

studied simplicity

Two rows of windows are flooded with light from south-facing windows. Neutral tones keep the space calm, while natural materials such as a raw green log, linen curtains, and cotton upholstery add texture. Layered lighting includes pendant lights & floor lamps to create the warm glow of a traditional home.

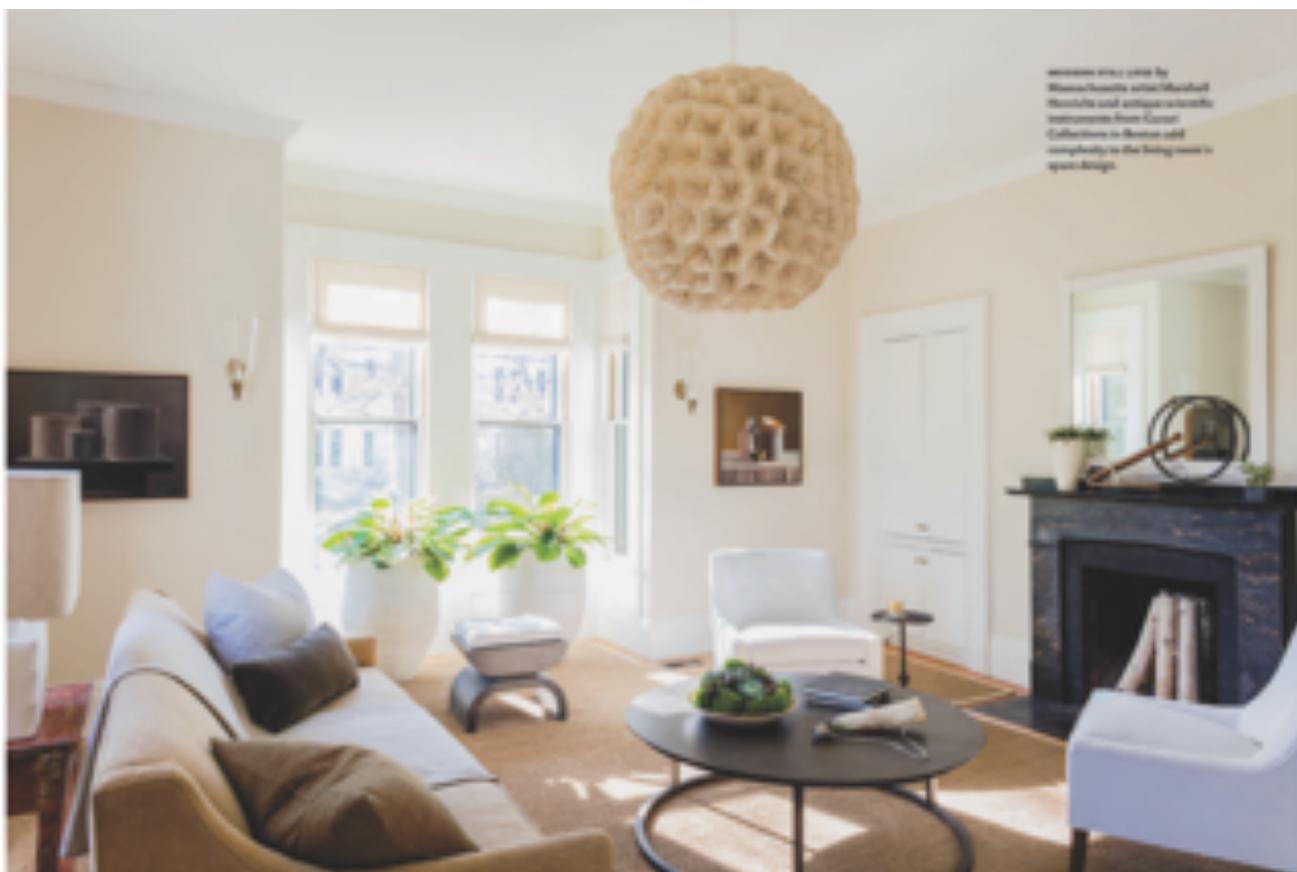
A Second Empire diamond in the rough exudes practical luxury after a skillful makeover

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In this room, a paper Poppo light fixture by the brand appears to float. On the wall are framed reproductions and watercolors from the '60s. A view across the entry hall into the dining room also reveals a cohesive palette with subtle color shifts.



