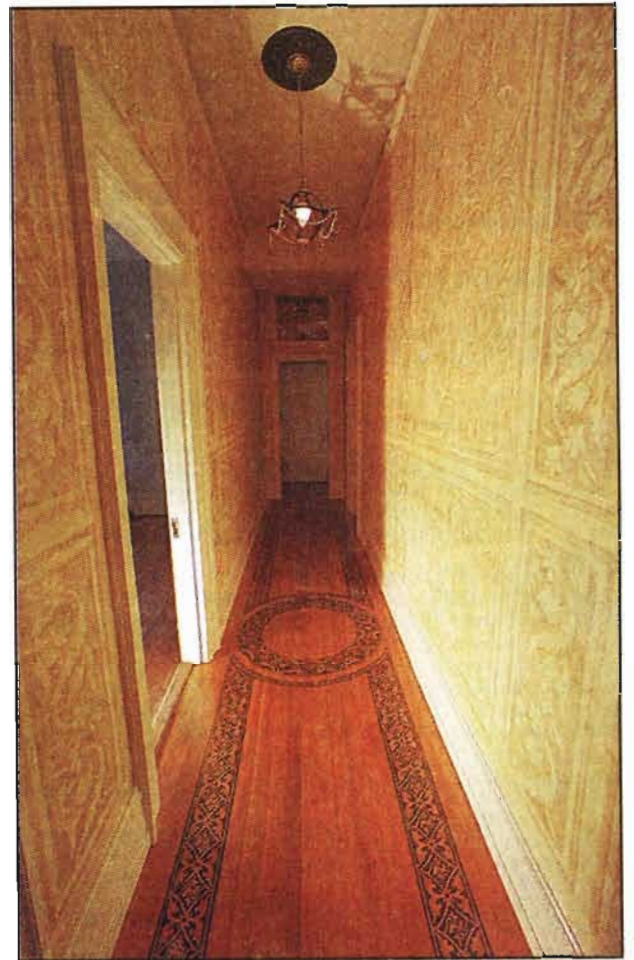


GENTLEMEN'S LIBRARY. Warm, terra-cotta walls and a hand-painted ceiling provide the framework for cabinets filled with leather-bound volumes in designer Gary Inman's library.

BRUCE PARKER/TIMES-DISPATCH



PAINTED HALL, FLOOR. Artist Lara Koplin used architectural inspiration for this textured treatment that creates the illusion of an Italian frescoed wall.



ATTIC GUEST ROOM. Apple green and red combine in a variety of textures and patterns in this bright, quirky design by Suellen Gregory of The Best End.



STUDY/BATH. A cozy seating area done in soft earth tones and rich accent colors is the focal point of this room designed by John Taylor of The Silk Jungle.

Show & Tell

Designers shift into high gear to complete 3-story makeover of Monument Avenue home

BY JULIE YOUNG

TIMES-DISPATCH STAFF WRITER

Her tired, dismal old framework has been lifted, tucked, polished, dressed and pressed to the point that, if houses could talk, 2312 Monument might just strike a dramatic pose and say, "I'm ready for my close-up, Mr. De Mille. . ."

Indeed, she is camera-ready. The grand old cavernous Tudor-Gothic manor house, built in 1912 and known for 20 years as the Baldwin boarding house for professional ladies, has been given a parapet-to-porch makeover as the 1999 Richmond Symphony Designer House.

The three-story brick and limestone home on the city's most famous avenue will be unveiled Saturday for public tours as the eighth designer house sponsored by the Richmond Symphony Orchestra League. Visitors will be treated to the intricately detailed, historically correct, spare-no-expense work of 25 interior and landscape designers.

It has been a month-long labor of love, sweat, tears and enough wall glazes to fill a conservatory. The overall result is a comfortable, old-world feel.

"Our goal is to have people walk in and say, 'Oh, they don't do work like this anymore,'" said Gary Inman of Chatsworth Interiors, designer of the "gentlemen's library" and a scholar in the field of design,

art and architectural history.

