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While I love interior design and relish the opportunity to feature talent in our region, I'm certainly not a designer. Of course, I like to design and decorate and then redesign and redecorate my home over and over again, but I could never imagine doing it for someone else. I'm too stubborn and set in my ways, as my husband likes to remind me. So, I've always revered interior designers who have their signature look but have the innovation, flexibility, and ingenuity to create spaces that are true representations of their clients, transforming spaces into a reflection of the people who reside there rather than themselves.

But what if designers had no rules or restraints? What if they had free rein to go wild? When it comes to their own homes, that's exactly what they do. It's the place where their intuition and freedom intersect with no permission needed. It's a place where they can open their artistic floodgates and allow their homes to become blank canvases engulfed in a deluge of lawless design.

In this issue, three designers welcome us into their homes and give us insight into life within their walls. They literally wrote the book on mixing patterns, and a peek inside the home of Madcap Cottage owners Jason Nixon and John Loecke proves enchanting (page 38). Designer Kristin Tharpe shows us what a little love, patience, and style can yield (page 52). And Jane Goss preserves the soul of a classic farmhouse while updating it, too (page 64). A genius abides by no rules; a concept portrayed perfectly through the lens of our designers this issue.

I should also mention that this time of year is, as designer Holly Phillips of the English Room calls it, "the Super Bowl, the Olympics, and the presidential election all rolled into one" – High Point Market – and she's not exaggerating. For interior designers, Christmas comes twice a year. It's the largest home furnishings show in the world, and it's right here in our backyard. Spanning over a period of five days and millions of square feet (yes, I said millions), Market is the go-to destination for designers from around the world. When you take a look at your coffee table, just think; that piece of furniture was most likely introduced during Market and made its way into your home thanks to the dedicated designer who spent countless hours scouring and scouting. I could go on and on, but I'm pretty sure you'd rather hear it from a real designer. Luckily, the owners and designers from The Warehouse in Raleigh have taken the time to break down Market for us and explain what it means to them (page 16). And in every show, there are always the prize-winners. Check out some jaw-droppers from spring High Point Market along with other notable pieces (page 22).

I've said many times that we have an abundance of incredible talent, and I won't stop now. I'll stick to my day job and let the professionals do what they do best. We can all cheers to that!

Ashley Hotham Cox
Editor in Chief
[@ashleyhcox](#) on Instagram



On The Cover:

At home with Kristin Tharpe - a treasured trove filled with light, love, and heaps of personality, all created with plenty of time and patience. A peek into her breakfast room reveals both the beauty and ease with which she's designed her home (page 52).



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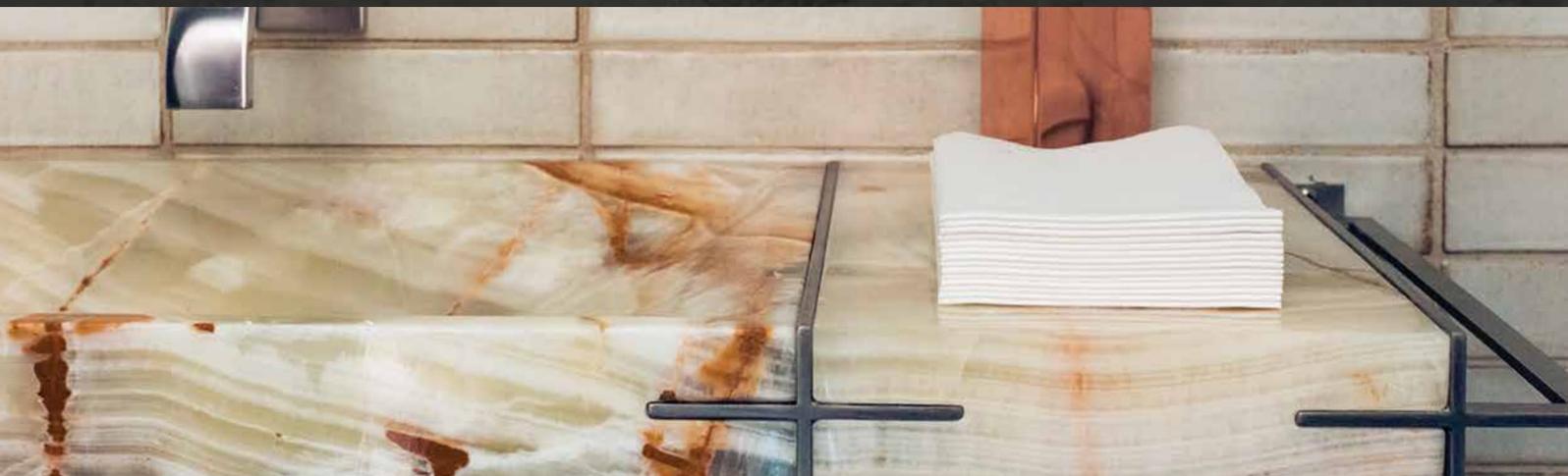


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To Market

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TO MARKET, *TO MARKET*

Interviewed by Ashley Hotham Cox

The world's largest home furnishings show, High Point Market is the Mecca for the design community where designers, buyers, exhibitors, and more travel from near and far to make the biannual pilgrimage. Interior designers Zandy Gammons and Liles Dunnigan of The Warehouse join us to discuss all-things High Point and what it means to them.



Liles Dunnigan



Zandy Gammons

HPMKT 101

Break down Market for us. What is it? What does it mean to you?

ZG: Market is always an exciting time of year. It is a huge opportunity to make new connections, see new product, and collaborate with other designers and companies. We are so fortunate to have it right here in our backyard.

Is Market something you look forward to or do you dread it? Is it like waking up on Christmas morning? Or are you putting on your war paint and going to battle?

ZG: Yes, we always look forward to it and try never to miss one. It is a lot of work, but it is something that we never miss and put a lot of planning into.

Spanning over a period of five days with more than 11.5 million square feet of show space, getting to see everything is a daunting task. What's your strategy?

LD: We look at the amount of time and commitments we have and pair that with client workload. What are we looking to spec for projects and new items for our store (items we love to order, plus fresh new additions)?

Do you map out your agenda beforehand?

ZG: Yes, you have to have a plan. We set up appointments with reps, as well as social events that our PR firm would like us to attend. High Point is so spread out; if you want to attack it efficiently, you have to have a daily plan. Of course, we always leave time to stray off our scheduled path.



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Name a few of your favorite, not-to-be-missed spots?

LD: We love the Antiques and Design Center. It is usually our first stop followed by Market Square. That is a great place to see new, fresh companies and ideas. It is really one of my favorite buildings. We usually head over to the IHFC building and go through some of the bigger rep group showrooms and then follow up by permanent showrooms all around the Market area.

Do you visit new exhibitors or do you stick to the usual suspects?

ZG: We do a little bit of both. It is always a goal to find new exhibitors, but we definitely make a point to see all of our usual suspects.

What do you look for while at Market?

ZG: We usually try to start with our client needs to wrap up our list for our projects. Then we start looking for items for our retail space to fill up our floor. Again, new products and ideas, inspiration, etcetera.

Is it a buying trip or are you just browsing?

LD: Mostly buying, some browsing. We take pictures a lot of photos of items we love to save for future jobs and retail buying.

Do you ever bring clients with you?

LD: We have a few times, but most people find Market overwhelming. When we do, we stick to a strict schedule and have usually gone beforehand to preview what we will be showing them.

CHECKLIST

With High Point located within driving range, do you make there-and-back trips or do you stay overnight?

ZG: We typically drive back and forth and have even taken the train and Uber. However, our schedule has been so packed lately we might have to start staying.

What are some of the essential items you pack with you? What's in your bag?

LD: Phone backup chargers – most important, Advil, extra shoes. We've thought about taking a sleeping bag. Early bird gets the worm!

WORK HARD, PLAY HARD

Market is more than just a show. There are educational conferences as well as social gatherings taking place throughout the entire event. From cocktail parties and private dinners to panel discussions and seminars, there's something going on at all times.

Do you find yourself engaging in these events?

LD: Yes, we have been adding to our schedule every Market. We love meeting different people in the industry, so we enjoy going to different events, as well as trying to catch a panel discussion from time to time.

With so many coinciding, how do you choose which ones to attend?

ZG: It is hard to pick, but we usually try to get a few in per day. We like to support the lines we work with, as well as meet new people!



Hundreds of upscale showrooms comprise Historic Market Square, which was once a furniture factory.



Zandy Gammons along with other attendees visit with artist Windy O'Connor at her booth in the Suites at Market Square.

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LOVE IT OR HATE IT

How do you feel about interior design trends? Are they fads or are they more than that?

ZG: Trends are constantly emerging at Market whether we are on board or not. We look out for some of the big trends that will be around for years to come. We ask ourselves, "Is it a fad or more than that?" We tend to gravitate to trends that have more longevity.

What's something that's really hot right now that you love? What trends do you hate?

LD: We love the use of color that has been popping up all over Market. We also really love new product lines that incorporate natural materials such as various stones, wood, and metals. Hate is a strong word, but we tend to stay away from glittery and shiny.

What's something that you'd like to see come back in a big way?

ZG: Maybe an appreciation and love for antiques to mix in with the new.

FLASHBACK

Can you share with us some of your favorite intros from last Market? Name some of the showstoppers.

ZG: We love the Design Legacy Showroom; it's very innovative. Windy O'Connor is always a favorite. Couture Lamps with Mitchell Black and Taylor Burke Home always have great new products and color! Visual Comfort not only has a beautiful showroom, but we love to see the new lighting introductions.

