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Showhouse at Reynolds Plantation

The *Southern Accents* Showhouse at Reynolds Plantation celebrates relaxed waterfront living with color-saturated interiors that frame views of both the lake and the golf course

SHOWHOUSE AT REYNOLDS PLANTATION

BELOW: The living room and dining room, located on the main floor, showcase a mix of old and new, fine and whimsical, sleek and rustic: A metal frame updates the classic Louis XVI chair, and a carved wood desk by Formations through Jerry Pair plays off the acrylic coffee table by Allan Knight and Associates. Sofa and ottoman are by Cameron Collection. Rug is by Moattar, Ltd. All paint is by Ralph Lauren Paint. All floral design is by Bill Hudgins of Lush Life. OPPOSITE PAGE: Unpainted cedar shingles and native stone give the exterior a rustic look. Lantern is by Bevolo Gas & Electric Lights, pavers are by Belgard Hardscapes, and windows are by Pella Windows & Doors.



When designer Barbara Howard of Marshall Howard, Inc., set out to transform the interiors of the *Southern Accents* Showhouse at Reynolds Plantation, she abandoned her well-established penchant for neutrals and instead pursued a decidedly colorful approach.

Working in collaboration with Harrison Design Associates, she allowed the bucolic setting, an hour outside of Atlanta, to inspire her choices. "My staff and I named the house 'Robin's Nest' because it's tucked into the trees, and you feel like you're in a treehouse," says Howard. "Being surrounded by nature inspired me to use color." Adhering to a classically driven design and using off-white as the core color throughout the rambling Shingle-style home gave her the freedom to experiment with exuberant color combinations and a mix of patterns and textures. In the living room, for instance, a

by Kimberly Goad photographed by Keith Scott Morton interiors by Barbara Howard architecture by Harrison Design Associates
developer Reynolds Plantation builder Southeast Construction & Management, Inc.