The house's vital statistics are staggering: 12,000 square feet; more than 30 rooms, including eight bathrooms; a regal, three-story staircase; a half-dozen fireplaces; and more mahogany paneling than it would take to pave the entire 2300 block of Monument.

It boasts a wraparound veranda, a sec-

ond-floor balcony, a carriage house and a home theater. It has a corridor-like laundry room lined with glass-front cabinets and a gazebo in a third-floor room that once served as an auxiliary kitchen.

From the outside, the house has a collegiate bearing — no coincidence, given that both the house and academic buildings at the University of Richmond were de-

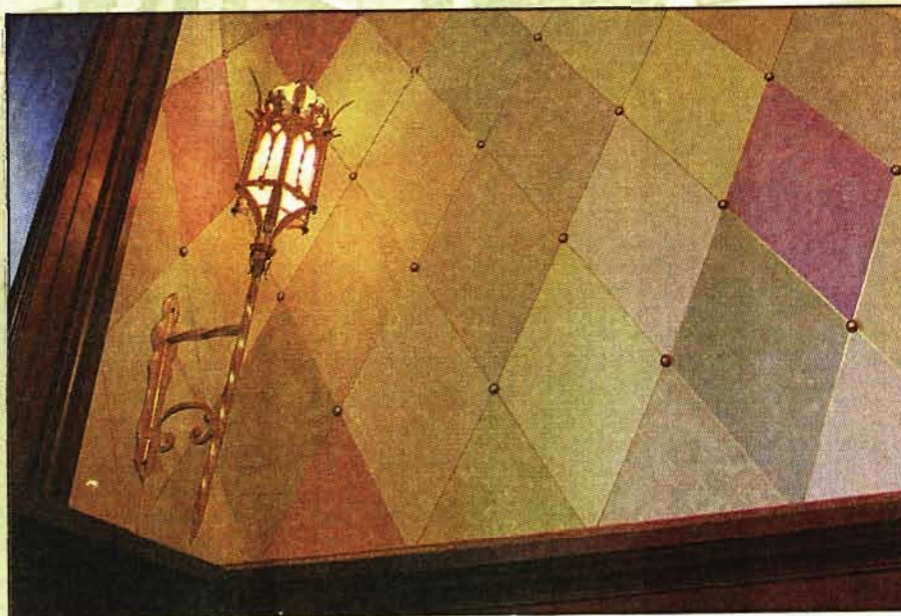
signed by architects William Leigh Carneal and James Johnston. Some bricks from UR construction supposedly were used for the facade of the Monument Avenue house, which was completed by architect-designer Dunran Lee in 1915.

Planning for the designer house showcase began last fall, according to Ann Parsons, the event's publicity coordinator. "The designers were invited to a walk-through and they presented ideas for some of the 22 to 25 design areas," she said.

A committee chose many repeat designers from past symphony houses. All are local firms with the exception of kitchen designer and cabinetry specialists Christopher Peacock and Felton Pervier of West Palm Beach, Fla., friends of the home's new owner.

The imposing house was beginning to take a toll on its attendants earlier this week. Designers scrambled frantically to complete their work in time for a gala opening scheduled for Friday night. Trimwork was being painted, fixtures were being hung and rooms were filled with scaffolding and ladders but few furnishings and accessories.

"It's always like this," whispered one designer as she struggled with an uncooperative picture hanger, "but somehow it all gets done on time."



HARLEQUIN WALLS. A gothic sconce illuminates a wall done by Janice Hall in a plum, gold and moss diamond pattern anchored with "studs" made from wooden buttons and upholstery tacks.

Monument manor takes curtain call

▼ HOUSE FROM PAGE D1

With so many designers doing their thing, visitors might expect the house to be a mishmash of overwrought, unrelated rooms. But the great hall by Plaids & Stripes and formal rooms by Inman, Maison, Janice Hall and Hampton House followed the lead of the dark Tudor-Gothic architecture, with tartan and houndstooth fabrics and a unified, English hunt-country appearance.

