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Southern home

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FROM THE EDITOR



Fresh start

As we put away the last vestiges of Christmas and usher in the New Year, we think of a clean slate or things we want to change, whether it be a resolution to exercise, eat better, or just planting the seed of possibilities. There is a lot of joy in making your home a refuge from the cold while also creating an environment that is welcoming to friends and family. I am always thinking of how I can move items around my house so they will have a new life and give me a fresh look. My ideas don't always work out as planned, but the good news is that they don't have to be permanent.

In this issue, we focus on extraordinary before-and-after projects. The architects and designers showcase their talents to renovate, refresh, and update homes to perfectly suit their clients. In Dallas, designer Leslie Jenkins deftly mixed her love of color with her attention to detail in her own home for stunning results. A dark and dated Georgetown row home was transformed into a showstopper under the direction of designer Sara Swabb. Deborah Leamann infused a Vero Beach home with charm and character. Kara Childress delivered updated finishes throughout a home in Houston to suit a family's active lifestyle.

Lighting is one of the most effective ways to refresh a room, and On Trend features showstopping alabaster lamps, chandeliers, and sconces. Alabaster is a natural material that seamlessly transitions from traditional to modern. Denise McGaha is our featured designer, and this Texan dishes up her award-winning flair for style and luxury in a no-nonsense way. Mora clocks, known for their understated design and function, are the latest antiques obsession. The Gasparilla Inn & Club is the perfect destination for those looking for a sunny respite with an Old Florida feeling and updated and inviting interiors by noted designer Celerie Kemble.

I hope your 2024 is off to a great start and that your resolutions and dreams take flight.

Lynn Lee Terry, Editor

What We're Seeing



GAME TABLES: The Amy Game Table from the Nellie Jane Collection for Mr. & Mrs. Howard is both functional and stylish. Table can be customized with any Benjamin Moore paint color; mrandmrshoward.sherrillfurniture.com

MODERN HANDLESET: Timeless and sophisticated entry sets in the Gramercy Collection by Baldwin Hardware; baldwinhardware.com



STATEMENT MOSAICS: Inspired by Parisian icons, Printemps from the Ville Lumière Collection by New Ravenna features Cat's Eye, labradorite, and Alabaster. newravenna.com

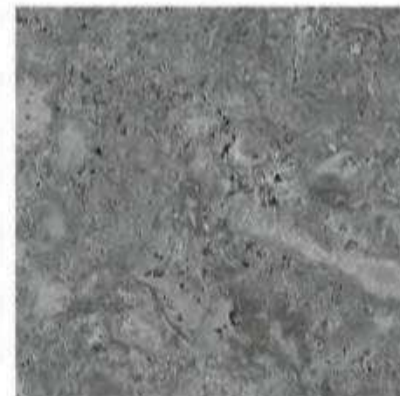


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I INFINITY COLLECTION BY ATELIER ALAIN ELLOUZ; a series of alabaster tubes meld art into contemporary design for a stunning effect; prices start at \$52,900; atelieralainellouz.com



2



3

2 PARK PLACE LAMP BY CHELSEA HOUSE; natural white alabaster with antique brass finished iron base and cap; 26.25"H x 7"W x 5"D; \$499; chelseahouseinc.com

3 CHANDELIER PIZZORNI BY EICHHOLTZ; handcrafted lustrous antique brass finish with mesmerizing alabaster accents; 33.46"W x 12.99"H; to the trade; eichholtzusa.com

4 LAZIO 15-LIGHT ROUND MULTI-DROP PENDANT BY CURREY & COMPANY; each pendant is carved from natural alabaster with unique veining and a luminous silver canopy; multiple configurations available; \$7,590; curreyandcompany.com

5 MERIDIAN 34" WALL SCONCE BY KALCO LIGHTING; gently curved slim silhouette frame is accented with authentic alabaster discs that diffuse the LED light in warm brass; 7.75"W x 34"H; \$898; kalco.com



4



5



6

6 MERIDIAN TABLE LAMP BY COUTURE LIGHTING; elegant simplicity accents the natural variations of the alabaster sphere; 22"H x 11"D; \$620; couturelamps.com



7

7 TANZANITE SCONCE BY CORBETT LIGHTING; a distinctive geometric wall sconce featuring molded alabaster with warm brass accents; 6.5"W x 16.5"H x 3.25"L; \$950; hvlgroup.com



8

8 COVET LARGE CHANDELIER BY KELLY WEARSTLER FOR VISUAL COMFORT; alabaster accented with antique burnished brass for a

lighting statement; 27"H (minimum) x 43"L x 34"W; \$8,279; visualcomfort.com

9 WHY NOT LAMP BY WILDWOOD; gold sculpted infinity knot rests on natural alabaster to perfectly accent a buffet or console; 36"H x 6.5"W x 5.8"D; to the trade; wildwoodhome.com

10 POSITANO TABLE LAMP BY VAUGHAN DESIGNS; crafted from half globes of alabaster, stacked on a warm brass metal base and stem; 16.25" H x 6"D (without shade); to the trade; vaughandesigns.com



10

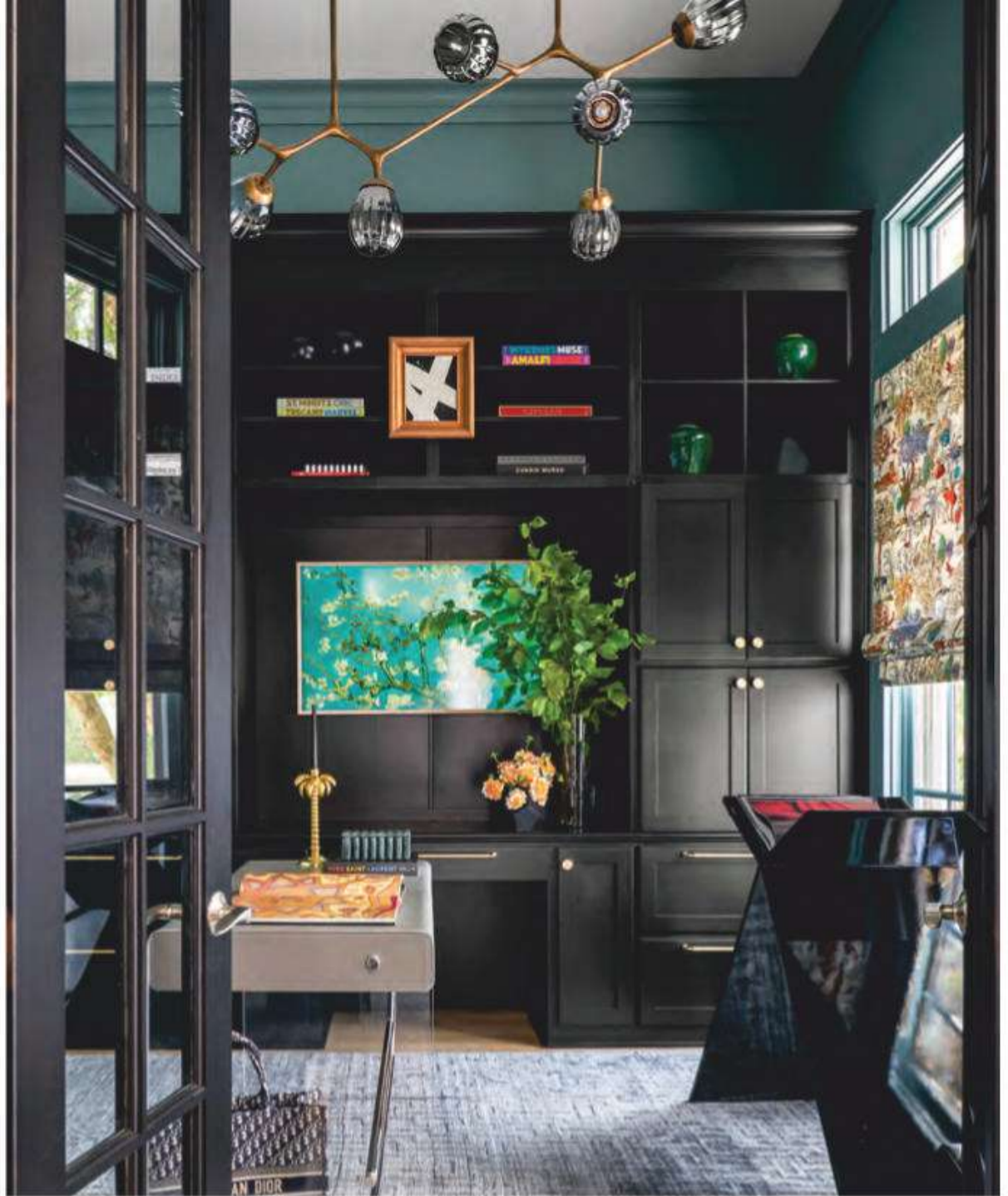


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DENISE MCGAHA *for* WILDWOOD

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Denise McGaha

WHETHER DESIGNING HOUSES, DEVELOPING A NEW PRODUCT COLLECTION, OR TENDING THE CATTLE ON HER OWN RANCH, THIS DALLAS-BASED DESIGNER COMBINES A FLAIR FOR STYLE AND LUXURY WITH A NO-NONSENSE SENSIBILITY, BRINGING HER TEXAS-STRONG WORK ETHIC TO EACH ENDEAVOR. TEXT KAREN CARROLL

Southern Home (SH): Denise, you seem to be a quintessential Texas story. You're designing or installing a stylish house one day and working in the cattle stalls of your ranch the next.

Denise McGaha (DM): That's true! Working with animals is the best stress relief. I grew up on 350 acres in central Texas, and my grandmother had 200 head of cattle. When I moved to Dallas after college, I didn't think I'd ever go back to a small-town way of life, where you know everyone and everyone knows your business. But my daughter is the one that really made a lot of this happen. She's so much like my grandmother, even though they never met. In high school, she showed cattle through the National FFA Organization, and she didn't want to give up her heifer when she left for college. My husband and I decided we were going to have to figure this out, and we ended up buying an old dairy farm on 20 acres an hour from Dallas. We named it Flintlock and have been in the midst of one renovation project after





another over the last couple of years, and now we're raising Beefmaster cattle. I have such a love for luxury, beauty, design, and all those fun things, but I didn't realize what a wealth of creativity being immersed in the land and animals would bring to me. I tried to run away from all that for a long time, but I've realized how much I crave nature, and it inspires so much of my design work. A lot of my new fabric and wallpaper collection for Vervain emanated from our back acreage—things like ferns, berries, thistles, and foxgloves depicted in patterns we've created. It's all come full circle.

SH: We love that you lead a bit of a “double life.” Let's circle back to the design side. How would you describe your decorating style?

DM: Definitely layered, not minimalistic. It's got to be comfortable and welcoming for people of all sizes and shapes—I really make sure there's a seat for everyone in your life in a room. People say I'm known for color, but I'm a cheerleader for ones not everyone loves. They're usually a bit muddier and muted, because there aren't as many clear, bright, bold colors in nature. I often choose one shade down on the paint card from what you'd expect, although ultimately, I can embrace almost any color. More than anything, I hate doing the same thing twice. I was meant for waking up to a new challenge or opportunity. That probably comes from growing up on a ranch where every day is a new day—there's a sick animal, a piece of machinery broken, or a fence down. It bred a confidence that I hope comes through in my decorating.





SH: You say you're often the champion for colors others might not love, but is there a color you've had to learn to love because the homeowner insisted on it?

DM: I can immediately think of the project. Wonderful clients and the husband was on the first TCU football team, so purple was the color of the day. That's one I don't particularly care for, but I did my homework, researched a lot of options, and came to the table with ideas they loved and that I could also be proud of. It stretched me in ways that have made me a much better designer since then.

SH: Although we understand you give each project its own identity and character, are there certain design elements that repeatedly speak to you?

DM: I do find myself returning to things that have very similar characteristics even if they may have very different colors, finishes, or manufacturers. I love soft, luxurious fabrics, but there also has to be durability. Something like a silk velvet is usually a no-no for me, but I use a lot of cotton and linen velvets or mohair. I never met a swivel chair I don't love, and I find them even more necessary if I'm working with an open floor plan. And I'm partial to a really large cocktail table, the bigger the better—I'm talking four to six feet in size. I'll put a couple of small dog beds underneath to help convince the pet family members they don't need to be on the furniture as much as they think they do. It also gives plenty of surface to showcase my styling skills on top.

SH: We'd love to know your tricks for styling that large cocktail table.

DM: I start with books and fill in with a big urn, vase, or candelabra, so there's either floral or fire somewhere on the table. And then it's a great place for a collection. My own always changes—it could be

a collection of brass boxes or a lot of blue-and-white pots with ivy and succulents. Whatever is on the table should provide a view into who lives there and be a conversation piece. If I see one that's too bare, I'm almost itching to make it interesting.

SH: Where do you like to start when designing a room?

DM: It's important to get the envelope right and think through what role building materials and finishes will play in making the room feel the way it should in the end. When it comes to the decorating part, it's a bit like baking a cake, and I have a recipe when I'm looking at a space and the ingredients. I always start with a rug. If I'm going to do a stronger pattern, then the furniture gets to be solid and quiet; if the rug is a natural texture or neutral, I punch up the color and pattern in upholstery or window treatments. There has to be a percentage of risk and a percentage of safety, but I also believe there's a lot to be said for tension in a room. I want there to be some element of imperfection, and I'll take the balance out with something a little off scale or unexpected.

SH: Do you rely on antiques to help communicate that imperfection or something unexpected?

DM: They're huge for me. It's like a good dinner party where you invite that interesting person who has a completely different viewpoint than everyone else. Even when a client says they want all new furniture—which does occasionally happen—I always find a way to introduce pieces that feel like they have some soul and character. If I can't get an antique chest or table into the mix, then I'm going to bring a vintage chandelier or some fabulous midcentury painting. There has to be something that feels like it's lived a little while. It makes the room more approachable.

