

MARCH 2010

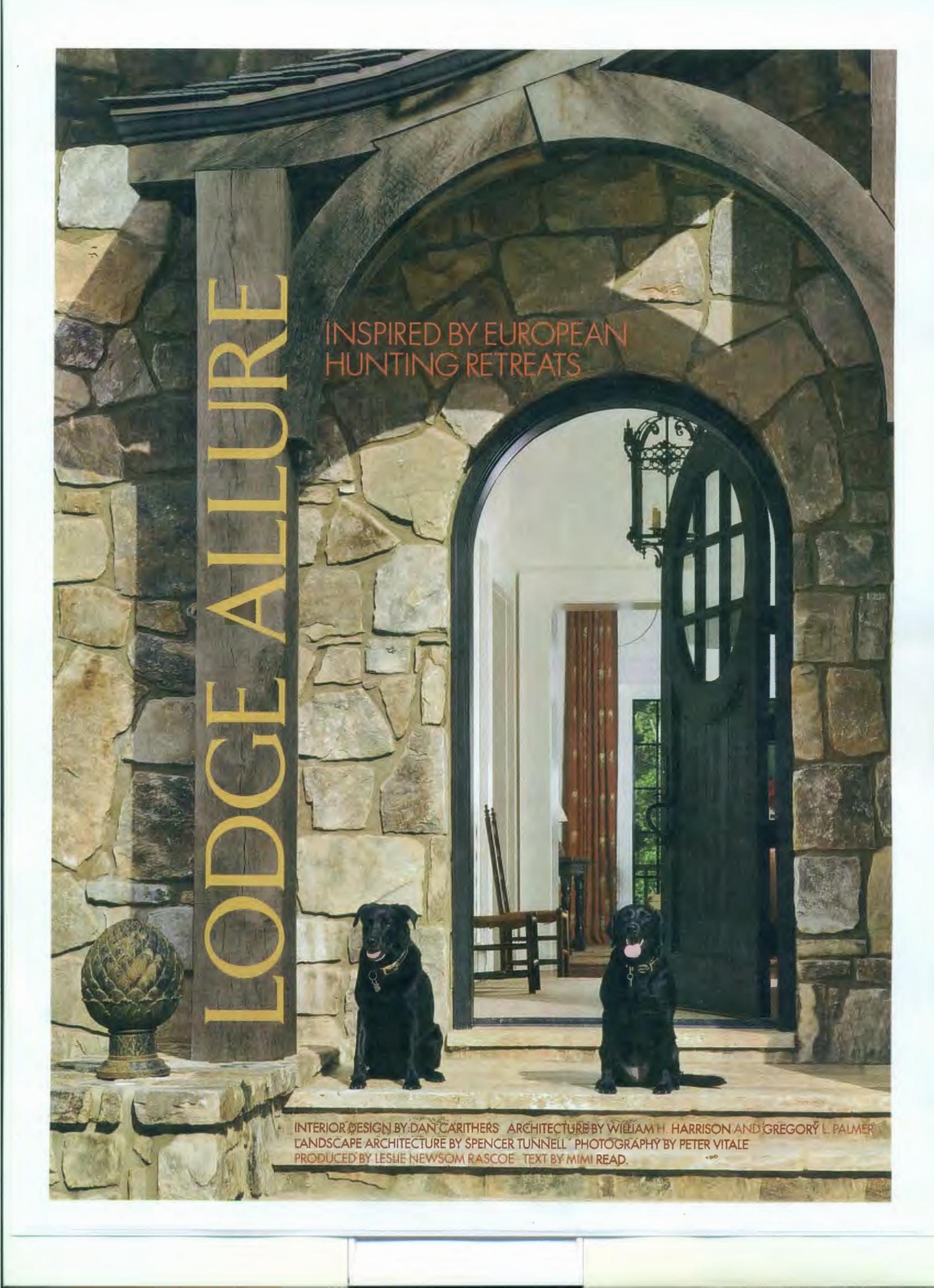
VERANDA



MARCH 2010 \$5.99



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A photograph of a stone archway entrance to a lodge. The arch is constructed from large, irregular stones. A dark wooden door with a circular window is set within the arch. Two black dogs are sitting on the stone steps leading up to the door. To the left of the arch, a vertical wooden post has the word 'LODGE' written on it in large, yellow, serif capital letters. Below the post is a decorative stone sphere on a pedestal. The interior of the lodge is visible through the arch, showing a hallway with a wooden chair and a window with red curtains.

LODGE ALLURE

INSPIRED BY EUROPEAN
HUNTING RETREATS

INTERIOR DESIGN BY DAN CARITHERS ARCHITECTURE BY WILLIAM H. HARRISON AND GREGORY L. PALMER
LANDSCAPE ARCHITECTURE BY SPENCER TUNNELL PHOTOGRAPHY BY PETER VITALE
PRODUCED BY LESLIE NEWSOM RASCOE TEXT BY MIMI READ







TWO YEARS AGO, WHEN A COUPLE WITH

a passion for hunting embarked on building a country house east of Atlanta, they envisioned bracing weekends with friends and dogs gathered for shooting dove, pheasant and quail from rolling woodlands. The pair wished for a handsome, historically flavored stone house furnished to evoke the burnished, old hunting lodges of Europe.

