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of a
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HOMES WITH
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FIXED-UP
FIXER-UPPERS

A MODERN
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آموزشگاه انکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی Spring 2025

YOUR DREAM HOME STARTS HERE!



TOP IMAGE: BUILT AS OUR 2023 IDEA HOUSE BY SOUTHERN LIVING CUSTOM BUILDER PROGRAM MEMBER **HATCLIFF CONSTRUCTION** IN LEIPER'S FORK, TN
BOTTOM IMAGE: **DOGWOOD ACRES, PLAN #SL-2098, #SL-2098-A**, DESIGNED BY LAKE AND LAND STUDIO, LLC

PHOTOGRAPH: LAUREY W. GLENN
ARCHITECTURAL RENDERING: MUIR STEWART

OUR POPULAR DOGWOOD ACRES PLAN IS NOW AVAILABLE IN TWO VERSIONS!

The 2023 Southern Living Idea House from fan-favorite architects Lake and Land Studio, LLC, is now available in a 2-story and 3-story version. The alternate design features a near-identical floor plan with a crawlspace foundation and a larger walk-through pantry/scullery.

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PHOTO: BRIE WILLIAMS

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BLOOM WHERE YOU ARE PLANTED.



It’s a motto that stares me in the face every morning, thanks to a little hand-painted magnet passed down from my grandma’s fridge to mine.

It sounds simple, but that’s complicated advice. In life, we’re not looking to simply muddle through. We want to thrive, improve, and add color—we want to bloom. The same goes for design, where we’re striving for function *and* form, to create spaces we’re proud to show off and enjoy in moments of quiet.

Wherever we live, we want to make the most of it. That is the underlying theme flowing through this issue. The “it” could be a special location, a showstopping view, unique architecture, ordinary architecture, or—spoiler—an old vanity found on the side of the road (check out the retrofit sink cabinet on *page 47*).

The homes collected here share a mission of playing to their respective strengths. “Low Country Escape,” *page 4*, kicks us off with a lesson in site planning. Set in a marshy coastal plain, the home unfolds to offer up Spanish-moss-soaked views at every turn. The house works with its location and makes a pretty literal case for our “bloom where you are planted” metaphor. So, too, does a Canadian lakefront stunner (“Past Makes Perfect,” *page 38*) with shutters painted to just match the shimmering blue of the water.

Or take the reimagined Detroit home (“One Step at a Time,” *page 16*) that had the right location, right footprint, wrong style. A long list of DIYs later, and a young family has breathed new life into the saltbox-style house they unexpectedly fell for.

The theme continues in our special kitchen section that uses trending color palettes as a springboard to explore the different versions of modern farmhouse style that can make your kitchen come to life.

I hope something in this magazine becomes your “it” — your inspiration to help your home come into bloom. So start flipping pages and seize the day! Or, at least, seize the hand-hewn beams reclaimed from a 19th-century barn. I think that’s how it goes.

Katy

KATY KIICK CONDON
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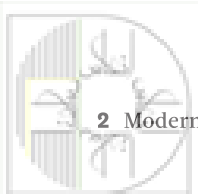
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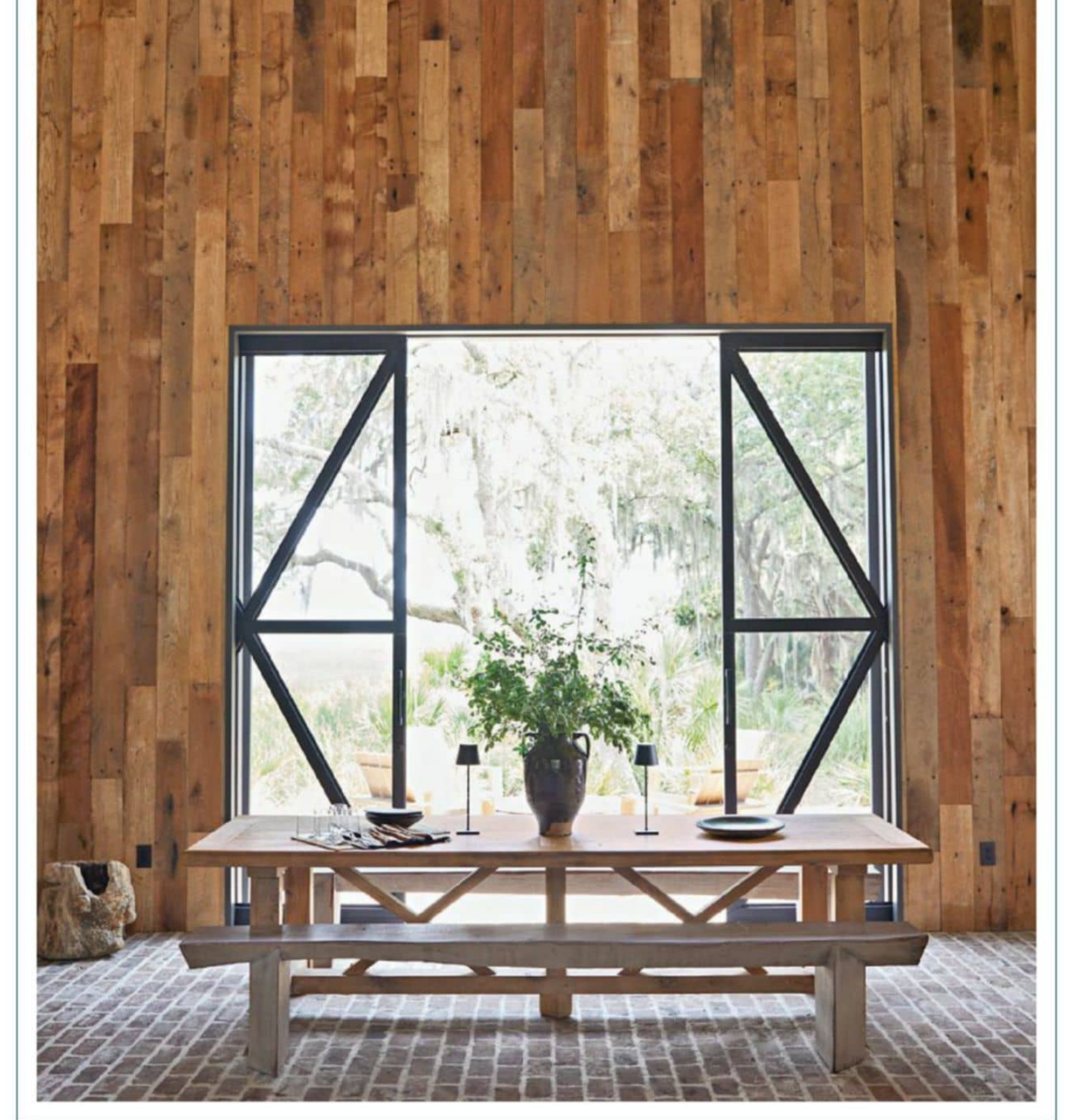
LOW COUNTRY ESCAPE

IN COASTAL SOUTH CAROLINA, A NEW HOME
NODS TO CENTURIES-OLD ARCHITECTURE WITH
A CLEAN, MODERN AESTHETIC THAT RECEDES INTO
ITS STORIED SURROUNDINGS.

WRITER LACEY HOWARD PHOTOGRAPHER BRIE WILLIAMS STYLIST ANDREA CAUGHEY

OPPOSITE In the open-air central hallway of the home, known as a “dogtrot,” a pair of sofas dressed in outdoor upholstery cozy up to a 4-foot-wide fireplace. “This is the main entertaining space where you can be inside and also kind of outside,” designer Whitney Walsh says. The room’s ceiling soars to 30 feet tall. To light the massive space, Walsh designed a huge 4x4-foot open-side lantern with a modern feel. “You can literally stand inside it,” she says of the piece she designed with a cluster of bulbs to wash the space in soft light. Local lighting artisan Khalima Lights crafted the giant fixture. **ABOVE** The different buildings on the property are each clad with wood siding stained to match their charcoal-color standing-seam metal roofs. The wood will age and blend quietly in with the environment, says architect Heather Wilson. The lots in Brays Island, she says, are circles. “The notion is that you end up with community land in between,” giving each home a hidden, private feel, she explains.

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IN SOUTH CAROLINA'S LOW COUNTRY,

homes nestle among creaky old oaks that drip with Spanish moss and brackish estuaries where fresh water meets the sea. And for one nature-loving family, it was a ready-made locale for building a getaway for their four children—just an hour's drive, but a world away, from home.

"The homeowners are native Charlestonians and have a connection to this area," architect Heather Wilson says. "They had a strong vision for an escape from regular life in Charleston. It's a short trip but feels very removed once you're here." The new-build compound consists of three barn-inspired buildings—a main house, guest house, and garage—all connected by a boardwalk. Just a couple of feet off the ground, the Ipe walkway "highlights the natural environment," Wilson says, "because it allows less root disruption for the live oaks, saw palmettos, and ferns" that grow right up to and beneath it.

The boardwalk forms a large rectangle centered on the main residence's central hall, an open-air breezeway that mimics classical barn structure and 19th-century Southern dogtrot house design. Like those buildings of old, this modern construction leaves the center hall unair-conditioned and able to open on both ends, so that the main living and dining spaces are cooled by breezes blowing through and heated by a large brick fireplace. On one side of the hall, the kitchen

OPPOSITE "This is the kids' side of the house," Walsh says of the striking blue-walled library where there are game tables and comfy seating. "These stairs go up to the bunk room." **ABOVE** At one end of the breezeway, sliding doors open wide to connect the picnic-style dining table—perfect for squeezing in just one more—to the terrace, fire pit, and marsh beyond.

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and a small living area are topped by the second-floor primary suite. On the opposite side, a game room/library and, upstairs, a large bunk room and sleeping loft are geared toward the kids. "The home is evocative of the regional rural vernacular with a simple gable, barn doors, and scale," Wilson explains. "The bedrooms capture the idea of haylofts. The clients wanted this to be a different experience from being at home and were willing to take risks."

The goal, builder Carl Owens says, was to create a space where the family could unplug. "They wanted a place to throw down their bags and set off to enjoy all the outdoor activities." But they also wanted to share the unique getaway experience with others. While the main house is designed for the family, a separate structure

OPPOSITE Open storage in the pantry holds jars and bins of staples and linens. The closed storage is home to small appliances including a coffee station, toaster, and more. **ABOVE** "A wire-brush finish adds depth and texture to the rich blue kitchen cabinets," Walsh says. The absence of pulls and knobs gives them a contemporary vibe and "keeps the eye focused on color and texture." The doorway beyond the sink leads to the pantry and mudroom/laundry. **RIGHT** "The sink isn't located on the kitchen island, but off to the side so it overlooks the marsh," builder Carl Owens says. "A favorite feature of the home is that view."



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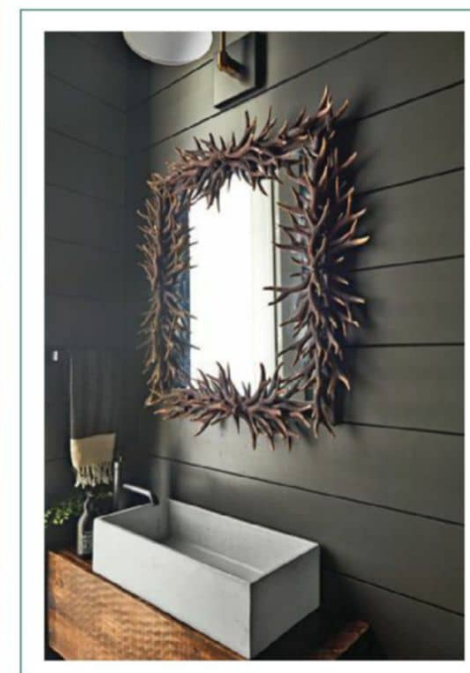
defining the style DOGTROT

Aka a breezeway house, a dogtrot is a classic style of Low Country architecture that places most living spaces on either side of a large, open-end breezeway.



