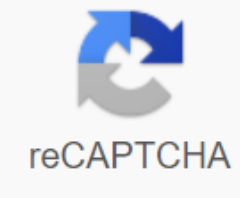




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Location: Nantucket, MA French doors in the central hall lead to an expansive bridge and spectacular view of Nantucket Harbor. An architect on Nantucket Island for more than 20 years, William McGuire, AIA, of the Nantucket Architectural Group says there are some built-in challenges that come with the territory: in this case, a supervigile historical commission and the swampy geography of the island. When approached by a Boston-based couple to build a weekend home perched on the edge of Nantucket Harbor, he was immediately drawn to the location with his evolving view. The mandate was clear: the project would capitalise on opinions. The couple razed a modern house on the site and started from scratch, with the intention of building a house that is in context with its nautical surroundings. They wanted to bring the island's summer palette inside and asked the services of Boston interior design firm Bierly-Drake Associates, Inc. First, however, McGuire faced a practical headache - the site is located on a coastal floodplain. As a result, the house was built on 30-foot wooden poles pushed into soft ground - the traditional approach, McGuire says, to build a pier-lifting the first floor to an altitude of 8 feet. Hydraulic lines and heating ducts for year-round escape were hidden in an exposed space 3 feet below the floor. Aesthetically, we wanted the house to look like a typical Nantucket shed or warehouse, the owner explains. The site is where the old Nantucket string makers used to be, and we wanted to reflect that story in design. Informal color-flooded seating areas line the soaring central hall downstairs. We wanted an open plan so everyone in the house could be together, says the owner. Basically, the couple wanted as much space as possible. On the main floor, they wanted an open and airy space to entertain large groups of guests, along with a large kitchen. On the top floor, they wanted two bedrooms with their own bathrooms. Together with the architect, the owners imagined a house that looked roughly like two typical Nantucket fishing shacks joined by a central structure. Although McGuire wanted to put the two shacks at an angle from the water as if a ship had arrived and slammed them apart, he explains, the idea was vetoed by the island's historic commission, and proceeded with a more symmetrical and parallel layout. McGuire designed the two side structures as living areas, one of which connects to an open-plan kitchen. The central bridge, or hall, between these two areas is open to the full height of the house, creating the dramatic vertical ceiling of the cathedral. The spaces had to be inviting but big enough to avoid feeling crowded when they were packed with guests at a party, McGuire says. The bridge is a type collection point, while the side seating areas with lower ceilings feel more intimate. In line with the informal attitude of the house, the seating areas are soaked in color. Although color is used throughout, the house is still based on a neutral palette, with each color used in monotonous, says Lee Bierly, one of the owners of Bierly-Drake Associates. Along with white, the color saturated the space. Since the house is on the harbor, you might think blue is the prominent color. In this case, the blues seemed a bit overthetop at Nantucket, so we relied more on other summer colors to complete the pattern. For rich grain and durability, the kitchen's mahogany work tops were treated with seven layers of polyurethane - an equivalent of the boatbuilder's time-tested spar finish. A staircase centered a few meters from the main entrance creates a reception for visitors. The house gradually unfolds so that you are not immediately welcomed, entering, by the fireworks of that extraordinary view of the water, explains McGuire. It is only once you have passed the corner of the staircase that the port becomes visible through the French doors on the distant walls of the living room and dining rooms. The stairs lead to a walkway on the second floor with a bedroom on both sides of the bridge. The walkway, McGuire explains, was his solution to maintain a sense of ventilation and light, while respecting the island's height limitation - maximum of 30 feet. Having already sacrificed precious vertical space for poles, he used the structural beams that unwind the second floor as the ceiling of the first floor. Upstairs in both brightly painted bedrooms, tall French doors open onto outdoor balconies, showing off the view of a lighthouse and romantic Brant Point, where ferries around the bend every hour or so and passengers throw a dime into the water for good luck. The colors in the bedrooms must be light and subtle, Bierly says. Since it is a beach house, the colors had to be comfortable for yellow and green eyes are bright and sunny colors, not too deep or dark. Bedroom front doors feature dark green slow panels -- a colorful Caribbean touch that allows plenty of privacy without closing cool sea breezes. Downstairs, a large bridge in front of the harbor has become a natural extension of the house's daily living space. The bridge is where we live from June to October, says the owner. We eat every meal here in the warmer months. It's so quiet, and the view is mesmerizing. It tells the final compliment for a homeowner who values tradition and has built a new home to People come to ask what the house was before, laughs. We really like it! Color tips - White walls are the ideal canvas for brightly colored shots. - Introduce bold color into a room with accessories such as cushions, bright mats, and patterned tea towels. - Fresh flowers and fruits bring the outdoors, reflecting the spectrum of colors of the season. This content is created and managed by third parties and imported into this page to allow users to provide their email addresses. You may be able to