

BACKYARD BONANZA: POOLS AND PORCHES

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# CABIN COMEBACK

THE  
BEST  
LITTLE  
HOUSE #21

THIS UNUSUAL “BEST LITTLE HOUSE,” AN ABANDONED 1820s LOG CABIN, WAS MOVED FROM TENNESSEE TO NORTH CAROLINA. WITH NEW FURNISHINGS INSPIRED BY AMERICA’S PIONEER PAST, ITS FULL COUNTRY CHARM WAS RESTORED . . . WITH A MODERN TWIST.



PHOTOGRAPHER: DOUGLAS KENNEDY • FIELD EDITOR: VIRGINIA GRAY KENNEDY

Left: The log cabin today looks as if it's always been a part of the 325-acre Southern C's Farm in Summerfield, North Carolina.

Above: Lone Star rocking chairs, part of Mary Emmerling's American Country West Collection from Lexington, invite guests to take their ease on the porch and sip lemonade in glasses from Wolfman-Gold & Good Company, supported on a “House” end table from GuildMaster's Best of Mary Emmerling Collection.





Left: With log walls, fieldstone fireplace, and beamed ceiling, even a small log cabin such as this can feel massive, so Mary Emmerling selected substantial furniture “scaled to the house.” In the living room, that includes a Lone Star leather sofa, wing chairs in a blue-and-white plaid, and an oak cocktail table, all from Lexington’s America Country West Collection. Using a variety of accessories with bright colors and lively textures and patterns—among them a red-and-white-striped woven rug from Woodard & Greenstein—Emmerling also effectively combatted the room’s inherent darkness.

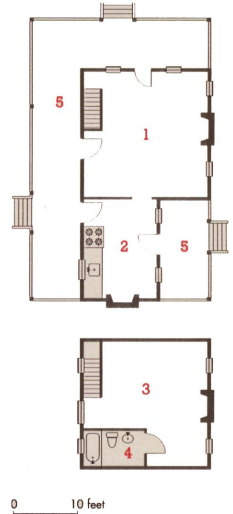
## CABIN COMEBACK

“I ALWAYS WANTED A LOG CABIN,” SAYS LEE CARTER, WHO happily recalls an old structure used for parties on the farm his father had, located midway between Greensboro and High Point, North Carolina. Ten years ago, when Carter began to put together Southern C’s Farm, his own 325-acre hay and cattle operation in Summerfield, North Carolina, in the Appalachian foothills near the Virginia border, that childhood yearning returned. He eventually found the cabin of his dreams—a two-story, 800-square-foot house dating from the 1820s—in the mountains just outside of Knoxville, Tennessee.

Carter had every log of the cabin numbered and disassembled for removal to his farm, where the house was reassembled on a new foundation, joined with another small building that serves as its kitchen, and given three new fieldstone fireplaces.

A stickler for authenticity, Carter and local restoration experts combed the countryside for such period details as original hand-blown window panes, handmade rose-head nails, and wide-plank pine flooring to give the cabin authentic accents. Furnishing the cabin, however, presented a challenge, since Carter planned to rent it out as an idyllic site for honeymoons, getaways, and photography shoots—all of which demand more comfort and panache than commonly found in 1820s log cabins.

Enter country-style expert Mary Emmerling, whose American Country West Collection for Lexington Furniture presented Carter with a range of solutions. Based on period pieces Emmerling finds on her travels, but tailored to the demands of today’s lifestyle, the collection perfectly suits the dwelling’s mood. And, even in the context of a North Carolina cabin, these Western-inspired furnishings offer historical and geographic accuracy. “The pioneers carried their furniture west,” says Emmerling. “I just took it back east.”