BENJAMIN MOORE
GLOUCESTER SAGE HC-100

OPPOSITE Just beyond the kitchen island, this seating area welcomes visitors to relax and chat with the chef. “The reclaimed barnwood on the walls gives the space a lived-in feel,” Owens says. Walsh kept the furnishings understated so as not to upstage the view. “I tried to quietly make it feel cozy without drawing your eye away from the outside.”



contains two stand-alone suites to welcome additional guests. “The mood of the home is to gather. It is situated to have lots of family and friends hanging out,” Owens says.

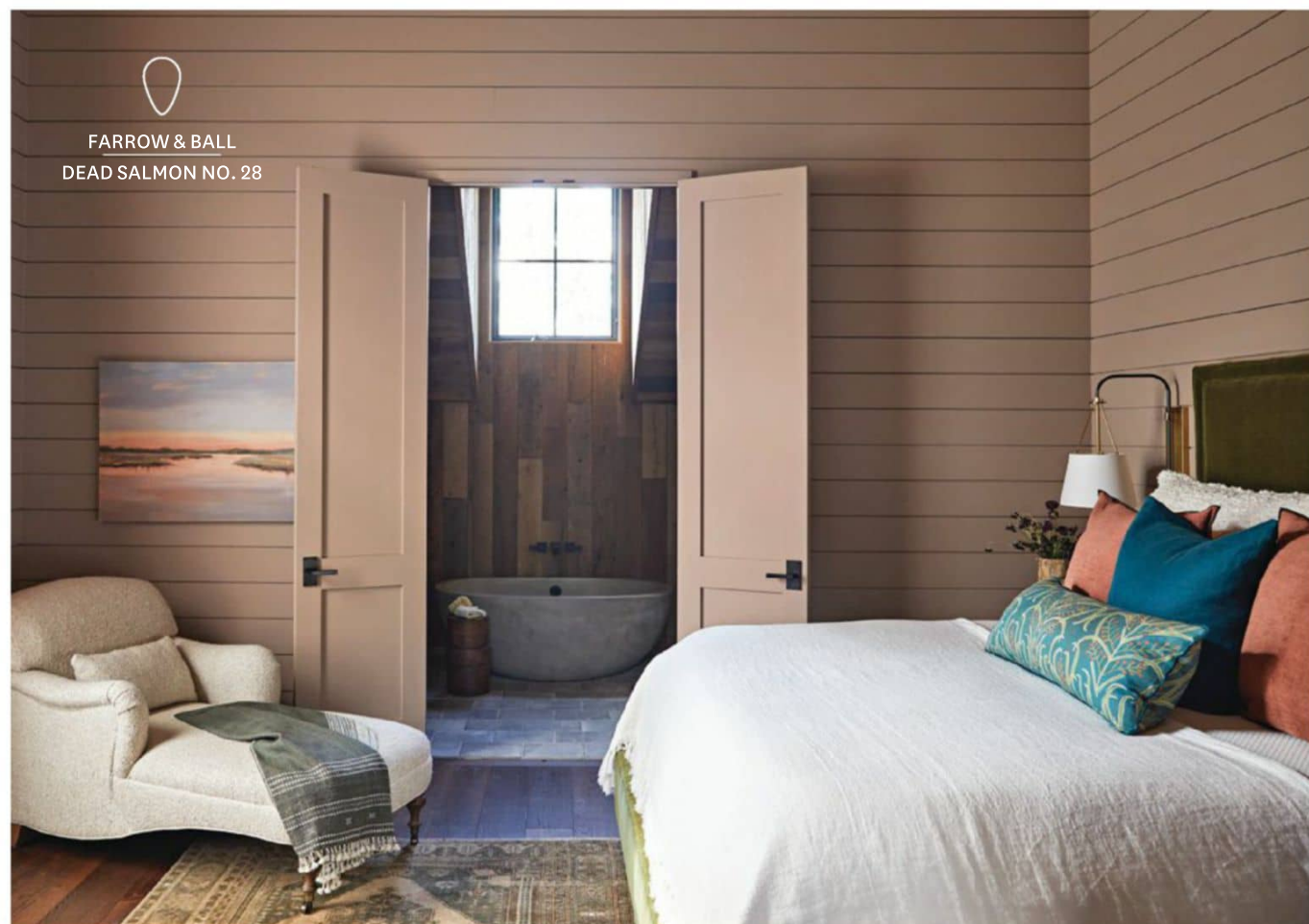
Interior designer Whitney Walsh leaned into the ideas of warm and welcoming with nods to the environs, wrapping many of the rooms in reclaimed wood planks. For others, “I chose paint colors with a muted, earthy vibe, trying to stay within the moodiness of the house and make it feel cozy and inviting,” she explains, “but without being overly done and having lots of extra stuff.” Instead, she adhered to a clean, modern aesthetic. “I had to be very selective and make sure everything—new items and antique pieces—spoke to each other and flowed,” she says.

It’s the flow that conjures the magic of this place: the flow between buildings via the boardwalk; the flow through the home via the central hall out to the brick terrace overlooking the marsh; and the easy flow of family and friends who gather here to soak up all the storied landscape has to offer.

ABOVE LEFT A form-meets-function utility room serves as the main entry from the garage, connected by an Ipe walkway. A well-appointed laundry fills one wall, and on the opposite stand lockers to accommodate the family members. **ABOVE** A powder room nods to the home’s surroundings with a mirror framed by antlers. “We had a little stone sink fabricated to sit on the vanity, a piece of one of the reclaimed beams that didn’t get used on the ceiling,” Walsh says.

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Architect: Heather A. Wilson Interior Designer: Whitney Walsh
Builder: Carl Owens Contracting



FARROW & BALL
DEAD SALMON NO. 28



ABOVE In the primary suite, plank walls painted a chalky pink create a neutral canvas for a rich green mohair bed frame and vintage-look rug. Double doors open to the en suite bath where a sculptural tub is the focal point. **LEFT** The stone bathtub from Native Trails is in keeping with the rustic feel of the house, as is the reclaimed barnwood, repeated from downstairs. "The vanity is handmade specifically for the space by local artisan Landrum Tables from reclaimed wood. It is a very unique and pretty piece that adds texture and an earthy feel alongside the tub," Walsh says. **OPPOSITE** The vestibule entrance to the primary suite features a painting by local artist Shannon Wood, a friend of the homeowners. The Charleston native's landscapes are on display throughout the home. "This piece was in the couple's main home and when we saw the room coming together we knew this one needed to be here," Walsh says.



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ABOVE Above the main level's combo game room and library, a bunk room welcomes kids of all ages with "four full-size bunks and cozy chairs for hanging out," Walsh says, adding that stairs lead to a loft with a queen bed and a twin. "You've always got your kids plus friends in tow. The owners wanted enough beds so adults or kids or families could all fit and be comfortable." **OPPOSITE** Brick floors seamlessly connect the indoor/outdoor central hall with the adjacent firepit terrace where Adirondacks enjoy an enviable view of the Spanish moss-draped trees, marsh, and river beyond. The bricks, also used on the hall's fireplace, are "a mix of Savannah gray and old Charleston," Wilson says.



"I LOVE THAT THE BARN DOORS FRAME THE VIEW THROUGH THE HOUSE TO THE FIREPIT TERRACE AND MARSH BEYOND. I LOVE AN ALIGNED VIEW."

—ARCHITECT HEATHER WILSON

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ONE STEP AT A TIME

DETERMINED DIYERS, ONE COUPLE EMBARKED ON A JOURNEY TO REVIVE A 1968 SALTBOX HOME. FIVE YEARS LATER, DESPITE A TO-DO LIST STILL IN PROGRESS, THE HOUSE IS A BLEND OF VINTAGE CHARM AND COLORFUL TEXTILES THAT TELL THE STORY OF A YOUNG MICHIGAN FAMILY.

WRITER *KELSEY LEPPERD*
PHOTOGRAPHER *WERNER STRAUBE*
PRODUCER *JENNIFER BERNO DECLEENE*

"Whenever we stop by a little bookstore, we clean out their \$1 vintage-book section and drive home with a trunkful," homeowner Jenna Curry says of the still-growing lofted library. The space also happens to have been the home's first reno project. "We had so much spare time on our hands," her husband, Brandon, jokes, "I thought I'd get the library built." After they reinforced the existing built-in shelving and added trim and lighting, the room just needed a final touch: a coat of blue paint Jenna custom-mixed to get it just right.



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HAVING JUST PUT THE FINISHING TOUCHES ON WHAT THEY THOUGHT WAS THEIR DREAM HOME—

LEFT Brandon Curry is a fan of neutrals; Jenna loves color. But they are pros at compromise. In the living room, white slipcovered seating holds patterned pillows, a woven blue rug grounds the scene, and the window trim features Jenna's signature hue. "I try to incorporate red in every room," she says. "Not an overwhelming amount, but just an unexpected pop of color." **ABOVE** First comes love, then comes marriage, then comes a full-home renovation while raising two small children. All smiles, the Curry family shows snapshots of their home life and DIY progress on their Instagram @forrichardorpoorer. **ABOVE RIGHT** Inspired by a Mill Valley, California, home designed by Gil Schafer, the Currys knew they would paint the exterior of the home Benjamin Moore Black—a stark contrast to the bright and colorful interior.

and a month away from their wedding—Brandon and Jenna Curry weren't planning to move anytime soon. But after Brandon's real estate clients weren't interested in a 1968 New England-style saltbox home, he acted on a whim: He took Jenna to see the property just outside Detroit. Walking through the house, the couple saw its potential, felt the itch, and asked each other, "Are we crazy to do this?"

With a now-or-never mentality, the Currys quickly sold their previous home, moved in (and got married), and began a top-to-bottom renovation. With just one previous owner, the four-bedroom, 3½-bathroom property had been left in good condition but in a mishmash style capsule, lost somewhere between the 1970s and a late-'90s update. Wanting to restore the home to its simple saltbox style roots—"with a twist," Jenna says—the Currys started with what they call the decorating trifecta: fresh white paint, shiplap walls, and white oak flooring.

But the renovation—and living in the middle of it—presented its own challenges. "We definitely had a lot of surprises on our journey," Brandon says. In addition to replacing every single door, a new synthetic cedar shake roof, and foundation work to solve a settling corner, the Currys had decided to gut more of the house than they left alone. "We were living on subflooring," Brandon says with a laugh. "We didn't have floors in the house; we didn't have a kitchen. We basically wore shoes for the first three years that we lived here." There isn't a square inch the Currys haven't touched, including knocking out space-encroaching cabinetry to create a luxurious primary bath and installing every strip of shiplap themselves.

The home is still a work in progress five years later. "But now it's five things, not 5,000," Brandon says. "Stuff you can do with a cocktail in your left hand on a Sunday afternoon."

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defining the style SALTBOX

A classic form of colonial New England architecture, a Saltbox home has a unique design with two stories in the front and a long gable roof that slopes down over a single story in the back.