SH: Finally, dare we suggest that “Think practically; design beautifully” could be your design mantra? Your work certainly embodies it.

DM: Well, I’m definitely not into fussy interiors! I’ve designed a few, but even those still have to be comfortable and inviting. It’s just my nature to envision the rooms I decorate with people in them—not only the ones who live there but also extended family, the business colleagues they’re going to have over, and the parties and holiday gatherings they’ll host. I love when clients send me their party photos. I want to see who chose to sit where and how things got moved around. Doesn’t every living room need what I call a mother-in-law chair, one with arms and not too close to the ground, so someone doesn’t have to do the “1, 2, 3, rock” to get out of it? I enjoy thinking through all those kinds of things. So, it’s going to be functional, but yes, it’s absolutely going to be beautiful.

10 Things About Denise McGaha

If not a designer, I’d be: No surprise, a cattle breeder.

No Southern home should be without: Champagne coupes in the china cabinet. We should always be ready to pop the cork on a bottle of Champagne to celebrate something.

Design trend I avoid: I don’t like trends in general, but scalloped anything.

My favorite little indulgence: A candle burning in every room—I’ve concocted my own scent, which is a mix of tobacco and vanilla. And a bathtub with bubbles.

Style icons: For fashion, Ann Mashburn, a personal friend who has the best stores and clothing line. In decorating, Steven Gambrel’s sophisticated way with color is off the charts.

Design books currently on my cocktail table: Any book that goes on it has to have been read, because I want to have a conversation about it when people come over. They rotate in and out, but currently, it’s Ralph Lauren’s latest book [*Ralph Lauren A Way of Living: Home, Design, Inspiration*; Rizzoli, 2023] and the new one on Mario Buatta [*Mario Buatta: Anatomy of a Decorator*, Rizzoli, 2023].

I’m always on the hunt for: Odd chairs, handmade pottery, or anything reminiscent of an area where I’m traveling. If it’s South Carolina, I want baskets or wicker; in Palm Beach, it might be shell-encrusted things. Then I’m going to throw it all in the same room. I’m a rebel, so I like to combine things that don’t naturally seem to go together and make them work.

A favorite Instagram follow: @markmaggiori, a French artist who paints these amazing landscapes and the cowboys of the American West. He has an eye I so appreciate, and I feel like I understand the dichotomy of who he is, although we’ve never met.

My uniform: I’m not in heels as much as I used to be—it’s usually cowboy boots or a sassy pair of tennis shoes or flats. I wear a lot of Ann Mashburn tops and tunics; the tailoring fits me well. There’s always a bangle or six on my right arm, and I’m known for a scarf or bandana rather than a necklace.

If I could live in a movie or television set: It’d be on the Four Sixes Ranch in the Texas Panhandle. It’s where a lot of *Yellowstone* and its spin-offs are filmed. I’ll always live in Texas, end of story.





Modern Meets Traditional

INTEGRATING ELEMENTS FROM DIFFERENT ERAS AND STYLES FOR A LAYERED, TIMELESS LOOK.



In *The New Classic Home: Modern Meets Traditional*, designer Paloma Contreras discusses how to successfully mix traditional and modern design.

Contreras pairs classic silhouettes and enduring pieces with a touch of glamour and an infusion of color that results in interesting spaces.

Contreras demonstrates ways to bridge the gap between modern and traditional through four main techniques—color, texture and pattern, scale and proportion, and tension. She excels at combining seemingly disparate pieces to create harmonious and balanced interiors. “I firmly believe that the most interesting and successful interiors are those that feature elements from different eras and different styles. They tend to be more timeless, as they are inherently more layered, and I believe they’re more personal than spaces that have furnishings from a single style or period,” says Contreras.

With spectacular photography and personalized design tips, *The New Classic Home* divulges how to blend vintage pieces into even the most contemporary settings, highlight favorite aspects of any architectural style, freshen classic silhouettes, and create complex, attractive rooms that always include an element of modern surprise with a hint of elegant antiquity.





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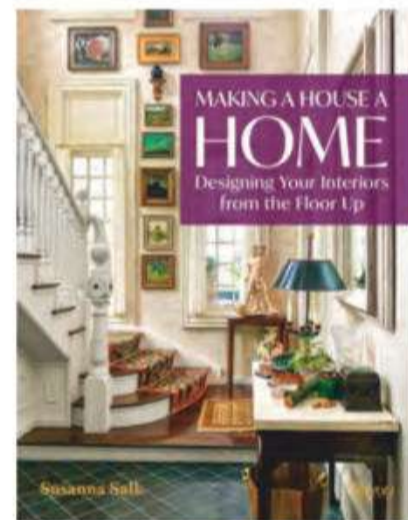
In her newest book, *Making a House a Home: Designing Your Interiors from the Floor Up*, Susanna Salk provides readers with all the tools to design

every aspect of their home. Whether you've recently moved into a new place or want to revamp and refresh your current home, Salk outlines how to conceive and create a cohesive design for your space.

Beginning with the basic elemental aspects of any interior—such as floors, doors, walls, and windows—and proceeding to fundamental décor decisions, like setting the tone and making sure your rooms are livable and functional, this book walks you through the process, sharing approaches and techniques for designing every interior element.

Beautiful photographs from top designers, including Miles Redd, Bunny Williams, and Madeline Stuart, showcase a variety of stylish treatments and solutions. *Making a House a Home* is inspiring and educational, demonstrating how to implement both big and small ideas into your space on your budget. Informative texts and practical instructions and tips from the designers create a how-to guide for bringing your rooms to life.

Salk says, "I hope you will cherry-pick an idea or two and apply it to an area in your house that needs rejuvenation. Have fun and don't worry." As you'll discover, "The only 'rule' that every design expert can agree on is this: live only with what you love."





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Timeless Treasures

A HALLMARK OF CLASSIC SWEDISH STYLE, MORA CLOCKS DELIGHT WITH THEIR HUMBLE CHARM.

TEXT JENNIFER BOLES

Shapely and statuesque, Swedish Mora clocks have the distinction of not only being the most feminine-looking of longcase clocks but also one of the most collaboratively made. Originating in the Swedish town of Mora during the 18th century, Mora clocks were first made by farmers as a way to earn money during lean times. But rather than one person being responsible for a clock from start to finish, Mora clockmaking became a cottage industry that benefitted a whole community—when a clock was built, one individual or family was responsible for making the clockworks, while another built the wood cases or applied the surface decorations. Additionally, the clockwork maker frequently signed his initials on the clock's face as well as the name of the village where the clock was made, further signifying a community's role in manufacturing.

Although its construction process might have been involved, the Mora clock's design typically



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was not. In keeping with the neoclassical Gustavian style, the prevailing decorative style in Sweden during the late 18th and early 19th centuries, the clock's form tended to be restrained, though not at the expense of shape. Whereas the earliest cases had mostly straight lines, it was the curvy, hourglass case that became the Mora clock's most celebrated feature, earning it the nickname "bride's clock" because of its resemblance to a bride in her wedding dress. Slender at the top and wider toward the bottom, Mora clock cases were also sometimes designed with storage space inside, adding to the clock's functionality.

Because Mora clocks eventually came to be made throughout Sweden, and because they were usually made-to-order, there were variations when it came to applied decoration. Many, if not most, clocks were minimally decorated, with surfaces often painted simply in pale shades of blue, gray, or white, colors which were widely used throughout Sweden as a means of introducing brightness into sunlight-deprived interiors. Carvings were also sometimes added to clock cases, usually around the crown, or top, of the clock. The most elaborate designs, however, could be found on those clocks ordered by the wealthy, including members of the Swedish royal family. Ornately painted styles were not uncommon, with botanical scenes and chinoiserie motifs being some of the most popular.

By the mid- to late 19th century, mass-produced clocks made in Sweden and America began to overtake Mora clocks in popularity, so that by the late 19th century, Mora clocks ceased to be made. But even with changing tastes and fashions, Mora clocks remained fixtures in Swedish homes, where they were handed down through generations, assuring their safe passage into the 21st century.

need to **KNOW**

- Although the name "Mora" is the term used generally to describe these clocks, only those clocks made in the town of Mora can accurately lay claim to the name. Mora-style clocks produced elsewhere in Sweden are sometimes referred to using their specific place of manufacture.
- There is some variety in Mora clocks' style and finish, something that can help to indicate a clock's origins. "The clocks made in northern Sweden are taller and much thinner in profile; many of these northern, or Norrbotten, clocks have elaborately carved headdresses or crowns with tiny crosses in the design. Another highly identifiable detail would be in the Southern Fryksdahl-style clocks from Värmland, Sweden. The clockmakers there always used stylized roses, rosettes, and small carved stars on the neck and sometimes the waist," says Ella Benton, a Texas-based dealer whose antiques business, VE designs, specializes in Mora clocks. She adds that clocks made in the southern part of Sweden tend to have wider middles and more exaggerated curves.
- Benton advises collectors to look for clocks that are complete. "It should have the mechanism and face, the pendulum, and weights. If you can find one that has its original paint finish left intact, that is very desirable. Another plus would be if the clock's original antique glass, full of bubbles and inconsistencies, is still intact."
- Condition and provenance affect prices of Mora clocks, which at Benton's shop typically range from \$2,800 to \$15,500. "A beautifully maintained clock from the mid-1700s with original paint, decorative carvings, antique domed glass, and all its old parts would be on the highest end of the spectrum, compared to a simple country Mora from the late 1800s that has layers of paint on it."



FRENCH GARDEN

House



FRENCH ANTIQUES

frenchgardenhouse.com

The tapestry seen in the entry's stairwell is a sentimental piece that inspired the entire renovation's palette. Childress kept the living room's traditional dentil molding, balancing it with a contemporary acrylic coffee table and a chaise longue covered in a tiger velvet.





European Edit

IN HOUSTON, DESIGNER KARA CHILDRESS STREAMLINES A HOME WITH A WORLDLY AESTHETIC AND INVITING DETAILS.

TEXT TIFFANY ADAMS

PHOTOGRAPHY JULIE SOEFER | STYLING ADAM FORTNER



An 18th-century mantel or *cheminée*, salvaged from a French Provençal home and purchased through a local Texas antiques store, is an unobtrusive focal point in the living room. Comfortable furnishings, plush fabrics, and layered rugs seem to invite relaxation by the fire. Opposite: In the dining room, layers of heavy molding were traded for a custom plaster cove ceiling by Segreto Finishes. The result is a clean backdrop that feels character-rich while allowing pieces like the 18th-century trumeau over the fireplace to shine.

Inspired by a stint spent living in Paris, this Houston couple first fell in love with their Memorial-area home for its European influence. However, after living there for more than a decade and raising their three children within its walls, they were ready to renovate for the next phase of life.

They called designer Kara Childress to inquire and learned she was booked out for the next year. Without hesitation, they said, “We’ll wait.” Having seen her work in several friends’ homes, they knew it would be worth it. “Even though they are all different, you can just tell ‘a Kara home’ when you walk in the door,” one of the owners says. “It was such a compliment that they were willing to wait,” the designer says. “I’m a small boutique firm, and I sincerely think about whether I can take on a project

and have the time to do a good job,” she adds.

Upon visiting the property, Childress found a formal home with dark, heavy layers. “It didn’t feel like them,” she says. “They wanted it to be good-looking and comfortable and have no rooms that were off-limits or pieces you couldn’t touch.” This desire matched with Childress’s philosophy of comfortable interiors that are “beautiful but not difficult.”

While no walls were moved, the house came down to its studs in several places, allowing faux-finished drywall to be exchanged for character-rich plaster in many of the rooms at the hands of Leslie Sinclair of Segreto Finishes. “Leslie gets the vision,” Childress says. “It is a blessing for me whenever I get to work with her.” With the backdrop in place, Childress pulled the rest of the home’s palette from





In the adjoining kitchen, breakfast nook, and family room, the goal was unification with a more modern feel. “We removed layers to edit the room,” Childress says. These included architectural features such as wooden trusses, a stone fireplace, and built-in bookcases, as well as heavy draperies and formal furnishings. The walls and trim were updated in the same plaster hue, and French oak engineered wood was added underfoot for continuity. Comfortable pieces and contemporary art complete the look.





Clockwise from top left: The same neutral palette flows into the kitchen, bar, and media room, bringing a familiarity to the intimate family spaces. Childress left a wall treatment intact in the media room but pickled the wood for a more modern feel. The black-and-white photograph by David Yarrow is a nod to the couple's alma mater, The University of Texas. The aesthetic continues out to the loggia, where similar design updates were made to match the interior.





Previously red and brown, the husband’s study was one of the biggest transformations in terms of color. The paneled walls were refreshed with teal paint, and wallpaper that has the appearance of book bindings covers the ceiling. Green furnishings, including a sofa the couple purchased while living abroad, tie into the palette seen throughout many of the home’s public gathering spaces. The 18th-century fireplace is juxtaposed with a contemporary work by photographer David Yarrov.

a beloved tapestry the couple purchased abroad. The piece, which now hangs in the front stairwell, inspired the hints of green seen throughout as well as the hues in the natural stone slabs.

Aside from the tapestry, the owners have a number of antiques from their time overseas, including the commode in the entry, the chaise in the primary bedroom, and the sofa in the study. Childress effortlessly incorporated these into the design, giving sentimental value while also adding to the home’s European bend. “I love that these have meaning for her,” the designer says.

While the receiving rooms underwent structured yet welcoming refreshes, Childress pushed comfort and more contemporary finishes in the private gathering spaces. In the family room, which adjoins the kitchen, trusses and built-in bookcases were removed, and a stone fireplace was traded for a plaster version. “We took away layers to edit and streamline the room,” Childress says of the

approach. Rather than the tapestries seen in the entry hall and formal living room, contemporary art—including a mixed-media work by Gary Komarin—hangs on the walls. In the media room, they removed a dated projector system, and the walls’ existing wood treatment was pickled to lighten the look. Similarly, bulky drapery and accent pieces were removed from the kitchen and primary bath, making way for a renovation in a lighter palette with a slightly more modern feel.