Before the first shot was fired, the couple hired their favorite decorator, Dan Carithers, one of the country's grandees of interior design, who set out on a different kind of hunt. Known for creating snappy, stylish rooms that are comfortable, his prey turned out to be furniture ranging from eighteenth-century antiques radiant with patina to new pieces with jauntier glamour.

"I don't care what something is or where it is from," he says. "It only has to be good-looking. I like the humble next to the grand. I'd never give a client something I didn't love myself."

Carithers and architects Greg Palmer and Bill Harrison came up with finishes and materials, including antique ceiling beams, that give the new house a venerable aura. Shapely upholstered pieces, many designed by Carithers himself, were liberally deployed. For curtains and upholstery, the designer zeroed in on traditional but lively fabrics. And he mixed in subtle, hunt-themed accoutrements such as the dining room's antler bench.

Originally, Carithers had doubts about the first floor's open-plan concept. He likes distinct rooms, and "not in a jillion years"

ABOVE: Refectory table. Edgar-Reeves shades on antique pottery as lamps. Dan Carithers Collection for Sherrill Furniture bench in Marvic Textiles wool. RIGHT: English 18th-c. dresser as sideboard. Dan Carithers Collection for Sherrill Furniture chairs in tweed. Holland & Company Windsor chairs and table. Chandelier, c. 1930, and contemporary mirror, both Italian. Antique antler bench. Curtains in Cowtan & Tout linen. Eve Oxford rug.





OPENING PAGES: At a Georgia country home, Labrador retrievers Tiggy and Bonnie. Biedermeier commode. Antique chairs and lantern. Stark rug.
THESE PAGES: Brunschwig & Fils sofas in Claremont chenille. Custom coffee table. Floor lamps by Tom Hayes/Toby West. Curtains and Dan Carithers Collection for Sherrill Furniture chairs, all in Chelsea Editions floral; backs in Claremont check. Mantel by Materials Marketing. Eve Oxford rug.





ABOVE: Powder room's walls and antique loveseat, both in Travers linen. Irish 19th-c. mirror. Barleytwist table and offering plate, both antiques. Antique oak flooring from Wyatt Childs, Inc. BELOW: French 19th-c. lavabo. English candlesticks as lamps. Antique inlaid chest. RIGHT: Chaises, by Dan Carithers Collection for Sherrill Furniture, in Travers chenille. Marvin Windows and Doors. Draperies, headboard and bedskirt, all in Claremont linen. Antique chair in cotton-linen by Brunschwig & Fils. Tea tin as lamp. Framed pine tree prints, 19th c. Carpet by Eve Oxford.







would he ever give the nod to a great room. But the lady of the house insisted that the living room, dining room and kitchen form one vast, L-shaped space to accommodate house parties: "If you have little chopped-up rooms, you can't be together."

So the beam structure overhead was devised to suggest separate rooms. Then Carithers linked the areas with furnishings. When he found a beautiful pair of Italian mirrors that look far older than their age, he hung them facing each other, one in the living area and the other in the dining area, so they reflect back and forth into infinity. The openness works like a charm.

Private spaces got a softer touch. In the master bedroom, Carithers introduced textiles the color of young leaves to harmonize with a set of nineteenth-century tree prints. He also added button-tufted chaises of his own design. "They offer a different view of the room. They're wonderful to sit on with children."

Carithers always intended to give the couple a turnkey house. But because he never allows a utilitarian room to be anything less than stop-the-presses chic, he gave them much more.

