

Southern Accents

The magazine of fine Southern interiors and gardens

September-October 2007

Celebrating
30 Years
of
*Timeless
Style*

\$5.99US \$7.50CAN



Display Until October 30
www.southernaccents.com

A woman with reddish-brown hair is sitting on a white stone bench in a garden. She is wearing a blue cardigan over a white dress with a blue floral pattern. A small white dog is sitting on her lap. The bench is flanked by large white hydrangea bushes in stone planters. The background is a dense green hedge.

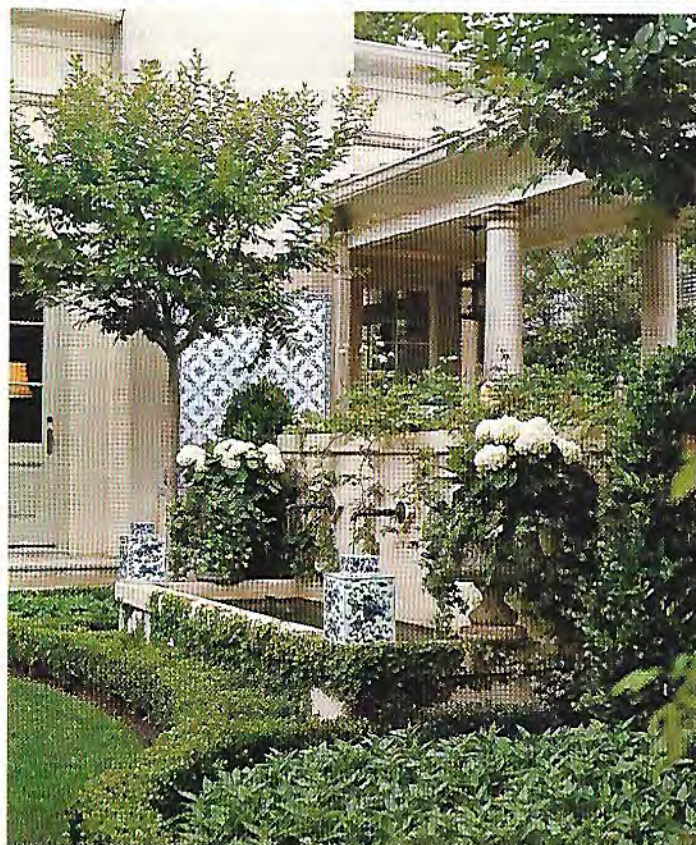
DRESSED FOR DALLAS

BY SUSAN STILES DOWELL
PHOTOGRAPHED BY TRIA GIOVAN
STYLED BY JOHN BOSSARD



The homeowners fell in love with the Mediterranean-style house designed by architect Larry Boerder. BELOW: Landscaper Diana Green used blue-and-white ceramics in the gardens. OPPOSITE PAGE: Designer Cathy Kincaid and her clients' West Highland white terrier, Ferris.

DALLAS DESIGNER
CATHY KINCAID'S
SCHEME OF PAINT
COLORS, FRESH
FABRICS, AND
BLUE-AND-WHITE
PORCELAINS MAKES
A COUPLE FROM
CALIFORNIA FEEL
AT HOME IN TEXAS





Plein air paintings from the late 1800s bring the California landscape into the family room. OPPOSITE PAGE: For the breakfast room, Kincaid used the owners' favorite furniture from their Santa Barbara house. She chose a Brunswick & Fils check for the cushions and Bennison's custom-colored Malabar fabric for the curtains.

AS ANY LANDSCAPE ARTIST WILL TELL YOU, THE QUALITY OF AIR AND ITS CAPACITY TO HOLD LIGHT


change from place to place. For a couple relocating to Dallas after living two decades in California, most recently in Santa Barbara, the change of atmosphere was drastic. Adapting would be an effort, but hardly a priority on a to-do list headed by finding a house. Fortunately, designer Cathy Kincaid was on the scene early to show them how light and airiness could make them feel at home.

"They moved from cool, seaside Santa Barbara to Dallas during a sweltering 106-degree summer, one of the worst I can remember," says Kincaid. "But the

house they found was Mediterranean-style and spacious, like what they were used to in California." Kincaid, who describes herself as a colorist, soon discovered that the existing wall paint and finishes in the house needed updating. Her question to her clients was simple: "What colors do you love, and which ones will you not live with?"

She discovered that the wife was drawn to an array of soft Swedish neutrals with lots of white mixed in and had a true collector's love of blue-and-white porcelain. Hearing her praise





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Kincaid kick-started the elegance her clients wanted in the dining room with walls lacquered celadon and chairs in a damask print by Bennison, rather than the more formal woven damask. Floral design is by Margaret Ryder of Fleurt Floral Design.







Cool-hued Gracie wallpaper in the master bedroom gives the bed "the feeling of an aerie," says Kincaid, "especially refreshing for two California transplants to the hot Texas climate." OPPOSITE PAGE: The room's bright access to a southern exposure makes for an inviting seating area. Draperies can be closed to block the light.

blue-and-white as "a relief to the eye that brightens any room," Kincaid knew that the porcelain would figure prominently in the coolly neutral color palette as a way to evoke more serenity in the surroundings.

In this house, the architectural changes were minimal, but the changing of so many wall colors meant extensive painting, a design step Kincaid advises clients not to cut corners on. "I have high standards," she says. "Paint must always be brushed on, never sprayed. I like ceilings lacquered as smooth as glass, which requires lots of prep work, but the reflection of light from candles and chandeliers is exquisite."

Color selections were made from a spectrum of whites in tints of gray, blue, and celadon. In the entry and living room, stiles and rails in the ornamental paneling were painted darker tones, and the flat panels received a lighter white "to subtly assert the millwork," says the designer. Next to the creamy white walls, she drew in fabrics and furniture in browns and cool greens, along with the wife's collection of blue-and-white porcelain. "You must have a color that is the thread connecting the rooms," says Kincaid.

The dining room began with walls lacquered celadon and chairs upholstered in a damask-printed linen. Against



the muted wall paneling, Kincaid hung a collection of 19th-century English creamware in the same hue as the ceiling. The wife adores how the play of whites and the crispness of the aubergine-printed chair fabric deftly “simplify the furnishings and feeling of the room.”

The wallpaper panels in the master bedroom were “a fun alternative to working with wood paneling,” says Kincaid. She got a kick out of using the

paper in a more private space. “Why not enjoy it where you see it morning and night?” she says.

Since the project’s completion, the owners have enjoyed what the wife describes as the “relaxed elegance” of the house. “Cathy was amazing with color,” she says. Although Kincaid wouldn’t deem herself an artist, her use of paint created the ultimate atmospheric effect.

For details, see *Sourcebook*, page 206.

In one guest bedroom, an antique *suzani* throw tops off the layering of pink and blue fabrics. **OPPOSITE PAGE:** The owners' favorite green draperies from their previous home were reused in another guest room.

