Light at Heart

Designer Ray Booth refreshes an anglophilic Baltimore home for an all-American family.

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English in its essence, but heartily American in its outcome, Blake and Angie Cerdá's Maryland home is both refined and generous—the Audrey Hepburn of Baltimore estates.

Built in the early 1900s, the Colonial Revival house sits amid rolling hills in a bucolic setting that brings to mind the sturdy homes of England's lush countryside. To critics who were perfect about the house while giving it an updated style, Blake and Angie turned to acclaimed architectural and design firm McCrady, their partner in previous residences.

"Blake and Angie were inspired by the great hotels of London," designer Ray Booth says. "The concept was this being an English country house in influence yet more relaxed in posture."

The extraordinary setting was a guiding force. From the front door, one's eyes are drawn immediately through the entry to French doors that frame the pastoral setting beyond. In fact, the commodious entry may have been a little too open. "It almost greets you too much too quickly," Booth says. "We added two-story sheers to frame the opening. It's like a punctuation mark on a sentence. It slows you down—gives you movement to stop, appreciate, and then move on."

Contemporary A gallery table and业主 seating centers form a casually inviting conversation area. The arrangement is intentionally unalike the conventional layout of the room. The slipcover " Paige" chintz by Fabric Lovers for Designers guild; extra-A puli makes from Panel &:Array are woven from a slubbed slubbed slubbed fabric. Previous pages Angie Cerdá, stay 1 with his daughter, Cascading shears, now installed in the entry, for visual impact. Two identical dining chairs are from Studio Dittrich.
There is much to appreciate here. Original architectural details were retained, providing a stage for an array of curated furniture pieces. A center table with a lightweight brass top becomes a visceral partner for a curvy wing chair and a tufted sofa. Scroll back chairs and ottomans with drumstick skirts offer perchable moments in a boho-chic, uncluttered environment.

Playing off the entry's gentle palette, Booth used dollops of caramel and pinks in the living room, creating a light-filled space that is welcoming with a dash of formality. A streamlined sofa in cream-colored linen pairs beautifully with architectural details that quietly let the furnishings shine, yet are unobtrusive enough to avoidCalloway status. A slipper chair upholstered in a patterned velvet and an armchair with playfully animal print fabric with a tufted ottoman that invites guests to kick up their feet. "We chose furniture that was comfortable and reflected back to something a bit more English," Booth says. "It evolved, tufting, pieces that were more traditional in form yet weren't wildly refined."

The arboretum of the bright, light living room and entry, the dining room, and a moody corner, infused palette, an intentional choice to encourage close conversation in candlelight. Separated into two distinct seating areas, the large space reconnects the traditional dining format — reinterpret it for a family that entertains often.

On one side, an intimate sitting lined with bookshelves offers a casual, club-like approach to dining — ideal for small groups and cocktail gatherings. Curved up to a marble fireplace, a low table is surrounded by myriad seating options including a tufted slipcover chair and a croquet-tipped skirted ottoman. A slipper chair and a creamy glass chandelier with crystal notes inject romance and femininity.

A more traditional dining table flanked by novel back chairs and a slipper seat banquettes are host to large dinner parties and holiday galas together. Streamlined, the corner is a chandelier — a thoughtful choice to eliminate unnecessary overhead distractions. Instead, Booth had wiring installed through the table legs to illuminate few dining shaded windows. The result is an experience that harkens to low-brow, whispered dinners at an exclusive club.

In the kitchen, classic elements meld with an industrial aesthetic to shape a setting where the culinary can also be theatrical. Elegant touches such as a black-and-white checkerboard floor, a solid marble backsplash, and an Irish walk table balance a plethora of stainless steel. The communal essence of the house, the space is as family-oriented as it is dramatic. A faux-leather-clad banquettes defines space. Handsome armchairs are slipper seat in outdoor fabric for practicality. A working pantry nestled behind the range houses mason- and slipper-dark canisters can be easily hidden from view. Polished and practical, it’s the design gold standard.

Living room: A mix of seating and tables — such as the Jansen slipper chair and ottoman on the sofa — provides repose over time. Aesthetic Dining room: Separate areas — an introduction to the other large gathering — set the dining room tables.

The interplay between the different spaces designed to be seen and heard is a harbinger of what is to come in the main house. "It needn’t be ugly to be beautiful," designer Ray Booth says. "Not everything is always at the top of the line."
Midcentury family-friendly meets Old Hollywood. Discreet chairs and a four-legged buffet table gather around an iron-clad table, industrial-inspired elements push up the polished steel appliance and rusted hood with polished-steel detailing, ready for the black-and-white color scheme to play.

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Equally pitch perfect, the conservatory echoes the kitchen’s sharply contrasted palette—beginning with a black-and-white mosaic tile floor. Structural and playful, a lacquered ceiling with an alternating diagonal pattern reflects the greenery outdoors, surreptitiously bringing the outdoor in. Dark lacquered walls and mantels visually pull away, letting the rolling landscape drive the space, a sense intended to highlight outdoors rather than in.

“We like to paint windows dark,” Booth says. “Our eyes are attuned to light, so using light colors can cage you in. We naturally look past a dark color to the light beyond.”

Like the conservatory’s rug, the luxurious master bedroom is unfurled in a pale palette of creamy whites and lavender. A bed made with floor-length drapery adds gravity and texture to a low-lying upholstered headboard. Two chaises pulled four-to-five become a graceful midcentury window seat punctuated with gingham pillows. A delicately glistening chandelier injects a contemporary yet still feminine note.

“We couldn’t stay up all the rains,” Booth says. “This is a period home, but a modern family lives here. It needs life and excitement.”

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**Master bedroom:** Bumby rug in a space highlighted by a pair of upholstered daybeds and a sparkling chandelier, both from Crate & Barrel. Master bed from Klaussner, brothel grey on an armchair from design. Booth vows the materials both in luxurious context. The custom-millwork chandelier by Jenner features silver leaf, rings made by Jenness. Letter Pressed and preserved, the architecture of the early 1900s home in concert. Family Rigby and his son enjoy time on the home’s 41,000 square foot on.
ONE OF THE JOYOUS THINGS ABOUT THIS HOUSE IS ITS BEAUTIFUL LIGHT.” — designer Ray Booth