Were there any emerging designers or brands that really stood out to you? Why?

LD: Probably our favorite showroom of last Market was the Design Legacy showroom and their new collection from Denise McGaha. There was such a mixture of old and new beautiful fabrics, accessories, art, and furniture. We wanted to bring the whole thing home!

What about any oldies but goodies?

LD: Visual Comfort, Currey & Company, Phillips Scott. All of those!

In general, what are the things that make a good or bad Market?

ZG: Weather is the biggest thing that can make or break a good time at Market.

Top: Zandy Gammons speaks with Louise Gaskill at Gaskill's show space at the Suites at Market Square.

Bottom: Decorative arts are on display at Design Legacy's showroom in High Point.



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HIGH STYLE

Produced by Ashley Hotham Cox

Written by Aleigh Acerni

The High Point Market never fails to deliver. Here's a glimpse at some of our favorite showstoppers from the spring show, plus new must-haves for the season.



TAKE A SEAT

Laura Kirar's background in sculpture and interior architecture is on full display in her new collection for Baker Furniture, which blends diverse influences in designs like this Folio Arm Chair. With a nod to Art Deco style, the chair pairs a leather-clad seat (in noche or parchment leather) and a polished brass base. Available through Good's Home Furnishings / \$4,635 / www.goodshomefurnishings.com



OTTOMAN EMPIRE

You'll need a large space to house the Menil Cocktail Ottoman — it's nearly four feet in diameter. And that's a good thing, because it's stylish and comfortable, which will surely draw a crowd. Part of Charlotte-based interior designer Barrie Benson's signature line for Highland House, the six-sided piece is just one example of her energetic, fresh aesthetic. Shown with a tray in blonde cerused wood, the hand-upholstered ottoman is available in a range of fabric and finish options. Available through Highland House / Starting at \$2,085 / www.highlandhousefurniture.com



BENCH WARMER

Simply chic, the Andrea rectangular bench by Arteriors Home adds a beautifully feminine touch at the foot of the bed or even used as a coffee table. Upholstered in rosewood velvet with brushed brass legs and rounded corners, it's an accent piece that steals the show. Available through Nest Fine Gifts & Interiors / \$2,850 / www.nestfinegifts.com

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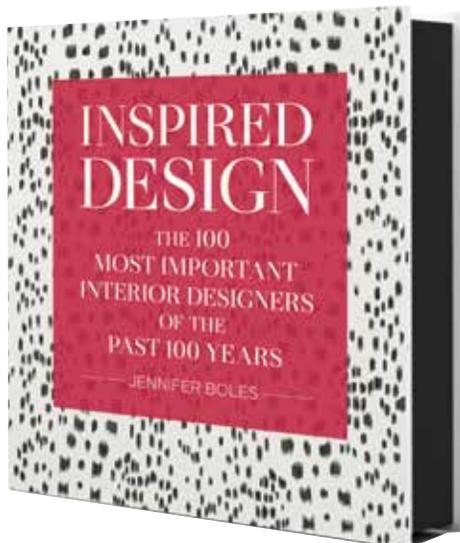
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STYLE FILES

Add a copy of *Inspired Design: The 100 Most Important Designers of the Past 100 Years* to your coffee table book collection. Created in celebration of Kravet's centennial, the list includes inspirational designs by designers from all over the world, edited by Stephen Drucker, former editor-in-chief of *House Beautiful* and *Martha Stewart Living*. Available through Kravet / \$75 / www.kravet.com



BIRDS OF A FEATHER

It's impossible to resist perching on the Parrot sofa from Julian Chichester. The bespoke piece is made to order in the United Kingdom with sleek lines and low, brass-clad feet. The Vladimir Kagan-inspired sofa brings energy and personality to any space. Available through Circa Interiors / Starting at \$10,185 / www.circainteriors.com



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A contemporary take on the classic spool-turned bed with its upholstered headboard and charming silhouette, the St. Tropez canopy bed from Mr Brown London is equally at home in a beach house or mountain cabin. Choose from rustic grey pine, rustic white pine, and white gesso finishes plus three upholstery options. Available through Abode Home Design / \$8,685 / www.mrbrownhome.com



PATTERN PLAY

Inspired by Portugal, Tilton Fenwick's latest collection for Duralee features a coordinated mix of strong statement prints and wovens with exuberant color combinations and bold patterns. Designs include abstract florals, an arch motif inspired by the Jeronimos Monastery in Lisbon, and a wave design based on the famed tiles in Lisbon's Rossio Square. Used for upholstered furniture, curtains, or pillows, they add whimsy and energy to any space. Available through A. Hoke Ltd. / to the trade / www.ahokelimited.com



CURVE APPEAL

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LAYER *IT ON*

Produced by Anne Marie Ashley

We're pretty thankful that Jeff Snyder decided to quit his career in the corporate world to pursue his passion for design. Today, his crisp, curated, and welcoming look dots every corner of his store, Simon's House Interiors in Raleigh. And if you've ever seen his home, you know that he's an expert at layering. From patterns and textures to colors and accessories, he's our go-to for a lived-in look.

"Creating a space that looks and feels layered is one of the biggest

challenges in decorating. It takes a keen eye but also some trial and error," Snyder says. "Layering provides depth to a room, and it can be the key to making the room feel complete and evolved over time. I've often said that our homes are not one-dimensional, so we shouldn't decorate as if they are. Layering your furnishings, textures, and patterns create levels of dimension," he says.

"The starting points for this space were the leather furnishings (sofa, chair, and chaise lounge). To add interest to these neutral pieces, I began a layering process," Snyder explains. "And to ground an otherwise voluminous room, I selected a colorful, boldly

patterned rug. The palette of the rug and unexpected selection of a large scale art piece on the back wall both provide depth and contrast to the room," he says. "Final selections like the sheepskin on the chaise, natural stump side table, and green accents throughout round out the layering piece of this design, creating my collected and curated space."



LAYERING 101:

- Consider layering with contrast to create depth. For example, dark in the foreground, light in the middle, dark in the background.
- Bring in the 'smalls' – small drink tables beside standard end tables and chairs, mini-lamps for accent lighting on shelves or small tables, small pillows in front of or amidst larger ones, dining chairs as accent seating.
- Textures in neutrals (i.e. sisal, rattan, and raffia) mix wonderfully with patterns and bold colors.
- Incorporate the ceiling into the space - paint it; add trim work, beams, or other architectural elements; make a big statement with light fixtures.



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OLIVE TWIST

This military-inspired hue is anything but drab.

Written by Christina Spratt Spencer

Distinctively layered undertones of gold and grey ebb and flow in the various facets of this intricately dark and moody shadow of green to produce a hue exactly its namesake, olive. A sophisticated juxtaposition of both sleek and earthy, this surprisingly neutral tone is remarkably versatile in its pairings. Always a harmoniously grounding element, olive green is curiously chic with saturated pops of deep peony or plum or classically paired with crisp white and cognac.



The Real Shaker Kitchen by deVOL / www.devolkitchens.co.uk



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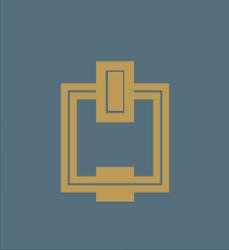
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LINDSAY *Speace*

For Raleigh-based interior designer Lindsay Speace, inspiration is never in short supply. With a flair for color, textiles, and decorative arts, her designs are effortlessly cool and collected.

“I’m constantly keeping an eye out for pieces that make my heart skip a beat and have a story to tell. Textiles, art, and antiques are my biggest passions and are frequently the jumping-off point for my design work. Independent artisans and craftsmen inspire me immensely, and introducing my clients to their work is incredibly rewarding. Nothing excites me more than discovering a new artist, a piece of furniture with just the right patina, or incorporating a beautiful hand-blocked fabric into a scheme. Classic architecture is another faithful source of inspiration. And when all else fails, my dog-eared collection of design books haven’t let me down yet.”

1. Soane Britain Dianthus Chintz in Lapis / www.soanebritain.co.uk
2. Elliott Puckette Untitled, 2017 / www.soco-gallery.com
(Image courtesy of Paul Kasmin Gallery; Photography by Diego Flores)
3. Penny Morrison Blue Mosaic Rounded Urn Lamp / www.pennymorrison.com
4. Kerry Joyce for Dessin Fournir Lune Chair / www.kerryjoyce.com
5. Mottahedeh Tobacco Leaf Dinner Plate / www.shopquintessentials.com
6. Frances Palmer Wide Mouth Urn / www.francespalmerpottery.com
7. Carvers’ Guild Hirshhorn Mirror / www.carversguild.com





