

Polished Patina

English architectural elements give a new house in a refined neighborhood near Washington, D.C., a suitably old and distinguished appearance.

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Painted paneling elevates the status of the stair hall. A lofty arched window illuminates the space and picks up on the theme of gracious curves introduced by the sweep of the mezzanine railing.



THIS PHOTO: To pave the way for a symmetrical layout of furniture, interior designer Erika Del Priore worked with architect David Jones to center a grid of coffered ceiling beams on the living room fireplace. RIGHT: In a nod to classic Old English architecture, the front facade features a recessed oak-paneled entry with limestone quoins.



Lined with old cherry trees and 1920s-vintage houses that exude English charm, the greater Washington, D.C., neighborhood where architect David Jones' clients were set to build their new home was the perfect fit for a couple who gravitate to Anglo architecture. They charged Jones with creating a brick manse that would stand out for its old-world character—not because it was the new kid on the block.

Jones delivered by incorporating hallmarks of traditional Anglo styling—such as a slate roof, gables, dormers, and limestone decorative elements—into the facade. He had the casements painted black to echo the older, less insulated steel casements of neighboring houses. English whimsy even got a nod when he had a fanciful, hand-carved limestone coat of arms set into the house's gable end.

Inside, Jones finessed a traditional center hall floor plan to work with the wedge-shape lot. "The lot wasn't deep enough for a long, front-to-back center hall," he says. "So we ran the long axis sideways and oriented the main rooms to the south overlooking a new walled garden."

Guests are welcomed into a hall where the staircase's custom-designed newels and balusters hark back to early English joinery, while the mezzanine railing introduces a theme of curves that's carried throughout the house.

Interior designer Erika Del Priore took cues from the architectural elements' historical flavor and the restrained wall color to maintain a simple approach to furnishings. "I focused on layering a clean, tailored style in the rooms and using subtlety to play up the architecture," she says. "Chandeliers and sconces provided jewellike opportunities for celebrating each room's lovely scale and millwork details."

Del Priore's regard for the architecture's authenticity persuaded the homeowners to substitute 19th-century pine paneling from an English house for the decorative finish originally envisioned on the library walls. "I showed them rooms in New York made with this mellow old wood and bought a duffel bag to bring home a big piece as a sample board," she says. Jones concurred with the decision: "That not-perfect wood with its patina makes the house feel like it's been here for 100 years," he says.



“The house is sizable, but because it was designed not as a block but a series of sections, it has a friendlier presentation.”

— ARCHITECT
DAVID JONES



OPPOSITE: A border of transom-style cabinets takes advantage of the kitchen's lofty ceiling height while keeping the look light and airy.

ABOVE: In the dining room, Del Priore flanked a 19th-century Venetian mirror with polished-nickel sconces like those adorning the adjoining living room. For the sake of subtle continuity, the hanging lantern echoes one with a similar design in the stair hall. LEFT: Reclaimed 19th-century pine paneling from a home in England was sized to fit the dimensions of the house's library walls before shipping.





OPPOSITE: Vertical-stripe shades flanking the bed and a vintage bull's-eye mirror centered above it strengthen the symmetry of the master bedroom's architectural elements. LEFT: Two of the home's building blocks—raised paneling and arched entries—combine to create a cozy niche for a tub in the master bath. ABOVE: Ivy and flowering vines supported by trellises soften the rear exterior of the home.





Fall/Winter 2013