“Kara’s vision was unbelievable. I didn’t even know how heavy it was before,” the owner says. “This is a very livable interior, but we also gave it instant authenticity with the lighting, fireplace mantels, and plaster—it doesn’t feel new,” Childress says of the end result. “Ultimately, I want my designs to be timeless and for clients to love their home as much in 10 years as they do the day we install it.”

Clockwise from top: Upstairs, a yellow wallpaper from Schumacher is the star in a room made for one of the couple's daughters. "This is one of my favorite rooms ever," Childress says. "It's a color that is outside my wheelhouse, but it brings me so much joy!" The main powder bath pairs a checkerboard floor with a tiger-themed wallcovering from Clarence House. "There's not a lot of pattern in the house, but we went wild here," the designer notes. The serene blue guest room was designed to be soft and feminine as a retreat when their oldest daughter visits.







Childress reinvented the primary bedroom by eliminating built-in columns, plastering the walls, and bleaching the wood on an existing wardrobe. Ornate draperies were exchanged for a sleek, motorized option that allows light to fill the room at the touch of a button. The scheme carries seamlessly into the en suite bath where Calacatta marble flows across the floors, shower, and counters for a clean, refined appeal.



Lasting Charm

A BATON ROUGE HOME DESIGNED BY RACHEL CANNON STANDS AS A TESTAMENT TO TIMELESS ELEGANCE, PRACTICALITY, AND THE ART OF INFUSING PERSONAL TOUCHES INTO A LIVING SPACE.

TEXT COURTNEY DUQUESNAY
PHOTOGRAPHY JESSIE PREZA





In the heart of the prestigious Bocage neighborhood of Baton Rouge, stands a home that bears witness to the timeless nature of good design and the rewards of taking risks. This 1985 gem recently underwent a remarkable transformation led by the talented designer Rachel Cannon of Rachel Cannon Limited Interiors. The result is a home that seamlessly combines practicality, sophistication, and a dash of youthful vibrancy.

Cannon has worked with these clients since their children were young and has shepherded them through early changes to this home, its current redesign, plus the design of a vacation home in Fairhope, Alabama. Their bond is a testament to the trust and appreciation that has grown over the years.

Cannon's process is defined by a simple mantra: design, implement, maintain. This streamlined approach ensures that clients can continue to focus on their busy lives while the design team takes care of the intricate details. It's a philosophy that speaks volumes about the firm's commitment to delivering beautiful spaces and hassle-free experiences for their clients.

Initially, the project began with revamping the daughters' bedrooms. The clients had grown tired of quick fixes and sought long-term solutions of excellent quality. Cannon's design had to withstand the test of time, accompanying the girls through high school, college, and beyond. From there, the project expanded to the rest of the house, with a focus on fostering comfort and practicality, considering the active lifestyle of the family, which includes pets, kids, and frequent gatherings with friends.

One defining aspect of the home is its role as a hub for entertaining. The redesign, particularly the enlarged kitchen, was



Previous page: Matching sofas lend symmetry and style to the living room of this Baton Rouge abode. From left, clockwise: In the entry, a burlled walnut chest greets guests while grounding cheerful artwork. The vibe in the dining room is equal parts playful and sophisticated with a patterned wallpaper and a stunning light fixture. Shades of blue grace both the upholstery and the light fixture in the formal sitting room, creating a harmonious and inviting living space.







Left: In the kitchen, upholstered counter stools from CR Laine surround the island, creating a cozy gathering spot for the entire family. Clockwise from above: A bar nook with climate-controlled wine storage rounds out the kitchen's luxury features. Pops of gold and a feathered throw add a touch of glamour to the otherwise neutral family room. In the powder room, the soothing blue-green color of the fluted cabinet highlights details of the wallpaper by Phillip Jeffries. This careful attention to detail and the infusion of personalized elements throughout the home reflect the homeowners' unique style and make each space feel both elegant and comfortable.



tailored to make hosting friends and family a seamless, joyful experience. The parlor invites casual cocktails and conversation, while the dining room serves as the backdrop for life's special moments. The dining room, with its eye-catching Schumacher wall treatment, is one of Cannon's top five rooms she has ever designed. She says, "Because the dining room has doors and can be closed off from the rest of the house, I had this thought that we needed to treat it as if we were unwrapping a gorgeous package only to find that what was inside was an even more stunning, jaw-dropping surprise."

To preserve the home's architectural charm, Cannon retained vintage features like fireplaces, wood moldings, and doors. Addressing the less desirable aspects of the home, Cannon explained that some ornate details, such as the gingerbread trim, were removed to better align with the client's preferences. Areas like the kitchen and primary bathroom, which had seen limited updates in the past, were reimagined with an expanded footprint, timeless aesthetics, and improved functionality.

Incorporating the family's personality into the design was a central theme. The family's love for blue permeates the home. The color palette, combined with the



textures and fixtures chosen, exudes sophistication without pretension, and each room reflects a sense of refinement. The girls had a say in choosing their own color palettes, showcasing individual styles while harmonizing with the overall design.

Challenges in the design process are inevitable, and one notable moment was the transformation of the powder room. Initially not part of the plan, it was added at the last minute. The custom vanity designed by Cannon shows the team's problem-solving prowess. "Size restrictions and the way the room is positioned, made it difficult to get a typical 22-inch-deep vanity into the room without the swing of the door hitting it. One thing we excel at is finding the solution to the tough problem. So, we came up with a serpentine, fluted-front cabinet that saved us from having to add a pocket door to this space," says Cannon.

The bold wallpaper became a standout feature, emphasizing the home's unique character. Cannon said, "I know there is a lot of concern around going bold and a fear that it'll be a misstep or that you'll regret it in a few years. However, time and time again, we find that when clients are willing to step off the trend cycle and focus inward on what they really love, they're less fearful about taking a risk. If your face lights up when you see it the first time, that's a pretty good indication that you should say 'yes.'"





Left, above: A custom bed provides a posh pink resting place, while a polka dot rug from Jaipur Rugs adds to the fun. Left, below: A Chaddock bed's French silhouette is complemented by tranquil blue Duralee Fabric, used in both the monogrammed pillows and the ottoman fabric. Clockwise from above: The primary bedroom's soothing blue tones create a restful respite, while sleek white tile makes for a clean and serene en suite. A stylish bamboo desk is the perfect place to write notes.





ALIVE WITH COLOR

A designer with a penchant for bold juxtapositions and contemporary art remodels a charming Fort Worth house for herself and her husband, and the result is exceptionally thrilling.

TEXT LYDIA SOMERVILLE
PHOTOGRAPHY
MICHAEL HUNTER
AND NATHAN SCHRODER

Leslie Jenkins puts together rooms of traditional elements with a contemporary aesthetic reminiscent of legendary decorator Billy Baldwin. A Parsons chair covered in Scalamandré tiger velvet, modern art, and a lavishly tasseled chintz chair are evidence of a deft hand at work. Builtin shelves display her artful way with arrangements.



When Leslie Jenkins and her husband, Jeff, decided to buy a classic 1920s house in Fort Worth, they intended to retain its original layout and period character. But like most interior designers working on a home for themselves, Jenkins quickly expanded the scope of remodeling beyond those original intentions. “We basically gutted it,” she says, “but we did keep the façade intact.” She moved the staircase, created a luxurious backyard with a pool as well as seating and dining areas, and transformed the second floor from five small bedrooms to three large ones—the primary plus two guest rooms for her grown children and future grandchildren. “As empty nesters, we wanted rooms that our kids would want to stay in.”

Jenkins works out of an office in Dallas, where she also co-owns interiors shop Blue Print and Blue Print Gallery. At these locations, the public can indulge in the impactful art and glamorous furnishings she loves. A devoted collector, Jenkins amassed her home’s artwork over years of travel to England and France, and the bold canvases interact with her design choices to create dynamic rooms.



The 1920s house in Fort Worth, opposite page, sits in a neighborhood of mature trees and historic homes. In the entry hall, Jenkins placed a bench beneath the painting, rather than a table, to allow the canvas to hang at eye level. This page: Another view of the living room shows a mid-century modern credenza, which unifies the two seating arrangements. Wallpaper and carpeting bring a note of menswear fabrics to the mix.





In the dining room, Jenkins achieves a flawless balance of comfortable tradition with a dash of spice. A perfectly respectable dining table and chairs get a zing from dreamy wallpaper of trailing vines and swirling bands of color. In the bar, Jenkins added mirrors and countertops to a scullery for a glamorous nook that provides ample storage for tabletop items.







A second living room, opposite page, plays the role of a poolroom, with a handmade concrete tile floor covered with a faded Oushak rug. An Eames chair and retro palm chandelier strike a strong midcentury note. Jenkins added all the outdoor spaces and the pool, left, for festive family gatherings. Jaunty awnings evoke a European café. For the kitchen, she sourced various blue-and-white patterns. The wallpaper, tile, and curtains may not match, but they play together extremely well.



In the dining room, a work by Kate Rivers, composed of strips of paper that swirl in a lush mass, hangs over the sideboard. “I had to work to find a wallpaper that could match the energy in the piece,” she says. A modern chinoiserie paper by The Mural Source with a botanical design cut through by a rushing river of stripes offers a response to the artwork’s call. The number of large canvases compete for wall space. “My old house had very high ceilings,” says Jenkins. “The ceilings in this house are lower, so I had to be deliberate in furniture choices to leave space for them. In the

entry, I chose a bench to allow me to hang the piece of art over it.”

Two living rooms gave Jenkins the chance to create different moods in each space, with a formal room that could be at home in New York’s Upper East Side and the other imbued with a preppy, Palm Beach style. Throughout the house, shades of pink animate rooms of broad blue and green palettes. The primary bedroom is swathed in a rosy grasscloth with leaf-green accents and chintz window treatments. “We have to choose our words very carefully when presenting this color to husbands,” she says with a laugh.



Clockwise from above: Jenkins wrapped the future grandchildren's room in acrylic-backed, striped fabric for ultimate coziness. A pair of double beds is an upgrade from typical bunks. Kids are fascinated by the bathroom's insect wallpaper. A serene lavender palette with accents of chocolate brown distinguishes the guest room. Jenkins trimmed the walls with grosgrain tape.



"We call it 'salmon.' My husband loves the color."

In the kitchen, a brave mix of tile, wallpaper, and fabric patterns turns the blue-and-white scheme on its head. "I've always done mixed patterns, not matching," says Jenkins. "My aesthetic is so set that I don't really have to think about it." A charming breakfast room with café curtains, a banquette, pink chairs, and

a jaunty brass pendant light transports one to the set of *Emily in Paris*. Out the back door, a dining area and covered porch extend the house to the outdoors, with a fireplace for chilly days and a pool outfitted with arcing jets for sweltering Texas summers. If Jenkins's aim was to lure her grown children home, odds are they are already there.



Walls covered in salmon grasscloth are both universally flattering and cozy in the primary bedroom. A classic Brunschwig & Fils floral at the windows and on the bed establish a plush, cosseted feel. For the seating area, Jenkins chose a preppy green print of fig branches in a nod to the lush garden visible from the bedroom windows.





BEFORE



Renovated & Reimagined



ARCHITECT ANKIE BARNES AND INTERIOR DESIGNER AMY ZANTZINGER WORKED THEIR MAGIC TO COMPLETELY TRANSFORM A HISTORIC CHEVY CHASE HOUSE INTO A COMPELLING PLACE FOR DAY-TO-DAY FAMILY LIVING.

TEXT ALICE WELSH DOYLE
PHOTOGRAPHY ANICE HOACHLANDER



BEFORE

The spacious entryway makes a compelling first impression with its gracious center stairway. The front of the house's existing footprint remained with some significant updating by the team. Opposite: "I think the house started out as a Chevy Chase two-story Colonial and then someone got ambitious, adding disproportionate and amusing Ionic columns topped with an entablature and Palladian window," says Barnes. "It has a little bit of everything."



A renovation in a historic neighborhood in Chevy Chase, Maryland, could embrace the moniker of “a tale of two houses.” The rather unusual façade speaks to the circa 1790s original being tinkered with over the years, while the back of the home is all about convenience and modern family living at its best. “The rear was a total mess, and the most reasonable approach was to take it down and totally rework it,” says architect Anthony “Ankie” Barnes of Washington, D.C.-based BarnesVanze Architects. The updated version captures the southern-facing light, and a clever

four-story back stairwell connects the attic to the multipurpose basement, with easy access to the new kitchen, mudroom, powder bath, and built-in bar on the first floor.

The original footprint remained intact, as this special neighborhood has very restrictive codes when it comes to renovations. “We had inches to work with to realize this staircase design and make it come together,” says Barnes. And to it make it even more livable, part of the original cellar was dug out to create higher ceilings so the space would be enjoyable to experience rather than feeling like an afterthought. “While the rear addition of the house is new, the idea of



Left: The dining room offers a bright, welcoming attitude with soft colors and eye-catching Arteriors chandeliers. Above: a generously scaled sofa, television, and lively draperies delivered a living room that is used on a daily basis. Below: A blue custom built-in connects the kitchen to the dining room for easy entertaining.



the back staircase is rooted in historic classical architecture,” explains Barnes. “The driveway is on the right side of the house, and our clients can pull around and park in the updated detached garage. Then they have convenient access to the main living spaces through a screened porch that we added.”

