

BY JOANN GRECO

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global WARMING

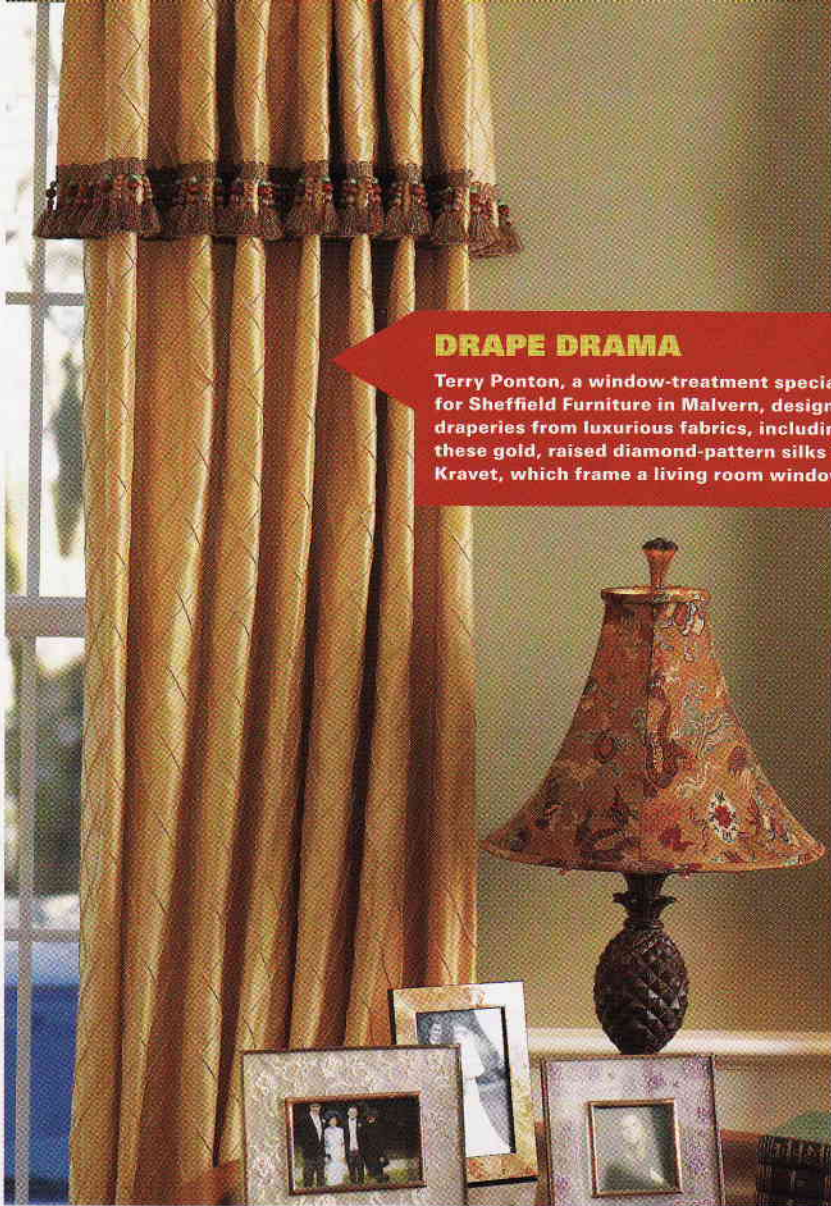
PATTERN, COLOR AND CULTURE RUN RIOT IN A TRADITIONAL HOME THAT SERVES AS ONE MAIN LINE FAMILY'S LIVING TRAVELOGUE

HOW BAZAAR

Intricate rugs from exotic locales, like this one from Istanbul, Turkey, LEFT, fill the McQuaid's home with color and international intrigue. Eclectically upholstered pillows sit on E.J. Victor sofas in the living room, BELOW. Well-worn riding boots are a nod to Joanna's days of competitive horseback riding.

