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A SYMBOLIC DINING ROOM
DIFFERENT MOODS IN A MANOR

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IN A shingled manor

EACH ROOM HAS ITS OWN MOOD

BY BRIAN COLEMAN | PHOTOGRAPHS BY EDWARD ARDEG

WHEN THEY were looking for a place upstate in New York in 1999, Patty Kiernan and her husband John began to get anxious. Their two-bedroom apartment had become too cramped for their family of four. The real-estate

market, however, was booming; they had made several offers, only to be outbid. Then, in Mt. Kisco, an area rich in period homes not far from Manhattan, Patty came across this sprawling shingled manor. Complete with a tower, it

had many original features and fittings. Although down at the heels, it was a gracious house that had seen only three previous owners.

Original light fixtures lit many of the rooms; the dramatic staircase and stained-glass windows

Incredibly, this detailed exterior had been clad in white aluminum siding. Overgrown cedars blocked any view of the house from the street. It was a big 17,000-square-foot mess with a leaking boiler. And love at first sight.
OPPOSITE: Designer Blana Moore and owner Patty Kiernan (right)



In the sitting room, white plaster and French-style furnishings keep the mood lighthearted, and different from the exotic library across the hall. Wallpaper is Brunshwig & Fils colorful 'Vaison' in robin's-egg blue, coral, and sugar-pea green. **BELOW:** The entry hall walls are painted an orange-red, with white woodwork in the Colonial Revival mode. **OPPOSITE:** The 1920s dining table and chairs came with the house, as did the Art Deco chandelier.



on the landing were untouched; handsome box-beamed ceilings had never been painted. The annunciators for the servants rang in each room! (But Patty jokes that no one ever came.) Original furnishings like the dining-room table would be included with the house. Concerns about the aluminum-clad exterior, the sheer size of the house, and its antiquated systems were dismissed. Patty made an offer, buying the place before her husband had even been inside.

BUILT IN 1910 by the wealthy inventor Fred Hinrod (who developed a treatment for asthma and then wisely invested in an Idaho gold mine), the house was designed in an English Queen Anne or Shingle style, popularized in the 1880s by McKim, Mead and White and other eastern U.S. architects. The tower had a built-in window seat, remnant of a Turkish corner. A wide verandah wraps around the front. Beamed ceilings and broad mouldings lend propor-

tion to the large, open rooms.

The Kiernans contacted designer Iliana Moore, who lives in an early-20th-century home of her own in the Catskills. She helped them devise a restoration plan that was phased over time, as the budget allowed. The first order of business was to get rid of the seventies-era aluminum siding. The old shingles





FROM THE CARVED MANTEL AND paneled walls to the coffered ceiling overhead, it's the original oak woodwork that makes the living room special.

underneath were slathered in layers of lead paint, but enough remained of the original façade to duplicate it. Ilana picked up the autumn palette used on a McKim, Mead and White house in Rhode Island, choosing Cabot Stain's 'Mission Brown' for the body color, with Benjamin Moore's 'Morning Sunshine' on the upper-storey stucco, accented by 'Chrome Green' trim.

Inside, each room was designed for a different experience. The entry hall's formality survives, even as the space was brightened with orange-red walls, a color picked from the stained-glass windows (thought to be by Tiffany) on the landing. Woodwork, a formal mix of classical elements and Art Nouveau embellishments, was painted white in keeping with the period's Colonial Revival aesthetic. The small library off the entry hall became a jewel box, pa-

Toasty walls (Benjamin Moore 'Hawthorne Yellow') are tempered with 'Palladian Blue' between ceiling beams in the living room. Lee Jofa's citron 'Prince Regent Stripe' is on a sofa and set of side chairs, while draperies were constructed from Hines 'Le Nuvole', a broad, golden checkerboard silk.



THIS PAGE: For the library, the decorator embellished furniture from tag sales and flea markets with opulent Christopher Hyland fabrics. Gilding and French Gothic fireplace are original, as is the 1910 annunciator system (bottom).