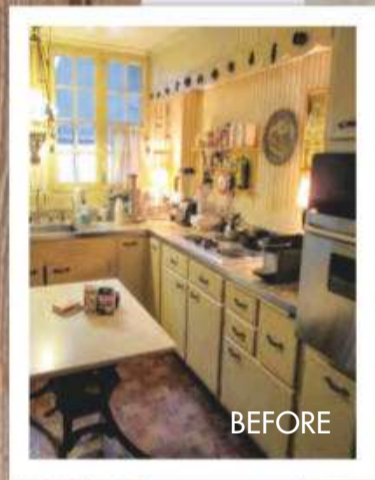
The clients liked the elegance of the original part of the house, but it was in dire need of some updates. “The home is not a traditional center hall Colonial with a dining room on one side and a living room on the other, and we all embraced the interesting architecture,” explains interior designer Amy Zantzinger. “The center core has three



fireplaces—one in the entry, one in the library, and one in the dining room—and that created an unusual set of spaces to work with, but the team enjoyed making it more compelling and updated.” The library especially needed attention, and Zantzing turned it into a decidedly glamorous destination with a special Chippendale-inspired ceiling treatment based on a pattern she had seen, but the designer enlarged it for a more dramatic statement. The space also features a contemporary pendant light with radiating quills that give the impression of shooting stars glowing against the silver metallic paint on the ceiling.

With the reworked architecture, it was time for Zantzing to

make the interiors as meaningful and usable as possible. “My client really wanted the house to feel very livable and for all the rooms to be used,” says the designer. “In that regard, we added a more informal dining room table, perfect for intimate family meals and entertaining guests yet also a place to sit down and do homework.” Another space’s reinvention was a bit surprising but met her client’s goals. The original living room includes a curved sofa and a television, not typically associated with a traditional usage of that space, in order to host family movie nights. In the newly redone lower level, her client also wanted to create an atmosphere that encouraged her teenagers and their friends to hang out, and it includes a pool table, durable



Above and top right: The light-filled new kitchen has multiple areas to gather, including a custom built-in bench with a handsome plaid cushion and pillows in shades of blue. Zantinger focused on special details throughout the home, such as the finishes on the cabinets and floors, a mix of brass hardware, and striking light fixtures in the kitchen from The Urban Electric Co. and Hector Finch. Opposite: The kitchen dining area has graceful French doors that connect to a porch added during the renovation, which brings in fresh air and increases the entertaining footprint of the home.



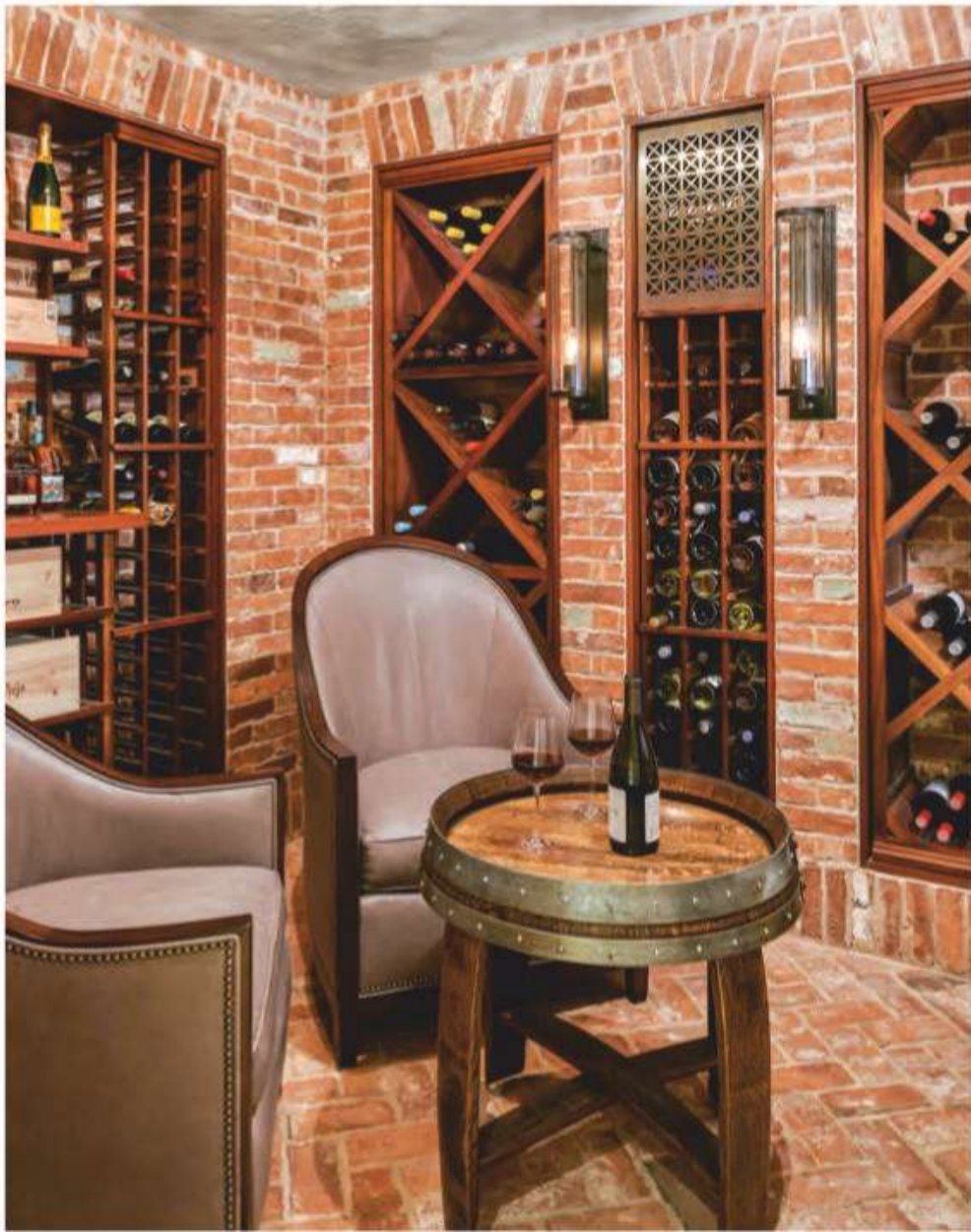


Above: Barnes incorporated architectural references from the façade of the home into the new addition, such as arched windows with side transoms. Zantzing selected a fixture that is a modern interpretation of an antique chandelier. Right: The primary bathroom gleams with gray lacquered cabinetry in Farrow & Ball's Manor House Gray, a mirrored wall, and a cut marble mosaic tile floor. The adjoining space includes a separate walk-in steam shower with a metal-and-glass door.



Above The wife's office, adjacent to the primary bedroom, is a symphony in varying shades of blue, with brighter-hued walls and a complementary patterned Eskayel wallpaper on the ceiling. Right: In an upper floor bedroom, Zantinger grounded the bed in the space with an extra tall upholstered headboard; she took full advantage of every inch, including a cozy cushioned nook tucked in the eaves.







The original back of the house had no connection to the detached garage and backyard. The new porch provides great flow between the inside and outside and allows easy access from the rear of the home. Opposite, clockwise from top: The new back four-story staircase leads to a lower-level hangout space for the kids and their friends, with plenty of room for a billiards table and abundant places to lounge with durable furnishings in deep blue tones. The library retained its coziness as a place to escape for some quiet time, but Zantzing upped the style quotient with the metallic ceiling treatment and glamorous pendant light. The spacious lower level allowed room for a tasting room with brick walls and floors as well as wine storage.



choices like a leather ottoman and rope armchairs, and a darker color scheme with navy as a focus—everything can stand up to mishaps.

When it came to the palette, her client wanted a sea of change from her former residence, which used more coral and yellow tones. Zantzing introduced fresh shades of blues, grays, greens, and browns. “She did not want a stuffy, traditional Chevy Chase home; she wanted the exact opposite. She wanted it to feel fresh and definitely inviting, and this palette suited her desires,” says the designer.

Zantzing was laser-focused on the details throughout the rooms to give them a lively attitude that, while a departure from what might be expected in a 1790s home, still felt respectful; nothing is too

modern or stark. This approach played out in the finishes, such as wide plank white oak flooring throughout, lacquered cabinetry in the primary bath, interesting mosaic floor and wall tiles in other bathrooms, a mix of hardware in the kitchen and built-in bar, wallpaper on the ceiling in the wife’s office, and compelling light fixtures. “Shopping for lighting is one of my particular passions,” says Zantzing. “I like to find more unusual pieces that make a home unique and that engage the eye.” The entire house, from the architecture to the décor, is a tour de force of thoughtfulness and intention. It seems to call out “welcome home” for the family and “come on in” for guests, which is just what their clients envisioned.



FLORIDA JEWEL

A classic 1950s Vero Beach home gets a personalized update without losing its authenticity. TEXT TIFFANY ADAMS | PHOTOGRAPHY TOM GRIMES







When designer Deborah Leamann's clients attended a cocktail party at this Vero Beach home, they immediately knew they were stepping inside a gem. Enchanted by the picturesque property, they were more than delighted to hear it would be going on the market. "They actually made an offer at the party," Leamann says of the fateful gathering.

Tucked into an enclave of greenery that appears to beckon, the allure begins before you reach the front door. "It's so charmingly integrated into the landscape," Leamann says, "that my clients nicknamed it 'the jewel box.'" Built in 1953, the property started as a three-bedroom, traditional Spanish-style home. Through the years, alterations and additions have been made, giving it a collected, meandering feel while also allowing it to meet the needs of its inhabitants.

However, Leamann and her clients had no plans to add their own curve to the floor plan. "We did

The living room is an interchange between the interior and exterior, with full-scale views of the front courtyard. Leamann amplified this coexistence through palette and texture. The fireplace was updated with patterned tile to bring visual interest, while a work by famed American artist Charles Dwyer hangs above the mantel.



Clockwise from top: Pecky cypress mixes with a “cocoa” wall color for a cozy effect in the den. Just off the kitchen, the family room is a hangout that is still within earshot of the chef. Leamann kept the stair railing in the entry, updating it with paint that coordinates with the original terrazzo flooring. Opposite: Leamann refreshed the dining room with a grasscloth wallcovering and a vibrant chair fabric that hints at the pink used in the kitchen.

not lift a sledgehammer anywhere,” Leamann says. “We do a lot of renovation projects, so it’s refreshing to have good bones in place and be able to put the homeowners’ stamp on it,” she adds. These “bones” became the starting point for the design. “The home itself was the inspiration. The clay barrel roof, the stucco exterior, the gardens—it’s all just oozing charm,” Leamann says. Personalization came through wallpaper, art, furniture, and accessories. “We really changed the complexion of the home,” Leamann says.

Inside, Leamann describes the interior as having more of a “Regency, Hollywood Hills” feel. Existing selections such as terrazzo flooring and pecky cypress installations, both of which she describes as “quintessential 1950s Florida,” became key players that amped up the authenticity of the structure in its setting. “I looked at the interior and thought, ‘Let’s embrace all of this. I listened to the house and to my clients,’” the New Jersey-based designer says. To that point, she and the homeowner, with whom she had previously worked on several projects, including the couple’s homes in







Paneled appliances create a seamless backdrop while also tempering the pink accents in the breakfast nook. Opposite: Leamann notes the coral-like hue plays well with the greenery seen outside the window, continuing the design's balance between the indoors and outdoors. Nestled between the kitchen and dining room, the bar blends beauty and function by offering a display cabinet alongside full-size appliances.



Bucks County, Pennsylvania, and New York City, walked through much of the project in tandem. “She [the client] loves to sit by my side while I design. I don’t do this with anyone else, but she absolutely fell in love with the process during the first project we worked on together,” Leamann says, noting her client’s penchant for details.

Since the home has gone through several iterations, Leamann attests that rooms have undoubtedly served different purposes in past lives. For example, the den, which boasts built-in bookcases from the pecky cypress, was feasibly a bedroom at one point, and the small dining room just off the kitchen is likely not where the first owners dined. In its current state, everything is tied together with threads that extend from room to room, weaving a curated design that has a well-connected flow for both foot traffic and visual appeal. The hint of pink on the dining room chairs blossoms into a vivid coral in the adjoining kitchen, while the living room furniture was designed to float in the center of the room, allowing guests to move effortlessly throughout the space.

While the new owners have put their own mark on the space, they have carried on the tradition of hospitality, frequently hosting gatherings and dinners. “It’s the kind of house where everything is organized and parties can be pulled together at a moment’s notice,” Leamann notes.







Draperies in a Brunschwig & Fils fabric frame French doors that open to connect the primary bedroom to the pool and outdoor living area. Opposite: A restful palette of sky blues and whites permeates the primary suite. In the bath, the scheme continues with a mix of marble surfaces and an elegant Thibaut wallpaper. A shell mirror from the previous owner lends a hint of refined ocean-inspired flair without being over the top.



BEFORE

The dining room wall color is custom mixed to complement the homeowner's antique china collection. The ceiling and millwork are swathed in the same glossy robin's-egg hue to create an intimate, cocoon-like ambiance and convey a less formal feel.



Southern Charm

DALLAS INTERIOR DESIGNER EMORY MCKIM USES FUN, FLIRTY COLORS AND PRINTS TO INJECT A TIRED COLONIAL GRANDE DAME WITH MODERN FEMININE ENERGY.

TEXT MARGARET ZAINY ROUX | PHOTOGRAPHY MICHAEL HUNTER



Rachel Finkbohner’s Alabama roots run deep. So deep, in fact, that when the Dallas realtor embarked on her very own house hunt through West Highland Park, she fell in love at first sight with a tired 1940s Colonial because it reminded her of home—despite its less than “homey” condition.

“Outside, the green landscape and classic Southern-style façade boasted the kind of nostalgic beauty that Rachel was drawn to, but inside, it was a time capsule of decades past,” says interior designer Emory McKim. “Picture linoleum flooring, gaudy light fixtures, and

layers of dingy paint and wallpapers from the 1970s and ‘80s. But beneath the sheath of time, there was a great layout composed of spacious rooms that brimmed with an abundance of rich architectural details. My client and I were not only determined to preserve these gems but also to honor and highlight them.”

