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SEPTEMBER 2012

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PEACEABLE KINGDOM

Cool neutrals and crisp furnishings lend a lovely, liberated air to a Tudor Revival house by architect Donald Lococo and designer Darryl Carter

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Above: A circa-1830 Swedish pedestal table topped with a Ming-dynasty jar centers the entrance hall of a Washington, D.C.-area house by interior designer Darryl Carter and architect Donald Lococo. **Right:** Carter conceived the sofas, the cocktail table is attributed to Jansen, and a Renaissance Revival armchair stands alongside an antique French daybed; the paneling is painted in a white from Carter's line for Benjamin Moore. For details see Sources.







A 19th-century Gustavian bench is positioned in the living room, near a Carter-designed slipper chair clad in a Glant fabric and a Regency-style armchair; the circa-1920 Oushak is from Galerie Shabab. **Opposite:** The library features a William IV-style sofa by Lee Stanton Antiques and a Gothic-style oak table grouped with an 18th-century English wing chair, from Golden & Assoc. Antiques, dressed in an Edelman leather and a Larsen fabric.



Serenity is not a quality generally associated with Washington, D.C., a city frequently defined by clamoring lobbyists and heated debates.

Perhaps that helps explain why many style-conscious denizens of the nation's capital and its metropolitan area crave local interior designer Darryl Carter's low-key approach. "I'm all about hush," the tastemaker says. "I like things that are subdued, abstract, and subliminal."

Among the latest examples of his relaxing philosophy is a Tudor Revival residence in a suburb that's just a 20-minute drive from the Washington Monument. Commissioned by a couple with a large extended family, the house is the work of Donald Lococo, a District of Columbia-based architect with whom Carter is so simpatico they often finish each other's sentences. Inspired by the half-timbered mansions erected in the early 1900s on the North Shore of Chicago—the owners have

roots in the Midwest—the home replaces an earlier structure whose appearance was lackluster, whose foundation had issues, and whose placement didn't take advantage of the borrowed landscape made possible by an adjacent heavily wooded park.

"Starting fresh meant we could plan views that would give the feeling that the building was cradled in nature rather than being in a developed neighborhood," says Lococo, whose projects have included renovating Hillary and Bill Clinton's Colonial-style house near Embassy Row. A new build would also integrate Carter's signature understated palette and shrewd curatorial instincts, qualities on view—along with his sculptural treatment of furniture and accessories—in his forthcoming book, *The Collected Home: Rooms with Style, Grace, and History*, to be published in October by Clarkson Potter.

Tudor Revival is a beloved architectural mode, commanding and redolent of history, but the dark woods and medieval tone can be somewhat oppressive. Carter and Lococo, however, liberated the style from



its baronial reputation, creating bright, sun-washed rooms with a contemporary attitude. “I’m not going to cover up architecture with a swag or a jabot,” the interior designer says. “If you have a beautiful view and lots of privacy, window treatments can be gratuitous.”

Lococo’s floor plan, meanwhile, gracefully meanders—no mean feat on a lot measuring slightly less than half an acre. The striking butterfly-shaped footprint echoes

the innovative four-wing layouts favored by British country-house architects of yesteryear, such as Edwin Lutyens and Edward S. Prior. At night over glasses of wine, the architect and Carter would discuss sight lines and processions from room to room and from room to garden. The team selected the best 16th-century-style elements, among them an oriel window for the street façade and raised paneling throughout, to engender a historic atmosphere, but they also

Above: Reclaimed-oak beams shelter the kitchen, which is equipped with a Viking hood and cooktop and Calacatta gold marble counters; the alabaster pendant lights are by Urban Archaeology, and the walls and cabinetry are painted in a Darryl Carter white for Benjamin Moore.



Above: In the breakfast room, a 1940s Italian chandelier hangs over a custom-made trestle table. The shelves hold 19th-century transferware, a Zimmer + Rohde fabric covers the Beaumont & Fletcher settee, and a Glant fabric cushions English side chairs from Niall Smith Antiques.

added a multitude of French doors, an elegant feature that was likely unknown to Henry VIII and his courtiers. “The idea was not to resurrect Tudor,” Lococo explains, “but to reinterpret it for the 21st century.”

Distinguished by cozy alcoves and airy chambers, the four-story, five-bedroom house soaks in sunlight from all directions. White walls and ceilings and dark floors bring the brilliant green landscape (developed by Sandra Youssef Clinton

of Clinton & Associates) into sharp focus, while Carter’s subdued color scheme of warm neutrals puts textures center stage. “Pattern can date a house very easily,” the designer observes. Most motifs were eschewed—save for a couple of discreet stripes—in favor of plainspoken linens, velvets, and leathers that enhance the silhouettes of everything from circa-1890 Spanish colonial chairs to an antique Gustavian bench. The blending of disparate periods



and styles gives the sense that the perfectly edited possessions were acquired over time, as if the owners had saved preceding generations' choicest treasures.

The 36-foot-long living room could have been as imposing as a Tudor great hall. Instead Carter made the wainscoted space intimate with groupings of furniture and objects he calls "smaller parentheses"—arrangements that are moments of storytelling. At one end a Gothic-style mantel topped with a Fang reliquary head and flanked by Queen Anne armchairs offers an updated English country-house vibe. In the center a lacy neoclassical bench stands close to an Érard piano made in the 1870s, the juxtaposition recalling a Paris salon, perhaps moments before a musicale. "Rooms should be experiential," Carter notes. "The room itself should not be the focus."

Forgoing the heraldic staircase one would expect in the entrance hall of a

Above: A bath features a vintage tub supported by a custom-made metal base; the 19th-century clock is from Lee Stanton Antiques, the shower fittings are by Waterworks, and the floor is paved with limestone. **Right:** One bedroom is anchored by a 19th-century four-poster; Highland Court fabrics were used for the custom-made curtains, duvet, and European shams, and the sisal rug is by Stark Carpet.

Tudor Revival mansion, the designer specified something more modest—a beech handrail supported by shapely cast-iron balusters and illuminated by a vast leaded skylight. In the dining room an Oushak carpet has been laid wrong side up—it's a bright idea that tones down the textile's rich colors. Such tricks are emblematic of Carter's dedication to clarity and simplicity, of how he pares back fuss and bother to achieve environments that are strong yet subtle. Sometimes a whisper makes the biggest impact. □



