

WHERE
EXCEPTIONAL
TASTE LIVES

VERANDA

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HOUSES *with* HISTORY

THE
PRESERVATION
ISSUE



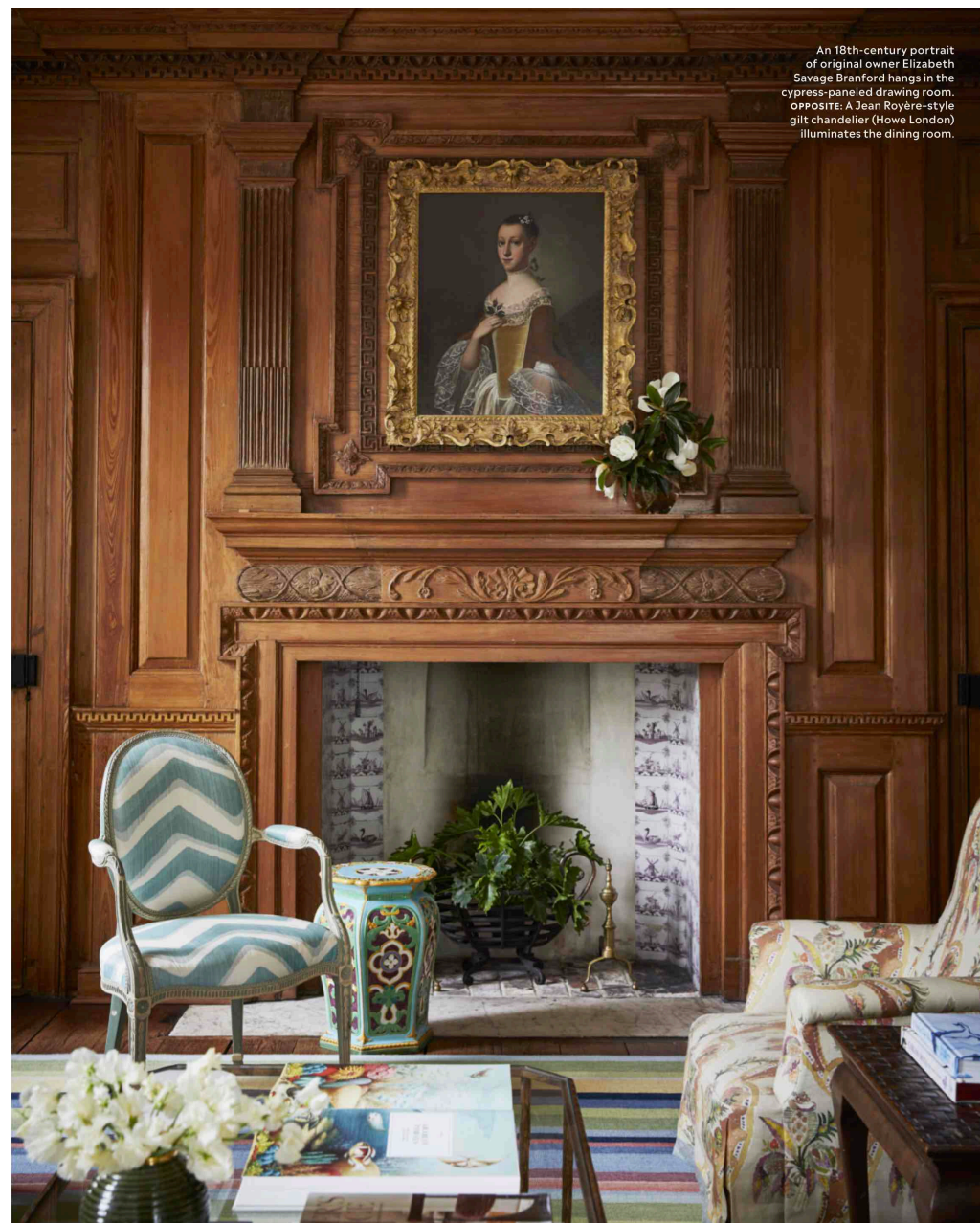
Next-Gen
GEORGLIAN



QUEEN

In Charleston's South of Broad neighborhood, designers Thomas Jayne and William Cullum turn a *prominent 18th-century landmark* into a warm family haven.