According to McKim, the original millwork—including intricate crown and dentil moldings—offered the heaviest dose of design inspiration and ultimately served as the starting point for the interior revamp throughout the main living areas. Assisted by Holt Brown, the designer applied paneling to the walls to expand on the interior’s



Left and below: The living room is a multipurpose space that works well for entertaining and chess games. Drapery with a graphic design, a geometric rug, and antiques mix seamlessly with the black, white, and blush color palette. Above: In the entry, a scalloped edge hall runner reflects a feminine sensibility.



existing architectural integrity and heighten sophistication. She also wrapped spaces in punchy color combinations to spotlight these features and express the feminine spirit of the lady of the house. Atop a soft white scheme, gilded finishes and high-voltage pinks, corals, and blues wake up and shake up a spectrum of greens ranging from ethereal shades of seafoam and sage to vibrant tones of avocado and emerald. Graphic black and white pairings punctuate rooms with an unexpected kick.

“The home’s former color palette was matronly, but it maintained a cozy and inviting feeling that hinted at the warmth of cherished



The starting point for the family room was the exotic Manuel Canovas fabric that McKim selected for the roman shades. "To me, the playful print encapsulates my client's energy and, therefore, looks and feels authentic," she says.





Above: In the kitchen, McKim replaced the dated linoleum, cabinets, and soffit with classic white Shaker cabinets that extend to the ceiling, natural wood, and stone. Left: Crisp apple green cabinetry adds a pop of color to the breakfast room. Below: The kelly green leopard print ceiling and floral light fixture add a fanciful touch in the laundry room.

memories,” McKim explains. “We liked that concept, so we chose to build on it by using cheerful tones that felt more current. I am not afraid of color, and I was lucky that Rachel shared my admiration for all things bright and bold!”

Just as she did with the color selections, McKim strategically used prints and patterns to refresh rooms from top to bottom. On the walls, windows, upholstery, and floors, she balanced delicate florals and small-scale prints with eye-catching chinoiserie and geometric designs. She even tossed in a cowgirl-boot print for a hint of humor and quirk. But despite these modern nuances, the designer didn’t stray far from tradition when furnishing the house with antiques scored at local shops and others passed down through generations of her client’s family.

“Of all the antiques we incorporated, the ones that were gifted from my client’s family are the most special,” McKim says. “They strengthen the overall design by bringing sentimentality into the décor. By thoughtfully juxtaposing these timeworn tables, case pieces, and rugs with contemporary lighting and abstract artwork, we achieved a harmonious fusion that revitalized rooms without stripping them of their personality. This eclectic mix of old and new is the very soul of the home.”





Left: For a sense of seamlessness, McKim carried the interior palette outside with punky pink pillows and blue buffalo check upholstery. Below: A fluttery butterfly-print wallcovering corrals the entire interior color scheme into a jewel-box bathroom.



Left: Sky blue penny tile floors, white marble wainscoting, and a furniture-style vanity instantly upgrade the basic Jack-and-jill bathroom. The colorful Lulie Wallace cowgirl boot wallcovering was a must for the fun-loving designer and her client.



Above: The richly textured Thibault wallcovering, Matouk bedding, and Annie Selke rug pile on layers of luxury in the primary bedroom. Far left: The primary bathroom evokes spa-like serenity in an ethereal palette of silvers, grays, and blues. Left: A whimsical botanical mural wraps a corner of the primary bathroom and creates a cozy niche for the curved soaking tub.



DIAMOND IN THE



TEXT BLAKE MILLER
PHOTOGRAPHY
STACY ZARIN GOLDBERG

ROUGH

Designer Sara Swabb saw past a historic row house's structural and cosmetic eyesores and revived it into a modern-day Victorian stunner.



When Sara Swabb and her husband, Erik, first walked into the circa 1900 row house in Georgetown, the home was in ruins. Sagging floors, water leaks on the walls and ceiling, and a massive pooling of water in the tiny backyard that indicated serious drainage issues were just a few of the problems they could see. The home hadn't been updated or renovated in decades—and it was obvious from the orange Formica kitchen countertops, dated

wood cabinetry, and sloping floors.

Despite the structural and cosmetic issues, Swabb, a designer, could see the potential in the historic home. "I think we were the only ones who were crazy enough to put an offer in." Swabb says with a laugh. "My Realtor friend said, 'If there's anyone who can transform a home like this, it's you, Sara.' I loved that we could make this home exactly what we wanted because the bones were great."

As founder and creative director of Storie Collective, Swabb is no stranger to large renovation and interior design projects. The couple's



Georgetown row house, however, would be her most challenging project to date, with its historical restrictions, space limitations, and an oncoming pandemic that would slow down the renovation and interior design process. “I knew that it would be a bit of a long road,” says the designer. “But we’d looked for so long and missed out on so many homes that I didn’t care how much work it took or how long it would take.”

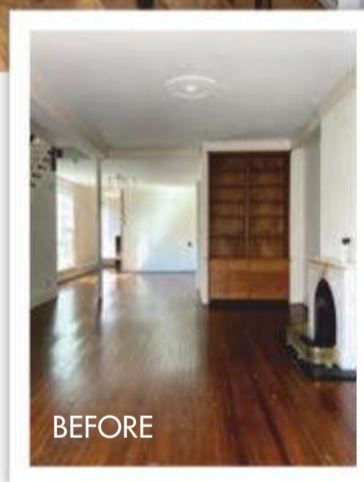
While the home was built in the early 1900s, previous owners had stripped it of its original historic architectural details save for the

original flooring. “And even that was destroyed from all the water damage,” she explains. The home desperately needed cosmetic updates, but first it required structural changes to the interior layout in spaces such as the kitchen, which was at one time a narrow galley with “western-style swinging doors.” Swabb says. Random structural beams were placed throughout the home “where the previous owners were clearly trying to open up the house, but they needed the beams to support the ceiling,” says Swabb. “Our renovation was about how we could modernize

Previous pages: From left. Designer Sara Swabb tackled her biggest project to date: the renovation of her circa 1900 row house in Georgetown. Several architectural features remained in the home, including the original entry, transom window, and mantel. Above: Natural light and a Milo chaise make this niche ideal for reading. Swabb added molding throughout the house that is consistent to the original construction.



Above: Swabb paired traditional with modern as seen here with the gallery wall juxtaposed with the vintage Bentwood chair by Bruno Mathsson. Opposite: The coupling of the mid-century French rush dining chairs and reclaimed table with the contemporary marble disc sconces, chandelier and European antiques complete the look. The arched doorways are a modern take on the traditional architectural detail.



“this home without sacrificing its innate character.” The designer enlisted architect Dave Bloom of District Architecture to bring her architectural plans of a modern historic Victorian home to fruition.

With a new kitchen in place, an open and structurally sound living space, and en suite bathrooms for every bedroom, among many other changes, the designer was finally able to focus on the interior details of the home. Swabb’s design approach for her clients and for her own home is simple: “I want a home to speak to me. The style of this house is Victorian, so we wanted it to have proper applied molding and crown molding and a sense of gravitas to it. That may not be my particular aesthetic, but that’s what the home called for, so that’s what we did.” Tiny details mattered: Every register was a replica of the home’s original diamond pattern. “Having

those registers custom designed to match was a small way that we let the home speak to us and dictate how the design should look on the interior,” she says. A slim chair rail was added in the dining room because “I love the idea of this clean line allowing the dining room to feel like its own separate space.” Though the original floors could not be salvaged, Swabb chose a character grade white oak. “I liked the knottiness and rustic element of this wood. It’s a beautiful backdrop for the rest of the home’s design.”

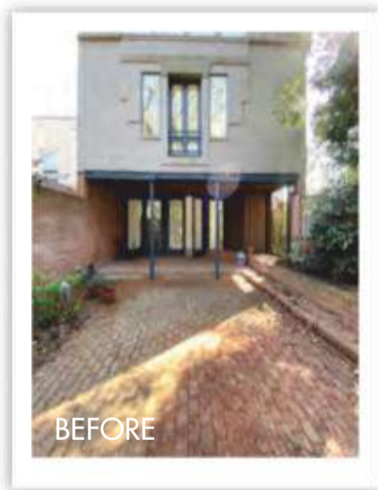
That interior design is a true reflection of the home’s Victorian character seamlessly blended with modern touches. The antique Italian Chiavari chairs in the breakfast dining area “bring



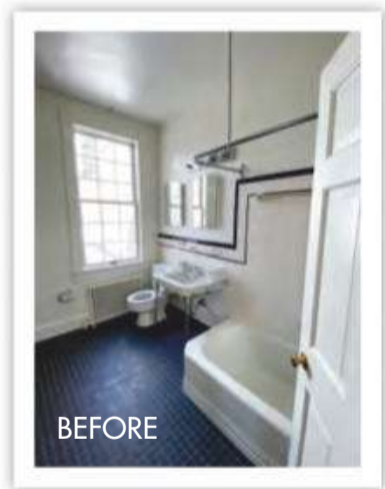
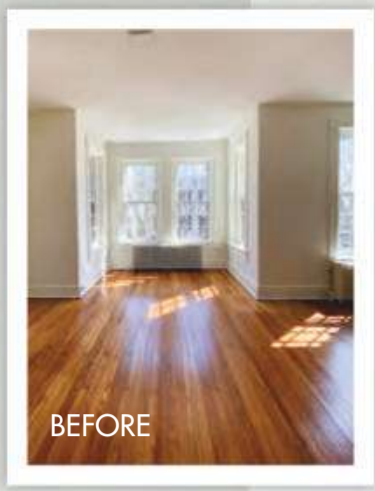




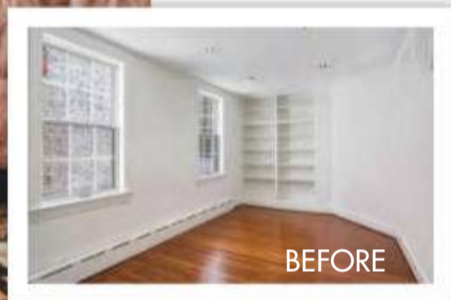
The home's original galley kitchen was so narrow, tiny, and dated that Swabb knew it needed to be recreated elsewhere. The new kitchen, which offers a clear view of the backyard, was designed in partnership with Tanya Smith-Shiflett of Unique Kitchens and Baths. Swabb focused her budget on custom cabinetry and lighting to provide the biggest impact in the home. The Onos 55 double pendant lamp by Florian Schulz over the island paired with the Jean Royere Yo-Yo Counter Stool Reproductions add the subtle wow factor the designer was striving for.



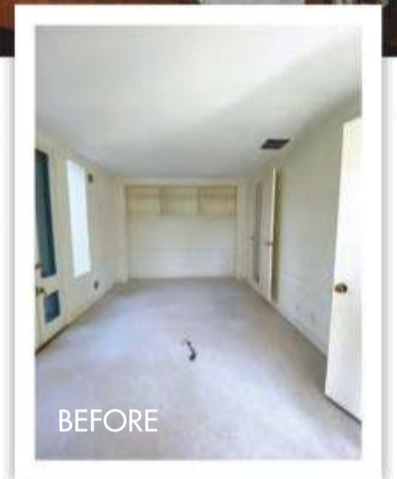
Above, from left: The antique Italian Chiavari chairs in the breakfast area are a beautiful statement piece. Swabb and Smith-Shiflett of Unique Kitchens and Baths collaborated on the custom cabinetry to add a modern touch. Right: With CMX Construction Group, Swabb designed an urban oasis via lush, overgrown but manicured greenery.



Above: Swabb wanted a seamless flow from room to room, including the private spaces. A modern curved upholstered bed by Parachute Home mimics the contemporary arches of the dining room. Bottom: Every bedroom was renovated to include an en suite bathroom. The primary bathroom is grounded with hardwood flooring, an antique rug, and glass.

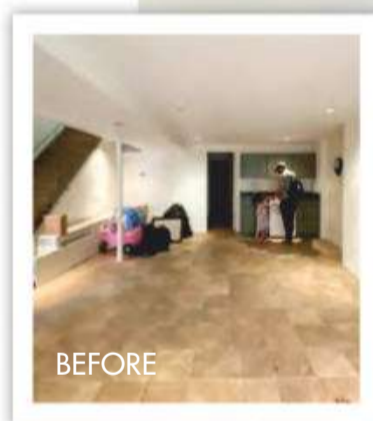


Left and above: Swabb designed her daughters' bedrooms with the goal of "balancing warm modern design with playful traditional selections, allowing for the bedroom to be both elegant and whimsical," she says. Below: The downstairs bar area is conveniently located adjacent to the family's gathering and entertaining space.



this seriousness and traditional style with their stunning cane seats. They're a beautiful statement piece," Swabb says. "But then they have really slender, clean lines, which provide that freshness of modern design." Architecturally, the traditional archways throughout the home were updated by making them slightly squared off—a small but ultimately impactful change that lent the home a contemporary feel. "It was a way of making the architectural elements speak loudly and bring balance to some of the more traditional furnishings," she explains.

Though often subtle, these small but powerful tweaks to the home resulted in what Swabb and her husband call their forever home: a modern Victorian that pays homage to its historic roots while boasting an effortless combination of contemporary interiors with traditional touches. "Our home is our safe space and haven," says Swabb. "When we come home at the end of the day, we want calm and peace, and this house does that for us."





Riverview Regal

DESIGNER KATHY PATTON CREATES A TIMELESS AND WELL-CURATED SOUTHERN AESTHETIC TO REFLECT A CHATTANOOGA COUPLE'S PASSION FOR FINE ART, TRAVEL, AND FAMILY ENTERTAINING.

TEXT JEANNE DE LATHOUDER
PHOTOGRAPHY ANDY CARRETTO

Brimming with timeless Southern style, the great room offers scenic views of the golf course and Tennessee River. Patton layers European antiques, Delft porcelain, and modern paintings by Ed Nash for a sophisticated and fresh look.