Another view of the living room by Massachusetts artist Marshall Mittlelbach and other scientific instruments from Currier Collections in Boston add complexity to the living room's open design.



It's hard to tell whether this Second Empire house in the center of Concord, Massachusetts, is a big house that feels homey or a small house that feels fancy. With its 10-foot-high ceilings and mansard roof, the 1884 structure, the yellow-cream, South House, is subtle and maximal all at the same time. An interior designer Lisa Thiery puts it, it's an architectural style in which "the full volume is experienced."

In line with that heritage, Thiery, whose own Concord house was featured in *Decor: New England* ("Well-Being" January/February 2018), set to work lighting out a calm and neutral interior plan that would be comfortable and elegant but never fussy. Her clients — a home-building developer and an art house owner with a master's degree in holistic health — wanted to respect the history of the house but not dwell in

the past. Especially the recent past. The house, offered at a busy intersection in a historic district, was "sitting in plain sight," says the developer. With its classical exterior and listed status, the dwelling, which had been on and off the market a handful of times over the span of a few years, looked plain.

But with its east-west orientation and location within walking distance of town, the light-filled house felt like the right fit for its new owners, whose three children were approaching and already in college. Although they didn't exactly describe — the house is 4,000 square feet — the couple were happy to give up the maintenance of a pond, stream, and barn on the 17-acre site they left behind in a more rural part of town.

Shades of Green
 "When it came to design practices that are healthy for people and the planet," says interior designer Lisa Thiery, who shared her own home for address her clients' aversion. "By being conscious of health and air quality, the way you can use only untreated wood for most beauty, but your body can use, stain, and separate." For this project, she opted for untreated pine from Farm to Field throughout and low VOC finishes for the brick floors. For the master bedroom, she had a slipper chair by London Lightness of Concord, Massachusetts, use those untreated pine beams, chairs of the fabric, and vintage wood benches. Existing pieces were repurposed and storage items added where appropriate. "Not only is the strategy better for the environment," says Thiery, "it tends to make aesthetic, collected, and curated into the design."

THE MASTER BEDROOM is a bright yet peaceful respite. Natural textures, such as the linen-blend upholstery on the custom bed, provide delicate sensory input. A Capiz shell chandelier from West Elm accessorizes the master bath (BELOW).



The kitchen was gutted and new custom cabinets by Crown Point Cabinetry of Claremont, New Hampshire, were taken all the way to the ceiling. The two cupboards framing the kitchen's north-facing windows have glass-fronted doors, which lighten the look and seem to expand the view. Large white pendant lights with brass detailing are a striking focal point above the island. Off the kitchen, a 375-square-foot deck was transformed into a year-round sunroom.

The simplicity of the palette endures in the dining room. Linen pendants and a trestle table offer both comfort and structure. Six-foot-tall, narrow botanical prints create a vignette by a bar cart. That rectangular geometry can be found in details throughout the space. "You might not be aware of it," says Tharp of the subtly repeated shapes, "but it means you experience the house in a different way — and have a sense of calm because of it."

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For the master suite, a small bedroom became an elegant bath. A marble vanity and oversize hand-cut subway tiles are understated indulgences. To add "a little sparkle," Tharp sourced a Capiz shell chandelier.

Aside from her signature dramatic lighting choices ("Lisa made me appreciate lighting in a way I never had before," says the wife), Tharp allows spaces and people rather than a particular style to drive her work. "I don't have a look," says the designer. "I have ingredients. My inspiration comes from three things: architecture, setting, and the clients — who they are and how they want to feel in their space." In this case, she says, "they were ready to go spare."

"It's a big house, but it feels natural," says the husband. "We wanted a fresh start." ■