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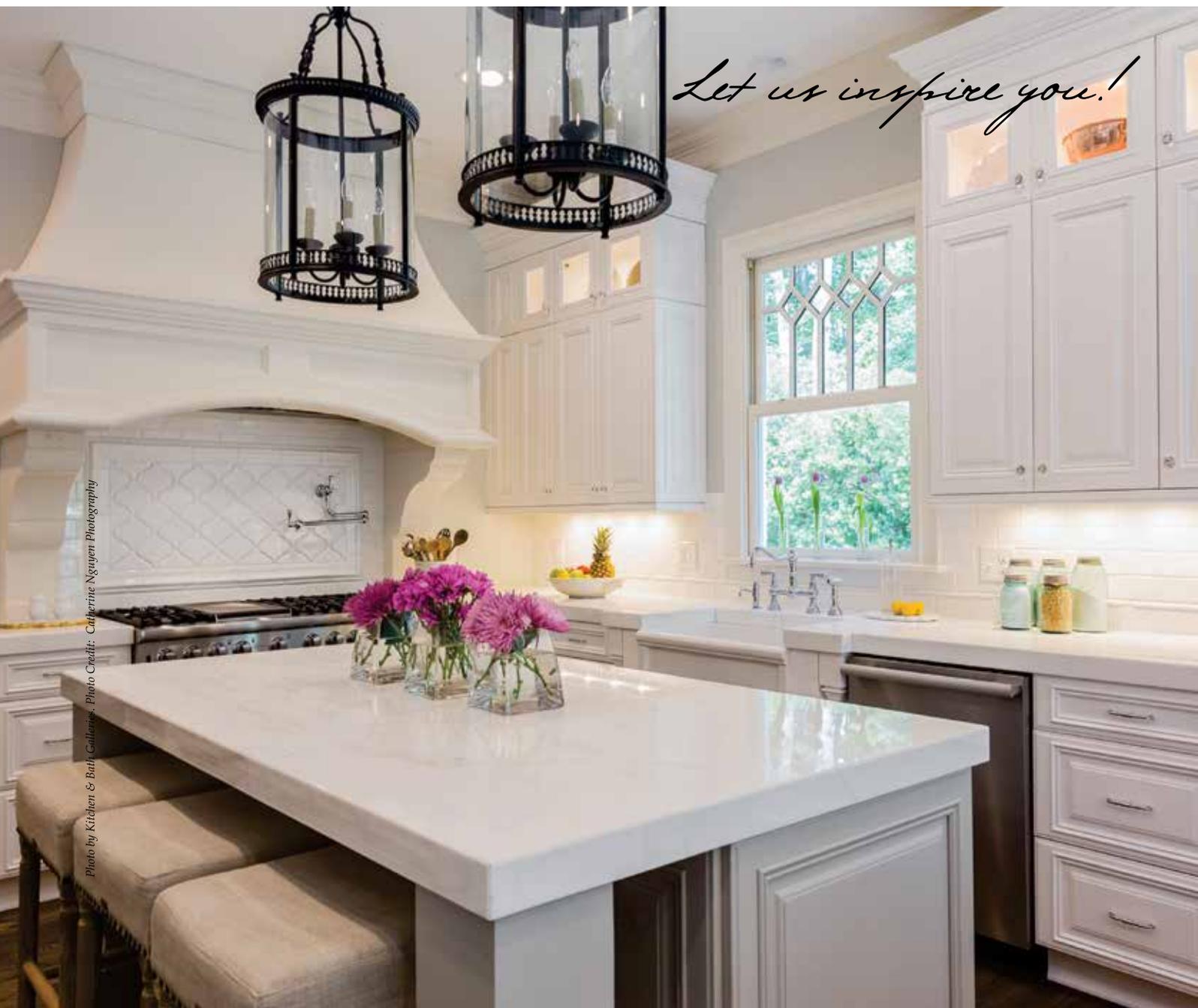
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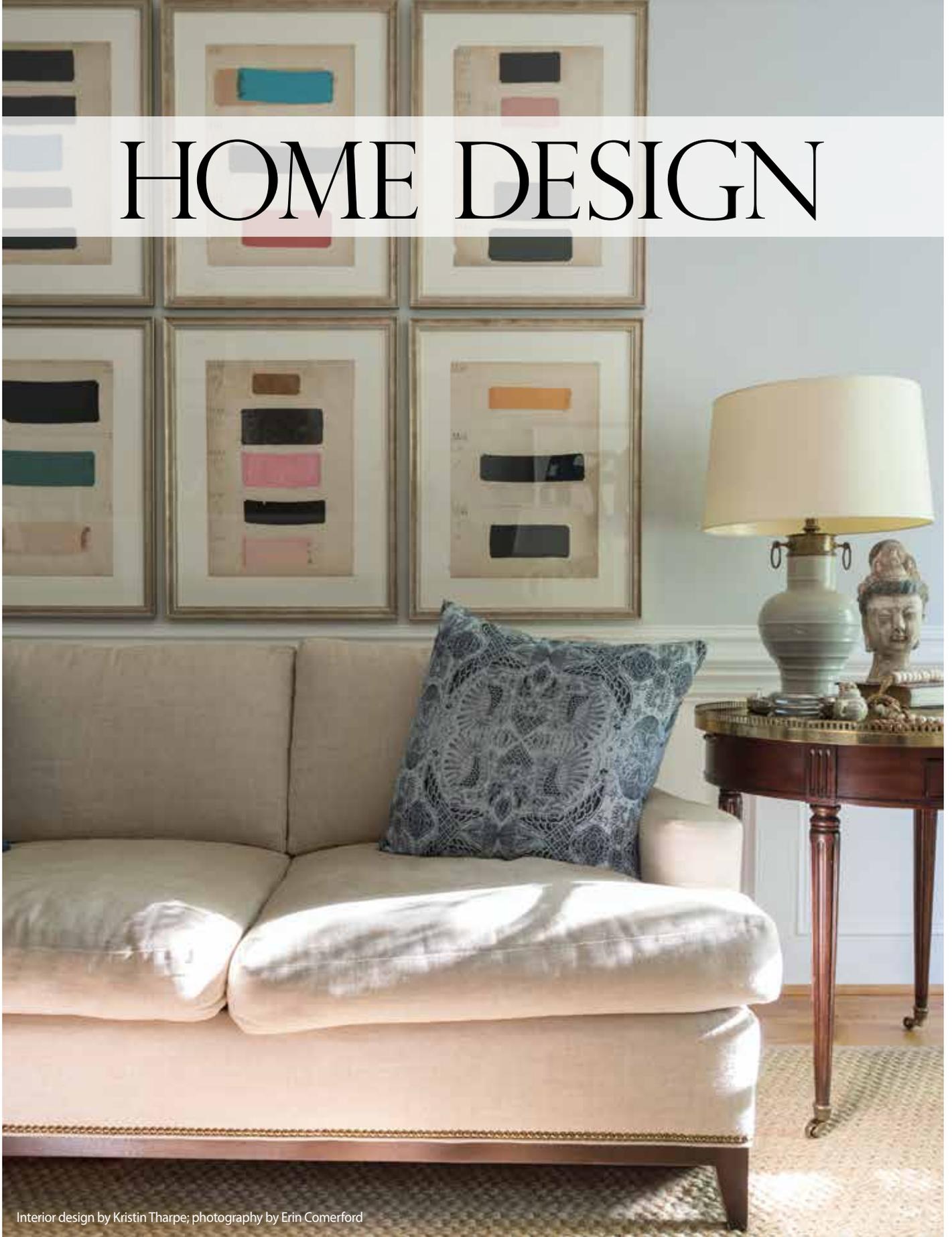
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HOME DESIGN



Interior design by Kristin Tharpe; photography by Erin Comerford

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Farm Fresh
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Teeming with pistachio hues and inspired by the long, fantastical conservatory at Sezincote, an Indian-style estate in England's Cotswolds district, the sunroom is an inviting respite. All fabrics are from the Madcap Cottage for Robert Allen @Home collection.

Anarchy REIGNS

A FLURRY OF PATTERN, COLOR, AND TEXTURE ALL WRAPPED UP IN COMPLETELY ORIGINAL AND COHESIVE DESIGN — WHAT ELSE COULD YOU EXPECT FROM THE HOME OF THE MADCAPS?

This is the house of chaos, the house of uproar, the house of ruckus, or as Jason Oliver Nixon and John Loecke of Madcap Cottage lovingly refer to it – The House of Bedlam. Though all of their client projects have a clever way of reference, when designing your own home, what seems more appropriate than the no-rules-approach of total bedlam? A perfect metaphor for their attitude towards design, Nixon and Loecke’s home is every bit charming and eclectic as it is comfortable and chic. With a mash-up of patterns, textures, colors, themes, and styles, every space extends an invitation to

melt into the room. In their eyes, it’s unfussy, comfortable, and truly home.

Nixon and Loecke called New York home for more than twenty-five years, but after countless trips to market in High Point, NC, the pull towards an easier pace became palpable. “We would tack on days to our market trips and go to dinner parties. We got to know more and more people,” Nixon explains. “We really enjoyed the under-the-radar feel of High Point and felt like it was time for a change.” After one particular market trip, they hired a realtor and toured around twenty homes. In the end, the first home they toured was the clear winner.

Written by Anne Marie Ashley | Photography by John Bessler

The floors, walls, and ceiling of the foyer are hand painted. Inspired by late English muralist Rex Whistler and late American heiress Bunny Mellon, it's a tented wonderland where pagodas and pugs meet croquet and topiaries. *Opposite Top and Bottom:* With walls upholstered in Madcap Cottage Brook Street pattern, the "retiring room" is the perfect place to relax. Original bookshelves are painted a rich teal from Benjamin Moore, while the ceiling boasts plaster medallions in the shape of dragons and custom fretwork panels. The sofa is covered in Madcap Cottage for Robert Allen fabric.







Inspired by the bar at the famed Gritti Palace hotel on the Grand Canal in Venice, the dining room pairs bold florals with rich silks, jewel-toned leathers, and plenty of mirrored sparkle. The vintage Murano glass chandelier found at an antiques shop in Minneapolis and dining chairs purchased on eBay mingle effortlessly with 18th-century flowered plaster medallions acquired from an auction at Christie's.