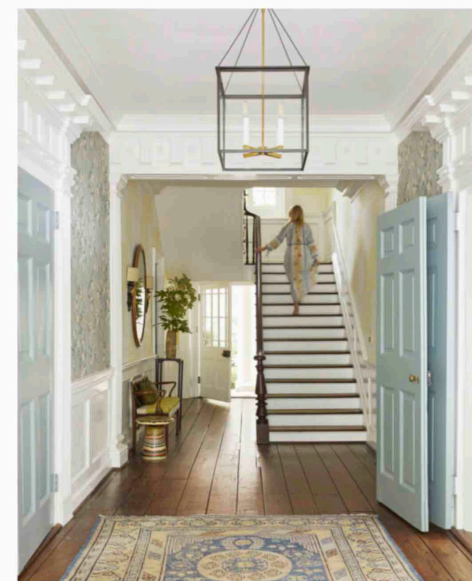
INTERIOR DESIGN BY JAYNE DESIGN STUDIO • PHOTOGRAPHY BY BRIE WILLIAMS
STYLING BY FRANCES BAILEY • WRITTEN BY STEPHANIE HUNT



An 18th-century portrait of original owner Elizabeth Savage Branford hangs in the cypress-paneled dining room. OPPOSITE: A Jean Royère-style gilt chandelier (Howe London) illuminates the dining room.



CLOCKWISE FROM LEFT: Sheer swag-and-tail draperies (fabric, Donghia), a damask camelback sofa, and circa 1780 George III chairs mingle with a contemporary rattan table and modern marbled tazzas by Thomas Engelhart. • The owners' Australian shepherd, Bear, lounges on the kitchen's wide plank flooring, smoothed over from centuries of use. Cushion fabric, Perennials. Painting, Margaret Kennedy. • In the entry, a soft camellia wallpaper gives way to a custom cream-and-yellow paper inspired by early 18th-century designs. Door color, Oval Room Blue by Farrow & Ball. • Stainless steel lounge chairs (Janus et Cie) with Cactus Flower cushions (Christopher Farr Cloth) on the first-floor piazza



NOT EVERY HOME JUMPS OFF THE CURB to embrace you. But the Branford-Horry House, with its sidewalk-hugging columns outstretched to the edge of Meeting Street in Charleston, South Carolina, has never been shy. Since about 1751 she's stood here, a Georgian beauty proudly face forward on a prominent corner, while many neighboring Charleston Single Houses demurely glance to the side. Her extroverted architecture—three stories of stuccoed brick with those columns supporting double piazzas (from an 1820s Regency-style addition)—projects a warm hospitality, or at least it did to Sarah Rose Johnson.

"I grew up in a house very much like this—a central hall with a pair of rooms flanking either side," says Johnson, who was raised a few blocks away and was moving back to her hometown from New York City, now with her husband, James, and son, Henry, in tow. Like most

locals she was familiar with this National Register property: Its prime location and hovering-over-the-sidewalk presence make it unique among Charleston's beautiful old homes. As a passerby "I'd always loved it," she says, and as soon as she walked in with her real estate agent and "took maybe six steps from the front door to the stairwell, I knew, This is it," before looking at the rest of the house.

Thanks to Johnson's passion for preservation and a previous internship with Jayne Design Studio in New York, her instincts were well honed. The home's generously proportioned rooms crowned with pristine period molding, original Delft tile fireplaces with handsome mantels, and standout cypress-paneled drawing room—considered "one of the most distinguished 18th-century rooms in America," according to the home's historical marker—all appealed to her classical tastes. "I loved the Georgian pureness," says Johnson. But she also wanted to temper the formality. As a child, "I was rarely allowed





on my parents' silk sofas," she says. "That's not going to work for us. We've got a dog and a six-year-old who loves dinosaurs. I want to host kids' birthday parties and not worry."

