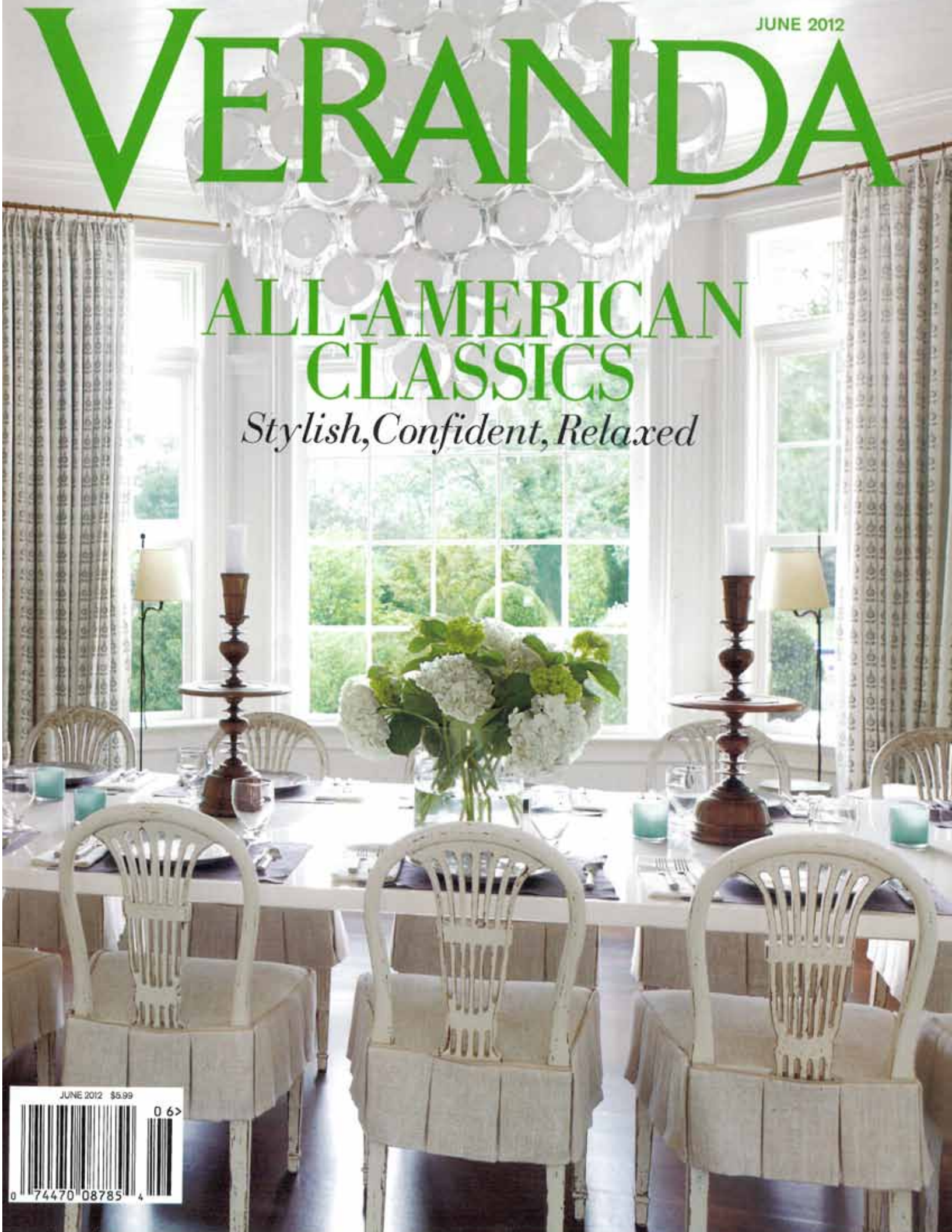


JUNE 2012

# VERANDA

## ALL-AMERICAN CLASSICS

*Stylish, Confident, Relaxed*



JUNE 2012 \$5.99

0 6 >



0 74470 08785 4





# CAPITAL CLASSIC

AGEORGIAN-STYLE TOWNHOUSE IN WASHINGTON, D.C., EMBRACES A YOUNG FAMILY AS EASILY AS IT DOES STORIED ANTIQUES.