The Regency-style home was built in the 1930s and was handed over to Nixon and Loecke by only the third owner. "I could see exactly what this house needed to make it ours," Loecke says. "At the end of the day, we really appreciate Georgian architecture with regency touches. We both could envision an English country house with no rules where anything goes, and everyone is welcome." Over the course of the first year

in their home, the pair gutted the kitchen, though keeping the footprint, and re-styled it to bring it back to its glory days of the '30s. The master bathroom and master bedroom were blown out to create a large master suite, and the two-car garage was turned into a back-of-the-house entrance. "We lived over the garage with our dogs during the remodeling, and every morning, it was like, 'Cue the circus,'" Nixon recalls.



The powder room, wallpapered in vintage paper purchased on eBay, features an antique Asian bamboo mirror, whimsical tent-like sconces topped with Moorish crescent moons, and aqua-hued cabinetry, moldings, and shutters to bring some fun into the function.

Most of the other original elements of the home were left untouched and instead enhanced by Nixon and Loecke's keen eye for pattern-mixing and over the top design. "Our mantra is 'Banish the beige!' We wanted the home to look lived-in and passed down," Nixon explains. "And you can only uncover those elements as you work. For example, our wallpaper guy was taking down around six layers of paper on the living room walls.

But when he got to the third layer, we just said, 'Stop.' It was perfect. It was exactly the look we wanted."

Inspiration comes from everywhere for Nixon and Loecke, but they look to history as their muse. In fact, very few of the furnishings and accessories in their home are new. Most are captured from auction houses, flea markets, or estate sales. Style icons like C.Z. Guest and Betsy Bloomingdale, movies like *Auntie*

The Royal Pavilion in Brighton, the late 18th-century seaside escape of George, the Prince of Wales, inspires the kitchen. Rich green tiles from Ann Sacks mingle with an 18th-century chinoiserie fretwork table that the Madcaps purchased at auction and raised to create a kitchen island. A rich trellis wallpaper from Thibaut adds visual drama.





Top: Jason Oliver Nixon and John Loecke make up the dynamic duo of Madcap Cottage. Known for mixing patterns, drinks, and everything in general, the Madcaps blast authenticity in their one-of-a-kind home in High Point. Photography by Bert Vanderveen.

Bottom: Hand-painted Chinese wallpaper boasts images of Jasper, Weenie, and Amy Petunia — the Madcaps' pound rescue pups — in the living room. The antique Nichols rug was unearthed at a jumble sale in Connecticut and fabrics from the Madcap Cottage for Robert Allen @Home collection cover the Hickory Chair sofa and vintage armchairs that gather in front of the fireplace.

Mame, and tastemakers like Nancy Lancaster — they all play a part in their personal home and in their perspective on design. Interesting people and places inspire whole rooms; accessories and layers are added to evoke drama and tell a story. The foyer was inspired by the murals painted by Oliver Messel in homes across Europe. Two pieces of art by Chuck Close hang near a Hollywood Regency game table in the living room, where Loecke says, “We’re learning to play canasta and Mahjong.”

“Chairs from Nancy Reagan here, a piece from C.Z. Guest there — we’ve filled our home with things that really speak to who we are,” Nixon says. “Homes are about the people who live there, not which designer decorated them. We prefer a





Wrapped in Thibaut wallpaper, the space is filled with a mix of vintage and contemporary art—both paintings and photographs. Nixon's parents give him castoffs from their collection, including the Robert Mapplethorpe and the Rosenquists.







Opposite Top: Guests are lavished at the House of Bedlam. The guest bed purchased at the auction for the estate of Rebecca actress Joan Fontaine is covered in bed linens from Madcap Cottage for HSN and bed hangings from the Madcap Cottage for Robert Allen @Home collection. A vintage needlepoint rug and curtain valances in Madcap Cottage “End Cove” in Daffodil bring everything together.

Opposite Bottom: In the master bath, an 18th-century chinoiserie panel anchors the tub surround while a Nichols rug serves as the bath mat. A 19th-century chest of drawers doubles as the sink vanity and the chaise was designed by Andre Arbus for Baker Furniture.

Above: The Madcaps are just the third owners of this 1930s Regency-style home in High Point. Much of the layout and structure have remained the same, but to step inside and you’re transported to another world.

style that cannot be pinpointed but instead reminds you of the person who lives there.”

Sure, you may notice that Madcap Cottage has a signature love of mixing patterns and bold colors. After all, their new book, *Prints Charming: Create Absolutely Beautiful Interiors with Prints & Patterns*, is full of inspiration from their own portfolio on how to layer and mix patterns and color in beautifully cohesive designs. Despite this, however, clients will tell you that the heart of Nixon and Loecke’s process is getting to know exactly what the homeowner’s “brand” is and then translating that into their home. The result is a vague recognition of hallmark design but an overwhelming feeling about the individual homeowner.

“We want to engage our clients in the details. We aim to tell a story through design,” Nixon says. “In our home, we don’t just go up and down the stairs. Stop and take in the photos, the art, the layers – It’s a journey. The furnishings, the wallpapers, the fabrics, the patterns – they all play a part in a big story. The designs make you feel like you’ve been on a trip somewhere.”

From the bright and cheery dining room inspired by the bar at

the famed Gritti Palace Hotel in Venice to the adjoining pistachio-hued sunroom inspired by an Indian-style estate in England’s Cotswold district, you can understand this philosophy. A custom vintage trellis design unifies both rooms, but the elements in each are distinct and original. A vintage Murano glass chandelier hangs in the dining room complemented by dining chairs covered in pink and green leather, which were found on eBay. The ceiling in the sunroom is upholstered in Madcap Cottage for Robert Allen fabric, which matches the fretwork over the windows. The vintage sofa covered in eye-catching daffodil chintz fabric, which is also Madcap Cottage for Robert Allen, brings the room together.

It’s these unifying, yet completely individual elements that define the home of the Madcaps. Entering the House of Bedlam means you’re welcome to throw your feet up, open a bottle of your favorite wine, which they likely will have on hand for you, crank the music, and enjoy some great conversation over good Chinese take-out. “We feel like great design is all about being aspirational *and* affordable.”◆



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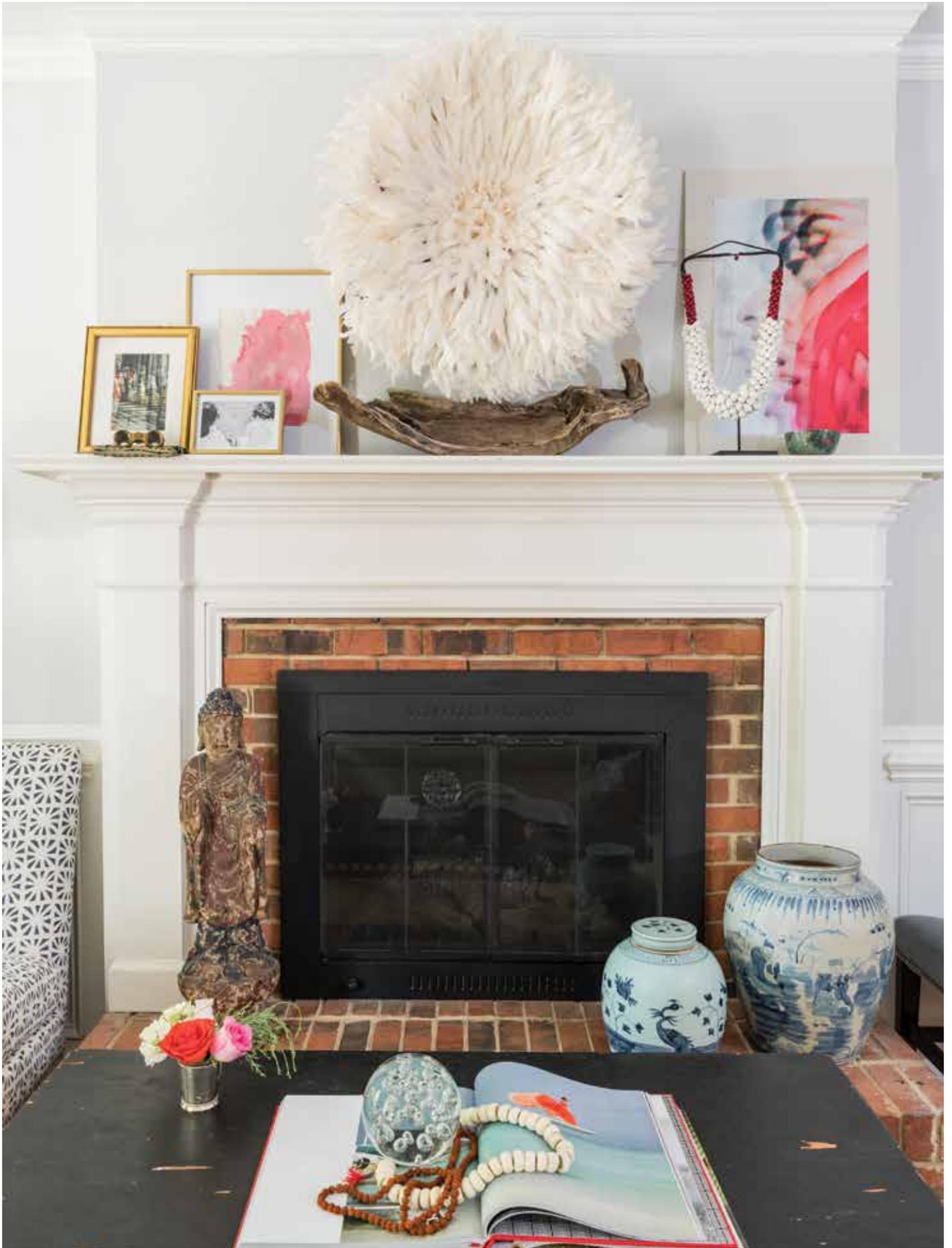
The original kitchen was choppy and cramped, so Kristin Tarpe opened up the layout. She made the island larger and added a Carrara marble top. She kept the original cabinetry details but complemented them with a herringbone Carrara marble backsplash.