- 1 LIVING ROOM
- 2 KITCHEN
- 3 BEDROOM
- 4 BATHROOM
- 5 PORCH





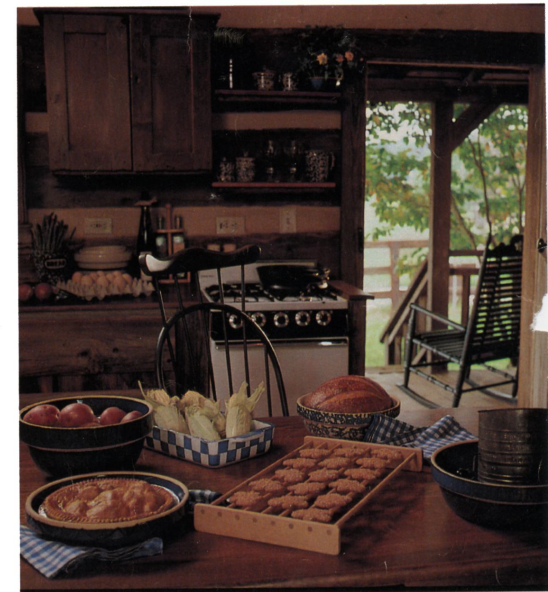
Left: With its massive fieldstone fireplace and log walls, the kitchen gains a light and comforting touch from a combination of blue and white accessories, including dinnerware from Mesa International; gingham napkins from Wolfman-Gold & Good; and casseroles and crockery from Clay City Pottery. Beneath a framed print by GuildMaster, votive candles add their own glow to the room, even when the hearth is out. Right: An antique enameled stove, though dating only back to the 1930s, nonetheless enhances the kitchen's period character.

## CABIN COMEBACK

**T**HE 12-BY-15-FOOT KITCHEN WAS ACTUALLY ONCE a 19th-century log smokehouse, found by Carter on a property that he had acquired adjoining his Southern C's Farm. He used old wormy pine, taken from yet another broken-down cabin on that land, to construct the kitchen cabinetry, which is topped with chestnut counters made from boards that were originally used for mounting shingle siding on old houses. He added wall storage with an antique pharmacy cabinet, "with hundreds of little wooden partitions, originally for different drugs but perfect for spices and herbs."

As she had in the living room, Mary Emmerling found the kitchen's constricted dimensions and its lack of natural light the main challenges. Her country-styled table from Lexington makes the most of the kitchen's space, seating up to eight people, while doubling as a food prep station and even, should the need arise, a makeshift desk. The elegant comb backs of her collection's Windsor side chairs, provide comfortable support without disrupting sight lines.

Emmerling brightened the kitchen with a cheery color scheme of blue and white—from furniture to napkins—because, she says, "For some reason, blue and white go with everything and you never grow tired of it." The attractive hues are carried through from large furnishings like the dining chairs and side table to such small details as pottery and serving pieces to the country plaid area rug. Touches of yellow add a sunshine brightness to complete the look.





**T**HE BEDROOM MAY WELL BE THE MOST INVITING space of all. Generously proportioned, the room occupies the entire second floor of the cabin, its ceiling rising high to the roofline. What's more, it features a nine-pane picture window, a true extravagance for its era, which Carter maximized by siting the house so the window faces westward to behold breathtaking Appalachian sunsets over beautiful pastures.

Mary Emmerling made the most of the bedroom's dimensions by placing in it a queen-sized bed from her American Country West Collection from Lexington, a sizable piece that makes Carter think of the kinds of family heirlooms Swedish or German settlers might have brought with them from the Old Country. "Using a really big piece of furniture like that," adds Emmerling, "gives the room some oomph." Setting it at an angle adds spatial interest and allows one to appreciate not only the view but also the fireplace, directly opposite the foot of the bed.

Here, once more, Emmerling brought the crisp, refreshing blue colors of bright skies into what could have been a gloomy interior by accessorizing the bedroom in blue and white (accented with a bold touch of red). The overall effect she achieved is so welcoming, so comforting, that one can easily understand Carter when he admits that, "All my life, I lived in the city and always traveled to the country; but now that I live in the country, I am definitely reticent to travel back to the city." □

Right and below: Original siding from another log cabin panels the bedroom ceiling. Flanking the bed are a table and nightstand from Mary Emmerling's American Country West Collection for Lexington. Continuing the blue-and-white color scheme are bed linens in Emmerling's Shenandoah pattern for Springmaid and Woodard & Greenstein rugs. The leather pillow comes from GuildMaster, as do the Beaver Weathervane, Pine Tree Sconces, and "Appliqué Crib Quilt" print shown above a Santa Fe chest from Lexington.

See *Shopping Resources*, page 134, for details.

**CABIN  
COMEBACK**

