

Charlotte

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The custom cabinetry in Farrow & Ball Shaded White was a collaborative design team effort. The island is Alabama white marble with gray veining, which complemented the island, which was painted in Farrow & Ball Pavilion Gray.



KEEPING THE CHARM

A DESIGN TRIO WITH DECADES OF EXPERIENCE RESTORING OLDER HOMES BREATHES NEW LIFE INTO A NEARLY ONE-HUNDRED-YEAR-OLD COLONIAL IN EASTOVER.

Interior Design by **Kathryn Dixon** | Architecture by **Frank Smith** | Build by **Phil Goodwin**
Text by **Blake Miller** | Photography by **Chris Edwards**



The family room provided a challenge for the design team. "There are large ceiling beams, and within the beams there is V-groove molding," explains Dixon of Smith's architectural detail. "That molding connects to the bookshelves and fireplace, so it was a tricky design to incorporate." **OPPOSITE:** Dixon kept everything neutral in the breakfast area with a table by Tritter Feefer, light fixture by Robert Abbey, and woven chairs by Crate & Barrel.



For most people, the home was a complete tear-down. After all, the Eastover home was almost one-hundred years old, but, more than that, it had extensive foundation and structural damage from termites, and faulty work had been completed on it over the years.

But when it comes to preserving older homes in Charlotte—not to mention much of the Southeast—architectural designer Frank Smith and builder Phil Goodwin often take a unique approach. “I have a love of old houses,” Goodwin says. “They have stories to tell. Homes with a history and wonderful character yet with all of the comforts of modern construction technology are what I love. Taking an old house with its history and restoring and preserving it for generations to come is immensely satisfying.”



Goodwin, along with Smith and interior designer Kathryn Dixon of Circa Interiors, were enamored with the circa-1930s Colonial home's character and bones. The team could see so much potential in a renovation with fresh interiors versus building from the ground up that they put their heads together to create a seamless, modern design from the architectural details to the textiles that truly brought the old beauty back to life.

While the team saw serious potential in the home, they were not naive to the problems the old home presented for them. Among the massive renovations were removing the entire roof and entire rear exterior wall, adding a third floor with new dormers, replacing all millwork, flooring, wall, and ceiling surfaces, as well as completely replacing the circular staircase and salvaging the original Buckingham slate roof. "Frank did an excellent job enhancing and enlarging the



house significantly to meet the needs of the new owners,” Goodwin says. “And yet he stayed true to the original Colonial Revival architecture of the home as well as the historical context of the neighborhood.”

Smith looked at the original design and instantly recognized proportion issues. “I felt like the height and width ratios were awkward,” he says. “The home looked so flat and wide. I saw the opportunity to adjust it and tweak it slightly

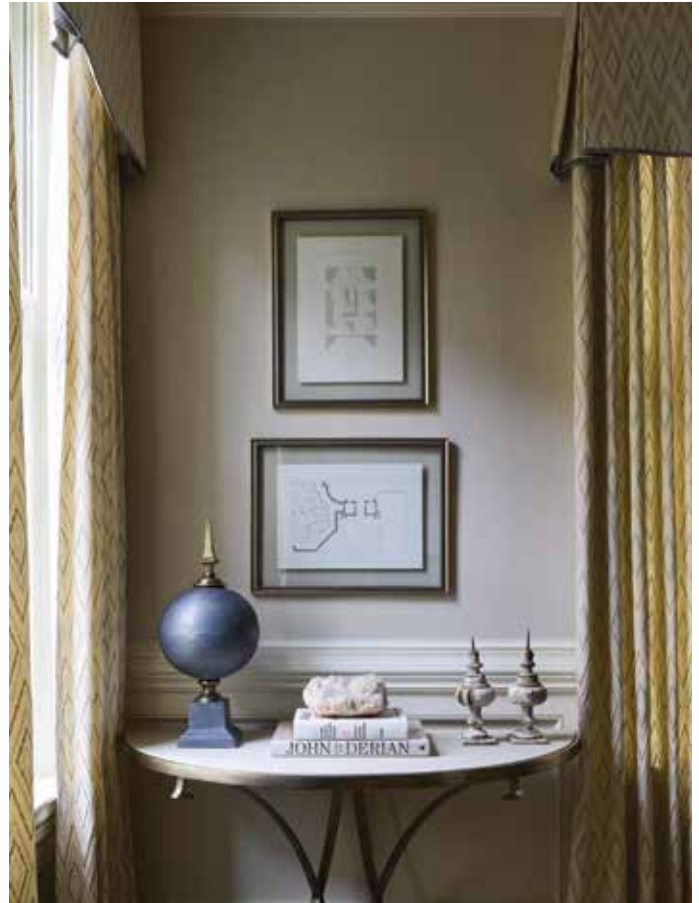
LEFT: As soon as the pair of nineteenth-century Italian chests arrived on the Circa Interiors showroom floor, Dixon was quick to snatch them up. “It’s rare to get a pair of such old pieces like these so I knew I had to have them for this project!” she says.

