



# Right At HOME

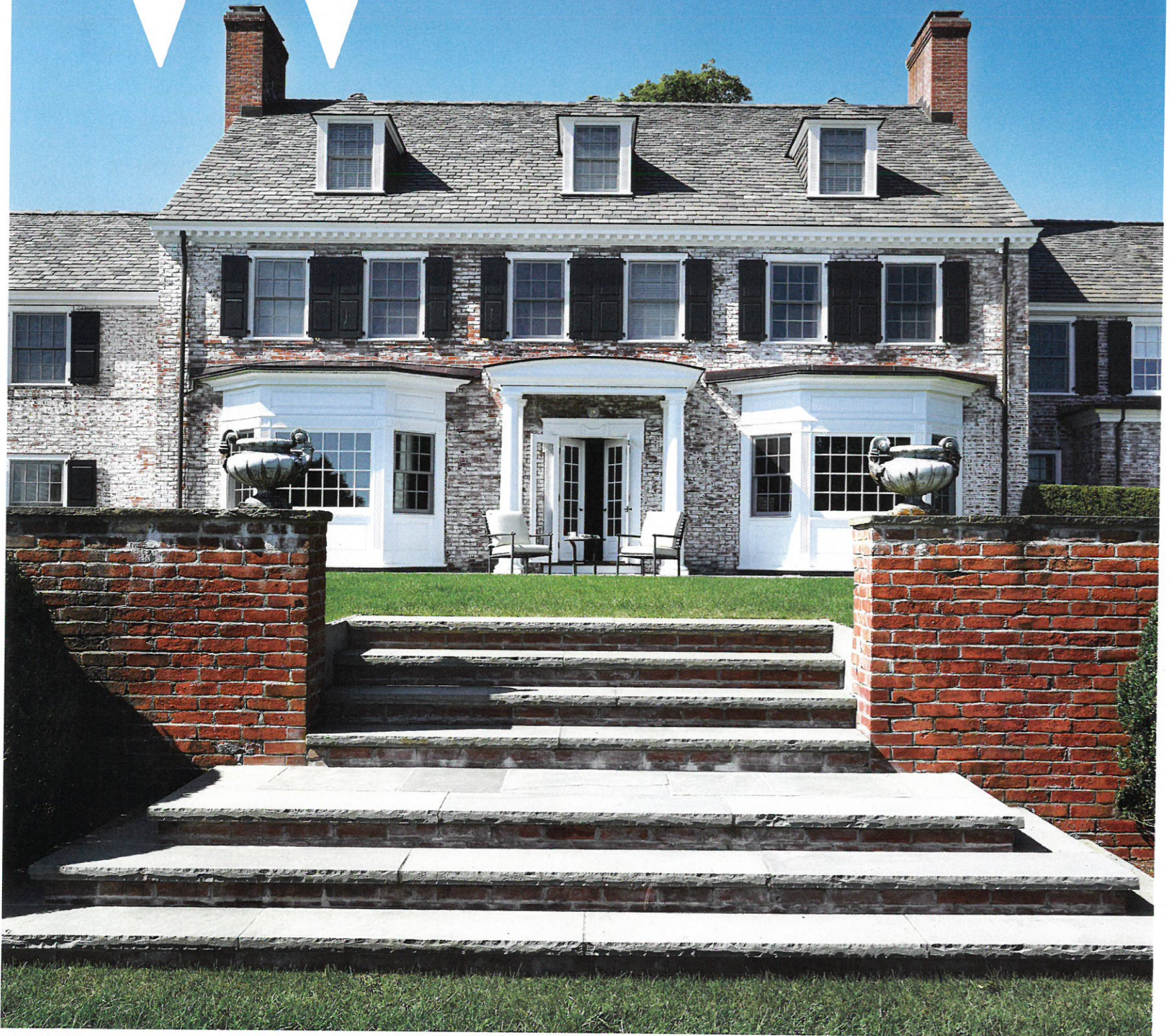
A historic residence grows into a beloved family compound in the expert hands of architect Mac Patterson and interior designer Christopher Maya

BY CINDI COOK

PHOTOGRAPHY BY  
CHRISTIAN HARDER

**Bright As Day** The sunroom walls and ceilings are a burst of brightness in Benjamin Moore's Glass Slipper with trim and beams in Benjamin Moore's Ivory White. Katie Ridder's hand-painted Pagoda linen in Ruby makes for conversation-piece chairs. Ceramic elephant garden stools are from Prima Antiques. Raoul Textiles' Robin's Egg linen graces the sofa, punched up with a Loro Piana orange cashmere pillow. Custom stools sport a Holland & Sherry leather. The rug is from Elizabeth Eakins. See Resources.

WHEN TWO GREAT DESIGN MINDS COME TOGETHER ON a historic property, beautiful things are bound to happen. That's what materialized when architect Mac Patterson and interior designer Christopher Maya collaborated on a 1936 brick Georgian in Fairfield County. The five-bedroom, five-bathroom home, covering 8,000 square feet, had been lovingly cared for over the years by multiple families, but had recently landed with new owners. Downsizing from a larger home in Greenwich, the couple wanted to create a full-time residence to accommodate visits



**Making An Entrance** Graceful steps lead from the lawn and pool up to the rear of the home (ABOVE). Original checkerboard flooring sets an elegant tone in the entry (OPPOSITE PAGE), as do appropriately chosen antiques, such as a George III serving table from the 18th century and a 19th-century Rococo bench, both in mahogany. The mirror sitting atop, from BK Antiques, is also mahogany and gilt wood, and the set of the obelisks is from Gerald Bland. A Rococo red-painted Jansen chair add a functional note. Walls are painted in Benjamin Moore's Snow on the Mountains. See *Resources*.





