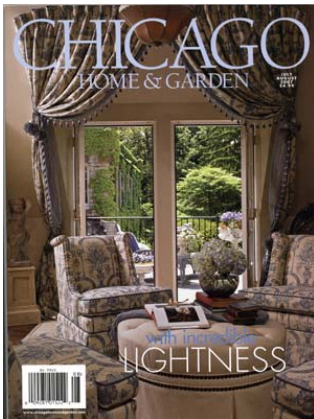


proceeded from there.” David saved two vanity bases that were original, Edwardian-inspired vanities and then “blew out” the room with light, bright, clear colors such as the white and soft grey carrera marble on the floors, countertops, and bathtub skirt. “I wanted rhythm and (repetition) in the shower and tub surround so we worked with Doug Watson in London to hand paint tiles in a soft grey and blue geometric design that looks like wallpaper,” explains David. Like falling raindrops, the chandelier designed by Laura Kirar is made of Venetian art glass. It adds additional lighting without heaviness to the finely appointed room.

The family room is one of the newly constructed spaces in the home. Reclaimed timber beams, also extending into the kitchen and loft, bring a sense of age and history to the two-story space. Monochromatic neutrals with rich textures and clean lines welcome family activity. The designer for the room, Frank Pontorio, remarks that “it has a wonderful, not over-starched feel to it. I want people to feel at home in the space – comfortable and relaxed while being surrounded in luxurious finishes.” To achieve this carefree and comfortable artistic balance of modern day against Edwin Hill Clark’s 1929 architec-



(this page and opposite) A newly constructed family room extends from the second floor loft and kitchen, both original spaces in the home.

The custom finish on the cabinetry keeps the kitchen light while providing much-needed interest in the mostly monochromatic space.

ture, Frank mixed elements from the past with contemporary touches. An iron mirror anchors the room along with a triple-back, Louis XIII-style sofa from Tom Jolly Antiques. Two Holly Hunt wing chairs flanking the fireplace have a tailored look with clean lines, flowing nail-head trim, and exposed legs. The Summer Hill chandelier, in wrought iron with cascading crystal garlands, lifts the eye ceiling-ward without losing the overall lightness of the room. "This is what I call the new classic," Frank concludes about his richly detailed space.

An expanded kitchen space was also part of the manor's remodeling. Tucked underneath the loft, large hand-hewn beams extend the length of the kitchen, breakfast space, and hearthside areas. Lightness is the order of the day for the Christopher Peacock cabinetry antiqued in grey and white. Mirrored back-splashes reflect light from the windows in the breakfast room, while white marble and pillo-wed-tiles surrounding the cooktop keep the working area of the kitchen from getting too heavy. The large island is topped with blue-grey limestone to break up the flow of cabinetry and surfaces. Pull-up chairs, gleaming in their matte stainless steel finish, provide another reflective surface to keep things light and airy in this cozy space.

The first floor garden room is the transitional space that bridges the interior rooms and the outdoor garden rooms. A fanciful array of mirrored tables, light colored upholstery, and white floors create a lighter than air mood in the room. The glazed wall mural repeats the room's overall color theme of cream, aqua blue, and pewter in a chinoiserie