INTERIOR DESIGN BY DARRYL CARTER  
ARCHITECTURE BY FRANCK & LOHSEN ARCHITECTS  
LANDSCAPE ARCHITECTURE BY GRAHAM LANDSCAPE ARCHITECTURE  
PHOTOGRAPHY BY MAX KIM-BEE  
STYLED BY OLGA NAIMAN WRITTEN BY SALLIE BRADY





**A** PALE PALETTE, CENTURIES' WORTH OF ANTIQUES, AND PRECISE FURNITURE ARRANGEMENTS WOULD SEEM TO MAKE AN UNLIKELY SETTING FOR AN ACTIVE YOUNG FAMILY, BUT THAT'S NOT the only surprise in this Washington, D.C., house. "I know it might look like a challenging place to raise kids, but it's not," says the wife. "My children have thirteen first cousins living within a one-mile radius—and all of them are very young. Our house had to be a gathering place for

them, but also be timeless and beautiful." That charge was left to designer Darryl Carter and architects Michael Franck and Art Lohsen, who completely rethought the 10,000-square-foot house. The homeowners had been living around the corner from the Georgian-style home in Kent, a leafy neighborhood in the capital. With more babies on the way, the spacious house and its verdant, welcoming garden seemed ideal for their growing brood. But its labyrinth of small rooms was ill-suited for the lifestyle they envisioned. Franck and Lohsen worked



A modern painting introduces a bold stroke of color. Qing altar table, Hampton Briggs Antiques. Vintage Jansen side chair, Hollis & Knight, in Rogers & Goffigon wool. Walls in Hanover White, Darryl Carter Colors by Benjamin Moore. Art, Mary Sipp-Green. **OPPOSITE:** Sofa, Edward Ferrell + Lewis Mittman, in Rose Cumming linen. Vintage coffee table, Objects in the Loft. George III drum table, Hollywood at Home. **OPENING PAGES:** Vintage Danish sofa, Denmark 50, in Rose Cumming linen and cushion in Highland Court fabric. Vintage Tabriz rug, Galerie Shabab. Art, Rhoda Ostrow.



A sinuous staircase is a dramatic focal point. French 19th-c. table, Sparrows Antiques. Vintage Oushak rug, Galerie Shabab. Jute rug, Stark. Walls in Huntington White, Darryl Carter Colors by Benjamin Moore. OPPOSITE, TOP: Custom sofa, Lee Stanton Antiques, in Malabar fabric. Armchair, Thomas Jolly Antiques. George III corner cupboard, L & G Antiques. BOTTOM: Custom sectional in Tokay Blue Textiles linen with pillows in Bergamo linen. Shades in Zimmer + Rohde floral.







“IT’S A PEACEFUL ENVIRONMENT FOR RAISING CHILDREN. AND THE LIVING ROOM HAS ALREADY SURVIVED A MAJOR ATTACK OF PURPLE CRAYON.”



Limestone in the master bath was cut like plank wood flooring. Bathtub, Van Dyke’s Restorers. Fittings, Waterworks. OPPOSITE, TOP: English 19th-c. wing chair, Yew Tree House Antiques. French 19th-c. table, Sparrows Antiques. Ottoman, Cisco Brothers, in Pindler & Pindler velvet. BOTTOM: Swedish 18th-c. commode, Acanthus Antiques. Custom headboard in Rogers & Goffigon stripe. Custom bedding in Pindler & Pindler linen. Curtains in Manuel Canovas cotton.



with Carter to move and enlarge spaces around a redesigned grand central staircase. The team gracefully aged the early 1970s construction, lime- and power-washing its red-brick exterior. Choppy windows were replaced with French doors that open directly onto terraces and greenery. Inside, architectural elements added gravitas: gently coffered ceilings in the living room, soaring mesh-front cabinetry in the family room, and clever Harmon-hinged doors with hidden hardware, easily mistaken for paneled walls, throughout the house.

As to decoration, the homeowner wanted calm “watercolor” tones, nothing that would look dated in twenty years, and she wanted her kids to grow up with antiques. Carter began sourcing English and Continental furniture that had the history and beauty the client craved, but also had sculptural form. He then set them against neutral walls of white and cream and used quiet upholstery of patterned fabric installed on the reverse. “It suggests movement, but it’s not so bold that the fabrics will ever go out of style.” The designer used the same technique with some of the rugs, placing them upside down.

In this setting the wood grains and hand-hewn lines of commodes, chairs, and consoles pop, defining a room. Typifying her practical approach to living, the client insisted that pieces not be refinished. “I can leave a glass



Carter replaced pleated fabric on a pendant shade with black metal for a sleeker look. Custom stools, cabinetry, and counters. Range and hood, Viking. Fittings in island, Kallista. Fittings at window, Blanco. Apron sink, Rohl. OPPOSITE: Custom rondel. Antique Chinese stool.



on the table and not worry about it," she says.

Gathering areas were established in a family room and in an upstairs sitting room, which was planned as more of a private area with cozy upholstered furniture and a media center. The dining room, Carter says, posed a slight dilemma. The client wanted a table that would seat at least twelve. "A large table with a regiment of matching chairs marching around it can often feel like an unwelcoming

boardroom." The solution was a narrow Duncan Phyfe piece that would encourage conversation, along with an unexpected mix of a settee, Louis XVI-style side chairs, and toffee-hued Italian armchairs for seating.

"It's a calm, peaceful environment for raising children," says the wife. "And the living room has already survived a major attack of purple crayon. Every bit came out." □

FOR PAINT TIPS FROM DARRYL CARTER, SEE VERANDA.COM