

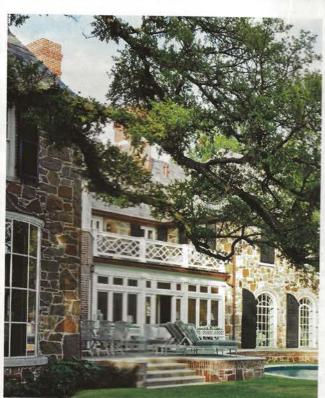






LEFT: Placed near the doors to the garden, a John Rosselli table and DeAngelis chairs in Veere Grenney's Temple upholstery provide a breezy setting for lunch. At night, a Moroccan-style light fixture throws sparkle onto the ceiling. BELOW: A pair of porcelain egrets perch on a palm wall bracket.





LEFT: A patio overlooking the pool runs the length of the porch and sunroom.
Lounge chairs by McKinnon and Harris have cushions in a Perennials fabric.
Shutters painted in Farrow & Ball's Studio Green.
RIGHT: Cathy Kincaid turned the porch into an inviting extension of the sunroom.
Wicker seating, Janus et Cie. Vintage coffee table, Mecox. Rug, Dash & Albert. Genghis lanterns, Charles Edwards.





BARBARA KING: The trailblazing decorator Elsie de Wolfe introduced America to elaborate trellised rooms that create the illusion of indoor-garden pavilions. Were you channeling her spirit in this Dallas solarium? CATHY KINCAID: Maybe subconsciously—it's a very inside-outside room. although by no means a garden pavilion fantasy. The inspiration for the treillage actually came from Bunny Mellon's Manhattan townhouse. I was in there after a friend bought it a few years ago, and I was instantly enamored with the trelliswork on the walls and ceiling of the entry hallway. I took a photo, and

we had the basic design re-created in a more expansive version for the solarium.

#### Why were you taken with that treillage?

It's delicate and refined. The lattice is on a diagonal, so there are no sharp corners, and it's not broken up by other design elements. It adds depth and dimension without being busy. There's also a whimsical aspect that cheers up the space.

#### Every room here has a cheerful attitude.

They needed it! This is a 1920s Tudor by the architect Hal Thomson, who designed some of the most imposing residences in Dallas. It's beautifully detailed and laid out, but the interior was very somber. There were small leaded-glass windows everywhere, drab plaster walls, dark brown woodwork. The main mission was to lighten, brighten, and conjure the relaxed elegance of an English country house for a young couple with three children. We joked, "It's time to neuter this Tudor!" Yet you preserved the essential integrity of the architecture-and even enhanced it. Wilson Fugua, an architect who has renovated several Thomson houses, really

opened it up. He doubled the size of the

solarium and linked it to the enclosed porch with steel casement doors—those two spaces are mostly where the family entertains. And he added big windows that flood the rooms with light. The glass wall by the back stairs brings the outside in. And I love the way the bay window in the dining room projects into the backyard. It's such a pretty spot for intimate dinners—you feel as if you're dining alfresco.

## Those lustrous finishes on the walls and ceiling are so reflective, they're like windows themselves.

It's a tedious process to create a finish as smooth and shiny as glass but so worth the effort. It catches the sunlight and is incredibly glamorous at night in candle-light. The high gloss on the ceiling in the solarium throws glints onto the floor, which we painted to look like stone tiles—we thought it was softer and more interesting than the real thing. That's something Elsie de Wolfe would have done.

## So is the abundance of chintz—another design element she popularized.

Upholstering all the seating in the same fabric makes the room look unified and

calm, even though it's a big print. Rather than using a fabric that was bright and contemporary for this young family, we chose a Robert Kime chintz in muted colors that imparts a traditional feeling without being stuffy. We wrapped the family room in another Kime print to give it coziness and an Anglo-Indian flavor. The trim was designed by the president of Claremont, Kristen Edson, who has done hundreds of trims for me. I give her a fabric swatch and leave the rest up to her. I really want to emphasize that all this interior design stuff is a collaboration of many talented people. There may be some decora-

tors who can do every single thing themselves, but I'm not one of them. I can't even arrange furniture.

# And yet look how good you are at making a space sing. That tiny attic guest room is enchanting.

That's my homage to Sister Parish. I'm friends with her granddaughter, Susan Crater, and I once stayed in the guest room at Mrs. Parish's summer house in Maine. Everything was exactly the way she had designed it, as if she still lived there and had just gone out for a walk on the beach. Most of the floors were painted—what fun!—so I had this floor painted blue, and I used her classic Dolly fabric all over the room.

### What's the biggest compliment you've gotten on the house?

I love hearing people say that as pretty as it is, and as well executed, it doesn't seem pretentious or forced. Every time you turn around you see something lovely, but you don't feel as if anything is off-limits, not even to kids and dogs. It looks like people live there and use every room and enjoy it all wholeheartedly.











LEFT: The glossy barrel ceiling in the master bath is painted in Farrow & Ball's Skylight. P. E. Guerin tub fixtures. DeAngelis chair in Empress Satin by Fret Fabrics. BELOW: An antique writing desk serves as a vanity in the guest room. It's paired with a slipper chair in Colefax and Fowler's iconic Bowood chintz.





LEFT: A crown canopy made with two fabrics by Chelsea Textiles-Forget-Me-Not and Carnation Vine on the outside, and Small Check for the interior—adds distinction to the master bedroom. London lamps by Colefax and Fowler. Rug, Stark. RIGHT: The addition of a dramatic two-story glass wall behind the floating back stairway floods the space with sunlight. "It's one of the most amazing features in the house," says Kincaid. "Everyone walks in there and goes, 'Whoa!'" FOR MORE DETAILS, SEE RESOURCES