A beacon of grandeur within the venerable Riverview neighborhood of Chattanooga, this Cape Cod-style custom home sits on an enviable lot amid the rolling hills of the Chattanooga Golf & Country Club. The elaborate property overlooking the golf course and the Tennessee River also offers spectacular views of the city lights, Lookout Mountain, and the glorious evening sunsets. To achieve a well-curated aesthetic that would reflect their passion for art, travel, and entertaining, the homeowners enlisted interior designer Kathy Patton to help them cultivate a design scheme to mirror their impeccable tastes and lifestyle.

“While good architecture makes for a beautiful home, the interior choices make a house come to life,” says Patton, owner of Kathy Patton Designs. “This open design plan needed to be filled judiciously with just the right pieces.”

Upon entering the grand foyer, an expansive great room opens onto a dining room, kitchen, and breakfast room. The scenic views of the golf course and Tennessee River draw the eye outward, but the color and comfort of the interiors beckon guests to sit and enjoy the beauty within. Patton’s strategy began by layering period antiques with modern works of art. “This juxtaposition of timeless antiques with contemporary pieces elevates the design and is complemented by comfortable furnishings that invite relaxation and enjoyment of the natural beauty outdoors,” she notes.

Inspired by the rich, neutral tones of the sumptuous draperies in the main rooms, the homeowners chose this color palette as the foundation for their design plan. Neutral upholstery fabrics accented with colorful accessories and original artwork pulled the look together. “My goal was to unite the interiors through color without emphasizing any one hue,” says Patton. “We began by anchoring the rooms with good pieces.”

The foyer graces the entry with a Parisian commode, trumeau mirror, Italian sconces, and a 19th-century French Empire rosewood library table backing up to the great room. These dignified pieces ground the design and establish a regal





Above: A custom stone pedestal table from Formations is surrounded by Cameron chairs upholstered in Janet Yonaty and Jerry Pair Leather fabrics. Anchored by a plush area rug from The Rug Rack & Home Decor, the table sports a massive cache pot from Dennis & Leen. Opposite bottom: The elegant foyer features a Paris commode and ornate Verdille mirror from Dennis & Leen. Below: The home's pristine, classic architectural style befits its sprawling picturesque setting.

aesthetic. "But the real star is the Calacatta marble cocktail table with unlacquered brass fittings," says Patton. "This architectural and artistic detail is functional while presenting the perfect contemporary foil to these exquisite antiques. The husband particularly liked this table, which was a plus because my goal is always to please everyone."

Nestled between the great room and the kitchen, the dining room revolves around a custom 72-inch round table with chairs in birch leather paired with a beautiful coral-themed fabric on the chairbacks. The rug echoes the coral and yellow tones, while the Italian buffet and custom mirror anchor the room and reflect the views outdoors. The homeowners love to entertain friends and family with dinner parties around the gracious round dining table and scavenger hunts for their grandsons. "While we enjoy traveling, this is a home for all seasons," says the homeowner. "I loved





Clockwise from above: Sleek materials and diamond-patterned flooring outfit the kitchen in luxurious refinement. Acrylic counter stools from Interlude Home line the marble island, lending an ethereal, weightless appeal, and iron lantern pendants from Gregorius Pineo illuminate the lustrous stone surface. A charming breakfast nook highlights an inviting round table embellished with Gregorius Pineo armchairs covered in Jerry Pair Leather. A textural statement chandelier from Visual Comfort & Co. creates a stunning focal point. A quaint desk area provides a quiet retreat with loads of storage shelving and drawers. Open shelves house the homeowner's Majolica collection and a Delft lamp from Sherwood Antiques. A French-style chair upholstered in Brunswick & Fils fabric lends an Old-World feel.

experiencing the design process with Kathy. We worked closely together, traveling to design showrooms, antiques shops, and artist studios—no place for inspiration was off-limits.”

A cheery breakfast nook provides another cozy gathering spot for family and guests with comfortable leather and woven rush armchairs complemented by a traditional round table and a brilliant gold statement chandelier. The kitchen's contemporary appeal includes a generous marble-clad island punctuated with matching pagoda twig lanterns and a classic silhouette of acrylic counter stools. “I love to pair acrylic furniture with antiques,” says Patton. “The juxtaposition of the two enhances one another—your eye sees the antiques better when everything is not wood or metal. Both elements are hallmarks of my style.”

In the primary bedroom, Patton worked with the existing carpet and draperies, bringing in various shades of green and coral to marry the interiors with the lush outdoor colors of the garden.





The guest bedroom features a lavish canopy bed from Mrs. Howard dressed with an upholstered headboard from Carlton V Ltd., luxurious Matouk bed linens, and sumptuous Kravet bed hangings. Chinoiserie prints hang over the bedside chests, which are accented with pale green lamps from Mrs. Howard. A burnished gold bull's-eye mirror crowns the bed over the headboard.

Clockwise from right: An elegant upstairs hallway features a captivating vignette composed of a Corbin Bronze sculpture paired with an original painting by Ed Nash. A Troscan console table punctuated with a Porto Romano lamp befits the artwork's large proportions. A beautifully patterned runner from Marketplace Interiors anchors the hallway space. In the upstairs den, a Cameron sofa covered in Scalamandr  fabric is flanked by side tables from Revival and Egyptian alabaster lamps from Ainsworth-Noah. Silhouetted at the window, a Kathy Slater writing desk takes center stage, complemented by a shapely antique armchair from Travis & Co. A gorgeous Oushak rug from UpCountry Home brings an element of plush softness to the room.



"PLEASING COLOR WITH ONE-OF-A-KIND PIECES MAKES THIS HOME A WORK OF ART. AND THE BEST PART IS, IT IS AS WELCOMING AND COMFORTABLE AS IT IS BEAUTIFUL."

—KATHY PATTON





A custom Louis XVI gilt bed commands the space and is accompanied by custom bedside commodes with serpentine lines, a green patina finish, and a walnut top. A drapery treatment over the soaking tub in the primary bathroom steals the show with its gorgeous green and embroidered stripes.

“Function, beauty, and views were my mantras for this project,” says Patton. “I resonate with Brunschwig & Fils’s credo, ‘Good Design Is Forever,’ and I strive to create beautiful and timeless spaces while accurately reflecting my clients. If I meet their needs and exceed their expectations, I have done my job.”

“I like Kathy’s spontaneity, which is a trait we share when we see something we love,” says the homeowner. “When Nashville artist Ed Nash delivered our commissioned pieces, I decided on a whim to check out the contents of his delivery van. I immediately fell in love with a work he dubbed ‘Let’s Get This Party Started.’ It now resides prominently on the wall of our upstairs den.”

Above: Awash in neutrals and serene shades of green, the primary bedroom spotlights a custom bed and commodes, all from Dennis & Leen. The headboard is covered in fabric from Colefax and Fowler and accented with a regal antique mirror from A. Tyner Antiques. An acrylic bench from Jan Showers upholstered in Brochier fabric appears weightless at the foot of the bed. The bed is swathed in luxury linens from Matouk. Right: Backdropped with custom draperies from Carleton V Ltd., an elegant white soaking tub creates a relaxing spa in the primary bathroom. Opposite page: A quiet corner in the primary bedroom provides a cozy reading nook with a Cameron club chair and ottoman dressed in Chivasso fabric.





Portico Perfection

PORTICOS ADD INTEREST, DEPTH, AND CURB APPEAL TO AN ELEVATION WHILE DIRECTING GUESTS TO THE FRONT ENTRY.

A portico is a versatile and effective architecture tool to improve a home's curb appeal. "Portico" is the Italian word for "porch," and there, this centuries-old architectural detail was typically added to significant religious buildings. Today's common definition is a small porch protected by a column-supported roof. It offers a visual cue as to where to enter a house, and it provides both shelter from the elements as well as depth to an overall flat front elevation.

The portico's design ranges from modern and minimalistic with thin pillars to more elaborate and ornate designs popularized in ancient Greek buildings, featuring thick columns and ornamental

framing around the doors. Homeowners also have many options when it comes to building materials, such as stone, brick or wood, each of which adds a unique aesthetic to any home. Some porticos are supported by large brackets or even cables.

The rooflines of a portico can be gabled, round, square, flat, or a shed, and the column size and style can vary immensely. Derek Hopkins, principal residential designer at Harrison Design, notes the importance of scale cannot be overstated. "Portico designs vary widely, as their intention is to enhance a home's façade and draw attention to the primary entry by adding depth and texture. When porticos adorn the façade, it is most important that their scale is in



direct proportion to the overall scale of the home's mass. Throughout history, classical architecture established and perfected these proportions, which allows us to design homes where the front entryways feel inviting and approachable." Properly scaling all aspects of a portico results in an attractive architectural element.

Since the design options are virtually unlimited, it is essential to select a portico consistent with the style of your home. More traditional and stately homes may have a flat portico that is embellished with a Chippendale-style railing to add panache. A portico can be an appealing decoration for any type of architecture, ranging from classic Georgian-style housing to contemporary styles.

Things to Consider with Porticos

- Don't block upper windows.
- Make sure the style of the portico is consistent with the house.
- Roof pitch, eave, and fascia details are important.
- Allow space for objects like planters or a bench.
- Columns that are too wide can appear clunky, and too-thin columns can seem sparse.
- Brackets can be substituted for columns in some instances.



Gasparilla Inn

SINCE 1913, THIS ROMANTIC RETREAT HAS BEEN MORE THAN JUST A HOTEL; IT'S A WAY OF LIFE.

If you are looking for an Old Florida vacation experience, look no further than The Gasparilla Inn & Club, located on Boca Grande, an island south of Sarasota. The original inn on-site was renovated and expanded, reopening in 1913 as a winter refuge for affluent Northerners. Stately large columns usher guests into a reception area that feels like a familiar and friendly living room, while also showcasing its elegance. The interiors were recently freshened by noted designer Celerie Kemble, who used a profusion of colors that are in perfect harmony with its surroundings. She successfully updated the inn while maintaining its signature nostalgia.

Among the hotel's numerous accommodations are 142 rooms, suites, two-bedroom cottages, and villas that are perfect for a couple or a family. The inn offers a full range of amenities, including golf, tennis courts, Ping-Pong, croquet, a swimming pool, and a



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DESTINATIONS

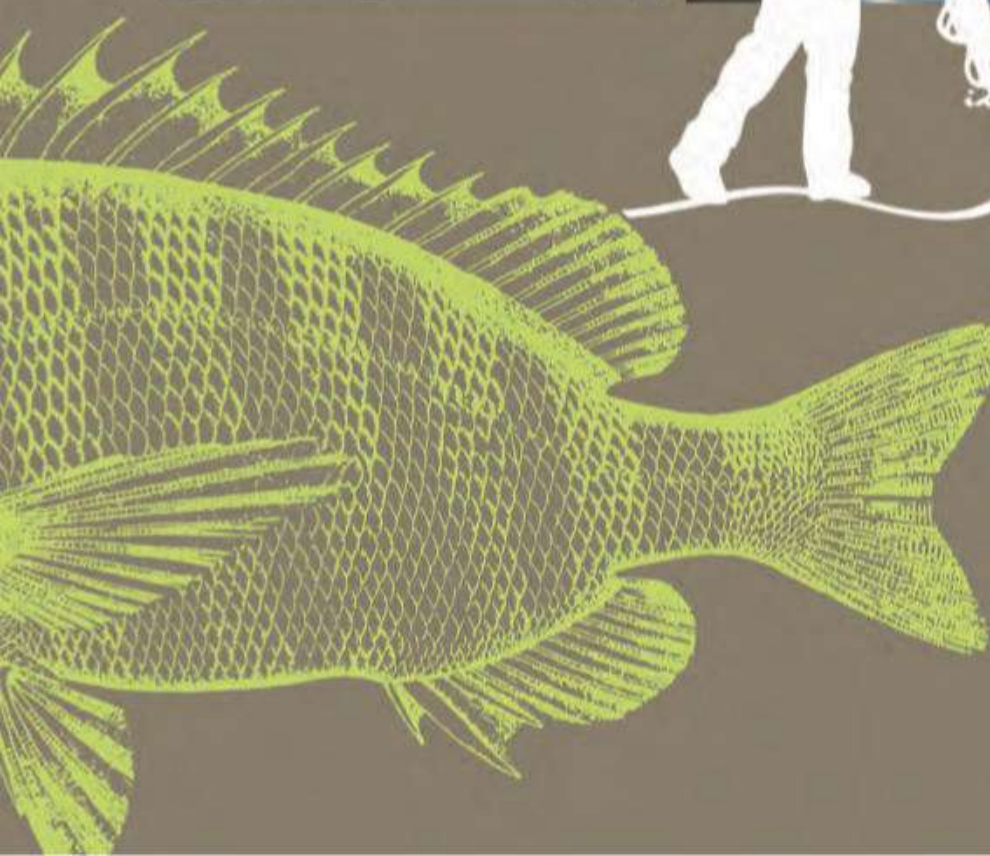


full-service spa. Bicycles and golf carts are also available for guests to rent to tool around Boca Grande. Let's not forget the sugary sandy beach and the crystal-clear water.

The main dining room serves breakfast and a four-course dinner where locally sourced ingredients take center stage. More-casual offerings are available at The Pink Elephant. There is a dress code for the main dining room, adding to the genteel environment that the inn is known for. The Gasparilla Inn exudes quiet luxury even down to its hats, which feature its pirate logo but not its name.

The inn is a member of the Historic Hotels of America and the National Trust for Historic Preservation. Kemble may have said it best, calling The Gasparilla Inn "the place for well-heeled bare feet." It is an iconic getaway that has been enjoyed for generations for its beautiful facilities, wonderful amenities, and, of course, gracious hospitality.

