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This Dallas home embraces the Belgian countryside with polished irreverence

Situated in the leafy Preston Hollow Estates, this home of a Dallas creative infuses artisanal craftsmanship and a vintage touch in a new build. Styled by Evan Shane Krenzien and Pierce Jordan of Shane and Pierce. Architecture by Juan Carlos De Leon. *Photographed by Michael Clifford*

Karen LeongNovember 5, 2025 - 4:07PM **Vogue Australia**



The enclave known as Preston Hollow Estates has a storied history of its own. Its origins stretch back to the 1850s, when it was first developed as a rural farm area on the outer fringes of Dallas. Once residential development settled in the 1920s and accelerated in the 1930s, it quickly became a retreat for the social milieu, which counts former American president George W. Bush and Mary Kay Ash amongst its residents. The cachet became synonymous with old-world charm, and today hosts some of the city's most prestigious estates.

When Evan Shane Krenzien and Pierce Jordan of Shane and Pierce commenced on a new build home nestled in the verdant Preston Hollow Estates, tragedy had befallen the area.



“This pocket was hit by a Tornado in 2019, which cleared a lot of the established foliage and razed many older homes,” explains Krenzien. “Much like the ethos that we employ in bringing history and character into all of our projects, this home represented that very much—building a new property starting from nothing, but set within one of the city’s most established enclaves.”

Masterminded by the design pair and built by Pierce Jordan, the home of this notable Dallas creative is a new build, beautifully blending artisanal craftsmanship with a distinctive vintage touch.



“I have had a great admiration for Mcalpine Tankersley, and drew much inspiration for the style of this home,” Jordan tells *Vogue Living*. “I wanted it to feel timeless and refined yet casual and approachable. Many homes in Dallas are very dressy and polished, and I wanted to explore a different direction for an area that has many notable architectural styles. The pair also affirmed their design with a touch of the Flemish. Rural Belgian architecture featured heavily in the throughline of the house, from the refined treatment of raw materials and the subdued, moodier palette that runs through the house—contrasting the ample flood of natural light.



“Belgian countryside architecture features a beautiful mix of scale and history, but often has pared-down detailing that feels modern or timeless without delving into the overly ornate,” Krenzien says. “Precedent homes from some of the world’s most notable designers like Axel Vervoordt, we look at may have centuries-old heirloom antiques, next to pedigreed vintage items from the 20th century that seem to live in perfect harmony. We love the juxtaposition of these elements together, and how it beautifully creates a unique environment.”



The home's layout embraces natural stone at every turn. On a shopping expedition with Aria Stone Gallery, Pierce alighted on the Four Seasons Quartzite, a Brazilian stone with contrasting tones of mauve, violet, pink, blue, and silvery grey. The riot of texture and colour initially appeared too bold—particularly in a static photograph, but in the flesh, the blend of tones looked rooted—becoming the palette fixture that drove the shades across the paint, plaster, floors, and accent tones throughout. In the primary bathroom, special travertino antico honed from Shane and Pierce's collection with Aria Stone Gallery steals the show.



“We talk about an earthy palette, and when we are utilising natural stones as the base, I can't think of anything 'earthier,'" Krenzien affirms. "Veering away from bright whites of typical new builds, this home has layered pigmented whites. Farrow and Ball's Joa's White sets the tone as the main white, mixed with more pigmented hues throughout. We used Portola's Sirene in the study, Portola's Tikal in the dining room, Sherwin Williams' Messenger Bag in the Bar, and Farrow and Ball's Dead Salmon in the study bath, to name a few."



Two rooms come to mind for the designers as the places that float just slightly above the rest of the home. The study positioned across the front of the house is the first, with its diminutive, cosy build that still speaks for itself—largely due to its elevating ceilings, beampoles, and a crackling fireplace. The faded robin's egg blue of the walls compels, despite its coldness, somehow in the study, it warms everything else.



The second, the dining area, provides multiple vantage points, each harbouring its own unique perspective. The inky ceiling falls darker on the spectrum, but the depth is balanced in composition with hand-scrapped beams. Tumbled French limestone lines the floors, crowning the entire space with texture.



Like most homes that are entirely new, the daunting challenge of injecting character was one that Krenzien and Jordan took squarely on the chin. “We layered natural elements throughout the home and brought in historical references into the architecture. We mixed historical characteristics with modern design elements to create these unique layers and special moments.”



Vintage elements and hand-collected antiques sat alongside modern furnishings. In the main living room sits the Cadillac armchair by Pierre Agustin Rose, which Jordan sourced on Garde and feels fastidiously about: “It has great classic lines and is incredibly comfortable— it just cocoons you!” Also a Garde find, the marbled pitch-

dropped stool by Wrinkle, a monolithic block of marble cut and chiselled to appear molten. It might be an oddity with a bit of an avant-garde edge, but it settles into the home with ease.



As for the lighting, the pair utilised a diversity of light sources. “We love to minimise the use of recessed can lighting. Of course, as designers, we often joke we want to eliminate overhead recessed lights altogether,” Krenzien shares. “But for modern living we need to incorporate a blend of modern practical task lighting with the beautiful fixtures from spotlights and art lights, to chandeliers, sconces and pendants —many handmade of natural metals and stone, further adding to the layered feel of the home.”



Art, too, spoke to the personal within the household. Embodying the house narrative of old and new, historic and irreverent, the designers paired pieces from their personal collection, ranging from large-scale abstract oil paintings to photography and vintage portraits and still lifes. For maximum aplomb and grandeur, large-scale tapestries, antique mirrors and paintings from Pittet Architecturals were scattered across the space.



Krenzien and Evan introduced time-honoured materials that affix the home's heritage to its future. Honed natural marbles and quartzites and tumbled limestone floorings, along with fixtures in unlacquered brass continue to reinforce character and story, over newness.



A view of the hallway.



A view of the bathroom.



A view of the bathroom sink.



A view of the house's exterior.



Another view of the house's exterior.

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