



The living area of Patrick Printy and Dan Holland's house in Sonoma County includes a pair of custom-made sofas upholstered in reversed black denim, a Jonathon Adler cocktail table, Oly side tables, a French armchair in vintage mattress ticking, and an antique rug; the walls are made of plaster, and the beams and dormer are of reclaimed oak. **FACING PAGE:** The rear façade, which was inspired by the Cape Dutch farmhouses of South Africa. See Resources.

# DUTCH TREAT



A DESIGNER BRINGS HIS LOVE FOR OLD-WORLD ARCHITECTURE  
TO CALIFORNIA'S WINE COUNTRY, BUILDING A HOUSE  
THAT'S THE PERFECT MELDING OF THE CONTEMPORARY AND THE COLONIAL

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Living in a modernist house can be an unfulfilling exercise in editing and restraint, particularly for someone who loves rooms that “give people a lot to look at,” says Patrick Printy. The interior designer and his partner, Dan Holland, found this out a decade ago when they bought a glass house in the town of Glen Ellen, California, to use as a weekend retreat from their home base in San Francisco. Beneath the low, sloping A-frame roof, fixed louvered windows ran from floor to ceiling along the entire front and back of the structure. “I put as many antiques and old, crusty pieces in it as I could, but the lack of wall space forced me to stop,” Printy says.

It took a few years before the couple fully realized what they were missing. “I’ve always wanted to live in a house that feels as though it has been around forever,” says Printy, “but has been renovated for the 21st century.” The pair scoured Sonoma County for just such a place: a classic American barn or a rambling farmhouse, the architectural and aesthetic opposite of their spartan retreat. When nothing turned up, they decided to build. Printy, a former art director for Pottery Barn and Williams-Sonoma, wasn’t going to let a small detail like new construction derail his desire for a traditional house. “At that job, I spent my days creating illusions of patina,” he says. Still, they realized



**FROM TOP:** In the dining area, a chandelier designed by Printy hangs above a Saarinen table by Knoll and chairs covered in vintage runners. The pool is lined with Murvi glass mosaic tiles. **FACING PAGE:** In the barn, which houses Printy's studio, a pair of antique French chairs and vintage Eames chairs surround a table found in Iowa; the lamps are by Artemide, and the console is made of reclaimed wood. See Resources.

they were working with a blank slate. "We saw that we could create something lasting," says Holland.

For Printy, it was a chance to explore an obsession with Dutch architecture that grew out of his first trip to Amsterdam more than 10 years ago. The most compelling Dutch farmhouses, he discovered, were not found in the Netherlandish countryside, but had been built by settlers of the western cape of South Africa in the 17th century. Visiting the ornately gabled Cape Dutch farmsteads that dot the Cape Wine-lands region, Printy was charmed. "The landscape felt so familiar to me, as if I were at home," he says. "And the architecture complemented it beautifully, which was key."

Striving to stick as closely as possible to an original Cape Dutch design, Printy copied the simple floor plan that is a signature of the style: The rectangular ground floor is symmetrically divided into three sections. The living area's soaring 28-foot ceiling, however, is a nod to the open plan the couple had grown to love in their previous home. The exterior is clad in climate-friendly stucco and black slate, rather than the traditional whitewash and thatched roof of Cape Dutch architecture. To age the interior, Printy headed to his native Iowa, where he found most of the reclaimed flooring, beams, fixtures, doors, hardware, and cabinetry—as well as the pool's charming porticoed pump house—that give the place its timeworn beauty.

Furnishing a space with such arresting light and scale could prove to be a lesser decorator's undoing, but if Printy learned one lesson from living in a minimalist box, it was the art of editing. "I didn't want any single piece to overpower the structure itself," he says. "None of the furniture needed to make a grand statement." What he did require was that the couple "absolutely love" whatever came into the house. Indeed, there's no shortage of cherished pieces. Printy even "figured out a way to fall in love with" the Victorian rosewood chair in the entryway, an heirloom passed down from Holland's grandmother—he stained it and reupholstered it in cowhide. The pair of living room sofas, on the other hand, was custom made to suit the space's cathedralesque



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Nautical artwork and a C. Jeré nickel sculpture frame a window in Printy's studio, where a Mitchell Gold + Bob Williams sofa is paired with a Moroccan tray table by Roost; a lamp by Artemide sits on a mahogany table inherited from Holland's grandmother, and the vintage screen is decoupaged with maps found at flea markets in Florida. See Resources.





Printy designed the bed in the master bedroom, which is upholstered in a linen-burlap; the sheets are by Ralph Lauren, and the blanket is by Pendleton. **FACING PAGE, CLOCKWISE FROM TOP:** The kitchen cabinets and custom-made island are painted in Benjamin Moore's White Dove and Arctic Shadows, respectively, and the backsplash is made of ceramic tiles by Exquisite Surfaces; the refrigerator is by Viking, and the barstools are from Design Within Reach. An 18th-century wardrobe, an antique Chinese stool, and a reclaimed cast-iron tub in the master bath; the lamps and light fixtures by Thomas O'Brien are from Circa Lighting, and the sinks are by Lefroy Brooks. The bookshelves in the library are custom made, the antique chaise longue is upholstered in men's-clothing fabric, and the cotton-ticking pillow is by Euro-Linens. See Resources.



A guest bedroom includes a Printy-designed chandelier and a bed with a headboard by Williams-Sonoma Home and a duvet cover by Serena & Lily; the tulip-shape chair is by Pierre Paulin, the drum table is by Roost, and the antique armchair is upholstered in a cotton by Les Indiennes. **FACING PAGE:** The ceiling and beams in a second guest room are reclaimed oak, and the bed by Room & Board has a custom-made headboard; an antique armchair, which belonged to Holland's grandmother, is covered in a wool by Holland & Sherry, and the portrait of a Civil War general was found in North Carolina. See Resources.

proportions; each one is nine feet long and four feet deep. Still, Printy made sure they'd achieve subtlety by upholstering them in black denim turned inside out.

For a guy who struggles with limitations, choosing a palette could have been a nightmare. But as with his modern home, Printy let the architecture dictate. Nearly every wall is white, the better to emphasize the weight and beauty of the beams and trusses and to take advantage of the light that floods every room. Indeed, such a noncompetitive color scheme blurs the line between indoors and out. "One morning last fall, I looked up from my desk to see three hot-air balloons coming up over

the horizon," says Holland, a psychologist and leadership coach. "It felt as though I were right out there with them."

It only took a few experiences like that to confirm the couple's plans to abandon the weekend commute from San Francisco (though they still maintain a pied-à-terre in the city). Printy set up his office in a cupola-crowned clapboard barn they built on the property, and which he designed in the spirit of an 18th-century Shaker structure. "My clients love having meetings here," says Printy. "And I must admit I'm thrilled when they're shocked to learn that all of these buildings are new." ■