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HILTON HEAD ISLAND SEAFOOD FESTIVAL

At the Hilton Head Island Seafood Festival, we have crafted an exhilarating culinary adventure committed to preserving our distinct, South-inspired culture. With world-renowned chefs crafting delectable seafood specialties, oyster roasts for sustainable consumption, wine tastings and expert mixologists – there's something unique for everyone to enjoy! Discover an unforgettable memory that delivers exceptional culinary delights and leisurely activities all on one gorgeous southern island. [HILTONHEADSEAFOODFESTIVAL.COM](https://www.hiltonheadseafoodfestival.com)

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COVER

Design: Kara Childress, Kara Childress, Inc. Photography, Julie Soefer.

MASTHEAD

Page 5: Grouse in Rain from the Denise McGaha Collection for Vervain.

FROM THE EDITOR

Page 7: Photography, John O'Hagan. What We're Seeing: Top Image: Amy Game Table from Nellie Jane Collection for Mr. & Mrs. Howard for Sherrill Furniture. Middle Image: Gramercy Handleset with knurled lever by Baldwin Hardware. Bottom Image: Printemps from the Ville Lumière Collection by New Ravenna.

ON TREND

Pages 9–11: Alabaster Lighting.

DESIGNER Q & A

Pages 13–16: Denise McGaha, Denise McGaha Interiors, denisemcgaha.com.

STYLE LIBRARY

Page 17: *The New Classic Home: Modern Meets Traditional Style* by Paloma Contreras, Abrams ©2023.

Page 19: *Making a House a Home, Designing Your Interiors from the Floor Up* by Susanna Salk, Rizzoli ©2023.

ANTIQUES OBSESSION

Page 21–23: Mora clocks; images courtesy of VE Designs, vedesigns.net.

EUROPEAN EDIT

Pages 25–34: Interior design, Kara Childress, Ally Dougherty, and Hannah Prudhomme, Kara Childress. Builder, Steve Goodchild, Goodchild Builders. Landscape and pool design, Herbert Pickworth Landscape Architect. Drapery fabrication, Heine's Custom Draperies.

Pages 25–26: Foyer: Plaster wall treatment, Segreto Finishes. Table skirt fabric, Fortuny. Antique side chair, Nick Brock Antiques. Fabric, Dualoy Leather. Chandelier, Vecchio via Formations. Reclaimed stone flooring, Chateau Domingue. Antique French mirror, Joyce Horn Antiques Ltd. Living Room: Flooring, Custom Floors Unlimited. Plaster wall treatment, Segreto Finishes. Drapery and ottoman fabric, Schumacher. Drapery trim, Travers. Sconces and console table, Formations. Rug, Matt Camron Rugs & Tapestries. Tapestry, Country French Interiors. Ottoman, sofa and green chair fabrication, The Joseph Company. Green chair fabric, Chelsea Textiles. Sofa fabric, Isabela Rose. Coffee table, Interlude Home.

Pages 27–28: Living room: Flooring, Custom Floors Unlimited. Plaster wall treatment, Segreto Finishes. Drapery and ottoman fabric, Schumacher. Drapery trim, Travers. Mantel and chandelier, Chateau Domingue. Sconces and console table, Formations. Rug, Matt Camron Rugs & Tapestries. Green chair fabric, Chelsea Textiles. Sofa fabric, Isabela Rose. Chaise, FOUND. Chaise fabric, Nobilis. Coffee table, Interlude Home. Dining room: Flooring, Custom Floors Unlimited. Plaster wall treatment, Segreto Finishes. Rug, Matt Camron Rugs & Tapestries. Mantel, Chateau Domingue. Table fabrication, The Joseph Company. Dining chairs and buffet, Formations. Dining chair seat fabric, Jasper Leather. Drapery fabric, Groves Bros. Chandelier, Dennis & Leen. Art, Dinner Party Antiques.

Pages 29–30: Family room: Plaster wall treatment, Segreto Finishes. Ottoman and coffee table ottoman fabrication, The Joseph Company. Ottoman fabric, Kyle Bunting. Sectional, Lee Industries. Pillow fabrics, Lee Jofa. Coffee table ottoman fabric, Zak+Fox. Drapery fabric, Kravet. Drapery trim, Clarence House. Chandelier, Ralph Lauren. Chair, Kerry Joyce. Console, Back Row Home. Art over fireplace, Kim Fonder, Exhibit. Rug, Matt Camron Rugs & Tapestries. Breakfast nook: Plaster wall treatment, Segreto Finishes. Table, Vieux Interiors. Dining chairs, Verellen. Kitchen: Flooring, Custom Floors Unlimited. Plaster wall treatment, Segreto Finishes. Countertops on perimeter and range island and backsplash, Pomogranit-ADR. Countertops on outside island, Chateau Domingue. Barstools, Lee Industries. Hardware, Rocky Mountain Hardware. Café curtain fabric, JF Fabrics. Bar: Shelving, James Dawson Design. Countertop, Chateau Domingue. Media room: Carpet, Stark. Plaster wall treatment, Segreto Finishes. Leather armchair, ottoman, and sectional, Lee Industries. Pillow fabric, Clarence House. Art, David Yarrow, Samuel Lynne Galleries. **Pages 31–32:** Study: Wall paint, Sherwin-Williams, Tempe Star. Wallpaper, Twigs. Mantel, Chateau Domingue. Armchairs, Lee Industries. Drapery fabric, Jasper. Antique desk, Country French Interiors. Art, David Yarrow, Samuel Lynne Galleries. Lantern, Skelton-Culver-Steffen Antiques and Interiors. Vintage books, Leighton Hale Antiques. Yellow bedroom: Carpet, Stark. Wallpaper, Schumacher. Drapery, Kerry Joyce. Drapery trim, Samuel & Sons. Chair, Lee Industries. Lamps and nightstands, AREA. Bed, Made Goods. Bedding, Peacock Alley, Kuhl Linscomb. Powder bath: Flooring, Chateau Domingue. Wallpaper, Clarence House, Culp Associates. Vanity, Back Row Home. Mirror, Nick Brock Antiques. Blue bedroom: Carpet, Stark. Wall paint, Sherwin-Williams, Dovetail. Swivel chair and bed fabrication, The Joseph Company. Swivel chair fabric, Libeco. Bed fabric, Arabel Fabrics. Bedding, Matouk, Kuhl-Linscomb. Drapery fabric, Travers. Commodes, Art & Antique Hunters. Lamps, AREA.

Pages 33–34: Primary bedroom: Carpet, Stark. Plaster wall treatment, Segreto Finishes. Mantel, Alamo Stone. Drapery fabric, Schumacher. Drapery trim and chair fabric, Travers. Bed, chairs, and ottoman fabrication, The Joseph Company. Bedding, SDH, Kuhl-Linscomb. Bench fabric, Groves Bros. Ottoman fabric, Schumacher. Mirror, Kay O'Toole Antiques. Art, Dinner Party Antiques. Chandelier, Niermann Weeks. Side table, Interlude Home. Primary bath: Flooring and shower floor, Walker Zanger. Plaster wall treatment, Segreto Finishes. Countertops and shower walls, Pomogranit-ADR. Cabinetry paint, Sherwin-Williams, Modern Gray. Hardware, Hollywood Builders Hardware. Window shade, Hartmann & Forbes, Culp Associates. Ottoman, Lee Industries. Sconces, Suzanne Kasler, Visual Comfort & Co. Lantern, Chapman & Myers, Visual Comfort & Co. Art, The Original Round Top Antiques Fair.

LASTING CHARM

Pages 35–42: Interior Design, Rachel Cannon Limited Interiors.

Pages 35–36: Living Room: Coffee Table, Century. Sofa, chair, and stools, Lee Industries. Stool fabric, Schumacher. Brass Side Table, Worlds Away. White Console Table, Woodbridge. Blue and White Pillows, Ryan Studio. Pillows, Ryan Studio. Chandelier, Visual Comfort.

Pages 37–38: Entry: Chest, Worlds Away. Lamp, Visual Comfort. Formal Sitting Room: Sofa, CR Laine. Chairs, Century Furniture. Chair Fabric,

Century. Rug, Nashville Rug Gallery. Chandelier, Louise Gaskill. Drapery Fabric, Schumacher. Dining Room: Wallpaper, Schumacher. Dining Table, Woodbridge. Dining Room Chair, Lee Industries. Dining Room Chair Fabric, Hickory Chair. White and Gold Chest, Century Furniture. Chandelier & Sconces, Visual Comfort.

Pages 39–40: Kitchen: Counter Stools, CR Laine. Chandelier, Visual Comfort. Wall Color, Sherwin-Williams, High Reflective White. Ceiling Color, Sherwin-Williams, High Reflective White. Cabinet Color, Sherwin-Williams, High Reflective White. Island Color, Sherwin-Williams, Krypton. Family Room: Round Stool, Worlds Away. Barrel swivel chairs and buffet entertainment center, Bernhardt. Side Table, Interlude Home. Pendant Light, Hudson Valley. Gold Table Lamps, Robert Abbey. Grey Table Lamps, Robert Abbey. Drapery Fabric, Schumacher. Powder Bathroom: Wallpaper, Phillip Jeffries. Sconces, Visual Comfort.

Pages 41–42: Pink Secondary bedroom: Rug, Jaipur Rugs. Bench, Chaddock. Custom Bed Fabric, Duralee Fabrics. Side Table, Worlds Away. Sconces, Hudson Valley Lighting. Blue Secondary Bedroom: Crystal and Brass Lamp, Robert Abbey. Custom Bedding, Legacy Linens. Bed, Chaddock. Headboard Fabric, Thibaut. Lumbar Pillow Fabric, Thibaut. Monogrammed Pillow Fabric, Duralee Fabrics. Rug, Lolo Rugs. Bedside Table, Bernhardt. Ottomans, Chaddock. Ottoman Fabric, Duralee Fabrics. Chair, Chaddock. Wall Color, Sherwin-Williams, Aquaverde. Primary Bedroom: Bench, Century. Bench Fabric, Kravet. Headboard, Century. Headboard Fabric, Kravet. Bedside Chest, Century, painted in Sherwin-Williams, North Star. Drink Table, Worlds Away. Bedside Lamps, Robert Abbey. Chaise, CR Laine. Chaise, drapery fabric and bolster pillow fabric, Scalamanré. Drapery Trim, Schumacher. Rug, Stanton. Bedding, Legacy Linens. Wall Color, Sherwin-Williams, North Star. Ceiling Color, Sherwin-Williams, Extra White. Primary Bathroom: Vanity stool, Worlds Away.

ALIVE WITH COLOR

Pages 43–52: Interior design: Leslie Jenkins of Jenkins Interiors.

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Pages 45–46: Living room: Tiger print chair, Scalamanré. Pair of blue chairs, Groves Bros. Pair of green chairs, Schumacher. Pink velvet ottoman, Travers. Window treatments, Vervain. Wallpaper, Hartmann & Forbes. Entry: Bench, Schumacher.

Pages 47–48: Dining room: Wallpaper, The Mural Source. Dining chairs, Isobel. Window treatments, Groves Bros. Bar: Paint, Sherwin-Williams, custom color. Wallpaper, Schumacher.

Pages 49–50: Pool room: Green sofa, Manuel Canovas. Wallpaper, Schumacher. Pair of chairs, Isobel. Tile, Ann Sacks. Outdoor seating area: Furniture, Brown Jordan. Kitchen: Banquette, Kravet. Pink chairs, Peter Dunham & Associates. Pillows, Ian Sanderson. Wallpaper, Lee Jofa.

Pages 51–52: Primary bedroom: Window treatments and bed skirt, Brunschwig & Fils. Wallpaper, Thibaut. Green sofa, chair, and ottoman, Botanica Trading. Pink chair pillow, Nicholas Herbert Ltd. Primary bath: Café curtains, Nile & York. Vanity chair fabric, Villa Nova. Wallpaper, Galbraith & Paul.

RENOVATED & REIMAGINED

Pages 53–62: Architecture: Anthony Barnes, BarnesVanze Architects. Interior design: Amy

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Zantzing, Amy Zantzing Interior Design.
Builder: Zantzing Inc.

Pages 53–54: Exterior: Architecture, Barnes-Vanze Architects. Builder, Zantzing Inc.

Pages 55–56: Dining room: Dining table, RH. Wing chairs, Century, in Elizabeth Eakins fabric. Side chairs, J. Alexander, in Vervain fabric. Étagères, Bernhardt. Window panel fabric, Jack Larson. Wallpaper, Osborne & Little. Light fixtures, Arteriors. Rug, Stark. Living room: Sofa, Thayer Coggin, in Romo fabric. Ottoman, Thayer Coggin, in Moore & Giles leather. Window panel fabric, Cowtan & Tout. Bench, Lee Industries. Rug, Stark. Lamp, RH. Built-in bar/back stairway: Cabinet paint, Benjamin Moore, Van Courtland Blue. Faucet, Waterworks.

Pages 57–58: Kitchen: Faucet, Waterworks. Cabinet hardware, Katonah Architectural Hardware. Table, William Yeoward. Chairs, Jiun Ho. Stools, RH. Roman shade fabric Kerry Joyce. Bench cushion fabric, Cowtan & Tout. Ceiling fixture over table, The Urban Electric Co. Pendants over island, Hector Finch. Back porch: Sofas and coffee table, RH. Chairs, B&B Italia.

Pages 59–60: Second stairway landing: Light fixture, Paul Ferrante. Stair runner, Stark. Primary bathroom: Cabinet paint, Farrow & Ball, Manor House Gray. Sconces, RH. Faucet and floor mosaic tile, Waterworks. Office: Paint, Benjamin Moore, Gossamer Blue. Ceiling wallpaper, Eskayel. Ottoman fabric, Cowtan & Tout. Desk chair, Lee Industries, in Vervain fabric. Roman shade fabric, Pindler, with Samuel & Sons trim. Pillow fabric, Lee Jofa. Rug, Stark. Boy's bedroom: Bed and bedside tables, RH. Window seat fabric, Thibaut. Sconces, Visual Comfort & Co.