Thanks to a career that's taken her all over the world, Joanna McQuaid knows all about conveying a "sense of place." Or, make that, a sense of a lot of places—from Turkey to Egypt, from Italy to China, evidenced by the large (a dramatic Chinese chest) and the small (French linens), from the carefully chosen (chairs from England) to the serendipitous (a silk rug made in India). Her home may be a gracious Main Line traditional, but inside the tones and textures of the globe reign supreme, nestling in a harmony that is at once vibrant and easy on the eyes. "My favorite hotels are a design inspiration for me," says Joanna, a vice president and general merchandise manager for Mothers Work, a maternity-wear





DRAPE DRAMA

Terry Ponton, a window-treatment specialist for Sheffield Furniture in Malvern, designed draperies from luxurious fabrics, including these gold, raised diamond-pattern silks from Kravet, which frame a living room window.



PHILLY CLASSIC

Though crystal-and-iron sconces from Currey & Company and plaid silk drapes give the family room, LEFT, stately elegance, it remains a cozy, lived-in space—with help from 5-year-old Aidan, hard at play with Joanna and Cormac; in the kitchen, ABOVE, granite countertops, Baker X-back chairs and a three-panel hand-painted Victorian-style scene give the McQuaids just the right balance of old and new, a feeling Joanna compares to a “classic Philadelphia brownstone.”



manufacturer and retailer. “The Four Seasons Istanbul is a beautifully remodeled prison. It gave me a passion for the colorful rugs I’ve thrown all over the house. The Peninsula Hong Kong I love for its Asian influences: the vases, the deep red colors. Le Costes in Paris has an opulent French bordello feel.”

The opulent and the colorful are

governing principles of the 4,500-square-foot Villanova home Joanna shares with her husband, Cormac, and their 5-year-old son, Aidan. Joanna worked closely with Deborah Rumer, an in-house interior designer at Malvern’s Sheffield Furniture, to achieve the tasteful but exuberant blends. “Debi and Sheffield got my aesthetic,” says Joanna, who started

fashioning the still-in-progress home shortly after moving into it in 2004. “We felt that they would help me build on what I already had. Debi worked hard to incorporate my collections from my travels around the world and to allow a lot of texture, color and pattern in our home.”

Rumer, in turn, found in Joanna an ideal client, one with definite



PLACE SETTING

Dreamy pastel silks dress up this TRS Furniture armchair in the guest suite where Joanna's sisters stay when they come to visit. For more formal occasions, friends and family gather at an E.J. Victor mahogany veneer table with gold leaf accents, OPPOSITE, while an oil painting from Sheffield gives the room a distinguished flair.



"YOU CAN GET AS MANY AS 15 DIFFERENT FABRICS AND TRIMS WORKING TOGETHER ON ONE SOFA, BUT IT WON'T BE TOO BUSY."





RELAXED STYLE

For a busy working mother, downtime is essential. The master bedroom doubles as a reading suite thanks to a sumptuous cut-velvet Guinness settee from Baker, embroidered silk pillows, Joanna's beloved 1,200-thread-count rug from Delhi, and a sophisticated paint job by Peter Christiansen that uses alternating shiny and matte stripes of color.

tastes, but who was open to mixing styles. If anything, the designer had to occasionally rein in her enthusiastic client. "It's great that she really likes bold colors," says Rumer. "But I pointed out to her, for example, that the entry-way of the house needed to be relatively softer so that all the rooms that flow from it would work. She was a little nervous about the buttery yellow I recommended—it's called Philadelphia Cream—because she was afraid it was too neutral. Now she loves it. It's warm and welcoming, without being overpowering."

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LITTLE BOY BLUE

Aidan's cast-iron bed from Old Biscayne is not complete without a few teddy bears, RIGHT. His grandfather's high school football varsity letter hangs overhead, against a backdrop of French toile wallpaper from Thibault.





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the brick flooring of a central hallway and generating heat on an interior stone wall. This releases heat at night as the house cools down, lowering the Rosses' heating costs. Ceiling fans aid airflow. "If you forget about technology, the house should function on its own," says Moger. He designed a natural ventilation system by creating a "heat chimney"; when the windows and doors are opened on the bottom floor, cool air flows into the house and any hot air rises to the top of the house, where it escapes through electronically controlled windows.