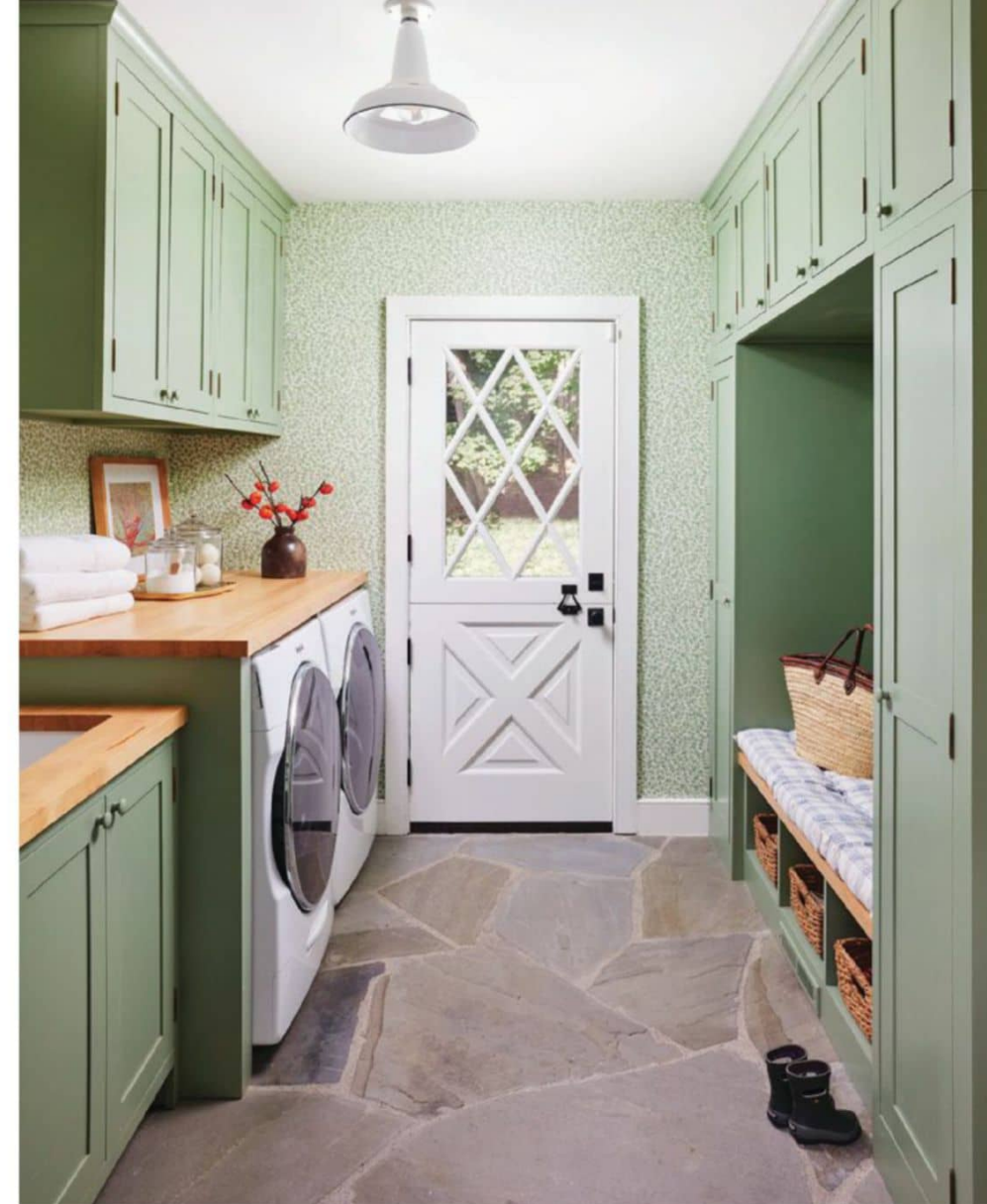


Decidedly “old but modern” in style, the home is a celebration of the Currys’ life together—which now includes their two children, Jack and Martha. “We want our house to be cozy and comfy,” Jenna says. “I like midcentury-modern design, but I try to keep it a little traditional.” The style maven of the household, Jenna achieves a pretty-but-laid-back feel by mixing estate sale and Facebook Marketplace finds, natural textiles, and lots of color.

“I always look up to Jenna for the inspiration of how colors work, how they match the palette, the design, the style,” Brandon says. While each room is unique, Jenna says

she tries to make everything cohesive. “I have this stripe pillow that I’m obsessed with, and that’s where all the colors basically came from,” she says. “I try to incorporate colors from one room into the next.” A lover of textiles, too, Jenna adds charm to every corner of the house with her collections of vintage quilts, rugs, and, of course, pillows.

For a while, Jenna and Brandon considered buying a little cottage up north in the woods. But these days, moving seems to be out of the question. “If you look out the window, it’s woods as far as the eye can see,” Brandon says. “This is our forever home. I don’t have any regrets.”



LEFT A revamped breezeway becomes a functional—and colorful—laundry and mudroom with a new coat of Benjamin Moore Kennebunkport Green, a charming Dutch door, bluestone flooring, and durable butcher-block countertops.

BELOW Sunlight streams into the kitchen. In addition to local Amish-made cabinetry, a companion plate rack was designed by Jenna for easy organization. And with a busy, growing family, durable countertops were a must. “We ended up going with Caesarstone because it’s pretty hardy,” Jenna says. “Our child is always tapping a spoon and it makes marks, but you can use Soft Scrub and it comes right out.”

OPPOSITE “It’s the brightest, happiest room in the house,” Brandon says of the renovated kitchen. To open up the space, Brandon demoed the dark and drab “office-style” cabinetry, and the couple designed new lowers and a primary wall cabinet. The Currys lived in the home for six months without a fully functioning kitchen until the new cabinets, made by local Amish craftsmen using traditional methods, could be completed and Brandon could install them himself. The island was a lucky find in their own basement. “We found an old workbench, brought it upstairs, had a countertop installed, and called it a day,” he says. **RIGHT** Jenna found someone to build a bench based on a pricey Shaker piece she loved. It offers the perfect perch for the Currys’ adopted tabby cat, Nacho.

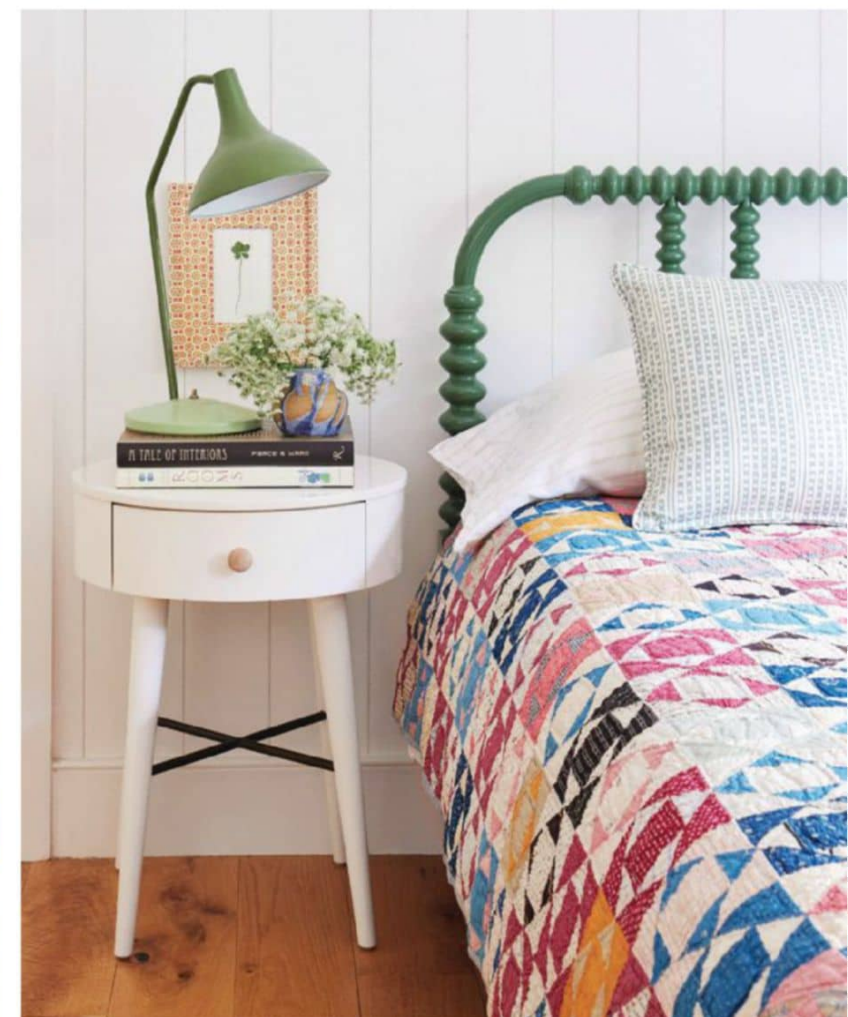


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"I LIKE BRINGING IN COLOR THROUGH TEXTILES, SOFT FURNISHINGS—THINGS LIKE THE ARTWORK. AS WE'VE LIVED IN THE HOUSE, I'VE BEEN ADDING COLOR HERE AND THERE. THINGS WEREN'T PLANNED ALL THE WAY."

—HOMEOWNER JENNA CURRY



OPPOSITE An antique Welsh dresser holds Jenna's Cornishware and Staffordshire chefware collections in the dining room. The space has slightly shorter ceilings than the rest of the house, so she opted for a yellow leaf-print wallpaper "to make the room look extra sunny," she says. A dining table handcrafted by a friend showcases the Currys' old-meets-modern sensibility with a live-edge maple wood top and barely-there acrylic legs. **ABOVE LEFT** Cut from the garden, fresh blooms fill a transferware pitcher. **LEFT** The side garden where the Currys grow fruit, veggies, and flowers benefits from Brandon's building skills. He crafted the fence, table, and pergola himself in the space that hosts family and friends. "We tweak things as we go," he says. "We're thinking about adding wisteria to grow up the sides and around the fence to have things take shape over time and evolve as we do." **ABOVE** To create a cheerful getaway for guests, Jenna painted a vintage spindle bed frame in Benjamin Moore Peale Green and topped it with a colorful quilt from her bountiful collection.

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“INSTALLING
THE SHIPLAP
GAVE US A GOOD
BASE LAYER TO
SAY: ‘OK, IT’S
FRESH. IT’S NEW.
NOW WHAT ARE
WE DOING?’”

—HOMEOWNER
BRANDON CURRY



OPPOSITE When renovating the dated primary bath, the couple created a dramatic vaulted niche that now stars a Victoria + Albert tomato-red tub. “When I saw it, I was just like, Oh my god, this is an option? I love this color,” Jenna says. **ABOVE** An Amish-made white oak four-poster bed got a coat of black paint to add a contrasting statement in the light and airy primary bedroom. For a little romance, the couple’s first furniture purchase together—an estate sale coffee table—is transformed into a streamlined bench for added seating. **LEFT** A vintage daybed adds charm to Jack’s room.

“The wood wasn’t really in great shape,” Jenna says of the Facebook Marketplace find. Rather than stripping the overly stained bed, “I decided to just paint it,” she says. The color is used as an accent in other rooms, lending to a subtle sense of cohesion.

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Tucked into a forest of trees near Lake Tahoe, this modern mountain farmhouse features dark brown wood siding and a black, standing-seam metal roof. Despite its size, the house seems to disappear into its setting. Architect Clare Walton designed it that way, allowing the home to live large in terms of square footage but also to maintain a quiet presence on the mountainside, thanks to dramatic walls of windows that lend a sense of transparency—and reflection.