In the bedrooms, sitting rooms and other areas of the upper floors, however, designers took liberties with bright, airy colors, lighter fabrics, whimsical murals and other counterpoints to the heavy masculinity on the first floor.

Unlike other designer houses in the past, this home will not turn back into a pumpkin at tour's end. The adornments will stay in place for the new owner, who managed to have input in the process without encroaching on the designers' creativity.

Some of the high spots of the 1999 designer house include:

GENTLEMEN'S LIBRARY. Terracotta glazed walls and a ceiling that Elaine Tucker sketched and painted in Tudor symbols (oak leaves, acorns and pomegranates) surround a gold-leaf chandelier and medallion. Book-filled cabinets are softly lit and leather-bound volumes are classified in the manner of Thomas Jefferson's library at Monticello. A bust of Jefferson sits over the arts collection; a Benjamin Franklin bust overlooks the sciences. Look for a window seat, royal botanical prints mounted on chains and antiques that include an Italian marble-top table, high-tea service, a sofa and Elizabethan side

tables.

BACK HALL. Just off the library, it's "A Study in Gothic." Janice Hall used painter's tape to create a Harlequin-patterned wall treatment in plum, moss and bronze. A wooden button with an upholstery tack anchors the tip of each diamond in the design. Look for a back-lit stained-glass door, a throne-like chair and desk and what designer Laua Koplin calls "big-scale stuff," including huge candlesticks and sconces.

THE BLUE BEDROOM. Mary Fabulich of Cedar Glen Interiors chose French blue for the room, including walls that were hand-painted in fine detail and glazed to give the illusion of worn elegance. A fireplace, tapestry rug and luxurious furnishings make the room cozy and inviting.

SECOND FLOOR LANDING/HALL. Serena Skretvedt of Visual Wonders created a trompe l'oeil mural of an arched doorway leading to a balcony, an interesting way to transform an otherwise dead space. The hallway by Koplin gives the illusion of an Italian frescoed wall, while the floor has an intricately painted border.

1920s STUDIO. Betty Foglesong's eggplant-colored wall mural is the focal point of a grand opening in this fantasy replication of Richmond portrait artist Edward Minor Atcher's studio. An art deco desk contrasts with upholstered, overstuffed furniture in warm colors.

ATTIC GUEST BEDROOM. It's Red Delicious and Granny Smith green in this cozy room by The Best End's Suellen Gregory, who combines a variety of patterns and textures, distinctive wall and window treatments and unusual accessories. A closet has been reborn as a tiny office.

RICHMOND SYMPHONY DESIGNER HOUSE

■ **WHERE:** 2312 Monument Ave.

■ **WHEN:** April 17-May 16

■ **HOURS:** Wednesdays, Fridays and Saturdays, 11 a.m.-4 p.m.; Tuesdays and Thursdays, 11 a.m.-8 p.m., Sundays, 1-5 p.m.; closed Mondays.

■ **ADMISSION:** \$15 per person; \$12 for senior citizens; \$6 for volunteers; \$25 per person, run-of-the-house. Children under 8 not permitted.

■ **EXTRAS:** Free shuttle service from behind the Ukrop's Westmoreland Complex on Maywill Drive off Broad Street; parking also available adjacent to the Branch House in the First Baptist Church parking lot a block away from the house; no parking available on Monument Avenue. Low heels recommended. No photography allowed. Gift boutique and cafe for lunch and afternoon tea on site.

■ **INFORMATION:** Call (804) 204-1677; to schedule group tours, call (804) 741-0305

■ **SPONSOR:** Richmond Symphony Orchestra League.

MONKEY QUEEN BEDROOM. The heavy, gothic theme of the first floor reappears in bedroom #9. A wrought-iron gate is used as a headboard. Drapes are heavy panels with tassels. The walls are deep forest green over yellow ochre in a faux cracked and water-spotted, old-plaster look. "We've tried to preserve the aged feel of the house," said designer Chris McCray. Look for the painting of the Monkey Queen draped in royal garb and the gothic gate used in place of a door.