



Colorful textiles used for the accent pillow on the screen porch complement interior's global outlook.

GLOBAL VIEWS

Bittners' designer Kari Ferris applies a curator's eye to a young family's home in Anchorage.

Written by Bridget Williams / Photography by Rachel Lutz of Andrew Kung Photography

Tucked among the trees at the end of a cul-de-sac, a 20th century home with an old soul had recently been renovated when the present homeowners, a professional couple with two young children, purchased it. They called on interior designer Kari Ferris of Bittners to help them further contemporize the interiors to reflect their unique perspective.

Ferris, who'd worked with the wife's business partner and her best friend, initially met the homeowners just before going on maternity leave. She said she was thrilled that they would put the project on hold until she returned to work. "On my first day back, [the wife] was one of the first people to call me," Ferris recalled. During their initial meeting, Ferris said she was over-the-moon that the wife's design style was similar to her own. "Her direction was 'clean, organic, eclectic, layered, sophisticated, and natural,'" said Ferris.

An affinity for aesthetics runs in Ferris' family. The interior designer remarked that her proclivities are heavily informed by the simple lines and organic nature of Frank Lloyd Wright, a design ethos inherited from her maternal grandparents, Martha and Richard Wakefield, both architects who visited Wright at Taliesin

West. Ferris said that after their meeting, Wright directed her grandparents to "go home, buy a Jeep and build a community." They did just that and are credited founding the Rush Creek neighborhood in Worthington, OH, in partnership with another Wright protégé, architect Theodore van Fossen.

With their sensibilities in sync, Ferris set about creating a haven that belies the two young children who share this space. "Every time I visit, the home is just as pristine as the day we finished installation," Ferris commented.

Floor-to-ceiling windows on the first floor make the open-concept space seem even more expansive. The renovated eat-in kitchen required no updating. It boasts a timeless design with an oversized marble-capped island and custom cabinetry. A table for eight in the kitchen runs parallel to a bank of windows overlooking a patio with a large brick fireplace painted to mimic the neutral backdrop predominant on the first floor.

Even a humble screened porch off the kitchen received a designer's touch with sustainable outdoor furnishings from Palecek enhanced by woven accent pillows that hearken to similarly colorful accents inside.



A Bittners-made bourbon table is placed next to one of the leather tub chairs. Classic Finishes is credited with the fireplace makeover.



An armchair from Palecek on the screen porch.



A Kuba cloth is draped over a vintage rustic bench.

The sinuous lines of the six Wishbone Chairs, an icon of mid-century design, as well as the two upholstered captains chairs are the perfect foil to the straight edges of the dining table of the eat-in area off the kitchen.



Japanese raku pottery pieces sit next to a Brutalist-style poured metal sculpture on the console in the foyer.



A vignette in the great room encapsulates the home's eclectic and globally-influenced style.





Most of the mahogany-colored woodwork that defines the great room adjacent to the kitchen was unchanged. However, by utilizing the services of Classic Finishes to replace the wood mantelpiece with a modern limewashed plaster design with a limestone frame, Ferris added visual levity in a room previously dominated by dark wood tones. "It makes a major design statement," said Ferris. An absence of window treatments draws the eye to the windows, which act as frames for the verdant scene outside. Nearly as wide as the fireplace, a Moroccan cocktail ottoman separates a pair of purposefully mismatched sofas, a touch that keeps the space feeling casually collected rather than overly designed. A Bittners-made bourbon table cozies up to one of two leather tub chairs.

The great room is accessorized in a way to reflect the spoils of a globetrotter: a 20th-century African stool rests near the hearth; a Japanese cachepot sits on the ottoman; vintage pottery of varying sizes stands out among family photographs on the bookshelves that

flank the fireplace. Similarly, a curator's eye for the eclectic plays out atop the console in the foyer where pieces of Japanese raku pottery cozy up to a Brutalist-style poured metal sculpture.

Ferris is quick to credit the wife for her fully formed design sensibilities and says she was responsible for overseeing the bathroom renovations, which are now more forward-looking in their aesthetic. Swapping out traditional drapery for retractable shades and removing an iron scroll chandelier in favor of a sleek three-blade ceiling fan are small changes Ferris made in the primary bedroom that made a big difference in bringing the home forward a few decades.

Some interior designers employ calling cards in executing their signature style that act as a discernable thumbprint on a given project. Ferris is assuredly not counted among this camp. While she certainly has her unique point of view, it is applied with the deft hand of a seasoned plastic surgeon, who aims to make a client appear at their best without anyone ever knowing their role. **sl**



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