

DARING DESIGNER COLORS | FIVE FAB KITCHENS | THE PERFECT CHICKEN

OCTOBER 2014

OUR
New
LOOK!

House Beautiful

the most
**important
room**
IN THE HOUSE

\$4.99

08458



0 279951 5

10 >



Location Location Location

Architect **NATE MCBRIDE** and his interior designer wife, **KARI MCCABE**, breathe new life into a young family's traditional New England farmhouse. Imposing order after decades of jumbled additions and going bold with cheerful colors and patterned papers, they make the most of the spectacular setting.

INTERVIEW

Alice Gordon

PHOTOGRAPHY

Thomas Loof

PRODUCER

Doretta Spurduto

The deck is one of the most inviting spots at the newly built guesthouse. **LEFT:** The Maine farmhouse, originally constructed in 1813, claims the highest point of the property. The original stone wall frames the lawn.

ALICE GORDON: How is it working with your spouse?

NATE McBRIDE: We have a seamless collaboration when we actually get to do projects together. But at home it's impossible!

KARI McCABE: Here's the secret: separate offices at opposite ends of the loft! But really, we do have the same taste and a kind of Morse code between us to get the mood right.

This project was not so much a classic farmhouse as a semblance of a classic farmhouse. Was there a lot of undoing before you could get started?

NM: We eviscerated the interior. The original small, modest house was built in 1813. It became the first of two gable ends when the second one was added in the 1920s. They were joined by the loggia, giving the house the shape of a big, stretched H.

KM: Or a barbell.

NM: The later addition more than tripled the size of the house and was meant to improve the views. But except for the loggia, the spaces weren't positioned logically in relationship to one another or to the incredible views. We entirely reorganized the rooms for new uses and to afford views of the ocean and landscape whenever possible. For example, where we put the kitchen had been a bedroom looking out on the water. The view was amazing, but you wanted it over breakfast, lunch, and dinner. Plus, the old kitchen and the entry were on opposite ends of the house. That was a long way to carry the groceries.

KM: Relocating the kitchen was one of the great planning moves of the house. Now the sink is in front of a window. You look out on trees, and you can see people arriving. You enter through the mudroom, which leads into the kitchen.

Talk about the ultimate hangout room. This is the kind of kitchen you want to live in and never leave.

KM: For someone who doesn't cook that much, my husband is really good at laying out kitchens. This feels like an honest cook's kitchen. It has an L shape, but the big table makes another prep area, so you can enlist friends to help. The windows to the right of the stove look out to the last island before the Atlantic stretches out unbroken. And having a fireplace in the kitchen is pretty divine.

The colors are crazy beautiful, both in the farmhouse and in the guesthouse on the pond.

KM: The clients are unafraid of color. That was one of the fun aspects of the project. Most people say 'I love color,' but show them something with a bit of kick in it and they run the other way.

What made them want to fill their house with color?

KM: For the wife, color meant a warm and welcoming house, where family and friends would be comfortable. Another reason I really loved this project is that I grew up in a family lucky enough to have a summer place in Connecticut, with floors painted in wild colors instead of the typical New England gray. So I had a familiar set of ideas to work with, to keep the feeling of an authentic old farmhouse while using rich and unexpected colors.

Apart from the painted kitchen, you took many of your color cues from the wallpapers in the main house. Is that a habit in your design?

KM: I love wallpaper, but until recently it's been hard to get clients to climb on board, because they associate it with grandmotherly prints. Now there are so many interesting choices. The master bedroom has the only custom-made wallpaper. It was done by Joanna Rock, who prints by hand using linoleum cuts. She studied with a grandchild of William Morris, so her sensibility came out of the Arts and Crafts period. We wanted to make something that looked airy and open, but had enough pattern to pull the whole room together.

How did the master bedroom end up being under the eaves?

KM: We wanted to retain the roofline. And this room has the great view. Opposite the bed, magnificent windows look out on a hillside rolling down to the ocean. You really feel as if you're on the edge of the earth.

You designed a new building for guests, called the Ice House, above a pond. Was there a real ice house?

NM: Yes. The original building was used to store ice cut from the pond. The new structure needed to be built quickly, so the family could live there for the first summer. The couple and their two boys lived in the little house, squished together in one room, for the two years it took to finish the farmhouse. When it was ready, they didn't want to move out! They still talk about the family dynamic back then. They miss it. Such close proximity guaranteed feeling connected. In the farmhouse you can find ways to be alone.

What's the rest of the property like?

NM: This place has three miles of pristine coastline. From the main house, it's a long, lovely walk along the shore to the Ice House, where the family has lobster and clam bakes. It's another walk from the main house to the dock, where they can take a boat out to explore islands. The concept was to encourage people to experience the whole property—and, of course, the wonders of Maine.

RIGHT: Riffing on her predominant theme for the farmhouse—classic shapes and materials in fresh colors—designer Kari McCabe started with a “wildly overscale paper”: Cole & Son’s Cow Parsley (otherwise known as Queen Anne’s lace) from Lee Jofa. “The reds in this warm, casual room deliberately don’t match, to make it feel less fussy and ‘done.’” The ample armchairs by George Smith are upholstered in Laurel by Raoul Textiles. Geoffrey Bennison’s Bird and Basket covers the George Smith sofa. Roger Oates rug from Patterson Flynn Martin. Menton ceiling fixture from Vaughan.





1



2

1. A Swedish settee in the front hall. 2. The original Thonet bench is like a sculpture and serves as a much-needed catchall. Stairwell in Farrow & Ball's Red Earth, with balusters in Benjamin Moore's Linen White. 3. "It's a classic farmhouse kitchen, but the colors are idiosyncratic, personal, and much more vibrant than the standard white or gray," McCabe says. A 19th-century American table is surrounded by Crate & Barrel Village chairs. Cabinets in Benjamin Moore's Stratton Blue. Walls in Green Ground, floor in Carriage Green, both by Farrow & Ball. See page 128 to get the look. 4. Cole & Son's Humming Birds wallpaper in the dining room with cabinets painted in Farrow & Ball's Minster Green. Table, chairs, and light fixture, Crate & Barrel. Rug, Patterson Flynn Martin.



3



4







ABOVE: The master bath was conceived as an old-fashioned bathroom—or one that feels very much like a room. An Empire tub by Waterworks is given center stage. Sheer curtains behind French doors mask a clothes closet, and Shaker-style drawers hold folded items. **OPPOSITE:** In the shower, sandblasted wall tiles, Tessera Matte Aqua from Urban Archaeology, were chosen to evoke sea glass. Sink, Waterworks. Sconces, Vaughan. The wood floor is painted in Tidewater by Sherwin-Williams.





1. The loggia, which links the two parts of the house, is the “anti-color room,” McCabe says. She painted old wicker chairs black and set them on neutral jute rugs. Cushion fabric is Fern Tree by Schumacher. Star lanterns, Vaughan. 2. The woodwork in the guesthouse bathroom is inspired by classic mahogany boat trim. Tub by American Standard. Mirror, Urban Archaeology. 3. The sleeping porch, built over the old ice pond, is furnished with a daybed by Maine Cottage Furniture. 4. Kids love sleeping in the Ice House turret. 5. Designer Kari McCabe. **OPPOSITE:** A hand-printed wallpaper by Joanna Rock softens the eaves of the master bedroom. Custom rug from Patterson Flynn Martin in shades of sea and sky. George Smith chairs in Lysander by Osborne & Little. Pillow fabric, Rogers & Goffigon. Bed, Barton-Sharpe. FOR MORE DETAILS, SEE RESOURCES