find more information about this and similar content piano.io Location: Hinsdale, Illinois [link href= link_updater_labelinternal] Empty nest syndrome is familiar to many, especially the owners of this house, who tried to treat it one way, and then decided to opt for another plan. After raising three children, they sold their home outside Chicago and moved into a smaller downtown apartment. When their children began to have children, the couple realized that they wanted a new place, a house on the outskirts that could comfortably hold all three generations at once. They hired architect Michael Wilkinson to design a large but cozy 7,500-square-foot residence in Hinsdale, Illinois, a city 15 miles west of Chicago. Later, they brought interior designer Heather G. Wells - who had given a very modern touch to their city residence - to create a classic-looking home that was more in line with the owners' new vision. Wilkinson gave them a gravel-style house with a stone base and gables and dormitories that give it a slightly New England character. This provided Wells with a starting point for the interior. It's transition-traditional, a cleaned-up traditional aesthetic, says Boston's Wells, who is also trained as an architect. They wanted a warm home to live in and entertain. It's not picky: all fabrics are very user friendly, and grandchildren can run around without anyone having to worry about wear and tear. It's just cozy. Wells used a thin range of reds, greens and creams in his soothed interior scheme. For the sun room outside the living room - the couple had not originally requested a sun room, but it became their favorite part of the house - the painted walls of a deep brick red create an enveloping and comforting warmth. And classic armchairs and a leather ottoman on a base basis (which can also serve as a coffee table) invite you to cozy meetings. For the living room, with its double height ceiling, a color was not enough. A custard shade, prevalent throughout the house, graces the coffered ceiling and towering pillars (a clean architectural makeup that makes the ceiling look even higher). On the main expanse of the walls, a rich color of lano-finish was placed on the top of the custard shade. And a deep greenish brown went on the two feet of the wall above the molding. Homeowners wanted a color to predomine in the adjacent dining room. There, the almost aqua green walls lend a calming air to the space, making it a cozy cozy for long and pleasant meals. The same shade is echoed in the kitchen's green Viking range, in the crackling-g-laze tile backsplash just above it, and in the leaf-print wallpaper of the breakfast room. This card is one of the arts & crafts-style low-key elements in the kitchen, as are the square columns that drowned on the pass-through and pointed chairs in the breakfast alcove. These details along with iron chandeliers in many of the rooms gently evoke the past, but none are overloaded with history. The four-poster bed of the master bedroom and the reproduction fixtures of the bathroom are not dated at all and are actually somewhat perfectly reassuring. It's so satisfying, says her husband. I've had a lot of guests say, "You know, it's so comfortable here that I just don't want to leave." Which is exactly what we wanted to achieve. With frequent visits by children and grandchildren, the nest is rarely empty now. The double-height foyer creates a striking theatrical effect, which is intensified by a balcony on the second floor. The floors are made of limestone framed by white oak. A classic brick red paint adds comforting warmth to the sun room, where owners often linger by the fireplace. The living room is literally the center of the house and has no exterior walls, making for a wonderful flow throughout the first floor. The fabrics on the sofas, chairs, pillows, and the carpet develop the red and green palette. Designer Heather Wells used two shades of paint to break the height of the room, and a patterned patterned rug to unify the reds, greens, and camels of the upholstery. SOFA FABRIC Rogers & Goffigon's Baby Camelhair #811 001-01. Design professionals; 212-759-6894. ddbuilding.com. Rugpeta leaves. Elizabeth Eakins; 212-628-1950. elizabethheakins.com. WALL PAINT Wetherfield Moss #HC-110. Benjamin Moore; 800-344-0400. Benjamin moore.com. The elongated proportions of the built-in mahogany TV cabinet add to the height sense in the room. Pilasters flank the built-in and give the entire wall a unifying symmetry. The owners love to entertain, whether it's staging an intimate dinner for six at the walnut farmhouse table in the dining room or a cocktail party for three dozen. Both husband and wife are ardent cooks, and take full advantage of the kitchen's professional-style appliances and honed Uba Tuba granite retopes. The semicircular breakfast room features a complete complement to high storage windows. The main bathroom tub has old-fashioned fixtures. The perimeter of the floor, of limestone slabs of the Negev, has a central panel of limestone of the Negev bordered by ancient limestone of raw Jerusalem. Negev limestone repeats itself to the tub. The casing of the tank is made of mahogany as are the shutters. The four-poster mahogany bed in the master bedroom, hand-stitched sheets and botanical prints add to traditional elegance. I built-ins in the hall keep sooths, towels, and and The master bedroom overlooks through french doors on its own porch. The exterior of the house is a rich mix of materials and textures. The copper wood system covers the sun room, which leads to a blue stone terrace. Also used outside are cedar, brick, and Wisconsin limestone. This content is created and managed by third parties and imported into this page to allow users to provide their email addresses. You may be able to find more information about this and similar content in piano.io piano.io

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