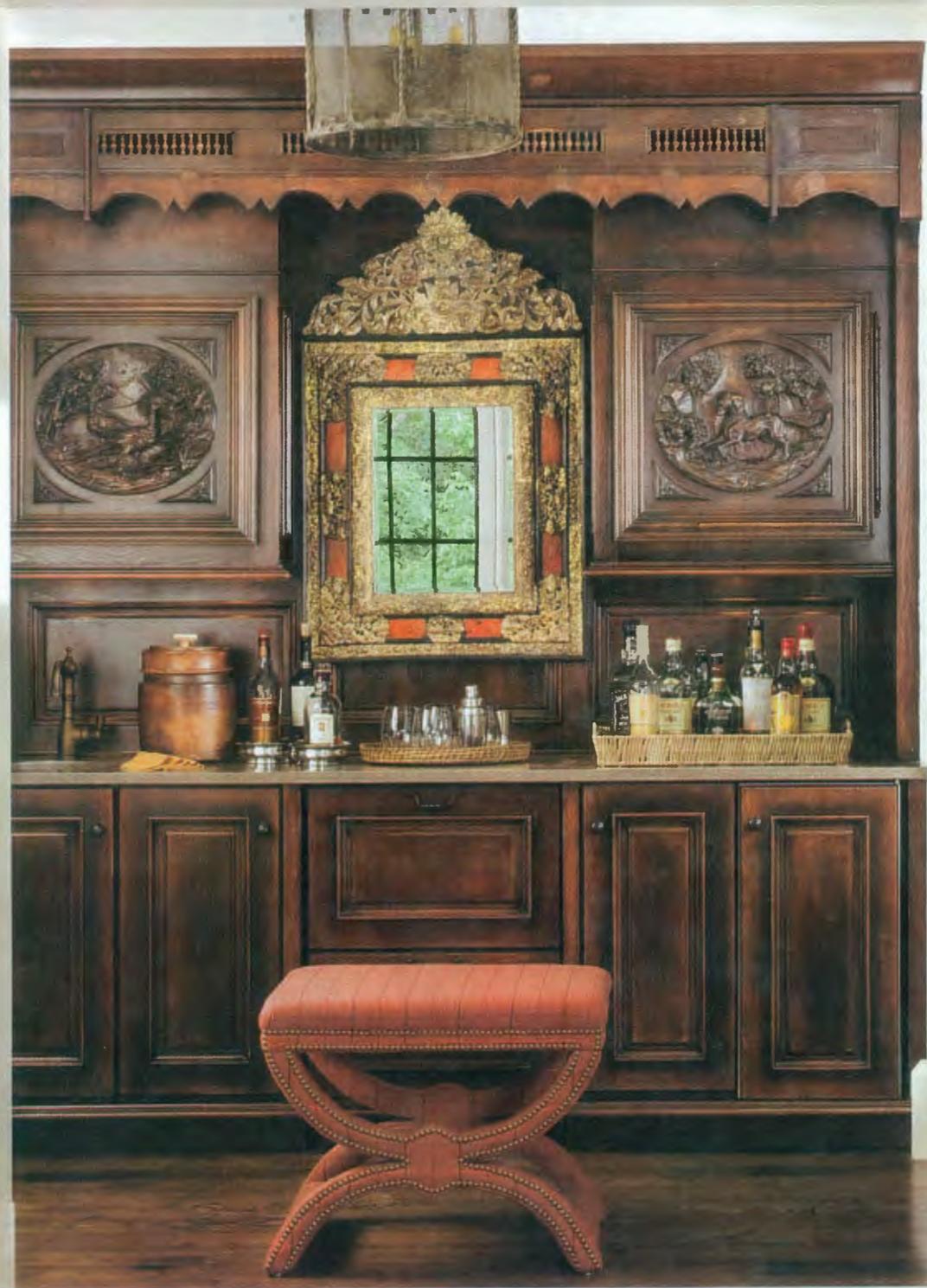
Consider the powder room. It's a small space, but the decorator had big game in his sights. Besides displaying treasures like an antique French lavabo, he hung an Irish mirror over an antique loveseat, then upholstered the walls in the same blue-and-white linen as the loveseat. "Everyone told me lining up the pattern would be impossible. It was an engineering feat, but I did it anyway—and it gives you a wonderful feeling." □

TOP: Chest by Morgan Harrison of Morgan Creek Cabinet Company. Edgar-Reeves tortoiseshell lamp. Italian mirror, c. 1790 Ceramic deer brackets RIGHT: Cabinets by Morgan Creek Cabinet Company. Counters by Materials Marketing. Light, by Ann Morris Antiques, and valance in Marvic Textiles check Holland & Company table and chairs. Miele ovens. Renaissance Tile & Bath tiles. Thermador cooktop. Viking refrigerator.





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THE HOUSE IS IDEAL FOR PARTIES, WITH A
CONGENIAL MIX OF OLD AND NEW PIECES.







ABOVE LEFT: Georgian desk. Antique floor lamp. English chair, c. 1820, in Rose Tarlow-Melrose House velvet. Lee Jofa chair in Groundworks for Lee Jofa velvet. Mantel by Materials Marketing. ABOVE RIGHT: Oliver Walker & Company chaise in Claremont check. English 19th-c. desk. Framed 18th-c. botanicals. Curtains in Bennisson fabric. Custom Eve Oxford rug. BELOW LEFT: Mainly Baskets chair. English antique plate rack and chest. BELOW RIGHT: Susan Shepherd linens. Etchings by Brett Smith. Eve Oxford rug. OPPOSITE Above, oeil-de-boeuf window by Cox Interior. Vintage mirror. Antique carved doors on Morgan Creek Cabinet Company cabinets with Marvel refrigeration unit. Rohl faucetry. Dan Carithers Collection for Sherrill Furniture bench in Marvic Textiles wool.





ABOVE Tennessee fieldstone and antique Cherokee stone for facade. Marvin Windows and Doors Chimney pots by Superior Clay Corporation Vermont black slate on roof. BELOW: On garage, pressure treated cedar roof. Metal columns from AP Iron Design Inc OPPOSITE Oak timber columns, beams and rafters, all from Wyatt Childs, Inc. Custom cypress handrails Lanterns by David Addenbrooke Designs Doors by Marvin Windows and Doors.