PATIENTLY WAITING

RALEIGH DESIGNER KRISTIN THARPE'S RESOLVE TO
HOLD OFF ON REDESIGNING HER HOME PAID OFF.



Written by Blake Miller | Photography by Erin Comerford





As a designer, Kristin Tharpe likes to paint a picture for her clients of what their home could look like through renderings of interior design overhauls and additions. Shortly after that, the plan is put into action. Paint changes, new furniture, and artwork all transform the space into the vision Tharpe presented early on in the design process.

But when the Raleigh-based designer was faced with redesigning her new home, no renderings were done, no plans were put into action. Instead, she waited. “Our home sold fairly quickly, so we had to rush to find a new one,” she says. Tharpe and her husband, Gray, quickly fell in love with a home that had traditional bones and plenty of character. Of course, they knew that they would want to renovate rooms like the kitchen and master bathroom, but when it came to the interiors, Tharpe knew that deferring was the wisest choice.

“There were things I knew I wanted to change, but I made myself wait a year before doing anything major to the home,” she explains. “I really wanted us to live in the space for a while and see what we liked and what didn’t work for our family. That was really the hardest thing, having to wait. As a designer, you want to go in and get everything done immediately. This was a testament to my patience for sure!”

Tharpe’s resolve to live in the home for a year paid off. The kitchen, for example, needed a major overhaul; but in hindsight, Tharpe’s conservative approach saved some beautiful cabinetry details along with the whole island concept. “There were definitely things I would have torn out initially when we first moved in that, in retrospect, I would’ve been really upset about losing,” she says. “We gutted pretty much the entire space and reworked the layout and flow, so it made more sense for our family.”

The disproportioned island was made larger and topped with a bright Carrara marble counter while the existing wood butcher block on the perimeter counters was replaced with modeled black soapstone. “The wood counters were just too heavy when coupled with the wood floors, so we really wanted to lighten things up,” she says. The Carrara marble backsplash installed in a herringbone pattern brightens the space.

The living spaces were dark, and every room was a different color. “Everything was brown, and it just felt so heavy and like nothing worked together,” Tharpe says. “I

Opposite: “I love a layered aesthetic because it provides visual interest,” Tharpe says, who added an authentic headdress from Cameroon above the traditional brick fireplace and accented with contemporary artwork. *Top:* Tharpe fell for the slightly bowed front of the Hickory Chair chest in the living room. “The hardware are hand-cast brass acorns, which are like jewelry,” she says. Atop, she added a large abstract piece of art layered with smaller pieces including one by artist Dani Shafer. *Bottom:* Tharpe’s daughter Eaton is a music lover like her father. On her seventh birthday, he gave her a pink electric guitar. “And my youngest plays the drums!” Tharpe laughs. “Guess you could say it’s never quiet around here!”



A collected look allows you to peel away the layers and find something new every time you walk in the space. Tharpe's living room is no different with artwork layered atop windows and pillows nestled against each other.





Above: A round dining table in the breakfast nook creates a soft visual with a painted base and wood top and is accented by chairs with dark grain leather.

Opposite Top Left: Tharpe prefers a mixed aesthetic, so she balanced the traditional dining room table with alternate seating that “felt true to the space and the way we live,” she says. The wallpaper is by Cole & Son.

Opposite Top Right: Music-inspired decor throughout the home pay homage to the family’s love of music.

Opposite Bottom Left: After a visit to a museum that was selling some of its books, Tharpe came across a textile book featuring archive fabric swatches from a library in France. The designer framed pages from the book, which now hang above the sofa in the living room. “It was the find of a lifetime,” she says. “Everybody asks about them and compliments them.”

Opposite Bottom Right: Tharpe pulled the trigger on a hand-block wallpaper by Schumacher in the downstairs powder room and created a dramatic escape for guests.



A practical but fun daybed found home in Tharpe's daughter Elliott's room. It's the perfect solution – the trundle pops up to a queen-size bed making sleepovers with friends seamless.



Though Tharpe and her husband lived in their home for a year before renovating, the designer went ahead and decorated her two young daughters' bedrooms including her oldest's shown here early on.



remember thinking when we first saw the home that this would definitely have to change.” A dose of new paint updated the entire home and laid the groundwork for Tharpe’s vision, which included an updated furniture and lighting layout and new finishes.

It was the living room where Tharpe spent most of her time reimagining the space. Here, she added recessed lighting and a chandelier, which gave the room an instant facelift. The designer’s signature layering of textures and fabrics, as well as mixing and matching of styles is apparent in the living room. Classic, timeless pieces like the Hickory Chair sofa are paired with more modern touches like a stunning gallery wall of framed fabric swatches found in an antique French textile book. A traditional headdress from Cameroon serves as a unique centerpiece above the fireplace, all complemented by pieces Tharpe collected during scouting trips at home and abroad.

Though it was a test of patience for the designer to hold off on diving into her new home’s redesign, it paid off. Tharpe was a vision of patience, and her instinct to wait was rewarded in the end. “So much of what I do is about persistence, humility, and grace,” she says. “You’re creating something and pulling it together, and ultimately you have to trust yourself. That’s always easier said than done. But in this case, trusting my instinct to hold off on the redesign [in order] to get to know the home better and how it functions best for our family was the best decision we made.”◆

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The kitchen island is an old, reclaimed French piece Jane Goss purchased from 1st Dibs. White quartzite countertops are complemented by Currey & Company fixtures. But with ten skylights positioned throughout the home, the natural light is the clear star. "Skylights are a creative way to bring the outdoors inside," Goss says. *Right:* Originally an old 18th-century farmhouse, interior designer Jane Goss stands at the old pine front door of her home, which underwent historical restoration during the '90s and is what she was eager to pay homage to in her redesign.





Farm Fresh

FARMHOUSE RULES APPLY TO EVERYONE WHO ENTERS DESIGNER JANE GOSS' HOME. HINT: THERE'S JUST ONE - RELAX AND ENJOY THE COMPANY.

Written by Rosemary Antonelli | Photography by Smith Hardy



Located in the new wing of the house, the master bedroom provides tranquility with its neutral color scheme and skylights.
Opposite: The ribbon wallcovering by Schumacher along with gold accents work harmoniously to create a playful yet tailored look in the powder room.



There's something about a farmhouse that soothes the soul. Perhaps it's the soul inside of it – generations of tradition, stories of triumph alongside sorrow, home cooked meals, and families that kept the home alive year after year. It's no surprise that those who inhabit these old farmhouses want to preserve that soul while putting their own into it. Such is the case with designer Jane Goss of Jane Goss Designs.

When she purchased the circa-1750 Durham farmhouse, Goss realized the importance of inheriting the history of the house and letting it seep into her own twist on classic design. "I absolutely wanted to pay homage to the history of the house while still bringing it up to date and making it functional in every way possible," she says of the project she began two years ago.

"I appreciate when modern style is injected into a traditional setting. I have an eclectic side to my design style and that plays well with what I wanted to do here." The result is a creatively restored and transformed home that is an engaging mix of traditional and modern style brimming with historical character.

What seems like a painstaking process of layering and accessorizing, Goss makes look easy. "I buy things I love, and then I find places for them," she says. "A designer's house, though, is always a hundred percent a work-in-progress." The four-bedroom home has undergone several previous renovations throughout its 250-plus years of existence, but Goss kept the integrity of the existing structure – a beautiful entrance flanked by two wings of the house. She added rooms to better connect the old sections with the new and increased the total square footage to about 5,200 square feet. "We added a copper roof, as

A pair of easy chairs provides warmth to the reading room, which was the original kitchen room. Goss was able to create comfort while retaining the rustic log cabin walls and fireplace. "I wanted a warm kitchen-feel here," the designer says. "It's where we gather after dinner and enjoy the coziness."







Below: The oval mahogany dining table, chairs covered in a printed cotton fabric, and textured area rug work in unison with the vintage chest that displays Goss' china and serveware.

Opposite Top: Old World charm and polished dark woods are part of the home's signature; and the guest room continues to carry that charm with its antique mahogany twin beds, which are separated by a vintage vanity table and gilded mirror.

Opposite Bottom: One of five fireplaces in the house, this one is centered below wide plank wood ceiling beams and surrounded by the white wainscoting on the walls. "I tried to be true to the house and its farmhouse setting and style," Goss says.



French accents such as this blue armoire, which displays Jane Goss' collection of silver serving pieces can be found around every corner of the home.



The recently remodeled white-on-white kitchen includes naturally honed white quartzite countertops that give it a clean, modern look.



well, and it has weathered beautifully. I just adore the look of it,” Goss says.

Inside, Goss established the soul-soothing palette with neutrals in shades of blue, grey, and beige, and added French-inspired elements like a blue-painted armoire to display her collection of silver serveware. Adding to the warmth, framed family photos greet guests as they enter the home and her collections of books and majolica display throughout the home. “My home has a collected look that really speaks to the soulful feeling I was eager to convey when I bought this house,” Goss says. From the vintage mahogany armoire purchased from a

previous owner, which resides in the master bedroom, and the old iron table with barley twist legs to the old pine dining table in the breakfast room, there’s historical flair at every turn. The five fireplaces, including one in the guest room, and restored old wood doors found throughout the house lend a cozy, humble appeal amidst the more contemporary furnishings.