Which isn't to say Johnson didn't appreciate her parents' sense of style. In fact, she turned to their decorator and her former boss, Thomas Jayne, and senior designer William Cullum to help her infuse this manse with youthful energy. "I remember decorating Sarah's childhood bedroom with orange geraniums on white chintz," says Jayne, laughing. "She shares our firm's reverence for history, yet we both also believe that tradition is now, that traditional aspects can be brought forward in a contemporary way." Sure, antiques are grand, but so is a custom Soane Britain rattan table topped with a splashy turquoise planter as the drawing room's centerpiece. Draperies in that room echo period styles, but textile historian Natalie Larson crafted them out of sheer fabric "so we get that historic silhouette but plenty of sunlight," says Cullum, who led the design process, drawing on his extensive local knowledge having studied historic preservation at the College of Charleston and interned with Historic Charleston Foundation.

"Sarah wanted a happy, relaxed house, where every room is used," he says, noting that protective interior easements limited what could be altered. Plus there was his client's stipulation: no ornate chandeliers.

Instead lanterns from Charleston's Urban Electric Co. anchor the entry hall and kitchen, while in the two front rooms, gilt metal chandeliers commissioned from Howe London "have the implied geometry and volume of Victorian gasoliers but in contemporary form."

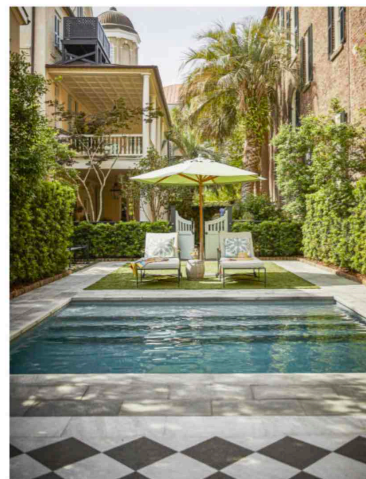
Upstairs, a gem-colored rug indirectly inspired by 19th-century examples from much more informal spaces lends a kick-your-shoes-off feel to the noble drawing room, where Audubon prints add personality (and nod to the renowned painter who had deep connections here) and an antique dolphin-footed card table—an auction find—evokes one by the same maker in the nearby Aiken-Rhett House museum, which Cullum knew well from his childhood in South Carolina. These rare tables were crafted for the sophisticated Charleston market, he explains, "so bringing it home here is perfect." And then there's the portrait above the mantel, overlooking this exquisite cypress time machine. "That's Elizabeth Savage Branford," says Johnson of

her many-generations-removed relative who inherited the property from an uncle and built the home with her husband, William Branford. Though the portrait had been in the family, "I had no idea of the connection until recently," says Johnson. "Now she's come home."

As, indeed, has Johnson. Cullum grins. "It's the most Charleston thing ever." ♦

We believe that *tradition is now*, that traditional aspects can be brought forward in a *contemporary way*.

—DESIGNER THOMAS JAYNE



A New Era of Afternoon Idylls

CLOCKWISE FROM TOP LEFT: A private pool garden is shrouded in podocarpus, Chinese fan palms, and olive and holly trees. Umbrella, Santa Barbara Designs. • A 1930s English rattan bar holds court in the tavern. Printed linen wallpaper, Clarence House. Leafy 'KatKat' mirrors, Stray Dog Designs. Decorative ceiling, Karl Beckwith Smith. • On the second-floor piazza, vintage Salterini Banana Leaf chairs in powder-coated teal with cushion fabric by Pierre Frey. Sofa, Serena & Lily. • Davide Groppi's Moon pendant lights the den. Painting, West Fraser. OPPOSITE: An early 20th-century Chinese rug grounds the parlor in rich indigo. Painting above sofa, Ernest McMullen