Pages 61–62: Basement family room: Coffee table, Lee Industries. Chairs and ottoman, John Himmel Decorative Arts, in Lee Jofa fabric. Side table, RH. Wallcovering, Phillip Jeffries. Rug, Stark. Wine room: Chairs, Lee Industries. Table, Alpine Wine Design. Sconces, Visual Comfort & Co. Library: Silver ceiling paint, Modern Masters. Chairs, Stewart Furniture Design Inc., in Perennials fabric. Pillow fabric, Holly Hunt. Table, B&B Italia. Roman shade fabric, Cowtan & Tout. Ceiling light fixture, Visual Comfort & Co. Lamps, RH. Rug, Stark.

FLORIDA JEWEL

Pages 63–72: Interior design, Deborah Leamann Interior Design. Contractor, Brattain & Associates. Landscaping, Rock City Gardens.

Pages 63–64: Exterior: Coffee table, Chairish. Sofas, Serena & Lily. Bench and fountain, Rock City Gardens.

Pages 65–66: Living room: Wall paint, Benjamin Moore, Linen White. Slipper chairs, Highland House. Slipper chair and sofa fabric, Lee Jofa. Drapery fabric, Kravet. Coffee table, Chaddock. Art over console, Alicia Armstrong, Gardner Colby Gallery. Console and sconces, Minton-Spidell. Cabinet, Formations. Side chair, Paul Ferrante. Fireplace tile, A Step in Stone. Armchairs, Port Eliot. Painting over mantel, Charles Dwyer, Merritt Gallery & Renaissance Fine Arts.

Pages 67–68: Den: Wall paint, Benjamin Moore, Peanut Shell. Chandelier, Visual Comfort & Co. Spool chair and ottoman, Hickory Chair. Family room: Wall paint, Benjamin Moore, Linen White. Rug, Peyton Webster. Coffee table, Redford House. Lamp, Loggia. Entry: Wallpaper, Colefax and Fowler. Chandelier, Visual Comfort & Co. Bench, Century Furniture. Dining room: Grasscloth and chair fabric, Schumacher. Asian screen, A Touch of the Past. Sconces, Arteriors. Rug, Peyton Webster. Chandelier, Niermann Weeks. Chairs, Century Furniture.

Pages 69–70: Breakfast nook: Cabinetry paint, Benjamin Moore, White Dove. Table, Redford House. Chairs, Cox Furniture Manufacturing. Chair fabric, Lee Jofa. Rug, Serena & Lily. Chandelier, Vaughan. Kitchen: Cabinetry paint, Benjamin Moore, White Dove. Appliances, Sub-Zero, Wolf, and Cove. Barstools, Serena & Lily. Pendants, Vaughan. Bar: Cabinetry paint, Benjamin Moore, White Dove. Chandelier, Visual Comfort & Co.

Pages 71–72: Primary bedroom: Wall paint, Benjamin Moore, Linen White. Bed and nightstands, Louis J. Solomon. Bedding, Matouk. Lamp, Loggia. Drapery fabric, Brunschwig & Fils. Table skirt and bench fabric, Schumacher. Chairs, Sherrill Furniture. Rug, Peyton Webster. Chaise, Century Furniture. Primary bath: Wallpaper, Thibaut. Sconces, Visual Comfort & Co. Standalone vanity, Chairish. Plumbing fixtures, Perrin & Rowe.

SOUTHERN CHARM

Pages 73–80: Interior Design, Emory McKim Design

Pages 73–74: Dining room: Custom drapes fabric, Schumacher. Chandelier, Arteriors. Sconces, Visual Comfort & Co. Wall and trim paint, Benjamin Moore, Beach Glass.

Pages 75–76: Living room: Framed panel fabric, Schumacher. Throw pillows, Pierre Frey and Dedar. Rug, Missoni. Custom drapes fabric, Kravet. Wall and trim paint, Farrow & Ball, Pink Ground. Entry: Stair runner, Missoni. Flush mount fixture, Visual Comfort & Co.

Pages 77–78: Den and breakfast room: Window treatment fabric, Manuel Canovas. Throw pillows, Schumacher. Acrylic coffee table, vintage. Kitchen: Marble Arabescato Grey. Wallcovering, Thibaut. Hardware, Elegant Additions. Laundry room: Wallcovering on ceiling, Schumacher.

Pages 79–80: Primary bedroom: Wallcovering, Thibaut. Chair and pillow fabric, Schumacher, Plaisirs De La Chine. Bedding, Matouk. Rug, Annie Selke. Primary bathroom: White marble, Calacatta Lincoln. Jack-and-Jill bathroom: Wallcovering, Lulie Wallace. Powder bath: Trim paint, Benjamin Moore, Black Panther. Mirror, Mirror Home.

DIAMOND IN THE ROUGH

Pages 81–90: Design, Sara Swabb, Storie Collective. Architectural design, District Architecture. Build, CMX Construction Group.

Pages 81–82: Foyer: Cremona bolt and hardware, House of Antique Hardware. Living room: Fireplace renovation, Mantel House DC. Opaline Glass and Brass Sconces, Silnovo, 1stDibs.

Pages 83–84: Living room: Stilnovo Pita Chandelier, 1stDibs. Lounge chair, SoHo Home. Milo chaise lounge chair, Shoppe Amber Interiors. Plinth Side Table, Menu, Design Within Reach. Antique rug, District Loom. Pleat drapery, The Shade Store.

Pages 85–86: Living room: Vintage Bentwood chair, Bruno Mathsson, 1stDibs. Stilnovo Pita Chandelier, 1stDibs. Dining room: Ceiling pendant, Etsy. Marble disc sconces with antique brass plate covers, Etsy. Dining table, Elsie Green. Mid-century French rush dining chairs, 1stDibs. Rug, Cloth & Wool.

Pages 87–88: Kitchen: Kitchen design: Sara Swabb and Tanya Smith-Shiflett, Unique Kitchens & Baths. Jean Royere counter stools, Blend Interiors. Onos pendant, Florian Schulz, 1stDibs. Rug, Passerine. Hardware, W.T. Weaver & Sons. Breakfast dining: Italian Chiavari chairs & table, Chairish. Lighting, Mullan Lighting. Rug, District Loom. Kitchen: Cabinetry design, Sara Swabb and Tanya Smith-Shiflett, Unique Kitchens & Baths.

Landscape design: Sara Swabb, Storie Collective and CMX Construction. Outdoor furniture, Kathy Kuo Home.

Pages 89–90: Primary bedroom: Bed, Parachute Home. Bed linens, Parachute Home. Chandelier, AY Illuminate, 2Modern. Antique wall light, 1stDibs. Primary bathroom: Sconces, Stilnovo, 1stDibs. Secondary bedroom: Bed, Pottery Barn. Bed linens, Parachute Home. Pendant, Mullan Lighting. Rug, Passerine Home. Secondary bedroom: Bed, Chairish. Bed linens, Parachute Home. Sconce shades, Projektityyny. Downstairs bar: Cabinetry design, Sara Swabb and Tanya Smith-Shiflett, Unique Kitchens & Baths. Pendant, deVOL. Basket, McGee & Co. Blanket, Parachute Home.

RIVERVIEW REGAL

Pages 91–100: Interior design, Kathy Patton, Kathy Patton Designs.

Pages 91–92: Great room: Custom Rug, The Rug Company. Upholstered furniture, Cameron. Cuff table, Martin Kedzior. Original paintings, Ed Nash. French walnut commode, gilt mirror, Delft porcelain, Sherwood Antiques. French chest, Ainsworth-Noah. Frances Elkins loop chairs, antique. Fabrics and trims: Sofa, Marvic and Classic Cloth. Sofa pillows, Décor de Paris, Sabina Fay Braxton, Osborne & Little. Swivel chairs, Carleton V Ltd. Pillows, JAB and Samuel & Sons. Leather chairs, Jerry Pair Leather. Frances Elkins chairs, Osborne & Little.

Pages 93–94: Foyer: Paris commode and Verdille mirror, Dennis & Leen. Italian sconces, Formations. Dining room: Custom table, Formations. Custom dining chairs, Cameron. Fabrics: Janet Yonaty and Jerry Pair Leather. Cache pot, Dennis & Leen. Rug, The Rug Rack & Home Decor.

Pages 95–96: Kitchen: Acrylic counter stools, Interlude Home. Iron lanterns, Gregorius Pineo. Breakfast room: Table, client's own. Armchairs, Gregorius Pineo. Leather seat, Jerry Pair Leather. Chandelier, Visual Comfort & Co. Desk: Delft lamp, Sherwood Antiques. Majolica, Canterbury Cottage Antiques. Chair fabric, Brunschwig & Fils.

Pages 97–98: Guest bedroom: Canopy bed, bedside chests, lamps, chinoiserie prints, and bull's-eye mirror, Mrs. Howard. Bedding, Matouk. Headboard and draperies, Carleton V Ltd. Bed hangings, Kravet. Upstairs den: Sofa, Cameron. Sofa fabric, Scalamanré. Root side tables and decorative pillows, Revival. Egyptian alabaster lamps, Ainsworth-Noah. Writing desk: Kathy Slater. Antique armchair, Travis & Co. Oushak rug, UpCountry Home. Console, Troscan. Lamp, Porto Romano. Sculpture, Corbin Bronze. Original painting, Ed Nash. Runner, MarketPlace Interiors.

Pages 99–100: Primary bedroom: Custom bed, Dennis & Leen. Headboard, Colefax and Fowler, Samuel & Sons. Custom bedside commodes, Dennis & Leen. Lamps, Mrs. Howard. Upholstered acrylic bench, Jan Showers. Fabric, Brochier. Antique mirror, A. Tyner Antiques. Bedding, Matouk. Club chair and ottoman, Cameron. Fabric, Chivasso. Pillow, Décor de Paris. Window shades, Graber. Bathroom draperies, Carleton V Ltd.

ARCHITECTURE JOURNAL

Pages 101–102: Images courtesy of Harrison Design

DESTINATIONS

Pages 103–105: Gasparilla Inn & Club, Boca Grande, Florida

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Page 113: See Directory of Companies for company contact information.

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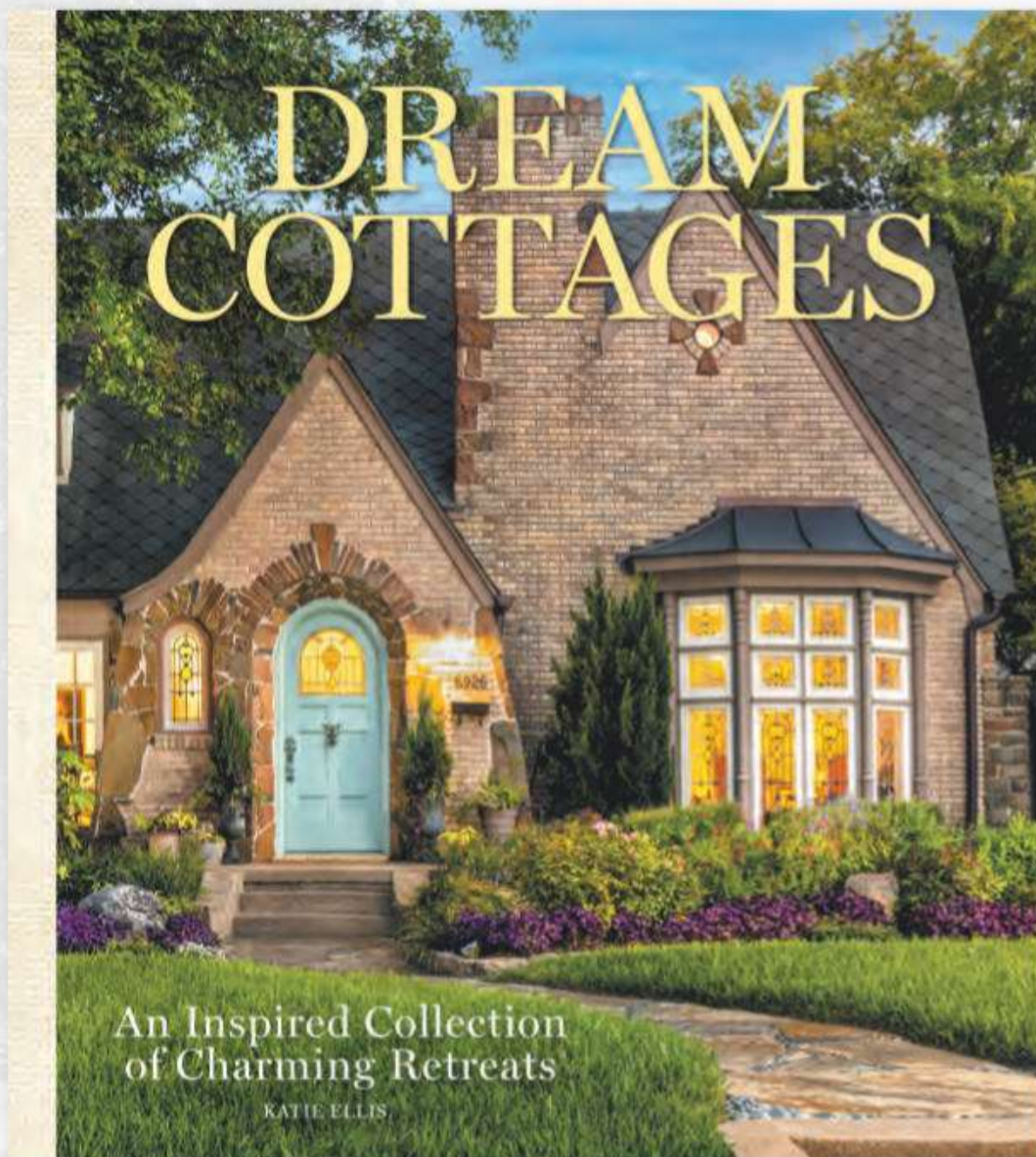
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