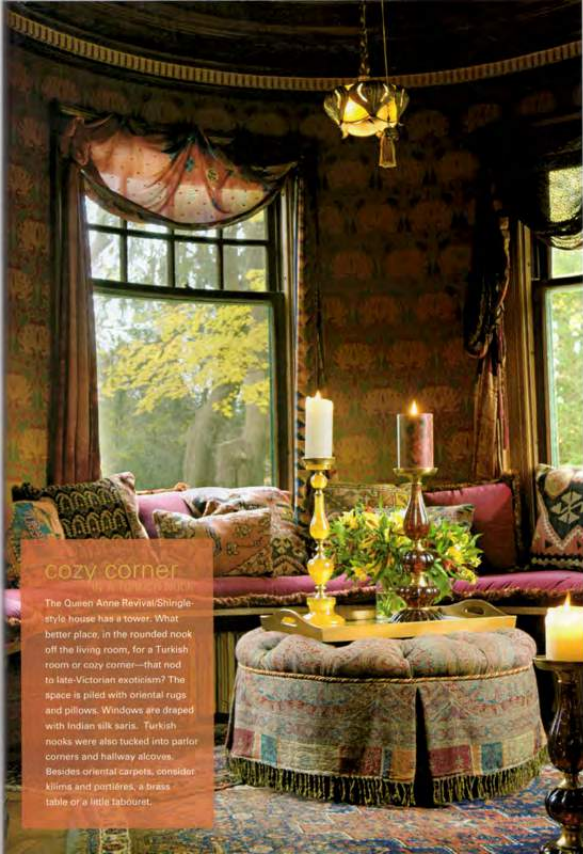


A SMALL LIBRARY BECAME A JEWEL BOX WITH RICH RED, BLUE, AND GOLD 'ALHAMBRA' WALLPAPER FROM ZOFFANY.

pered with a rich, exotic wallpaper. With the box-beamed ceiling and the original French Gothic fireplace, the library is a cozy retreat on Northeastern winter evenings.

Across the way and through glass-paned pocket doors is the sitting room, once called the music room, done in a lighter, formal French mood to counterbalance the

dark, exotic library. Plasterwork and woodwork were brightened with Benjamin Moore's 'Super White', and the original crystal chandelier was cleaned and rewired. Decorator Ilania Moore assembled a set of French-style furniture from Braxwell's (a favorite antiques haunt in Stamford, Conn.). She had each piece stripped and painted off-white,



cozy corner

The Queen Anne Revival/Shingle-style house has a tower. What better place, in the rounded nook off the living room, for a Turkish room or cozy corner—that nod to late-Victorian exoticism? The space is piled with oriental rugs and pillows. Windows are draped with Indian silk saris. Turkish nooks were also tucked into parlor corners and hallway alcoves. Besides oriental carpets, consider kilims and porlires, a brass table or a little labourat.

the forties kitchen

OLD-FASHIONED AND CHEERFUL

In this 1910 manor house, the original kitchen was in the basement, as was typical. (Cooking smells and heat were thus isolated from the family rooms; and a full host of servants cooked, served, and cleaned up.) The kitchen was moved to the first floor during the 1920s. This once-well-staffed house also has a large pantry for storage and service, off the dining room. * For their kitchen renovation, the family decided on a cheery 1940s theme, using vintage wallpaper along with the red, white, and black color scheme of the period. The old porcelain kitchen table sits on a black-and-white checkboard floor, a real classic.



ABOVE: The wallpaper in the Forties kitchen is vintage—original paper of the era, never used. **OPPOSITE:** All new, the kitchen is a period piece with its pantry-style cabinets and such ephemera as the radio and table fan, and the drinking glasses (below, left).

then rubbed and waxed. Wall panels are papered in a lively pattern. The room has an elegant and refined—but not overly serious—sensibility.

French doors open from the sitting or music room to the expansive living room. The original oak woodwork is what makes this spacious room special. The dining room remains much as it was when the house was built, light streaming in from the broad windows that overlook woodlands. The 1920s

Mediterranean Revival table and dining chairs came with the house, as did the onyx and bronze Art Deco chandelier. The ceiling, with the plaster between beams still in their original Byzantine blue, was carefully conserved. Chairs were updated with Osborne & Little jewel-toned 'Allerton' cotton.

Bedrooms and the third floor are next in line for restoration. But this is already the home that Patty and John Kiernan had in mind. +