Technology does have its role, however. Radzinski helped maximize the energy-efficient space by designing a geothermal heat pump, partly powered by 30 solar panels on the roof of the property's barn, which resists sudden jumps in temperature; the eventual goal is to sell back unused power to PECO. As well as horses, the barn also houses a rainwater recycling system that Radzinski created for flushing toilets, watering outdoor plants and washing cars.

One of the home's most unusual features—and a signature element of sustainable architecture—is the roof over the billiards room. Constructed by David Brothers Landscape Services in Worcester, it is covered with drought-resistant plantings to provide a natural layer of insulation. Outside the house, Jonathan Alderson, owner of a landscape architecture design firm of the same name in Wayne, came up with a plan that includes local deciduous trees on the southern side to provide shade. "Part of our philosophy is to try and be sensitive to the natural environment and for the design to be harmonious to that," says Alderson.

The couple enjoys the eco-friendliness of their new home almost as much as its comfortable day-to-day living. "You're supposed to leave your place better than you found it," says Cecilia. "We just care about the environment. We thought since we had the opportunity to do something about it, we should." ■

The small center hall foyer is one signal that the house is laid out in a way that's intimate and comfortable. Eschewing the modern perils of today's McMansions—grand dimensions and plain walls—the spaces feature crown and ceiling moldings, wainscoting, and, in Joanna's study, wood-paneled walls. Painted and fancifully upholstered furniture, both old and new (and much of it from Sheffield), is a central motif, as are the muted but strongly tinted walls, saturated in hues from Benjamin Moore's Historical Colors line.

When it came to painting the master bedroom, Joanna received another pleasant surprise, with some help from painter Peter Christiansen, owner of the Media-based paint contracting company Christiansen and Co. "I asked Debi for a dark color, a shade I had seen in Sheffield's showroom," she says. "Then I started to worry it would all be too dark, so Debi asked the painter to create a striped pattern, alternating matte and shiny shades of steel and blue to add shine, light and texture." The result: a romantic, sensuous envelope, heightened by the olives and deep grays of the drapery silks and Joanna's favorite rug, a large piece imbued with a complex field of tiny flowers.

"It's silk with more than a 1,200-thread count, and it took seven men four years to make," she says. "I first saw it while it was in production in Delhi. I sat down and drank tea with the Kashmiri shop owner and begged him to save it for me. He sent it home to me a year and a half later. I still have tea with him every time I am in Delhi, which is twice a year."

Joanna's rugs are a unifying force throughout the home, and they were a starting point for the rest of the design. "I emotionally fell for the carpets and bought them," she laughs. "Then, Debi

had the challenge of matching furniture and drapes to them." When Rumer first toured the house, several rooms were naked except for the rugs.

Fortunately, Sheffield is both a design studio and furniture showroom, and sold everything needed to outfit the McQuaid house, from furniture to draperies to artwork. In the dining room, everything, even an oil painting depicting a late-19th-century ballroom in full swing, is from Sheffield. The pieces were chosen to complement the room's rug, the wall color picking up the rug's medium-yellow backing and the chair upholstery echoing its crimson tones.

Across the foyer, the more neutral shades of the living room rug—beige is predominant, with teal and red accents—provide a serene setting for two facing E.J. Victor "collage" sofas laden with pillows dripping in fringe. "You can get as many as 15 different fabrics and trims working together on one sofa," says Rumer, "but it won't be too busy."

The same is true of other textiles, including the luxe draperies (designed by Sheffield window treatment specialist Terry Ponton), adorned with enough embroidery, velvet ribbons and silk-covered buttons to enchant Marie Antoinette. These range from the gold box curtains that frame the living room windows and set off the sage green walls to the gold and sage broomstick plaid silks that echo them in the family room.

"I love the draperies the best, I think," says Joanna. "They seem to tie everything together, and they really make the house look rich." That sense of richness, of the exotic tantalizing blended with the cozily familiar, is critical to the house. But just as important, Joanna adds, is that the home reflects the family's penchant for "being at home relaxing, or entertaining family and friends. We wanted a new house with an old feeling," she says. "And we got that." ■