RIGHT: The transitional Julian Chichester bench is one of Dixon’s favorite pieces because it balances the antiques in the entryway such as the English drum table, eighteenth-century Gustav Ian Swedish chair, and vintage rug from Charlotte Rug Gallery.

TOP: Dixon chose a pair of marble-top consoles with a brushed silver leg to bookend the windows in the dining room. A pair of architectural prints adds a dose of modernity to the semi-traditional space.

BOTTOM: Dixon's goal with the butler's pantry was to "make it dramatic and handsome." The designer wrapped the space in a rich blue grasscloth accented with trim painted in a high gloss of the same hue. The door leading to the basement is swathed in a luxurious wool by Schumacher and punctuated with antique brass nailhead trim.

OPPOSITE: The Cowtan & Tout draperies with valances feature a flame stitch with an ivory background. "They brought in the yellow and gray and worked well with the rug," Dixon says.



but also save the whole house." The addition of the third floor allowed Smith to add extra square footage without expanding the footprint, which resulted in a more proportionate look. "By doing that, I changed the proportion of the rooflines to be more in line with a ratio that works with everyone's definition of beauty."

The original footprint was common during the 1930s: a box with four rooms on the main living area. But Smith loves to create seamless, circular paths that allow people to move from room to room without ever dead-ending in one space. "I love to create interesting flow patterns, which not only give you a flexibility of flow between rooms but also delineates public and private spaces," he explains of reworking the floorplan. "They're these private spaces embedded in the structure in such a way that when you're in the public spaces, you don't notice them. It also provides interesting enclaves and makes the house feel bigger." Rooms such as the scullery, home office, bar, and the area that accesses the basement are all transition spaces that are somewhat hidden from the main living areas but allow that free flow from room to room.

It was Dixon who provided the finishing touches to the renovation. "The homeowners' previous residence was very traditional, very dark," Dixon explains. "It was really important for them that this home feel lighter, fresher, softer, and prettier. They wanted it to be calming and pretty both in the architecture and the interiors."





To create interest among the ivory and cream color palette in the sunroom, Dixon incorporated a high contrast accent color with the chenille throw from Circa, pair of table lamps by Barbara Barry, and metal stool by Arteriors. **OPPOSITE:** Dixon wanted the study to feel masculine but comfortable, so she opted for Farrow & Ball Pigeon for the paint color and layered in masculine fabrics such as heathered-wool draperies in a houndstooth pattern and a chocolate-brown velvet loveseat.





To achieve this, Dixon opted for a serene color palette of creams and blues and grays. “And that really drove the furnishings,” she says. “The homeowner really responded to fabric, which I do as well. I’m really inspired by fabric and texture. She didn’t want a lot of pattern, but she did want interest, so texture and subtleties of tone were important. We used a lot of linen, velvet, and wool, but not a whole lot of silk.”

In an effort to let Smith’s architectural details shine throughout the home, the majority of the paint colors were by Farrow & Ball. “They’re such complex paint colors,” Dixon says. “They change depending on the light in the room, which helps warm or cool a room’s overall aesthetic.” Dixon kept the interiors transitional with a mix of old and new, including antiques she pulled

from Circa’s showroom floor, stating that Circa owner Cindy Smith “taught me that in a home with stature and grace such as this, it’s important to have antiques layered in.” For example, the living room features a pair of early nineteenth-century Italian chests that Cindy Smith found during her scouting travels abroad.

In the end, the merging of Smith’s architectural details with Goodwin’s creativity as a builder and Dixon’s elegant interior-design touch breathed new life into the old Colonial. “We had the opportunity to save this old house, enhance the charm, and give it a new future,” Smith says. “It takes an extra special appreciation for a structure like that to do those things that will let it perform for another century.” ♦