“A portion of the connection to the old section is now our living room, and we restored the old wide plank pine floors,” Goss says, speaking to the changes that were made to the floorplans. “What used to be called a ‘birthing room’ back in the day is now a home office for my husband, and the kitchen room from the original log cabin on the property is now our television and reading room.” The cozy room is perfect for curling up with a book in the worn leather chair or resting ones eyes on the sofa. An iron and glass coffee table offset the original log cabin walls. Goss kept the original built-in cabinets in her husband’s office and a recessed bookcase adds a bit of workspace drama.

In the nearby guest room, Goss lets her eclectic side take the wheel. “I had my children in mind when designing this room,” she says. “They are in their 20s and visit often; I thought the bold colors would be fun.” Part of the original home, the guest suite has a sitting room at the top of a small set of stairs with the bedroom elevated even farther up another set of stairs – a classic detail from a bygone era..

Shiplap in the master bedroom brings it up to date but also harkens to a truly original farmhouse style that’s true to the home. In the kitchen, Goss chose whites on white set off by gorgeous natural light in the room.

A reclaimed French-inspired kitchen island tones down the new feeling and adds the heart Goss attempts to impart in every room, making it the centerpiece.

An open balcony overlooks the living room with its original stone fireplace, on which, in a nod to North Carolina heritage, a tobacco-drying basket hangs front and center. The white wood-beamed ceiling and wainscoting create an airy backdrop for neutral furnishings and a relaxed vibe that welcomes guests.

Yes, a farmhouse in its simplest form can stir the soul. When a designer gets a hold of it, however, the true meaning of home shines brightest. ♦

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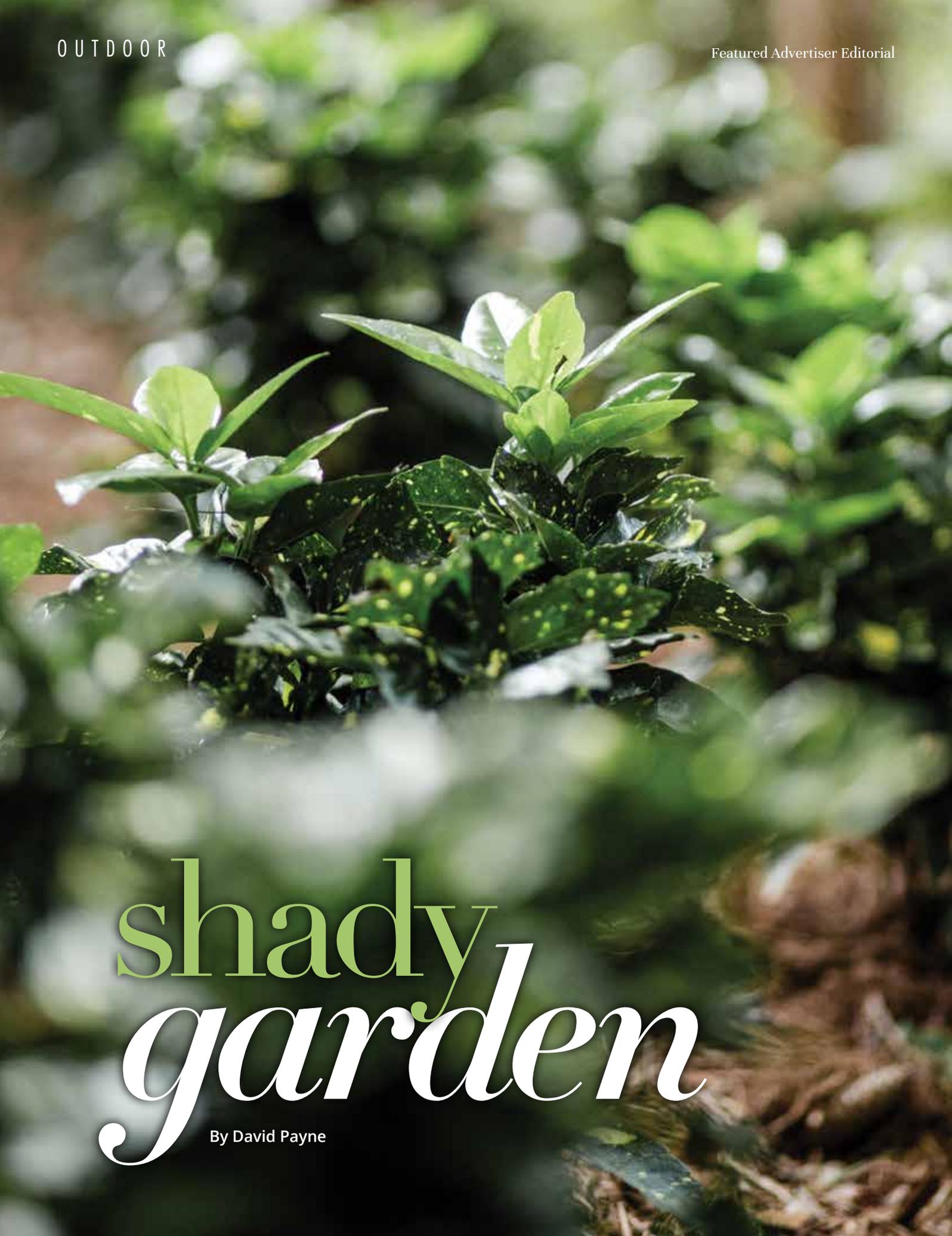
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OUTDOOR

Featured Advertiser Editorial



shady
garden

By David Payne



Gardening in the shade can present many challenges, but it can also produce many rewards. Plants generally fall into three categories: sun-loving, sun-and-shade-loving, and shade-loving. There are a few plants out there that are OK with either a sunny or shady location.

So, if you have a shady area, consider turning it into a retreat with year-round color and textures, a spot to unwind and enjoy nature.

Shady locations in the Triangle region are hardwood, pines, or a mixture of both. Planting among mature trees requires a few extra steps that tree-free areas do not. First of all, it is important to realize that surrounding trees will compete with other plants for water and nutrients. An addition of topsoil and supplemental watering to these areas are key to having what we call “understory landscaping.” Plant selection is very important, as well. Some horticulturalists say that shade precludes the use of ninety percent of plant choices. However, the remaining ten percent, when used properly, can pack a punch with color, textures, and seasonal interest.

Consider making your shaded area or yard a destination or retreat with sitting areas and pathways that can be enhanced with landscaping. Providing different layers of plants with ground cover, lower growing shrubs, mid-story flowering, and ornamental trees, as well as screening plants where an extra layer of privacy would be welcome. The addition of spring flowering bulbs like daffodils will make the landscape pop just as winter is waning.

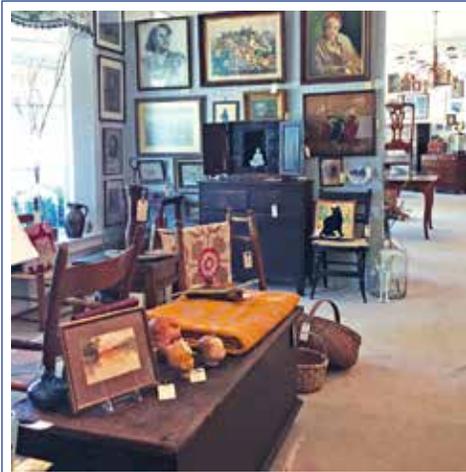
Flowering shrubs that work well in wooded landscapes include camellias, azaleas, and rhododendrons. There are several cultivars that work well in the Piedmont heat. Other lower-level plants for ornamental value include aucuba with its gorgeous yellow mottled foliage and Japanese plum yew for beautiful texture and year-round greenery.

Mid-level ornamental trees are also a nice addition, including Eastern redbud, Kousa dogwood, and the native dogwood, of which there are a few cultivars that are resistant to disease. Japanese maples also thrive in a shady environment and tend to grow more openly in this setting.

For areas needing landscape screening, you can use Chindo viburnums with their gorgeous foliage or Emily Bruner hollies, which love shade and sun. In addition to providing dense year-round foliage, these plants will also provide berries for birds. If you are looking for a conifer to add to the mix, you can incorporate Canada hemlock, which is one of the few conifers that thrive in the shade.

In spite of the challenges, shady areas amongst trees can become great assets – a space to enjoy a different kind of landscape while you relax, admire, and unwind. ♦

Need help planting a shady garden? Call Home & Garden Landscapes for your next outdoor project at 919-801-0211 or visit www.homeandgardenlandscapes.com for more information.



