



INTERIOR DESIGN BY *Jackye Lanham*
ARCHITECTURE BY *Stan Dixon*
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Creating A Story

Working with longtime friend and architect Stan Dixon, interior designer Jackye Lanham crafted a welcoming island retreat that's at once refined and relaxed

Opening pages, left to right: Interior designer Jackye Lanham commissioned architect Stan Dixon to create a new home in Kiawah Island, South Carolina, that would reference an old but fictitious carriage house. Bright by day, the house is lit at night with a copper light from Bevolo. A concealed bar area (background, right) in the foyer is announced with draperies, accented with Samuel & Sons trim. This page: The living room is accented with a variety of items from Robuck Antiques, including an Italian inlay mirror, fire tools, and alter sticks transformed into lamps.





A view from the dining room into the living room reveals a 19th-century French farm table around which are set mismatched 18th-century mahogany Chippendale-style chairs. The table is set with a collection of 18th- and 19th-century blue and white Chinese export china and English transferware.

WHENEVER Atlanta-based interior designer Jackye Lanham takes on a new project, she usually starts with a story to guide her approach to the décor. And

in the case of the home she shares with her husband, William Lanham, in Kiawah Island, South Carolina, the narrative began from the ground up.

“I’ve been working with other clients on the island for more than 20 years and, like a lot of people, I fell in love with the Low Country,” says Lanham. So, a few years ago, she and her husband bought land there to build a getaway retreat of their own. Before beginning the project, though, the couple deaccessioned two other vacation homes—one in Ponte Vedra, Florida, the other in Charleston. Once these homes were sold, they planned to merge their furnishings into the new house. There was only problem: The styles of the antiques and objects in those homes were completely different.

“Growing up as an army brat and traveling all over with my dad, we lived for a while in Greece, which had a huge influence on the Florida home,” says Lanham, who defined the beachy setting with earthy pieces and the classic blue-and-white palette common to many homes in the Greek isles. The Charleston residence, on the other hand, was a “circa-1778 multi-storied single house, typical of the narrow lots in early Charleston with two rooms per floor,” Lanham recounts. Here, she relied on history to fashion the home more formally with refined European and American antiques and art. “The challenge in the new home was to blend things in a way that made sense,” Lanham explains. One method involved the use of slipcovers. “I love slipcovers—they’re an old-fashioned way of changing a room with the seasons by covering a chair with something fresh.” What was old and, perhaps, mismatched, becomes new with slipcovers, some of which are made of chintz and others crushed damask.

For help in resolving the architectural dilemma, she turned to architect Stan Dixon, with whom she’s worked on many other homes on the island. They started by looking to Kiawah’s past for inspiration. “With the ocean on one side and marshfront on the other, the island was for years dominated by the presence of the Vanderhorst Plantation,” says Dixon. “Since Jackye wanted a place that was both traditional and relaxed, we landed on the idea of a carriage house that might have existed on the

property in the late 1700s or early 1800s.” Ultimately, the residential structure took shape in the form of two stable blocks with large Gothic Revival-style arched doors and shutters on the ground floor, along with small dormer windows projecting from the copper roof on the upper level. A wooden entrance hall with floor-to-ceiling paned windows overlooking a courtyard and the lagoon beyond connects the two structures in the middle.

“This big fantasy really helped focus my ideas,” says Lanham, who worked with the architect to craft the home with materials and finishes rooted in historic precedent. “The idea was to be as authentic as possible without hewing to any particular time period,” adds Dixon. As such, charcoal-gray limestone blocks—a typical ground surface in old stables—were set in a random running band pattern on the floor on the main level, while rough-hewn wood plank floorboards add warmth underfoot on the upper story. The masonry exterior walls of the twin stable blocks were finished with a Spanish-inspired old-school Southern tabby stucco surface embedded with crushed oyster shells, while painted vertical beadboard serves as partition walls inside. Even minor details, like a newel post fashioned after a hitching post at the top of the stairs, reinforce the visual storyline.

Once the home was complete, Lanham worked with her husband to cull the best of their diverse furnishings and place them throughout in a way that feels seamless—thanks to a neutral palette inspired by the complex tones of a moonstone gem in the designer’s favorite ring. A cherished British campaign chest topped by an early-19th-century Italian mirror sits in harmony in the living room with a plush sofa and a mix of armchairs unified with creamy linen upholstery designed to look like slipcovers. An old country table surrounded by Chippendale chairs and juxtaposed against a fanciful Delft chandelier anchors the dining room, while an Anglo-Indian planter’s chair mixes with a Swedish Baroque gateleg table in the master bedroom.

A bounty of collectibles and art finishes off the mix. “My husband and I both like to collect—he loves globes and maps, I love porcelain, and we both love art by South Carolina artists,” says Lanham. Now that the couple have settled in, the tale of their island home concludes happily. “It’s like a fantasy, another world, yet familiar,” Lanham says. “To be in a place that’s new while surrounded by things we’ve loved for years allows us to see them in a fresh way and gives us a lot of comfort and peace.” ■



The kitchen's multi-paned Gothic-style steel window looks to the island's lagoon. The sink's plumbing is from Waterworks. The open shelving unit is filled with French and English Ironstone from the 19th century and a collection of Irish-made pottery and stoneware.



This page: A kind of upstairs internal bridge links the two portions of the house, the reclaimed floors of which are lined with stiped vintage Kilims. A pair of vintage American chairs are set against the wall. Opposite: A Dutch door leads into Jackye Lanham's study, situated off the home's main hallway. A 19th-century farm table serves as her desk.





A guest bedroom, referred to by the homeowner as the Florida Room given the framed map of the state drawn in the early 19th century that hangs on the wall, is announced by a pair of pedimented French doors. Enveloped by draperies, the king-size bed has at its foot an 18th-century leather and metal-studded chest from Robuck Antiques.



Opposite: Two tapered-post beds are positioned in a guest bedroom, and between them hangs a multi-armed Dutch bronze chandelier. This page: The woman's dressing and bathing area uses Waterworks fittings. A slipcovered chair provides an alternative seating area in the room, which remains bright with natural light.



Outtakes



“The pieces we’ve collected over decades are like old friends you can never part with.” —Jackye Lanham

Antiques do much to convey the idea of a centuries-old carriage house on what was once an island plantation. Clockwise from top: A Waterworks wall-mount faucet is used in a powder room. An 18th-century Swedish dropleaf table and an old bronze chandelier from Robuck Antiques define a corner of the master bedroom. A Victorian-style servant’s bell hangs in the foyer. An Anglo-Indian ebony cupboard holds clothes in the master bedroom. In the dining room, an assortment of vintage transferware serves as artwork.