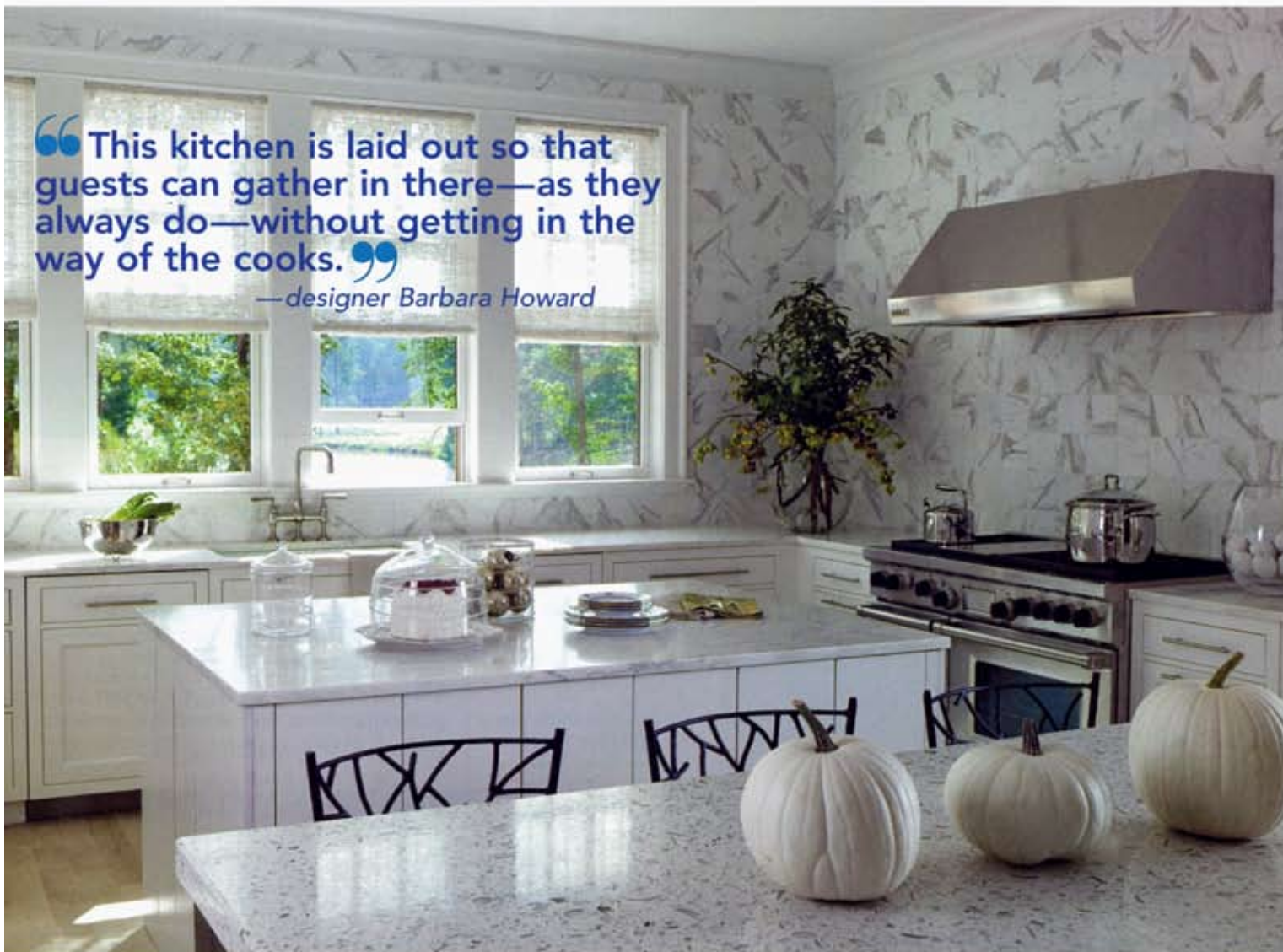


SHOWHOUSE AT REYNOLDS PLANTATION

BELOW: Gray-flecked marble tile adds a textural quality to the kitchen's white walls. Omitting upper cabinets allows for a wall of windows that overlook the golf course and lake. A large island and terrazzo-top table provide room to set up a buffet for a crowd. Marble tile is by Renaissance Tile & Bath, cabinetry is by Wood-Mode Fine Custom Cabinetry, terrazzo tabletop is by Dex Studios, and barstools are by The Wicker Works. OPPOSITE PAGE: Fine china by Herend, wineglasses by Moser, and flatware by Sterling 365 dress up the dining area, but the room is just as suitable for everyday use. Fabric is by Jim Thompson.

“This kitchen is laid out so that guests can gather in there—as they always do—without getting in the way of the cooks.”

—designer Barbara Howard



chartreuse leather chair shares space with a soft gray-blue cotton-linen sofa and camel-colored suede chairs; in the master bedroom, a blue chaise longue and blue-and-white embroidered curtain fabric take their cue from the Mediterranean blue on the ceiling to create a serene space. In both rooms, patterned rugs subtly echo the palette. “Twenty years ago—the last time I used a patterned rug—I would have picked the rug first and designed the room around it,” says Howard. For this project, however, she waited until she had outfitted the rooms and then went shopping for rugs. “They don’t match perfectly,” she says, “but I think it works better that way.”

In each room of the house, a different color scheme serves as a focal point—if not through the fabrics, then through the choice of wall color or art. The terrace-level living area, for instance, is a study in pink, driven by Howard’s selection of a cut-velvet print fabric that covers a pair of 1930s chairs found at a flea market. And in the terrace guest bedroom, a burnt-orange wall color sets the mood and complements the charcoal chair and dual-striped canopy. “I wanted the colors to

Designer Barbara Howard's Point of View



Southern Accents:
What is your favorite room in the house?

Barbara Howard:
I really can't pick a favorite room—it would be like picking a favorite child. Each one stands on its own and is special in a different way.

Yet it doesn't feel disjointed. How did you make the look cohesive?

I approached it as if I were the client, at different stages of life, and just followed my instincts. Each item, down to the books on the bookshelves, has purpose or meaning. If you buy quality pieces that you fall in love with, you can't go wrong.

What is one thing the house had to have?