NATURE MADE

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A MOUNTAIN HOUSE IN LAKE TAHOE PRACTICALLY
DISAPPEARS INTO THE WOODED LANDSCAPE THAT
INSPIRED EVERY DESIGN DETAIL INSIDE.

WRITER PAIGE PORTER FISCHER PHOTOGRAPHER KARYN MILLET STYLIST LINDSAY REID



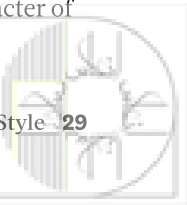
OPPOSITE AND ABOVE The client envisioned the great-room space—a long, narrow room with soaring 20-foot ceilings and 15-foot window walls—as a combo library and living room. To outfit the large space, designer Matt O’Dorisio created a custom bookshelf that wraps around the sofa and becomes its side tables. “This is the first room that you see when you walk into the house, and we didn’t want to look at the back of a big sofa,” he says. “The bookshelves solved that for us.” Everything sits comfortably on a large Swedish rug whose palette ties together the rest of the space. “We went with a lot of plaids and stripes in here, but it doesn’t feel too noisy. It just feels layered,” O’Dorisio says. **LEFT** “The exterior soffits extend inside as the interior ceilings,” O’Dorisio says. “Everything inside the house talks to the outside of the house, so there is a seamless connection between the two.” A swinging daybed beside the front door relaxes the grandeur of the architecture and gives a welcoming first impression.

“QUIET” WAS THE WORD THAT REVERBERATED IN ARCHITECT CLARE WALTON’S MIND

when she was drawing the plans for this family home near Lake Tahoe, California. Set on a rocky hillside studded with massive pines, the structure is large in scale but seems to disappear into the very landscape that inspired its design. And that’s just the way Walton imagined it.

“The goal was to create a quiet form of architecture that blends into the environment,” says Walton, who designed the home in three distinct sections—one for the public spaces, one for the private sleeping quarters, and one for the home office and garage. “Each section of the house is oriented toward a different view, and the great-room wing and the sleeping wing are connected by a bridge that celebrates the character of the sloping terrain beneath it,” she says.

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ABOVE One of O’Dorisio’s favorite rooms in the house is the kitchen. “The first thing we found for the space was this incredible piece of naturally occurring quartzite that was dark charcoal gray with white veining for the counters,” he says. “We paired it with lighter wood for the tongue-and-groove cabinets and a dark navy fireclay tile for the entire backsplash wall.” The steel hood was finished to look like bronze.

BELOW O’Dorisio designed an open shelf in the same quartzite to extend across the tile and pass-through, which opens to the terrace’s grilling area. **OPPOSITE** To create a sense of intimacy in the voluminous kitchen, architect Clare Walton designed a breakfast nook defined by a lower ceiling and windows on three sides. A table by Nickey Kehoe tucks into the banquette; the cushions wear a Peter Dunham fabric protected with vinyl since the family has small children. Tailored Roman shades introduce a pattern that further sets apart the space.



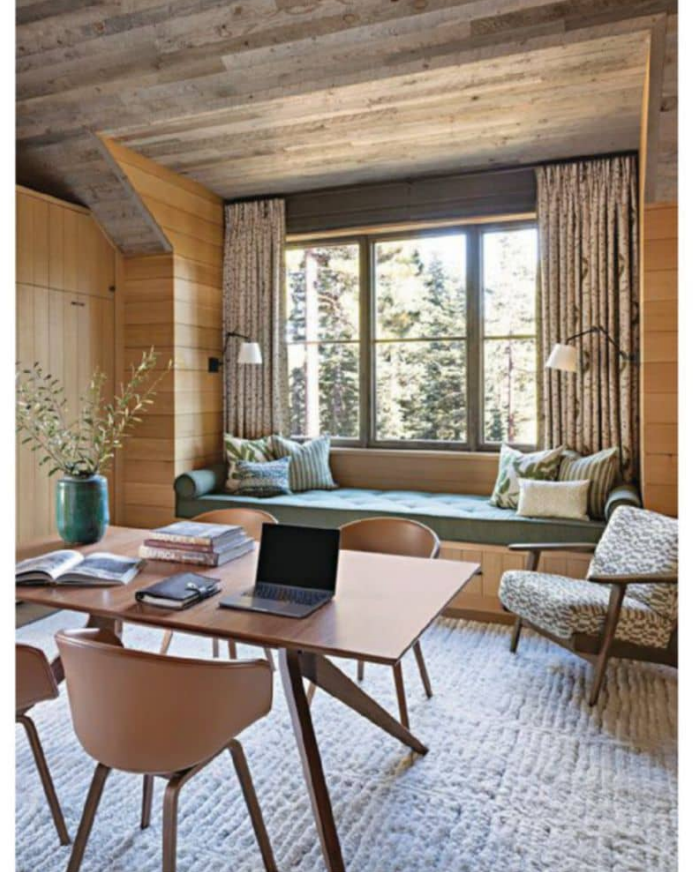
The terrain certainly inspired the building materials: Western red cedar siding stained a dark charcoal brown echoes the pine tree trunks; a stone chimney nods to nearby boulders; and plenty of glass lets in all the tree views. “The clients were interested in a farmhouse aesthetic, but one that felt modern and appropriate for the mountain setting,” Walton says.

Designer Matt O’Dorisio worked closely with Walton to outfit every space with its setting in mind, starting with a forest-inspired palette of deep blues, forest greens, warm neutrals, and accents of aubergine. “The clients wanted the interiors to fit into the setting, but they wanted a subtle version of mountainy,” O’Dorisio says. “So rather than go super dark inside, we opted for lighter reclaimed wood for the walls, floors, and furnishings.” He grounded lighter elements with darker ones like the charcoal gray quartzite counters in the kitchen, or the dark green fireclay tiles in the primary bath. “It was a balancing act, marrying the darker elements in the house with lighter ones, but I think we got it just right,” he says. “I’m most proud of the cohesiveness of this house. I feel like every space has its own personality, but the rooms all speak to each other—and to the landscape too.”

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defining the style SWEDISH MOUNTAIN AESTHETIC

Designer Matt O'Dorisio gets the look by combining light wood finishes on modern or sculptural furnishings. Pair those forms with darker stones and plush fabrics for a perfect modern + rustic harmony.



OPPOSITE Separated from the kitchen by a shiplap-covered partition, the dining room features a long trestle table and bleached-wood ladder-back chairs. "The house has plenty of dark moments, so we used a lot of blonde wood furniture wherever we could to lighten it up," says O'Dorisio, who aimed for a subtle, Swedish mountain aesthetic for the home. **LEFT** Walton added a fun moment on the stairs that lead to the home office when she designed a custom bookshelf in the wall just above the railing. **ABOVE** There is nothing sterile about the home office, which has a cozy vibe thanks to a fuzzy wool rug and paneling across the walls and ceiling. O'Dorisio designed a window seat cushion that runs the length of the window, which he dressed in curtains made from a favorite Zak+Fox fabric.

THE PERFECT PANEL

WALL TREATMENTS CAN ADD A LAYER OF ALL-IMPORTANT TEXTURE. HERE'S A RUNDOWN OF POPULAR OPTIONS.

SHIPLAP

These wide, often horizontal planks are laid with thin rabbets, or channels, in between. Shiplap can fit rustic or contemporary spaces, making it the modern farmhouse style standard-bearer.

BOARD-AND-BATTEN

Wide boards usually hung vertically with thin strips, or battens, over the seams give an extra dose of texture. Frequently used indoors to add the illusion of extra height, board-and-batten is also found outside to boost curb appeal. It can read a little more "country" than shiplap.

BEADED BOARD

For a slightly sweeter country or cottage style, go with beaded board—narrow vertical strips separated by thin beads. It can cover a full wall or is commonly used as wainscoting, paneling on just the lower portion of a wall.

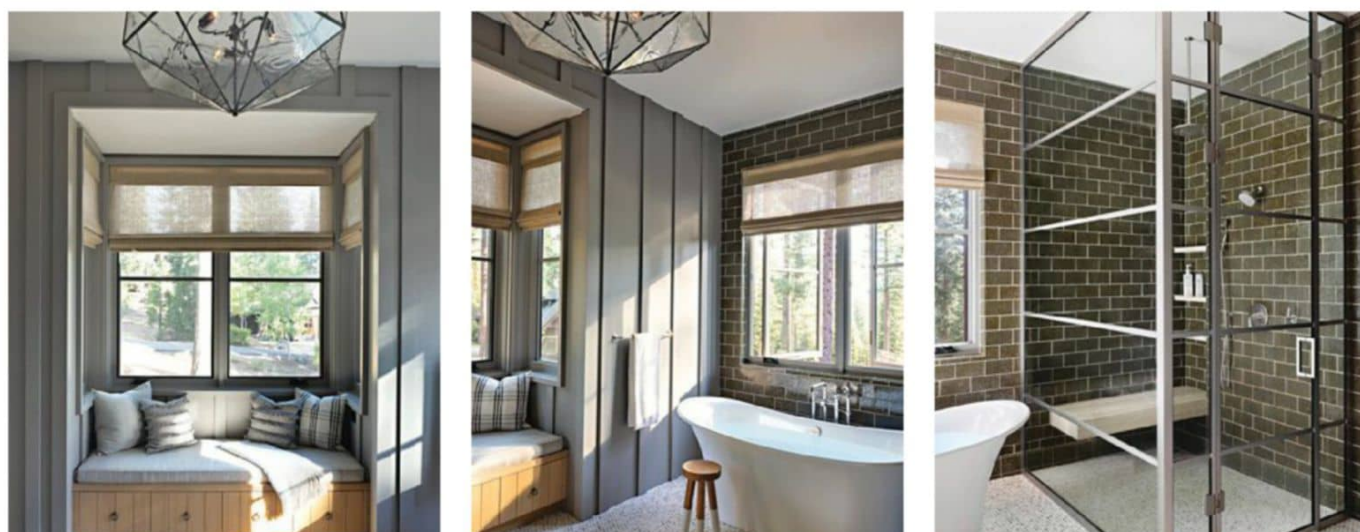
REEDED SLAT WALL

Another vertical option, these narrow planks of wood are hung with small gaps between. Inspired by Art Deco styling, the effect is decidedly modern. Look for this on furnishings and accent walls.

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THIS PAGE O’Dorisio used the same fireclay tile in the primary bath as in the kitchen—this time in a deep green with a brighter grout. He chose travertine for the vanity and a textural triangle tile for the floor. An architectural bump-out with a window seat creates extra storage and a snug lounge within the larger, light-filled room. **OPPOSITE** The carpet was the starting point for the primary bedroom. “The pattern has this mountain quality to it, but it was light,” says O’Dorisio, who wanted the primary bedroom to have an ethereal feel. He chose a gray-green paint (Galveston Gray by Benjamin Moore) for the board-and-batten walls and upholstered the bed in a super-soft wool and cashmere plaid fabric. “My clients really like plaid as a pattern. It’s timeless and layers well with other patterns too,” O’Dorisio says.



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ABOVE Built-in bunk beds include trundles, so the boys' room can sleep a crowd. A plaid gray wall-to-wall carpet softens the space, as do walls upholstered in a hunter green herringbone fabric by Phillip Jeffries. "It is the coziest, most wonderful space," says O'Dorisio, who opted to paint the window trim in this room dark green instead of staining it. **OPPOSITE TOP** The daughter's bedroom features two full-size beds upholstered in a stripe fabric that inspired the rest of the room's design. With its subdued pinks and purples, the pattern was something "she could grow into," O'Dorisio says. The grass cloth-covered chest with nailhead trim adds texture, as does the rope chandelier. **OPPOSITE BOTTOM** Another bathroom repeats many of the same materials as the primary bath. An extra-thick veined countertop is the centerpiece.

