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# House Beautiful

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IDEAS FOR  
MOOD-LIFTING  
ROOMS

&  
**KITCHENS  
WITH REAL  
PERSONALITY**



# CLAY CHIC

*For their Victorian home in Sausalito, California, the owners of Heath Ceramics splashed out with handmade tile and tables set with their iconic dishware.*

*Interior Design* **CATHERINE BAILEY Architecture** **BARBARA BROWN**  
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Modern colors update the simple, soulful forms of the Heath Coupe dinnerware, created by company founder Edith Heath in 1948. The Heath Ceramics flatware is a new offering.



The owners of Heath Ceramics, Catherine Bailey and Robin Petracic, installed a vintage Firehood fireplace by Malm in the dining room of their 1896 Victorian in Sausalito, California. The wall is covered in Heath Tapestry tile in two glazes, Gunmetal and Hematite. Table and chairs, Matthew Hilton for Case. Pendants, Adam Silverman.

**Seems like you and your house could have used a vow-renewal ceremony.**

**CATHERINE BAILEY:** We've been here since 2002! We talked about moving a few years ago and even looked at some other houses in Sausalito. Our son, Jasper, was getting older—he's now 13—and we were starting to feel cramped. But all of our memories are here, and we love the location. This home has views of the sky and the water through camellia and live oak trees. Whether we're going to work at the Heath Ceramics factory, or to the hardware store, or to launch our inflatable kayaks on Richardson Bay, it's a 10-minute walk.

**ROBIN PETRAVIC:** We had also put so much work into the house over the years—we've built new staircases to connect the three levels, renovated the attic with bedrooms, and remodeled the kitchen. Our home has been a bit of a lab for testing Heath tile as well. No other house would have had tile this good! House hunting only reaffirmed that our Victorian "shack" was going to be hard to beat.

**LEILANI MARIE LABONG: Speaking of commitment, tile is a big one. Any tips on taking the plunge?**

**RP:** I was definitely concerned that our house was going to look like it belonged to the owners of a tile factory, which of course it does! But we think tiled surfaces give a home character and permanence, so we just decided, "Let's go for it." There is so much you can do to experiment with tile—from working with different finishes to creating unique patterns. And it's not only for a kitchen backsplash or a bathroom—try it on a tabletop or a tub surround.

**CB:** In the wet-bar area of our downstairs kitchenette, we played around with brown unglazed tile. People are afraid that unglazed finishes will get dirty, but we think the finish is so beautiful and feels authentic. We mixed two geometric patterns to get the design. You can really push a look like that in a small space.

**RP:** Even though tile is a solid, anchoring design element, the things around it—the color of the walls, the furniture, the art—can always change. Spaces can evolve, and they grow richer and more layered with time.

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## POWER OF PATINA

*Materials with character add depth to a kitchen. Bailey and Petravac chose a zinc countertop for their island—a metal that will eventually develop a beautiful blue-gray patina while still being tough enough for food prep. And while the vintage copper stove has been treated to maintain its luster, the counter trim in the same material will burnish, especially in Sausalito's sea air. "I like things that look like they've been through stuff," Petravac says.*



The copper exterior of the kitchen's 1940s Chambers range gleams like a shiny penny, contrasting with the breezy cabinet color, Pratt & Lambert November. The backsplash is Heath Hex tile.



The kitchen's Era stools by Michael Thonet are from Design Within Reach. The vintage copper pendants are Danish.



In the study, a painting by Sausalito artist Walter Kuhlman is hung on shiplap paneling painted in Pratt & Lambert Midsummer Gale. Chair, Crate & Barrel.

**It looks like you have mastered the art of collected interiors. What's your secret?**

**CB:** I believe that if you pile on the things you love, your style will prevail. Robin and I are naturally drawn to older items with an interesting history, or things with a proven track record of function and style arranged in a modern way. For example, the living-room wallpaper is an elaborate garden design from the 1940s, but it looks contemporary as a backdrop to the painting hanging on it—which, by the way, is new. It's a portrait we had commissioned in memory of our Newfoundlands, Carlo and Olive, in the style of the 19th-century English painter Edwin Landseer.

**RP:** It would be strange to put all modern design into an old Victorian. I think it's important for the interiors to take their cues from the architecture. We've collected significant pieces that are older, more classic—perhaps not Victorian, but definitely aged—and we're decorating around them, rather than wedging them into a room. Cathy calls this our "post-Ikea phase." We have a painting that had been sitting on the floor for five years until we made a niche for it above the desk in our office, and the dining room was designed around a 1950s Firehood fireplace that we found at a modernism fair.

**That fireplace is a fantastic sky-blue color. Was it a factor in building your overall palette?**

**CB:** Yes. We loved the shade and put together a tight scheme of blues, greens, and browns to go with it, while complementing the outside views. Color also helps create a flow from room to room. I don't like open floor plans! Why would you want to cook dinner in the living room? I like each space to have a defined purpose. Working within a tight palette helps connect the sight lines and makes everything feel cohesive.

**Color seems to be your sixth sense.**

**CB:** I try to be in the space—see what's stealing my attention, where my eyes rest, how the light feels, and how the outside views impact the space at different times of the day. I have come to realize that my feelings about certain colors are constantly evolving, often because they bring up memories. In that way, colors are never really just colors, are they? They're shades of life.

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Josef Frank's iconic 1940s Paradiset wallpaper from Svenskt Tenn gives the living room an Edenic quality. The effect is deepened by leafy views of live oaks and camellia trees through the room's tall window, shaded by curtains in a custom Libeco linen. The Room & Board sofa is covered in low-maintenance micro-velvet, but its tufting references an earlier era. Coffee table, Alma Allen. Pendant, Stan Bitters for Heath Ceramics. White table lamp, Jasper Morrison for Flos. Artwork, Erik Tiemens.



*"We talked about moving, but no other house would have had tile this good!"*



In the wet bar, an intricate pattern created by a combination of Heath's unglazed Hex and Diamond tiles was inspired by a Mexican rug; artwork, Tung Chiang.



Bailey and Petracic enjoy afternoons with their son, Jasper, on the sunny kitchen deck; Hee lounge chairs, Hay.



Heath tile left over from a commercial project surrounds this soaking tub in the guest bath, which the couple renovated more than a decade ago. Three shades of green—Meadow, Jade, and Seafoam—evoke a spa-like tranquility.

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