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JUNE-JULY 2026

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By
CAMERON BEALL

Design and prop styling by
LIZZIE COX

Photographs by
ALISON GOOTEE

Floral styling by
JANE BUTLER



GOOD BONES

With rich colors and whimsical wallpapers, designer Lizzie Cox helps her brother's family settle into a well-preserved 1940s Virginia home

THE GUEST RETREAT

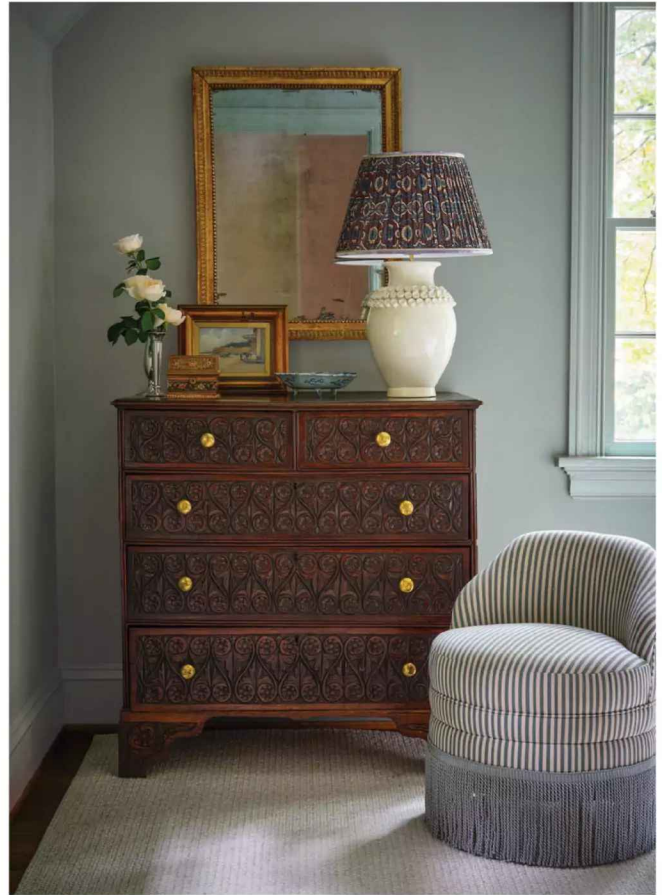
"This space is really small, but all the windows make you feel like you're in the trees," says Laura, noting that the deep green walls drenched in Benjamin Moore's Intrigue (1580) add coziness. Collected treasures from family and items sourced from across Virginia reflect Laura's style.



couple's previous home to refresh the hardworking area. "It's tiny, but I love it. It's a very lived-in space," says Laura. That everyday sensibility blends seamlessly into the dining room. As with the rest of the house, the Cullens were keen on ensuring that it was far from stiff. A locally made table and antiques help strike the right balance, while the earthy pink walls (Farrow & Ball's Setting Plaster, No. 231) complement the green tones woven throughout the home. "It just works with everything," says Lizzie. "It's not too pink but adds a little femininity."

At the center of the home, a wood-burning fireplace draws the family into the living room (shown on page 83) during the cooler months. "We didn't want a stuffy space that we'd never use. Lizzie did a nice job of balancing functionality with form," notes Richard. Above the custom sofa, a collection of tree sketches is Laura's favorite addition. "We call this our 'tree wall,'" she says. "Each one is different."

Lizzie carried the same layered approach into the



sun-drenched lounge (shown on page 80), which looks out onto the garden from all sides. "We tend to gravitate toward the sunroom, especially when we're entertaining, because it gets great light," says Richard. To maintain the indoor-outdoor feel that the floor-to-ceiling windows provide, the designer covered the walls in Cowtan & Tout's Seagrass in Aqua and swathed the trim in a custom-mixed green. She also reupholstered a pair of her grandmother's chairs in Galbraith & Paul's Fern textile. "The chik blinds add that imperfect element," notes the designer. "They're kind of all different heights, and they don't care."

Once a garage, the family room (shown on page 82) sees the most day-to-day action, so Lizzie relied on performance fabrics and forgiving colors in the home's subtle pink-and-green palette, layering in a mix of throw pillows. "This is really where they live. We loaded it up with artwork but didn't change the bones at all," says the designer, who gave it a facelift with drywall, paint, a durable wool rug, and Roman shades in Kerry Joyce's Hydrangea Bloom print. "It stretches across the expanse of the room and is what your eye goes to, so we really played off that fabric. It's whimsical, fun, and feels organic." ●