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OPPOSITE The spacious dining table in Sabine and Danny Pajkovic's new home offers a commanding view of Canada's Georgian Bay through the tall windows. The table is an antique from India that's made from solid acacia. "It weighs about 700 pounds, and our family hates us whenever they help us move to a new house," Sabine says. The enameled lights overhead came out of an old barn. **LEFT** Danny and Sabine made the shutters for their house, painting them a custom shade of blue that reflects the color of the bay. Barn-beam offcuts are extra touches as cosmetic lintels over the windows.

PAST MAKES PERFECT

A CANADIAN COUPLE BUILDS A MODERN FAMILY HOME THAT SHOWCASES ITS STUNNING BAYSIDE LOCATION, TAKING THE TIME TO CURATE TIMELESS MATERIALS THAT INFUSE IT WITH WARMTH AND CHARM.

WRITER SARAH EGGE PHOTOGRAPHER ROBIN STUBBERT STYLIST CHRISTINE HANLON

آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دوره‌های آموزشی دکوراسیون داخلی





WITH A SWING OF HIS HAMMER,

the carpenter knocked off a wooden peg from the age-old barn beam he was fitting on Sabine and Danny Pajkovic's

kitchen ceiling. Stricken, Sabine immediately ran over and scooped up the peg. "I made Danny drill a new hole so I could keep the original character," Sabine says. The beam's chisel marks and early mortise-and-tenon joinery are exactly the kind of charm Sabine fell in love with—and what kept her and Danny in a lumberyard for hours one chilly day in Ontario. "There were hundreds of beams, and I think Sabine rotated through all of them to find the right ones," Danny says with a laugh.

After renovating six houses during their 17-year marriage, Danny admires Sabine's treasure hunts. "She has the ability to collect all these things and then combine them into something beautiful," he says. He knows now, for instance, to drive slow in case Sabine spots something beside the road, such as a discarded desk outside a church that proved to be the perfect vanity in their powder room. "Danny did not want to pick that up 15 years ago, but I finally repurposed it and now it has the perfect spot," Sabine says.

In 2019, the Pajkovics were ready to take on the challenge of building a new home from the ground up. They found a piece of property on Georgian Bay outside Toronto, taking a leap of faith that the rocky, tree-filled spot would be the right setting for the house they clearly envisioned. "This was the biggest project of our lives," Danny says. "But once the lot was cleared and we were well into framing, we saw our first sunset over the lake and thought, *We've got something really special here.*"

"We always wanted the water to be the focus, to capture the lake in the windows—and the sunset is just a crazy-good added bonus," Sabine says. To help frame their jaw-dropping view, the couple needed the just-right windows. They visited six manufacturers looking for the sleekest, thinnest frames. "Large single-pane arched windows are uncommon in Canada," Sabine says. "I wanted this house to look like Old World meets new: very sleek and simple," she says.

To achieve their vision and keep costs down, the Pajkovics acted as general contractors and often stepped

TOP In the newly built Toronto-area home, sunlight glints off the water of Georgian Bay. Three tall arched windows perfectly frame the view, which Sabine likens to a piece of ever-changing artwork. Upholstery and pillow fabrics were chosen in pale, solid hues to keep the room's focus on that view. A brass chandelier echoes the thin lines of the window muntins. **ABOVE** The couple chose creamy white paint for the siding and charcoal gray for the window trim. "Stark white against black seems a little harsh to me," Sabine says. "I think the softer gray is a richer look." **OPPOSITE** Sabine paired new upholstered furniture with antique and vintage wood furnishings found in thrift stores and online. She score the rattan chairs for \$200 on Facebook Marketplace and reupholstered them herself to suit her scheme of pale neutrals. "While we built this house, we had a lot of time to scour and collect," she says. "We were limited by budget, but that's a good way to hunt around more to get a good deal."



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in to do the work. “We were quoted an absurd amount to do the clay tiles in the kitchen, so we did them ourselves,” Sabine says, admitting that the handmade tiles’ irregular forms meant a time-consuming install. “We’re slow and meticulous, but we learned how to do the work in previous house projects.” Sabine and her father created the plaster cover for the hood vent. And Danny took on several carpentry projects, such as cutting down an antique table to create counters in the butler’s pantry. Their DIY approach gave the couple the freedom to be exacting. “I started out putting on trim pieces then taking

them away to have smooth drywall returns instead,” Sabine says. “I’m not afraid to put something up and take it down again if I don’t like how it looks.”

Sabine knows what she likes, and she enjoys the work it takes to achieve it, whether that’s repurposing roadside finds or hunting online marketplaces for rustic showpieces, such as the hefty butcher block in the kitchen. Tarnished copper pots, vintage landscape paintings, wicker baskets, salvaged marble sink tops, and weathered wood benches add elements of patina that contrast the crisp shell of the house. The fireplace illustrates this balance, with smooth plaster encasing a modern steel-and-glass firebox. Above it hangs a mantel formed from the end of an old barn beam, with joinery notches carefully preserved.

“Our installer offered to get us a brand-new piece of wood instead of that mantel,” Sabine says, laughing. “Some people second-guessed our design choices, but we knew we wanted something unique.”

Contractors Sabine and Danny Pajkovic



ABOVE LEFT The vintage library table in the breakfast nook came from the University of Toronto. “We’ve had it for years,” Danny says. They pulled it up to a built-in plaster-coated bench and added pillows to cozy it up. A vintage brass pendant light with a handmade ceramic shade hangs from the 10-foot ceiling. **ABOVE RIGHT** Rather than thick grout lines, Sabine prefers this old-world look of tiles butted together. They pieced the backsplash together tile by tile, like a jigsaw puzzle. **OPPOSITE** When Sabine found the butcher block on Facebook Marketplace, the house was still under construction. But she knew it was a rare find, and she decided to use it to form a large island. Danny built a table to match its dimensions using old barnwood and an offcut of marble with a leathered finish.



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“THE VIEW
IS LIKE
BEAUTIFUL
ARTWORK
I WANTED
TO FRAME.”

— HOMEOWNER
SABINE PAJKOVIC

OPPOSITE After looking for a concrete laundry sink for ages, Sabine finally found one that had been painted black and used in someone’s basement. “I had to strip and sand it to get it back in working order,” she says. “I worked on it over an entire winter.” She and Danny also found the backsplash and countertop material in an old farmhouse that was being torn down. “It’s not common to find such a thick slab,” Danny says. They cleaned it, took it to a fabricator, and had it cut to the sizes they needed. **ABOVE** Painted a rich, dramatic green (Topsoil by Benjamin Moore), the butler’s pantry is a compact gem off the kitchen. Several years ago, Sabine won a 13-foot table at an auction but soon learned it was quite rickety. When they were considering what material to use for countertops in this space, they thought of the table. They cut down its top for these surfaces and fashioned the legs into a smaller table they placed in their entry. “We used every part of that table,” Sabine says. **ABOVE RIGHT** Sabine walks the rock jetty that extends from their property, creating a small cove of gently lapping, shallow water. **RIGHT** Danny and Sabine had renovated six houses together before they embarked on building this one from the ground up to give their children, Hannah and Ethan, the opportunity for lakeside living. Even their spoodle, Pepper, likes to frolic in the water. Sabine’s preference for mixing antiques with modern pieces extends to the front porch, with the large equestrian trunk and a minimalist concrete planter.

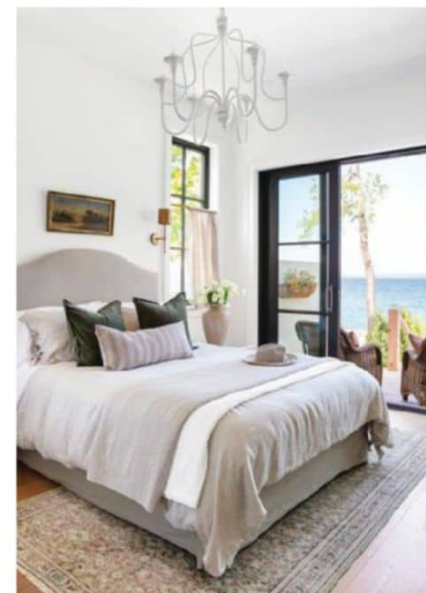


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“IT WAS AMAZING
TO WATCH THIS
HOUSE GO FROM
IDEAS IN MY
HEAD TO PAPER
TO REALITY.
IT WAS A LOT OF
HARD WORK,
BUT WE LOVED IT.”

—SABINE PAJKOVIC



OPPOSITE Sabine spied the dresser on the side of the road. “I could see it was in good shape and a quality piece, then discovered later that it is 100-percent Italian fruitwood,” Sabine says. She painted it black and added the jaunty brass knobs. For the secondhand armchair next to it, she covered the ripped seat with a coffee sack she bought years ago in Nova Scotia. **ABOVE LEFT** The primary bedroom takes advantage of the water views with its own patio. Danny and Sabine installed glass sliders that pull almost completely out of the way. The bed is dressed in tone-on-tone bedding that, like textiles in the living room, doesn’t draw the eye. Sabine found the chandelier and painted it white. **ABOVE** A green glass jug and other colorful items are assembled on the dresser. Though Sabine keeps a neutral palette for all main elements, such as rugs, furniture, and paint colors, she adds color through accessories and artwork. **LEFT** The primary bath is an oasis of elegance, from the new soaking tub to the antique sideboard they turned into their vanity. Sabine shares how they made it, along with other tips, on her Instagram page, @beautifulspacescanada.



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Dream Kitchens

DESIGNED TO TASTE

THE KITCHEN IS AN OPPORTUNITY TO
SHOWCASE YOUR STYLE, CULINARILY
AND ARTISTICALLY. WE CHOSE TWO
TRENDING PALETTES—GREEN AND WHITE,
AND SOFT NEUTRALS—AND STUDIED
THE WAY DESIGN DETAILS CAN GIVE
A SPACE ITS DISTINCT PERSONALITY.

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Enekas.Academy

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Modern Farmhouse Style - 49

GREEN FOUR WAYS



RUSTIC & BUCOLIC

A MUTED GREEN BACKDROP GIVES THIS COUNTRY KITCHEN A SOLID BASE FOR LAYERED COLLECTIONS, TEXTURES, AND TONES.

WRITER *PAIGE PORTER FISCHER*
PHOTOGRAPHER *JOHN GRUEN*

As actors, Corbin Bernsen and Amanda Pays made names for themselves playing memorable characters. But the couple have another passion: infusing character into the homes they remodel. Such was the case for their 1850s farmhouse in Red Hook, New York, featuring original wide-plank floors, stunning millwork, and the kind of grand entry hall that movie sets are made of.

Amanda, known for her interior design work, handled all the interior finishes, textiles, light fixtures, and furnishings. A fan of bold historical colors, she started with deep greens and terra-cotta, dusky hues that embrace her other favorite accent colors: mustard yellow, dusty pink, and moody blue. "Color completely transforms a space," she says.

Green stars in the kitchen, relocated to make room for an adjacent dining room, *right*. Amanda painted that room's millwork and buffet the same shade of green used throughout the kitchen. "I'm drawn to a more curated look—layered colors, textures, patterns. I have never been one for matching things," she says.



1

SCENE STEALER

Meet Behr Black Bamboo paint, Amanda's choice for its middle-ground status: chic but historic; not too bold, but no pushover, either.