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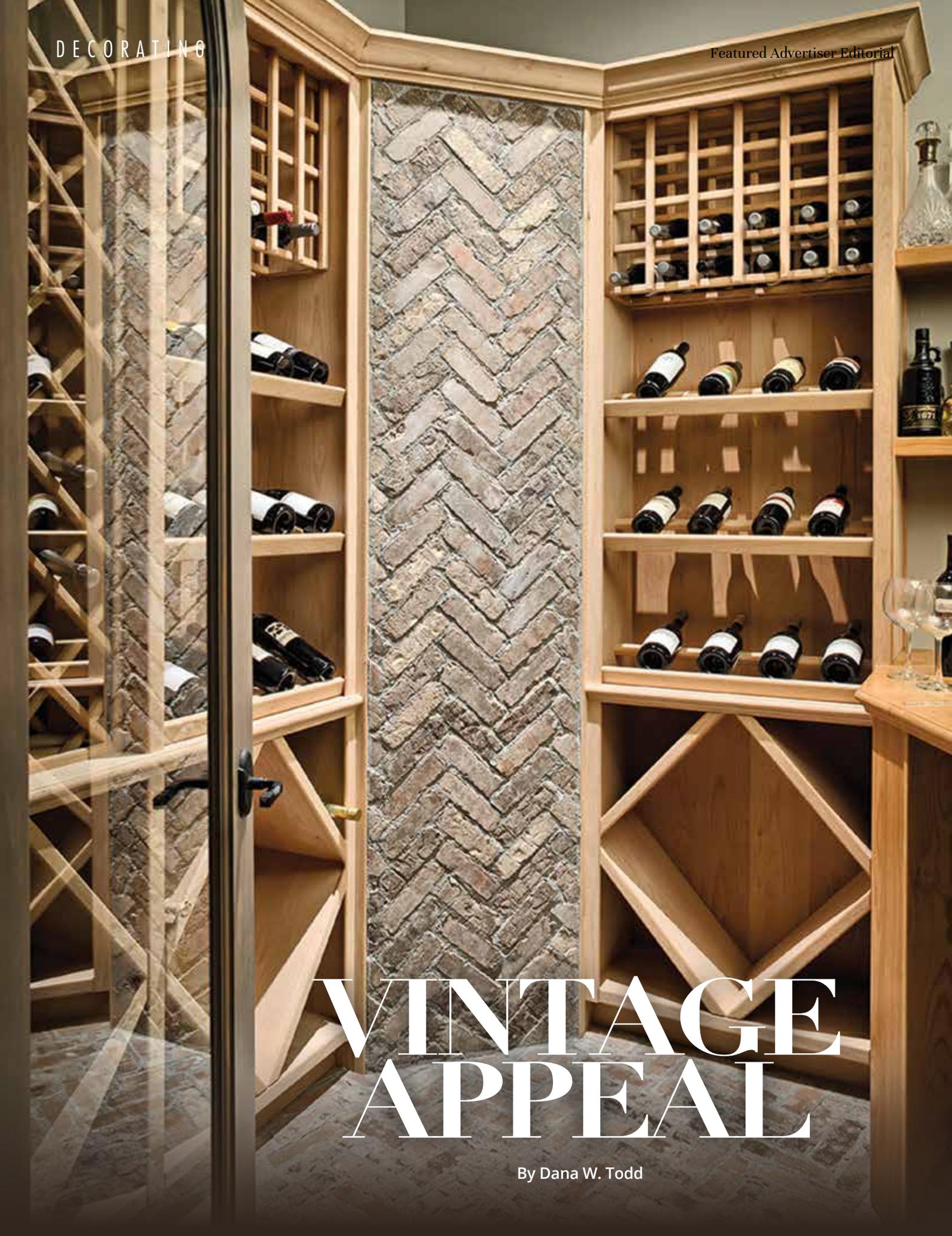
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A photograph of a wine cellar. The room features wooden wine racks filled with bottles. A central wall is covered in a herringbone pattern of light-colored bricks. The cellar is well-lit, and the overall aesthetic is classic and elegant.

VINTAGE APPEAL

By Dana W. Todd

Yearning to add historical appeal to a newly constructed house? Need a dose of character to enhance the family home? Homeowners are using Old Brick Originals™ thin brick to design an accent wall in the dining room, create a cozier feel in the den, or impart an urban industrial aesthetic in the master bedroom. Imagination is the only limitation.

“The thin brick product is a way for homeowners to add antiquity to their modern construction,” Matt Mara of General Shale says. “We cut off the face of each genuine clay brick, so it can be applied like tile to any interior or exterior project. And since we manufacture the brick in its ideal environment, we can create a strong, good-looking brick appropriate for accent applications.”

The mortar applied around each tile-like brick can be customized to achieve the look a homeowner desires. A crisp, clean mortar joint, for example, is perfect for modern design. An irregular mortar joint, alternatively, brings the Old World charm found in historic Charleston or an ancient European Gothic cathedral.

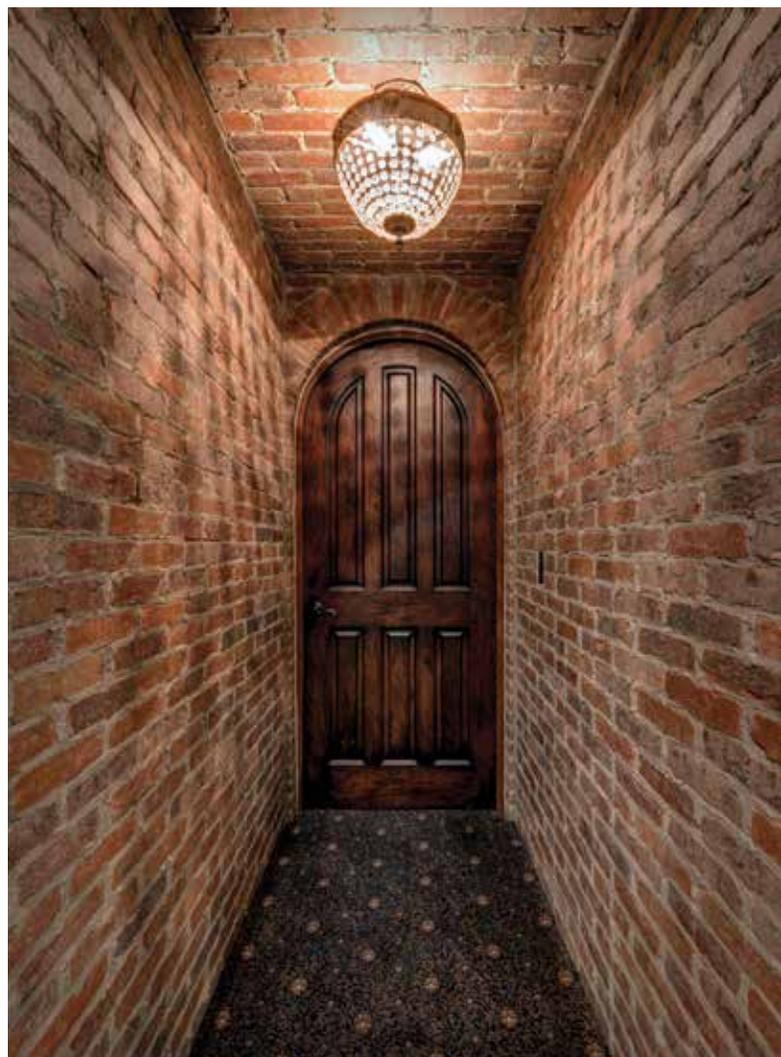
Old Brick Originals™ thin bricks are manufactured in thirteen different styles, including an Alaska White version that mimics whitewashed brick. The product names hint at the inspiration for each brick design. Carriagehouse, for example, is a glimpse of historical Southern charm, while Schoolhouse rekindles the feel of a quaint one-room school. The distressed edges and smoky pumpkin color of Frenchquarter work well in both traditional and modern settings, while a blend of sienna and copper in Englishpub thin brick imbues an old European hangout, popular for urban revitalization projects. Ironworks introduces a trendy gray brick that is an excellent complement to on-point modern style.

How are homeowners using thin brick?

- Reworking a fireplace surround
- Designing an accent wall in any room of the house
- Enhancing a porch wall
- Installing a kitchen backsplash
- Creating a cozy bricked wine cellar
- Laying a laundry room floor
- Adding rusticity to a “man cave”
- Designing a floor mosaic
- Cladding the exterior of a home

The lighter weight of thin brick ensures it is versatile for any indoor or outdoor application without additional structural support. It adheres to almost any construction surface – concrete, drywall, cement board, plywood, paneling, and metal. Its ease of installation makes it an ideal do-it-yourself project with YouTube installation videos and in-stock inventory available at General Shale showrooms. ♦

Come in to see all the Old Brick Originals thin brick options at General Shale's Raleigh showroom at 8820 Westgate Park Drive or call 919-828-0541. Explore a gallery of ideas at www.generalshale.com. General Shale also has NC showrooms in Charlotte, Wilmington, and Sanford and others in Greenville, SC, and Johnson City, TN.





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E V A N B O S T

ON
FIRE

As we head into autumn and chilly breezes rustle colorful leaves loose from their branches, nothing will conjure nostalgia quite like the smell and warmth of a burning fire. Fireplaces are a wonderful amenity for your home, offering warmth and comfort and serving as an eye-catching anchor to a room or outdoor space. Before choosing a fireplace for your new home or remodel, it's important to understand the basics of fireplace function and design.

First up, what fuel source will be used? Of course, the answer is that it depends on your home and preferences. The most common options are natural gas, propane, and wood-burning, but there are also biomass pellet- and bioethanol-burning fireplaces. Additionally, there are combination gas and wood-burning prefabricated fireplaces that offer added flexibility.

Before answering that question though, let's discuss how fireplaces breathe and vent. Thick smoke from wood-burning fireplaces must be vented entirely to the outside to prevent harmful vapors from entering the home, and a make-up air supply must be provided specifically for the fire to avoid depressurization. Although some gas fireplaces are sold as ventless, systems, we recommend all fireplaces be vented to the outside due to moisture and carbon monoxide concerns. So, if it must be vented, does it require a chimney? Not necessarily. For gas fireplaces, direct-vent systems are becoming very popular for their installation flexibility. A direct vent fireplace mounted on an exterior wall draws in combustion air and exhausts fumes directly outside through the wall. If you'd like to add a fireplace on an interior wall, flue pipes can be routed through chases in the framing up through the roof without a vertical chimney.