For me, it had to be versatile. In the living room, for instance, there are more intimate spots where you can catch up with a friend at a party, but at the same time, everyone could be in a conversation as a group.

What's your advice for beginners?

When I was younger, I would try to do everything perfectly. But as I've gotten older, I like to see a little whimsy and personality, such as the flames in front of the fireplaces in the terrace sitting room—something that makes you smile when you turn the corner.

be exciting," says Howard, "not jarring."

"Barbara is very creative," says architect William H. Harrison, who designed the five-bedroom house. "What's nice about working together as a team is that you can bounce ideas off each other and come up with a better solution." In the living room, for instance, Howard wanted to take advantage of the 19-foot barrel-vaulted ceiling and install a dramatic, statement-making work of art. When she shared her idea with Harrison, he abandoned his plan for a single fireplace and instead created two fireplaces to make room for an 8-by-12-foot painting—a lively swirl of blues—that Howard commissioned. "When you walk into the house, I wanted that feeling of 'the sky's the limit,'" she says.

Sometimes color plays a subtle but still striking role. The kitchen, for instance, is bathed in white, so that the food itself can provide the pop of color. "You put a bowl of lemons or artichokes in a white kitchen, and it's gorgeous," notes Howard. "In my mind, the homeowners are a husband-and-wife team who both enjoy cooking and entertaining. This kitchen is laid out so that guests can gather there—as they always do—without getting in the way of the cooks."

The dining room is just as multifunctional. Two 42-inch-square tables can be pushed together for large gatherings or apart for smaller ones. A banquette in a loosely woven damask runs the length of the windowed wall and, along with blue suede chairs and paisley throw pillows and draperies, visually connects the space with the adjoining living room.

Throughout the house, the design pays subtle homage to the '60s and '70s, through references such as the orange in the guest room and the chartreuse and overscaled paisley print in the dining room. It's a fun tribute to Howard's youth.

Bold raspberry, deep chocolate brown, bright blue—the rooms sing with color. "Usually I debate about paint colors," confesses Howard. "But not this time." ♦

For details, see *Sourcebook*, page 194.



ABOVE: Serene blues make the master bedroom restful and luxurious. Mirror, chest, and chaise are from Jerry Pair Antiques; fabric is by Travers. ABOVE RIGHT: In the terrace sitting room, the pink theme began with a cut velvet called Songbirds by Anna French through Thibaut. The flames fronting the fireplaces are old French theater props from Jerry Pair Antiques. The pair of round tables is by Guy Chaddock & Co. Mantels are by Old World Stoneworks. BELOW RIGHT: The terrace stylishly stands up to muddy feet and wet swimsuits, with stools that can pull up to the table for a quick snack. Wicker furniture is by Walters Wicker; fabric is by Thibaut. BELOW: A graphic pattern by Schumacher looks striking against the orange walls in the terrace guest bedroom. Mirror is by Amy Howard Collection.



Architecture

The Shingle-style vernacular gives a rustic feel to this lakeside retreat, where the rooms are sited to take best advantage of the lakeside views



THERE'S NOTHING AMBIGUOUS about what's expected of an architect charged with designing a house in a setting so beautiful it was originally christened "Linger Longer." The auspicious beginning for what is now Reynolds Plantation—a residential resort community midway between Atlanta and Augusta, Georgia—set the tone for the entire 10,000-acre development. Located on Lake Oconee, the state's second-largest lake, Reynolds Plantation offers three marinas, five golf courses, walking trails, three pools, 12 tennis courts, and the occasional hammock.

A **porte cochere** connects the house's two garages (top). Pavers are by Belgard Hardscapes. Lighting is by Bevolo Gas & Electric Lights. The left side of the house (above) faces the golf course. Columns are by Chadsworth Columns.

by Kimberly Goad
photographed by Karen J. Downs

Floor Plans



 Want to see more? Don't miss our 360-degree tour at SouthernAccents.com/reynoldsplantation

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(pictured on page 144)

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4. LEFT TO RIGHT: Lee Arberg, Rabun Neal,
and Tom Sasser

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