2

CONTINUITY

Walls, trim, and cabinets match. "I'd prefer [them] to be monochromatic and use other materials to provide relief," Amanda says.

3

CONTRAST

White countertops, apron-front sink, and zellige tiles on the backsplash provide a range of textures and a break from the green.

4

MIXED WOODS

Corbin made the table, and they won the Windsor chairs at auction. Reclaimed beams mimic the warmth of the original wood floors.

5

WARM METALS

Layering on aged-brass hardware and fixtures adds instant patina and creates opportunities to showcase the couple's varied collections.

آموزشگاه انعکاس منبع جدیدترین مقالات و دوره‌های آموزشی دکوراسیون داخلی

MIDCENTURY MODERN

A SLEEK BUT NATURE-INSPIRED SPIN ON FARMHOUSE STYLE.

WRITER PAIGE PORTER FISCHER
PHOTOGRAPHER NATHAN SCHRODER

Will and Alissa Malnati were dreaming of an escape from city life. “We had this vision of a place that was secluded and private, where we could just take a deep breath and be surrounded by nature rather than people,” Will says. A 19th-century farmhouse on four wooded acres fit the bill. “It was not massive, but it was magical,” he says. They hired Solomonoff Architecture Studio to design an addition, including this bar and kitchenette space, that would feel like a seamless extension of the original home and capitalize on the serene backdrop by way of floor-to-ceiling windows.

It was that serene, very green backdrop that inspired the couple and interior designer Delyse Berry, of Upstate Down in Rhinebeck, New York, as they worked on plans for elevated but cozy interior spaces. “Green is the dominant color outside, so it made sense to bring some of that in,” Alissa says, which they did in accents including the green marble in the kitchenette and handmade tiles in the guest bathroom.

“It’s wonderful to be inside the house but feel so connected to what is outside, which is exactly what we wanted all along,” Alissa says.



1 SCENE STEALER

Seamless marble counters run up the backsplash and down a waterfall edge. The pronounced veining steers the mod space clear of austerity.

2 WOOD TEXTURE

Flat-front walnut cabinets with bold, horizontal graining echo the fluid movement of the marble. Discreet pulls keep the focus on the texture.

3 AGED BRASS

Unlacquered brass will continue to oxidize and darken as the new addition ages, helping blend the space into the original farmhouse.

4 HIDDEN FEATURES

Selecting “panel ready” appliances allows the sumptuous walnut to flow unobstructed around the space.

5 DISPLAY SHELF

A marble shelf caps the backsplash, providing a narrow display and storage ledge instead of bulkier cabinets or shelves.

آموزشگاه انعکاس منبع جدیدترین مقالات و دوره‌های آموزشی دکوراسیون داخلی



OLD ENGLISH

LAYERS OF RICHLY TEXTURED SURFACES COMBINE FOR A REFINED BUT HISTORICAL EFFECT.

WRITER LAURA FENTON
PHOTOGRAPHER ASTRID TEMPLIER

The hallmarks of authentic English style—aged brass hardware, Shaker-style cabinetry, butcher-block counters, and a mantel over the cast-iron range—layer on the charm in this kitchen designed by Maddalena Minerva.

From the large floor tiles to the top of the vaulted ceiling, the scale of this kitchen is grand, but its timeless palette could work anywhere. The rich green cabinetry (by famed British kitchen designers and manufacturers deVOL Kitchens) finds its counterpoint in the red-hue oak used for the beams and countertops. Gray stone floors and cream-color walls ground the combo, and subtly crackled backsplash tiles add texture and warmth without overwhelming.

Touches such as a well-loved leather chair, vintage art, and an antique rug invite lingering—whether or not there's a meal to make.



1

2

3

5

4

1

SCENE STEALER

DeVOL cabinets with Shaker-style details wear deep green inspired by the lush gardens outside (and perhaps the famed color of British racing).

2

MANTELPiece

A wide mantel, painted to match the cabinets, references open-hearth cooking of the past and makes the range wall into a focal point.

3

OAK ACCENTS

The ceiling's oak beams were original and inspired the choice of countertops, dining furniture, and bar stools.

4

FLAGSTONE FLOOR

Large-scale limestone floor tiles are equal to the vast dimensions of the room and lend rustic farmhouse style.

5

EXTRA COLOR

To brighten the hardworking larder, an English-kitchen classic, Minerva used a bold tonal mix of deVOL wall tiles.

آموزشگاه انعکاس منبع جدیدترین مقالات و دوره‌های آموزشی دکوراسیون داخلی

GLAM MEETS INDUSTRIAL

BOLD BRASS AND A CUSTOM PAINT COLOR INSPIRED BY A PEPPER SPICE UP A HARDWORKING KITCHEN.

WRITER PAULA M. BODAH
PHOTOGRAPHER MEGHAN BEIERLE-O'BRIEN



The pro-style range with double ovens, six burners, and a griddle could be your first clue that homeowners LeeAnn and Bert Kreischer are avid cooks. Or it could be the large hood with contrasting burnished-steel trim dreamt up by their designer, Caren Rideau of The Kitchen Design Group.

“The range and hood look nice,” Rideau says, “but they also suggest that this is a real cook’s kitchen.”

Perhaps second only to function, the key element of the space is color, a bold green custom-mixed for the room. The key to going bold with kitchen

color, Rideau explains, is to be mindful of what you want to pop. “If color is going to play the starring role, then the supporting actors—the counters, the hardware, the accessories—shouldn’t compete.” In this kitchen, Rideau kept color from overwhelming by juxtaposing the cabinetry with white tile walls and by painting the back of the glass-front cabinet cream.

The effect is warm and welcoming. “The kitchen is the heart of the home, and ours is really special,” LeeAnn says. “That green is so calming, we’re just happy to hang out in here.”



1 SCENE STEALER

Rideau developed a custom green (named Serrano—for the pepper) for the cabinets, including a storage wall with a beverage station and a paneled refrigerator.

2 MIXED METALS

Rideau superimposed a dose of glamour with gleaming brass for the lighting and hardware, countering that with silvery grays for the range, hood, and faucets.

3 STONE FLOOR

Underfoot, Rideau set tiles of tumbled marble and limestone in a variety of tans, grays, and whites. It’s another interesting texture that doesn’t compete with the color star.

4 BLACK & WHITE

Black Belgian limestone tops the island, contrasting with the white quartz perimeter counters and the white subway tile that wraps the sink and stove walls.

5 DETAILS

Brass bars stretch across the cabinets for a rolling library ladder. It’s a romantic touch for the kitchen that blends the glam-rustic-industrial elements.

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Dream Kitchens

DRAMA IN THE AIR

A MIX OF NEUTRALS HELPS A HIGH-CONTRAST,
PARED-BACK KITCHEN SHOW OFF ITS SOFTER SIDE.

WRITER *FRED ALBERT* PHOTOGRAPHER *JULIE SOEFER*
STYLIST *JESSICA BRINKERT HOLTAM*

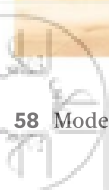
To lend style and weight to this kitchen open to both the living and dining areas, a commanding range niche balances the fireplace on the opposing wall and provides a bold backdrop for the sculptural chandelier.

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Modern Farmhouse Style 59



58 Modern Farmhouse Style



THIS PHOTO The refrigerator tucks behind doors fitted with slender but sculptural black handles. The working side of the island is fitted with deep storage drawers (which interior designer Emily Seiders prefers over cupboards) and a trash and recycling center; the vintage Turkish runner adds a touch of color. **OPPOSITE LEFT** The window behind the sink sits flush with the concrete countertop for a contemporary look and provides expanded views of the front yard. **OPPOSITE RIGHT** The room was designed around this carved zellige tile, which combines glazed and unglazed finishes for added depth. The custom hood is blackened steel.



OPEN FLOOR PLANS ENHANCE AIR CIRCULATION AND MAKE ENTERTAINING EASIER, BUT WHEN A KITCHEN IS INCLUDED

in the equation, every appliance and dirty dish suddenly becomes part of the decor. This is why the design team behind a new home for a family of five in Austin made sure the kitchen blends seamlessly with its surroundings—and keeps clutter under wraps.

Since the adjoining great-room is sleek and sophisticated, architectural designer Ryan Street and interior designer Emily Seiders kept the kitchen spare, recessing matte-white cabinets into matching walls and choosing doors with integrated pulls to minimize hardware. “We wanted the cabinets to disappear,” Seiders says.

Too much white would make the space feel clinical, so the design team wrapped the island in routed white oak, lending a welcome touch of texture and warmth. (The treatment appears in the breakfast nook as well.) With a concrete countertop that stretches 10 feet, the island compensates for the lack of workspace elsewhere in the kitchen—although that wasn’t a major concern for the owners, who don’t cook much. “We didn’t overdo it with fancy appliances and a lot of prep space,” Seiders says. “They just needed a place to hang out.”

The sink and range are set inside niches so they don’t protrude into the room. “There’s a cozy factor to having things tucked away, so you don’t have to walk around them, but they are there for your use when needed,” says Seiders, who covered the wall behind the range with a “textural and very visual” Moroccan tile.

The blackened-steel hood above the range extends the width of the recess and sits flush with the lacquered cabinets. “I liked the idea of having the vent hood in the same plane as the cabinets,” Seiders says. The dark hood provides a dramatic backdrop for the sculptural chandelier illuminating the island. “I knew we were going to have this really long island,” Seiders adds, “so I wanted something to stand up to it.”

Crowded counters just wouldn’t fly in a kitchen as exposed as this, so the designers added a large pantry to conceal an ice machine, coffee center, prep sink, and storage. Even that is laid out carefully, with only the refrigerated wine cabinet—and its impressive collection—visible through the pantry door. “In a space like this,” Seiders says, “it’s nice to have your mess hidden away.”

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“WE FELL IN
LOVE WITH [THE
MOROCCAN TILE]
AND BUILT THE
ROOM AROUND IT.”

— DESIGNER EMILY SEIDERS

DIVIDE & CONQUER

OPEN FLOOR PLANS CAN BRING PEOPLE TOGETHER, BUT IF SPACES ARE TOO CAVERNOUS, THEY'RE NOT INVITING. DESIGNERS RYAN STREET AND EMILY SEIDERS USED A FEW TRICKS TO MAKE THIS AIRY KITCHEN FEEL INTIMATE.

VARY CEILING HEIGHTS. Although the kitchen is open to the vaulted great-room, its ceiling is lower, so it feels like a separate space. The breakfast nook's ceiling is even lower, creating a room within the room. “You're carving out these intimate moments within a larger space,” Seiders says.

FIND YOUR NICHE. By placing the range and sink in niches, the designers created compact work areas within the larger kitchen. “These cozier spaces make a larger space feel smaller,” Seiders says.

ROTATE THE FLOORING. The kitchen floorboards run perpendicular to the floorboards in the great-room. It's a subtle touch that distinguishes the spaces.

OPPOSITE The pantry includes a refrigerated wine cabinet and a prep sink backed by playful clay tiles depicting Western motifs like bison, wolves, and oil derricks that resonate with the Texas owners. **THIS PHOTO** The breakfast banquette's stripe-fabric backrest pairs with leather cushions that surround a table atop a granite boulder.



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Dream Kitchens

WRITTEN IN STONE

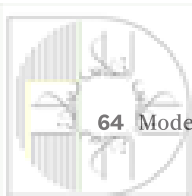


A SOFT, NEUTRAL PALETTE AND
OLD-WORLD ELEMENTS COMBINE IN
THIS SOUTHEAST STUNNER.

