To the Manor Born

ARCHITECT STAN DIXON REALIZES AN ENGLISH-STYLE MANOR HOUSE WITH OUTSTANDING DETAILS, WHILE DESIGNER JACKYE LANHAM WEAVES A TALE OF STORIED PANACHE REFINED FOR A MODERN FAMILY.

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Southern home

Experiences abroad can shape you in many ways, and one just may be the architecture you fixate on when planning your dream home. Stan Dixon and Jackye Lanham's client had spent time in the Cotswolds during her youth, and the charm of the region remained imbedded in her mind's eye. Dixon, who had spent time studying in England as an architectural student, and Lanham, a professed Anglophile, easily dialed into that aesthetic during the design process. The inspirational roots begin to shine through in the facade, which shows off a handsome pair of chimneys placed between symmetrical gables that frame the front door. The exterior materials also reference a British manor house with a pairing of limestone and a unique brick that has a mortar wash poured over it—both provide a warm ocher masonry finish. The elegant casement windows with timber frames and a Vermont slate roof complete the picturesque appeal. The inside of the house further reveals English tropes, many inspired by inventive, celebrated 20th-century British architect Edwin Lutyens, especially his design for Castle Drogo. The influences include the coffered ceiling details, limestone mantels, and the exquisite European oak custom kitchen

The living room reveals a sophisticated creamy palette punctuated by shades of blue, including a collection of blue-and-white porcelain. OPPOSITE: The whole design started with these special double doors that the client remembered from her time living in the Cotswolds set off by a limestone floor with black cabochons. PREVIOUS: Historic English manor houses provided the inspiration for the architecture.

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work surface. “Lutyens had these big tables in the center of the kitchen, and we took cues from that; this has the feel of a table, but it’s a comfortable 36-inch height for kitchen prep,” says Dixon. “It also adds warmth and gives the kitchen a more collected feel along with the timber casement windows; not everything matches.”

For the interiors, Lanham was fortunate to incorporate the client’s fine collection of antique furniture and artwork (the couple had previously worked with the late Dan Carithers). “We took what they had and enhanced it, and we softened up the heavier Tudor-style furniture a bit,” says Lanham. For the palette, the designer put historic English country houses aside with their often-dark colors. Instead, she leaned into her client’s favorite quieter shades of caramel, nougat, faded mustard, and tones pulled from the French oak floors intertwined with brushstrokes of pale blue. The dining room wallcovering is a bit of a departure from the expected colorway of a de Gournay design; the custom finish includes muted blues and greens on a warm tea-stained-like neutral. Since this is a young family, Lanham did not want anything to feel heavy-handed or too weighty. In that regard, she introduced some unexpected touches to keep any space from feeling too stuck in the past. For example, she designed a fanciful custom bench in a lively teal finish for a connecting space, which could have

Above and opposite, bottom: A specially colored de Gournay wallcovering graces the dining room, while elegant millwork draws the eye up to appreciate the design. Opposite, top left: Throughout the home, Lanham employed many Turkish rugs, both new and antique, all in soft tones in keeping with the quiet palette. Top right: “The light fixture in this bar space reminds me of one that might be in a London town house,” says Lanham.

Clockwise from right: A round table separates two seating areas in the family room, highlighted by a chandelier with lively teal custom shades. For the office, Lanham designed tiered roman shades—a clever combination of a full-length sheer fabric and a solid print that can be adjusted throughout the day as needed. The staircase detailing gives a nod to gothic arches. Opposite: The long, light-filled family room shows off a pair of built-in window nooks that provide ideal spots for taking in the garden views.

been just utilitarian. “Putting a table there just seemed boring, so I thought about those houses in Italy with open breezeways, and they often include a painted bench,” says Lanham. She pulled the color from her client’s impressive chinoiserie screen mounted behind and completed the vignette with a pair of painted wooden floor lamps in the same hue. “This space looks out on the backyard, and the bench makes such a dramatic statement when you are on the lawn looking in,” says Lanham. The designer also injected some liveliness in the light fixtures chosen for the home. In that same connecting space, Lanham found globe pendants while doing a deep dive on the Internet. “They are indicative of a Moroccan lantern, but in a more updated interpretation,” she says. For the study, the designer found a turn of the century tole two-tiered chandelier. “It is in that pretty faded ocher color, and it’s very reminiscent of Colefax and Fowler,” says Lanham. The love affair with British design continues on the back of the home, and it may be just as compelling as the front—it’s certainly a toss-up. The long loggia is set off by a series of Voussoir arches. “These are very English, and you often see them on ecclesiastical and academic buildings,” explains Dixon. The detailing on the top of each arch seems to melt into the column portion, and Dixon admits it was one of the most difficult design elements. For the floor of the loggia, the team was able to source reclaimed Cotswold stone that came from gardens in England. This space connects to a pristine grass lawn anchored by four large boxwoods and surrounded by a crushed stone courtyard and pathways designed by Atlanta landscape architect John Howard. Every last detail is artfully orchestrated to capture that English sensibility, which has attracted lovers of design for centuries. Like Lutyens’ Castle Drogo, this Atlanta home is certainly one for the ages.

Above: The French oak island was inspired by tables that Dixon saw at Castle Drogo in England. Below left: Lanham selected the family dining table and painted her clients' ladderback chairs. Below right: The custom oak door that leads into the wine cellar was inspired by travels in Portugal.

Above: Arches in Kansas limestone speak to the English-inspired architecture and define the outdoor entertaining space. Below left: Gracious formality continues on the rear of the house with two long loggias that form a U shape around the back lawn. Below right: The spare European-inspired walled garden, designed by landscape architect John Howard, includes a charming gate inspired by the work of British architect Edwin Lutyens.

Above: In a connecting space that leads to the primary bedroom, Lanham placed a curvaceous bench accompanied by a chinoiserie screen. Below: A soft blue gray palette in the primary bedroom brings a tranquil atmosphere, and the Waterworks tile floors impart a classic air. Opposite: Elegant floor-to-ceiling windows allow abundant light into the primary bedroom.