Traditional wood-burning masonry fireplaces of yesteryear have fallen nearly extinct in new home construction, but many charming older homes have beautiful masonry chimneys that have hosted

naturally drafting wood-burned fires over the decades. Although aesthetically pleasing, these hand-built chimneys are inefficient at heating a home and can be dangerous if they have been damaged over the years or if they weren't built properly. We recommend consulting with a professional fireplace company to assess the condition of a masonry chimney before use. The best solution to renovate an older chimney for safe, regular use and home heating will likely be to install a prefabricated wood or gas-burning insert. This will allow you to utilize state-of-the-art fireplace technology while maintaining the charm of an existing masonry fireplace, hearth, and chimney.

When building a custom home or remodeling, you have a blank slate for the design and material selection of your fireplace surround, hearth, and mantel. Painted brick or natural stone surrounds and hearths are very popular, with a stone or timber mantel to accentuate design elements from other areas in the home. A design less utilized is a slate veneer or limestone block surround, which can provide more clean-lines for a contemporary look. ArcusStone is a product we've used to achieve the look of custom carved limestone for a fraction of the cost and weight. It's a plaster that can be applied to a polystyrene mold and achieves the look of stone when dry. Our 2017 Parade of Homes Silver winner included a custom designed ArcusStone fireplace hearth that anchors one of our favorite views in the home.

We'd love to hear from you! Send your fireplace designs, ideas, or questions to us at info@bosthomes.com. ♦

Evan Bost is director of marketing and Green Initiatives at Bost Custom Homes, an award-winning custom building firm serving the Triangle. With thirty years of proven expertise, Bost Custom Homes designs and constructs custom residences with superior craftsmanship, a focus on health and sustainability, architectural authenticity, and structural integrity. To begin the conversation of your forever home, call 919-460-1983 or email info@bosthomes.com. Learn more at www.bosthomes.com or www.facebook.com/bostcustomhomes.



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SET IN STONE



SUNNY SURANA



AN INSIDER'S GUIDE TO QUARTZ COUNTERTOPS

Quartz countertops are fast becoming a popular choice for homeowners. In fact, this year, quartz is set to surpass granite sales. There are several reasons for this shift and some important differences between quartz producers worldwide.

Quality Material Mix

Not all quartz is created equal. The importance of having the correct balance of materials cannot be overstated. Beware of quartz suppliers who might charge less but whose product contains less than ninety-three percent quartz or who use lower quality resins and pigments, a common practice that can result in problems down the road. CRS Marble & Granite partners with LG Hausys Viatera, an Atlanta-based quartz producer whose product line includes more than fifty colors

and is composed of ninety-three percent natural quartz and seven percent resin. We are the only North Carolina showroom to carry this product line in full slabs, where wide aisles and abundant natural lighting support the stone selection process.

Using the correct mix of materials as used in LG Viatera quartz countertops means they will not discolor or become patchy over time. LG Viatera's white quartz countertops will remain as bright as the day they were installed and will not fade to cream with years of use. The proper mix of quartz to resin also protects countertops from cracking or breaking.

Engineered Product Control

Since quartz is manmade, there is better control over color and pattern consistency, making it one of the best choices for modern design focused on a clean look. It is nonporous and requires very little





maintenance with no sealing necessary to keep it germ-free. As a bonus, quartz is one of the most requested countertop materials, so the return on investment is high when it comes to resale value.

Sustainability

LG Viatera Quartz is environmentally friendly, supporting a greener earth by using sustainable materials and an eco-friendly manufacturing process. It is NSF (National Sanitation Foundation) and GREENGUARD certified.

At CRS, we are keenly aware of the importance of quality that we pass on to our customers, so we offer a fifteen-year transferable warranty on LG Viatera Quartz covering the manufacturing source, quality controls, and a statement about the supplier's standards and environmental impact. From manufacturing to delivery, customer satisfaction is at the core of everything we do at CRS Marble & Granite. ♦

Sunny Surana is president of CRS Marble & Granite with four locations in the U.S., including Raleigh and two locations overseas. He has been sourcing high-quality stones from remote international quarries for more than twenty years in this family-business-turned-international success model. See full slabs of a wide range of quartz, plus other natural stones, in the 60,000-square-foot Raleigh showroom at 7521 Exhibit Court or call 919-784-9282. Preview quartz samples at www.crsgranite.com.



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Baldwin Auditorium

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www.dukeperformances.duke.edu

Don't miss jazz royalty, Branford Marsalis and his quartet this fall at the Baldwin Auditorium. Raised in the rich culture of New Orleans by a family of professional musicians, Marsalis has gone on to win three GRAMMYS, write scores for Broadway, appear with leading symphony orchestras, and collaborate with the likes of the Grateful Dead and Sting. Marsalis and bandmate (and fellow Durhamite) Joey Calderazzo also serve as artists-in-residence at the award-winning Department of Music at NCCU.

The Beyond: Georgia O'Keeffe and Contemporary Art Exhibition

North Carolina Museum of Art

October 13 – January 20

www.ncartmuseum.org

From her hallmark enormous flowers to her evocative desert landscapes, Georgia O'Keeffe pioneered revolutionary ways of representing the world artistically. In *The Beyond: Georgia O'Keeffe and Contemporary Art* features O'Keeffe's works alongside twenty emerging artists' pieces, selected for their individual approaches to some of O'Keeffe's powerful themes, including flowers, bodies, still lifes, skyscrapers, desert landscapes, and the delicate interplay between realism and abstraction.

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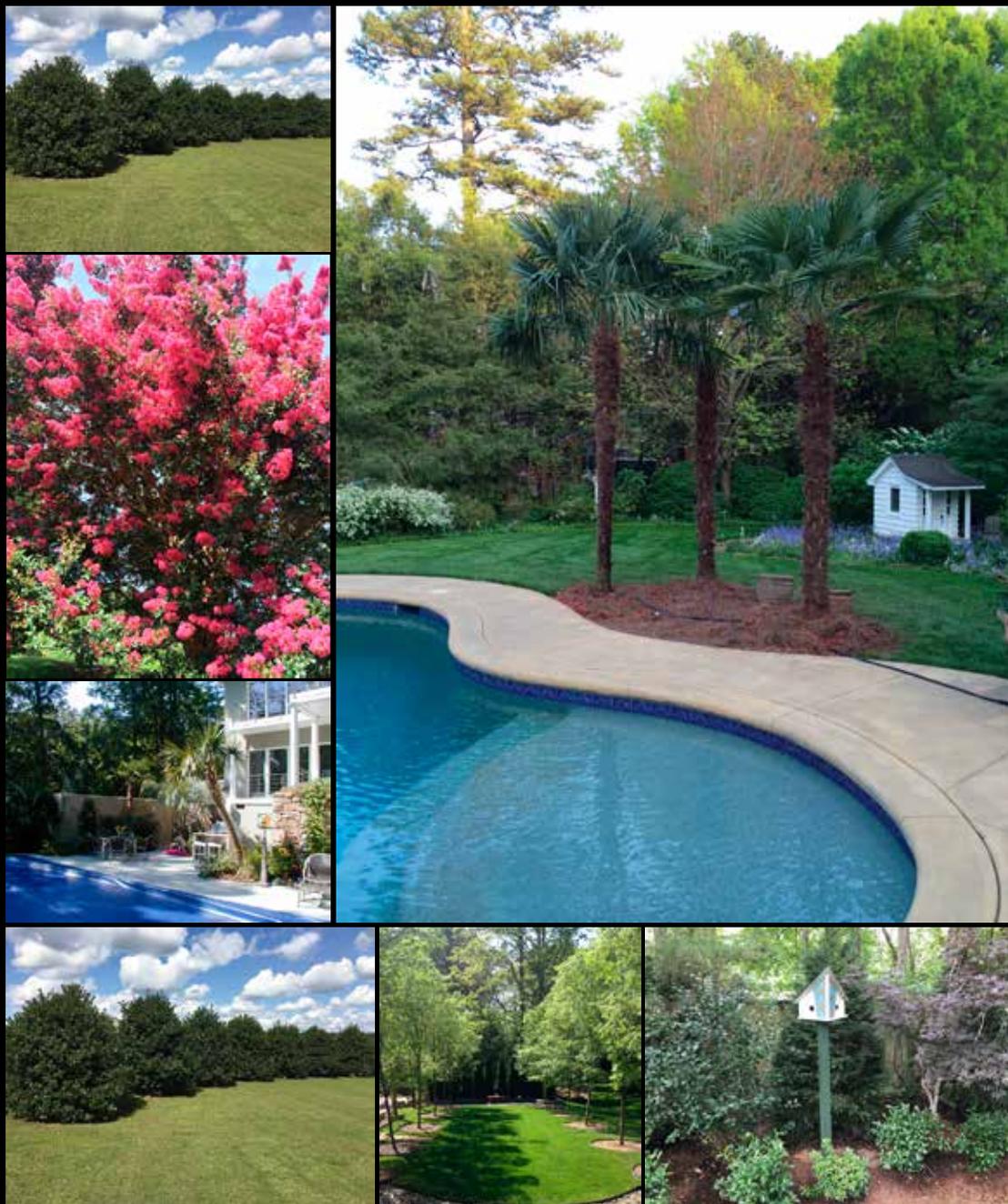
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