WRITER ELLA SCHULTE PHOTOGRAPHER HARIS KENJAR
PRODUCER ELEANOR ROPER



Loosely stacked, over-grouted stones in this kitchen's accent wall artistically counter the sweeping veins of the range alcove's marble backsplash, *opposite*. Calacatta Borghini marble, distinguished by gray and gold veining, waterfalls off the sides of the island and continues on the perimeter countertops and sink.





AN IDEAL RECIPE BLENDS INGREDIENTS IN SUCH A WAY THAT THE FINISHED PRODUCT IS GREATER THAN THE SUM OF ITS PARTS.

So too does this kitchen combine and repeat materials, textures, and styles into a high-functioning work space and a harmonious hub that is a natural place for the homeowners to come together. “A lot of gatherings happen here,” designer Sean Anderson says. “I wanted the space to be something special.” To find direction, Anderson made a list of the people who would be enjoying it. “The husband is very outdoorsy while the wife likes a light and bright look,” he says. “I wanted to marry those two styles and visions.”

Anderson began by bringing the outdoors in to showcase the same wood and stone that make up the home’s exterior. “It’s true to the clients and who they are,” he says. “It provides a textural backdrop that helps the kitchen sing.”

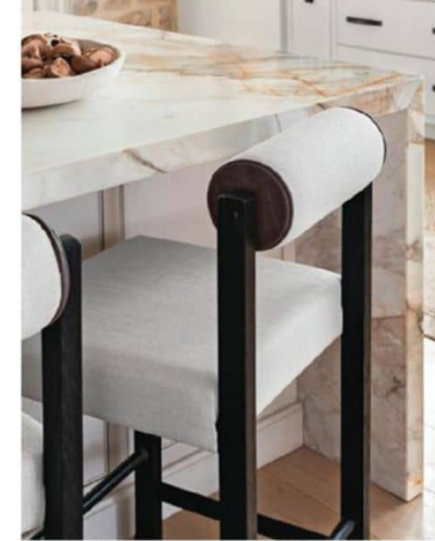
Next, he called for wood beams to add character and dimension up at ceiling level and Alabama fieldstone to frame two focal-point walls: a sitting area fireplace and the kitchen’s range wall. In serene balance to these textures, Calacatta Borghini marble slabs are a soft white with dramatic veining, appearing on the range’s backsplash, a waterfall-style countertop that flows over the center island, and an apron-front prep sink. Similarly, the cabinetry wears a tandem of finishes—clean white and a textural glazed oak. A long concrete table with contemporary dining chairs offers a cool counterpoint.

Thoughtful finishes and decor lend a sense of age. The cabinetry’s bronze hardware is reminiscent of the copper lanterns that hang over the island. Antiques, ceramics, and hewn-wood accessories dot the corners, countertops, and walls as artwork.

“Yes, the house is beautiful, but it was as important to me that it function flawlessly for the way the homeowners live,” Anderson says. “They tell me that they love how it works for their family and also how it tells their story. To me, that’s the ultimate compliment.”

ABOVE Designer Sean Anderson repeated elements like the black hardware, natural stonework walls, and rustic ceiling beams throughout the kitchen, dining, and living areas to visually connect the long, open space. **OPPOSITE** Paired with a polished-nickel faucet, a marble apron-front sink shows off luxurious style.

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“WE WERE
THOUGHTFUL
ABOUT BRINGING
IN ELEMENTS
THAT MAKE IT
FEEL OLD.”

—DESIGNER SEAN ANDERSON



OPPOSITE Black and brown hues suit the fusing of eclectic antiques and contemporary furniture. “It’s a new home, but we were thoughtful about bringing in elements that make it feel old,” Anderson says. “The house is in an old neighborhood with many stone homes, so they wanted character, not a brand-new shiny home.” **TOP** Contemporary barstools complement the island’s organic outer skirt. **ABOVE** Cedar beams and stone walls add tasteful texture to the neutral palette. A drum-style table in the corner delivers weighty sculpture and suggests age.

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This home has lived numerous lives. For the clearest sense of its history, take a stroll to the backyard. The red brick marks the original Victorian farmhouse; the weathered wood, a cabin that was an early addition. And to the left, dark gray board-and-batten sides the addition recently completed by homeowners Susan and Craig Swinwood, *opposite*. In the yard, beams salvaged from an old barn form a pergola over the busy outdoor dining space.

FIELD & DREAM



A CITY COUPLE
TRANSFORMED THEIR
UNEXPECTED GEM OF
A CANADIAN FARMHOUSE
INTO A WELCOMING
RETREAT AND AN ARTFUL
BLEND OF OLD AND NEW.

WRITER BERIT THORKELSON
PHOTOGRAPHER ROBIN STUBBERT

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LEFT Created as part of the new addition, the dining room abuts the old log cabin's exterior, turning its back wall into a statement. The cabin's former front door was filled in with a chevron wood pattern. Modern square-pane sliding glass doors lead to a new sheltered deck and grilling station. **OPPOSITE** The star of the log cabin living room is a wood-burning fireplace rebuilt from fieldstones that the couple culled from the property. A reclaimed beam mantel fits right in. "We use the room in all four seasons, but it's particularly lovely in the winter with a fire going," homeowner Susan Swinwood says.

IT ALL
EVOLVED SO
NATURALLY,
IT FELT LIKE
DESTINY.

Susan and Craig Swinwood fell in love with the Grey Highlands area of Ontario during regular getaways to a friend's vacation home. Though just a two-hour drive from their Toronto condo, the quiet village felt light-years away from their busy city lives. The couple decided to start looking for a place of their own.

They'd barely begun hunting when they spied a 1900s red-brick Victorian farmhouse, complete with a log cabin

attached to the back. The online listing images proved deceptive—in a good way. "In person, it was like, 'Wow. Why has no one bought this place yet?'" Susan says. The couple called it serendipity and made the home, and its 75 acres, theirs.

The home was move-in ready, and it immediately became a gathering spot for family and friends. The changes they wanted to make could happen in stages, as time and money allowed.

First, they gave their attention to the outdoor space—beautiful and wild, though overgrown, and with a dilapidated barn turned squirrel condo. They reclaimed a few acres surrounding the home, creating low-maintenance flower beds and a green lawn for bocce and hitting golf balls. The rest they rented to a local farmer, save for



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“While I have spent my entire adult life obsessing over design magazines and wishing I had a place to decorate, Craig has been thinking about the finer details of the appliances,” Susan says of her husband, the chef of the house, who drove the hardworking kitchen decisions like layout and choice of appliances. As for the kitchen’s new flooring, the wood’s herringbone pattern incorporates a range of browns and dark grays that help it coexist with the dark stone floors found elsewhere in the downstairs. The original kitchen floorboards now lay underfoot in the upstairs hallway.



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FARROW & BALL
YELLOW GROUND NO. 218



“IT’S A LOVELY PLACE AND IT’S ALWAYS CHANGING.
IT’S BEAUTIFUL YEAR-ROUND, JUST IN DIFFERENT WAYS.”

—HOMEOWNER SUSAN SWINWOOD

a forested corner they use for hiking, especially in the mosquito-free fall and winter. The old barn came down, with a new one built in its footprint. And the pièce de résistance: an in-ground pool, to make up for the farm’s glaring lack of shoreline.

When COVID hit and jobs turned remote, the couple lived at the farm full-time, which made their dream of a bigger, guest-friendly kitchen more immediate. They met with local design-build team Farrow Arcaro Design (FAD), one thing led to another, and the plan soon evolved into renovating the entire home.

“They wanted a better kitchen, more space, and entertaining areas that their home was missing,” Marina Farrow of FAD says. “Our challenge was to add that space while maintaining the integrity of the building and the charm of the house.”

The vision began with a 14-foot bump-out, expanding the kitchen and creating a proper dining room while better integrating the old log cabin and completing its transformation into a cozy living room, complete with a loft for reading.

And one more key homeowner request—more views of their pastoral oasis—was granted with more and bigger windows, all framed in modern black trim.

The couple has a hybrid work schedule now, which gives them a 50-50 split between city and farm: “the best of both worlds,” Susan says. There’s a steady rotation of guests all summer long, and for holidays, too, who mingle in the spacious kitchen and easily spill into the backyard, their welcome presence confirming, once more, that all of this was meant to be.

OPPOSITE “When I suggested yellow, I think our cabinetmaker questioned my sanity,” Susan says, “but after install, even he admitted how great it looked.” The color adds cheer to the hardworking space made for tucking away coats and muddy boots as well as linens and other kitchen overflow. **ABOVE LEFT** The powder room’s walls feature beaded-board wainscoting and Farrow & Ball Gable wallpaper, with its on-brand pastoral scene. **ABOVE** Landmark Design landscapers placed a diving rock next to the pool to have an interesting, organic focal point. “We also used those rock slabs in the garden as stairs, so it tied in nicely—and it’s a great place to lie in the sun,” Susan says.

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Interior Design Farrow Arcaro Design Builder Blake Farrow Project Management





defining the style JENNY LIND

Spool-turned bed frames became known as Jenny Linds after the 19th-century Swedish opera singer Johanna Maria Lind. The turned detail gives the frames rustic charm whether they're antique or new.



THIS PAGE Most of the bedrooms and baths stick to whites and neutrals to quietly defer to the treetop views. "It feels very enchanted, looking out over these trees," Susan says. "It's quite magical." Gallery shelves, *above*, display Susan's rotating collection of art. "I love art, and I've accumulated a lot of it," she says. "I buy what I like and don't worry about how it will fit in." Some favorite sources over the years include eBay, antiques shops, and her parents' home. **OPPOSITE** One guest-ready spare bedroom offers a jolt of color and a mix of patterns, including bunny wallpaper (Fable by Rifle Paper Co.).

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LIVING ROOM

Designer Kahley DeVries needed to play to this large room's strengths: a tall, vaulted ceiling and a fireplace. To help the eye travel up and create texture, DeVries clad the ceiling in dark oak panels. As for the fireplace, it needed to grow to match the scale of the room. "Finding the right stone was a long and laborious hunt. We landed on a tumbled stone, which means they take off all the corners and edges to be more like fieldstone. We overgrouted it which gives it an old-world feel, then layered on the cast limestone mantelpiece and hearth," DeVries says. The large windows on either side became simple arches with no mullions or window treatments to aid the indoor-outdoor connection.

BENJAMIN MOORE
CHINA WHITE OC-141

BEFORE

INTERIOR
DESIGNER KAHLEY
DEVRIES TOURS A
RECENT PROJECT,
HIGHLIGHTING THE
BUILDING BLOCKS,
FOCAL POINTS, AND
DECISIONS SHE MADE
ALONG THE WAY
TO CREATE
A HOME THAT'S

MORE
THAN
THE
SUM
OF ITS
PARTS

WRITER KATY KICK CONDON
PHOTOGRAPHER PATRICK BILLER



ENTRY

"The homeowners love to entertain—their home is a gathering place for their respective families," says DeVries, *above*. So it was important to consider the entryway as a tone-setter for the design. "We took out a wall here to open up the stairway, allowing guests to see directly through to the beautiful stone fireplace in the living room. It's a showstopper when you come in the door." They gained open space by removing the original coat closet. "The front door is typically for guests only—the family uses the mudroom and has their storage there, so all they need is hooks. Guests enter onto the nice, big area rug, hang up their coats, and come on in."

