, however, had been lax. Plaster had crumbled. Water leaks and humidity had taken their toll. Basic repair and interior design went hand in hand. Critzos approached her task with a mathematician's eye, noting lines, angles, surfaces and proportions, aware that fine detail enhances the bigger picture. Since the biggest picture was the view, she opened up the boxed-in kitchen area to create a casual space overlooking the bay.

The only room that doesn't view the water is the two-level foyer. Here

Critzos, who spent a decade in Europe studying and practicing design, was in her element. "It begged for an artistic treatment," she says. "We went with a handpainted concept."

Inspired by the Italian Palazzo Saccetti, Critzos fashioned a grisaille trompe l'oeil of garden architecture. Plaster details were added to the fireplace and mantel, and the walls have a background glaze with geometric articulations.

Warnock Studios did the faux finishing and painting throughout the house. In the drawing room, original Zuber wallpaper from France could not be restored, so Critzos opted for an understated stria handpainted in seventeen soft colors. "Powerful subject on the walls would have been distracting," she says. "The emphasis was to look out the double French doors



at the gardens and Chesapeake Bay."

While Critzos and her team transformed the interior, Gay Crowther and Associates took on the formidable task of restoring the gardens.

"We wanted to keep the park-like feel of a refined, old, evolved place," Crowther says. The first step was to discover what remained beneath tangled overgrowth. "This was the most fun. As soon as we thought we'd found the most wonderful thing on the property, we'd find something else."

The Munzes had photographs of the gardens from the 1920s that helped with the restoration. Two spines intersect. One of these, a crape myrtle walk, blushes in three modulating pinks. A cedar arbor, first built about 1910 and painstakingly reproduced, forms the other spine and leads to an American holly allée.

Crowther worked with the owners and gardener Janet Draper to establish five defined gardens. Strolling along the restored arbor, now shaded with climbing roses and wisteria, one looks out into bright, sunny scapes, a living art exhibit.

"The owners were committed to reviving the gardens," Crowther says. "They are good sharers." Groups such as The Garden Conservancy and the Maryland Rose Society have received private tours. A Hospice fund-raiser last year drew nearly 500 people.

The Munzes made a big leap from a house in the woods to Holly Beach Farm on the bay. Their stewardship has added new dimensions to a classical beauty. "We changed our style of living a lot," agrees Liz. "Now we wouldn't trade this old house for anything." True love. □

In the drawing room, a 17-tonne pale-palette wall treatment is accented with Greek key border. Over fireplace, a 19th-century painting by Hans Heinrich Bebi of Baltimore. Portrait of Elizabeth LaBrot, original to the estate, hangs above Adam sideboard, c. 1820, holding *cave à liqueurs* in Baccarat crystal and bronze doré. Tomlinson love seats face Karges cocktail table. Scalamandre fabrics on Henredon sofa and chair. Charles Stewart ottoman. Original rose quartz floor and crown molding. Gilded plaster ornaments designed by Interior Concepts heighten window treatments of Scalamandre silk taffeta. Watteau-colored engravings depict the seasons. Antique crystal and bronze chandelier from F. W. Woolworth estate. Aubusson rug. English rosewood piano, c. 1897. FOLLOWING PAGES: Handpainted panels decorate glazed dining room walls. Scalamandre fabrics at windows and on Astoria chairs. Custom tables and consoles by Niemann Weeks. Silver tea service, c. 1899.







CLOCKWISE FROM FAR LEFT: Master bath received elaborate plaster detail by Giannetti Studios, which also fashioned the lion's head faucet, faux painted by Tom Munz. Garden peonies in Baccarat vase. Antiques in guest room include French torchères standing beside Dutch marquetry daybed, marble figure and oil painting. Antique cornices from Woolworth estate top asymmetrical Sealamandre curtain panels in master bedroom. Louis XV-style armoire, c. 1899, carved and signed by George Chaput, faces bed dressed in B. Berger and Duralee silk blends, antique silks and linens. Needlepoint rug.







Cedar pergola, focal point of the estate's gardens, leads to western arbor where old millstone serves as table for summer teas.





Crape myrtle walk leads to brick
Belvedere at edge of Chesapeake Bay.