**Have A Seat** In the living room (top), a pair of custom Paley chairs covered in a Robert Kime linen flank a custom coffee table and a sofa in a rich mohair velvet from Holland & Sherry; the vase atop the custom coffee table is by Brooklyn artist Yumiko Kuga. A Chesney mantel with blue marble insets anchors the far end of the living room. Decorative painter Arthur Fowler used a glazing technique and custom color to cover the walls. An antique Robert Thompson table fits into the kitchen's breakfast area (above) with a set of 19th-century oak chairs, both found at Ann-Morris; Benjamin Moore's Cloud Cover colors the walls. See *Resources*.

from their children, now grown but living nearby. Renovations would require rehabbing most of the interiors while leaving the rooms in their original shape. "It was more adjustment than complete alteration," says Patterson. "The house is well built, but the rooms needed slight reconfiguring."

To that end, Patterson concentrated on certain rooms where the family resides most, such as the kitchen. He streamlined the capacious space—a breakfast nook, butler's pantry, and cooking area with a multitude of drawers and cabinets—and topped it all off with a quilted backsplash and elegant hood. The master bedroom, which had been two rooms, was opened up into one long space, bookended by a fireplace and a terrace. A tray ceiling replaced the formerly very low one, and Patterson installed bookcases to house the couple's many volumes.

The library, however, posed a bit of a challenge. "Knotty pine was so popular in the thirties," says Maya. "We didn't want to tear it out, so we lightened it up and repaired certain spots." The designer has worked on other grand Georgian homes and was impressed by the properly scaled proportions in this residence. "There's so much integrity to these rooms," he says. His traditional sensibility appealed to his clients as well, as did the nontraditional elements he introduced. "It's all a learning process," he says, "and a listening one. You've got to know your clients perspective, and see what the house brings to the table too."

Maya and Patterson's clients had seen the house with a broker years before—even put a bid on it—but to their dismay, it was removed from the

**Fine Dining** The custom three-pedestal table and chairs become the focal point in the dining room. Decorative paint by Arthur Fowler is the backdrop to silver accents, such as a pair of European candlesticks and Art Deco double-light silver and bronze sconces above the fireplace. A New Zealand wool carpet from Woven New York anchors the space. See *Resources*.





**Wood Walls** (CLOCKWISE FROM TOP LEFT) Knotty pine paneling wraps the walls of the library, where the sofa is covered in a Claremont Carriage Cloth and finished off with a custom Passementerie cotton braid. The library fireplace is well-appointed with an antique English fire fender and a set of Georgian fire tools. In the family room, Etro's Ajuga in Sottobosco through Clarence House adds a playful touch to the sofa, while complementing a custom tufted ottoman in Clarence House's Knightsbridge in Red merino wool. In the billiards room, a pair of Lee Calicchio mid-century chairs face a bench with seating covered in a Holland & Sherry wool and linen blend. See Resources.

**Family Style** Separate areas give the family room added texture as well as interest. A loveseat covered in Holland & Sherry's Raya in Celadon takes its place, as does a delicate card table and chairs where family and friends can tuck into a game or two. Carpet is from Elizabeth Eakins. Clarence House grasscloth covers the ceiling. See *Resources*.





**Soothing Surroundings** Blue hues in a bedroom (TOP LEFT AND RIGHT) start with a Manuel Canovas fabric-covered headboard accented with Passementerie trim. Reading material is stacked on a Yew Tree Antiques bench. Claremont's Serge Antiques wallcovering continues the chamber's cool vibe; the armchair is outfitted in a Chelsea Editions fabric. A petite sunporch beckons, with Roman shades in another Chelsea Editions fabric. A guest bathroom (ABOVE) has Kohler sinks housed in soothing gray marble; Lefroy Brooks faucets are polished nickel; and the stone tile is a Cararra Marble basket weave. See *Resources*.

market. Through the keen eye of their broker, they were able to restart the process when the house again became available.

As the interior designer, Maya's goal was comfort and calm. He dispensed of the furniture from their prior residence—save for select family heirlooms—and started from scratch, building family-friendly pieces in the way of chairs with large-check prints in the bedroom and a variety of seating areas in the living, family and sunrooms. "This is a house with an abundance of fireplaces, and where dogs are allowed on the furniture," says Maya. The homeowners—self-described as "neutrally elegant"—err on the conservative with color and pattern. Maya respected their stance, employing warm yet lively fabrics for the furniture and stains for the wood, and choosing colors from nature, such as blues and greens in the bedrooms that create a peaceful ambiance.

The pièce de résistance when it came to the whole project, however, was working with the homeowner's extensive art collection, comprised mainly of 19th-century French paintings and sculpture. "They had very specific thoughts about how they wanted the work lit and placed," says Patterson. Maya found it exciting to be in the midst of two people so passionate about collecting, as well as stunning works of art—from delicate medallions to a Carpeaux bust. "It shows their sophistication and a lovely level of taste," he says. Patterson concurs: "They have beautiful pieces. It's wonderful to see it all in such a beautiful house." ☀

**Sweet Dreams** The master bedroom (THIS PAGE) has Benjamin Moore's Feather Dawn on the walls and Elephant Tusk for the trim and bookcases. A custom Elizabeth Eakins wool rug continues the restful thread. Chelsea Textiles are used for the custom headboard, bed skirt and Roman shades. A settee at the foot of the bed is covered in a Claremont fabric, while more seating is provided by a custom Odum chair in a Colefax & Fowler plaid and a sofa upholstered in a Claremont blue linen. The St. James swing-arm sconces are fashioned from unlacquered brass. See *Resources*.