BEFORE



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KITCHEN

Arched doorways on either side of the range, *right*, help ground the large room. “The symmetry anchors you and allows you to have more looseness and fluidity elsewhere,” DeVries says. Another balancing act: “Once we selected the pleated pendants for over the island, I knew that it would be important for the range hood to be pretty simple. I try to practice restraint so not everything is competing.” The sink’s bumped-out cabinet, *above*, has furniture feet—an extra detail that catches the eye. The sophisticated bridge faucet is also a standout but doesn’t block the great view.

THE HOUSE:

A late-1990s home in Tillsonburg, Ontario. Many finishes felt worn, dated, or sterile, and certain spaces didn’t function optimally or create the sense of welcome the homeowners wanted for their frequent gatherings.

THE STRATEGY:

Not everything can be a feature. That’s the advice of interior designer Kahley DeVries. You’ve got to pick and choose what’s going to shine and what pieces add value in a room’s supporting cast. DeVries leaned into her innate desire for balance and reimaged the spaces to flow one to the next with a calm palette that steers away from high contrast or overt trends.



DINING TABLE

A large round table with upholstered chairs is made for relaxed meals. Overhead, a chandelier’s Empire shades mimic the angles of lighting elsewhere in the kitchen without matching too closely. “I think one of the most thoughtful things you can do is stay away from things getting too matchy-matchy,” DeVries says. Take her selectively mixed metals, which include this tarnished-brass light and a range of warm brasses and dark brown tones scattered throughout the space.



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MUDROOM

"We stole the coat closet from the front door area, so we gave them back the storage in here," DeVries says. Creamy pinstripe wallpaper adds a sense of delicacy to the hardworking floor-to-ceiling cabinets. In another nod to beauty-meets-utility, DeVries laid the floor tile in the multisize Versailles pattern, which helps the easy-clean porcelain tiles feel even more like their look-alike limestone. At the end of the hall, an arched pocket door leads to the powder room.

"WE KNEW FROM THE BEGINNING THAT WE WANTED TO ADD ARCHWAYS, AND AS WE WORKED OPPORTUNITIES REARED THEIR HEAD. THEY ADD SOME SOFTNESS AND TIMELESSNESS."

—INTERIOR DESIGNER
KAHLEY DEVRIES

POWDER ROOM

The chunky wood console vanity feels like freestanding furniture and balances the delicate floral line drawing wallpaper by Monika Hibbs.



PANTRY

"This is one of my favorite spaces in this home. The putty-color walls and the taupe marble countertops are very tone-on-tone," DeVries says. Dark brown walnut cabinets match the kitchen's island, tying the two rooms together. Throughout the house, DeVries mixes woods. The walnut is a friend to the darker oaks used elsewhere.

BENJAMIN MOORE
CSP-190 ROCKY BEACH

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TELEVISION

The Frame TV feels even more like art thanks to the gallery light installed overhead.



BEFORE

PRIMARY BEDROOM

PRIMARY BEDROOM

DeVries removed the window trim in favor of drywall returns. "It's a very modern touch. Most homes that err on the side of traditional have trimmed casings. We did a chunky base trim, but then we did no trim here," she explains. "Practice restraint. Not everything needs to be a feature."

DeVries opted to keep the existing tub. "The lines worked. The scale was nice. And the flare is a nice repetition of all the round shapes and arches we use throughout the house," she says, "including the beaded light—an inverse arch."



"WE CONSCIOUSLY STAY AWAY FROM TRENDS. CHOOSING THINGS THAT LOOK LIKE THEY'VE BEEN THERE FOR A LONG TIME AND WILL FEEL THAT WAY IN THE FUTURE TOO."

—KAHLEY DEVRIES



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JUST RIGHT

FARMHOUSE SIMPLICITY GETS A REFINED UPDATE THANKS TO A MOROCCO-INSPIRED PALETTE, A FEW DECO DETAILS, AND PLENTY OF '70S GLAM.

WRITER SALLY FINDER WEEPIE
PHOTOGRAPHER BY MICHAEL KASKEL



When designer Rebekah Zaveloff couldn't find a marble slab long enough for the island she envisioned, she took inspiration from a vintage French cabinet and trimmed the marble with wood.

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OPPOSITE A Jehs + Laub for Nemo chandelier defines the great-room's dining zone. A portrait by Alex Katz hangs over the refinished vintage burl wood table. "Everyone insists it looks like me," homeowner Lorie FitzGibbon says. **ABOVE** Lorie collects 1950s zodiac pieces by Fred Press. "I started with my own sign, Pisces," she says. "Now I'm missing just one: Scorpio. It's very fun. Everyone looks for their sign." **BELOW** A goatskin coffee table sparks conversation in a seating area punched up with patterned throw pillows.

BURNT ORANGE, LAVA LAMPS, AND DISCO. The 1970s get a bad rap. But they also mark an era that hustled in well-traveled boho, textural rattan and cane, sultry brass, global pattern, and bold abstract art. These style stalwarts decorate today's most au courant homes—and the childhood memories of two friends who pulled from the past to shape a new home that sings with signature timelessness.

"We go way back," interior designer Rebekah Zaveloff, of KitchenLab Interiors, says of her friend Lorie FitzGibbon.

"We grew up together in Ohio. My mom owned a store that sold the latest fashions; Lorie's mom was an art dealer. We were both heavily influenced by the style of the late '70s and early '80s—boho/hippie meets disco and glam."

So when Lorie and husband John built a new home in the Chicago suburbs, Lorie knew where to find her style muse.

"First, I told her what I didn't want," Lorie says with a laugh. "I didn't want a kitschy lake house—even though the property is on a lake—or a house that looked brand-new and didn't fit with the 50-year-old houses in this little neighborhood."

Zaveloff was already on the same page. "My firm has primarily done remodels—in fact, this was our first new home from the ground up," she says. "I love the character that comes with old houses, and I wanted to give that aesthetic to Lorie in a home with casual elegance."

The key, the friends agreed, was bringing elements from past eras into the new interiors.

"When others zig, Lorie and I zag," Zaveloff says. "We have an almost visceral reaction to anything that feels too trendy." Instead, the friends turned to vintage furnishings and rugs, along with other elements that nod to the past, to



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OPPOSITE A walk-out basement opens to the lake, making it a great spot for entertaining—and a second kitchen. Cabinets coated in Farrow & Ball Hague Blue, teamed with Ann Sacks tile on the backsplash, make the space a stunner. **ABOVE** In the walk-out lower level, a large abstract by Stanley Casselman crowns a raffia-topped tulip table. **BELOW** In the main kitchen, a new hutch built to look like an old piece contrasts the white oak island.



infuse rooms with an old soul and juxtapose contemporary ingredients in a sophisticated mix.

It all starts in the entry, where Zaveloff paired two pieces that Lorie already owned—an 18th-century carved cabinet and a painting by Colombian-American artist Oscar Murillo—with textural shagreen porcelain tile and a vintage rug.

In the great-room, a newly purchased linen sofa—and a well-loved leather counterpart that Zaveloff had restuffed—join in a multi-era repertoire with brass Design Institute America chairs and a lacquered goatskin coffee table from the 1970s.

Lorie spotted the sprawling 60×60-inch table on Chairish. “I fell in love with it, and Rebekah said, ‘Buy it—it’s fabulous!’” Lorie says. “My husband wasn’t so sure, though. He said, ‘You’re buying used furniture?’ I said, ‘It’s preowned. It just has a few scratches, and we have teenagers. If this table made it through 40 years, it’s going to make it through our children.’”

An envelope of white walls and neutral upholstery provides an ideal canvas for Lorie’s collected art pieces and a trove of throw pillows covered in patterns that evoke exotic travels. “At first glance, it might look like a lot of beige, but it’s not,” Zaveloff says. “The palette with its faded pinks and purples was inspired by a dream trip I took to Marrakech, Morocco.”

The melding of influences continues in the kitchen, where Zaveloff contrasted white-painted cabinetry with rift-cut white oak. Traditional moldings and paneled doors play off the farmhouse simplicity of a shiplap-covered range hood. Contemporary black accents marry with timeless unlacquered brass. Cane-back, tubular-steel counter stools—a ’70s favorite descended from Marcel Breuer’s 1928 Cesca design—provide seating.

“There is no one style, no one era,” Zaveloff says. “It’s about how materials interact. I learned that during my time as a collage artist, and it’s just as important in interior design.”

A main-level primary suite features rich texture in the bedroom, where Zaveloff reupholstered Lorie’s existing headboard and flanked the bed with vintage burl maple side tables. A light-filled primary bath offers generous spans of white oak cabinetry, replated vintage mirrors, and a floor clad in trellis-inspired tile.

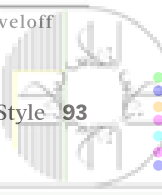
The kids’ rooms—plus a family room and second kitchen—reside in the ranch home’s walk-out basement, where French doors open to the backyard and lake beyond.

“Being on the lake provides immediate serenity,” Zaveloff says. “You don’t need to travel. Here, you feel like you’re on vacation all the time. It’s a place you never want to leave.”

Lorie agrees. “I love this house,” she says. “There’s so much of me—and Rebekah—in here. We filled this home with things from the ’70s and ’80s that I love. It makes it feel good—it feels like our childhood. And that’s a really happy feeling.”



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“MY HUSBAND SAYS THERE’S
A SAGA ATTACHED TO
EVERYTHING IN THIS HOUSE.”

— HOMEOWNER LORIE FITZGIBBON



LEFT Personality and color pop in Lorie and John’s daughter’s room. Bold textiles and a hanging rattan chair bring on the fun. **ABOVE** The home’s casual attitude lets Henry, a labradoodle, and Teddy, a rescue cockapoo, rest easy in the primary bedroom. **BELOW LEFT** The walk-out basement leads to the patio and a dock made for taking in lovely lake views. **BELOW RIGHT** Geometric forms thread through the house, including the staircase. **OPPOSITE** Zaveloff called on a timeless mix of warm and cool tones for this sanctuary space.



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MOUNTAIN ~~FARMHOUSE~~ MODERN STYLE

AUTHOR KATHRYN O'SHEA-EVANS' NEW BOOK CELEBRATES THE GOOD ARCHITECTURE, GOOD FOOD, AND GOOD LIVING THAT GO ON IN THE MOUNTAINS.



We have a “bloom where you’re planted” theme to our issue, which brings up a quote from your book: “Like food, decor tastes best when it’s local.” How do alpine homes, like modern farmhouses, thrive on establishing a strong sense of place? **KOE:** No matter where you live, it’s wise to make your home evocative of the surroundings. When you open the door, you want to feel like you are stepping into a fairy tale. You want the full-throttle experience.

Your book has a few other truisms we took to heart. What about: “The fact is, life happens—especially in the mountains.” **KOE:** It’s important to consider that you may be coming in with muddy boots or getting snowy drippings all over your floor (that is, if you’re living your mountain life *correctly*). So this is not the time to install white slippery floors. You want good traction and to hide scuffs.

“Even the most utilitarian spaces in the world can and should be beautiful.” **KOE:** This is just absolutely true, whether it’s a mudroom, a laundry room, or any work room where you’ll be spending a lot of time. The goal is to make it not only efficient, but a place that you are happy to be.

“Country houses should have names.” **KOE:** Especially if it’s a house you don’t visit often. It’s similar to a member of your extended family: You might not talk every day, but you create wonderful memories together. So it’s nice to have an evocative, fun name that makes a home a place that you want to go.

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ALPINE STYLE: BRINGING MOUNTAIN MAGIC HOME

By Kathryn O'Shea-Evans, published by Gibbs Smith, 2024.



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