



## Pack A Punch With Patterns

A master suite for an aging couple feels like anything but when rendered in a palette of soft colors and layered fabrics  
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**T**he retired snowbird couple bought the 60s era ranch abutting Pine Hollow Country Club in East Norwich to stay close to family and friends during warmer months. The home's location and bones were perfect. And the single-level design was an ideal place to spend the golden years. But even with those two important boxes checked, the home needed a total renovation.

"All five of the bathrooms in the house were gutted," said Kim Hendrickson-Radovich, of Huntington Bay-based Kim E. Courtney Interiors & Design. "The footprint of the house stayed the same, but the layout is completely different. The whole house was not only renovated but we also tried to make it as ADA accessible [Americans

The room's blue patterns are integrated but scale keeps each element unique. The large geometric shape on the rug ties the room together and the two stripe patterns, one on the bench and the other on the chair, use similar colors but in different thicknesses, linking the bed to the reading area.

with Disabilities Act] as possible—the hallways are wider, his bathroom and shower accommodates a wheelchair." The homeowners wanted a Hamptons-style cottage, something light, airy, with sightlines that took advantage of the nearby greenery. After architect George Sudell reconfigured the walls, Hendrickson-Radovich started the new bedroom with subtle ivories, whites, creams and blues, echoing the other primary colors used throughout the house. Her blue color scheme, which is played out through fabrics, shines against the walls covered in muted Muslin by Benjamin Moore.

Hours are spent reading in this comfy, custom upholstered chair and ottoman. The seat is wide and the pitch of the back is ideal—not 90 degrees, but not exactly reclining either.

"We wanted to keep the room elegant and low key and I think in a bedroom, blue is a very soothing color."

But don't let the sophistication fool you; this is one hard working space. Some fabrics, like the headboard, are made with outdoor-rated material while others received a stain-resistant treatment.

To bring the space to life, Hendrickson-Radovich juxtaposed delicate details against the primary muted palette. "The Kravet night tables have almost a herringbone design to the veneer and that glazing gets darker in the corners—it's a way of adding a texture without introducing a new color," she said. Patterns fill the room, drawing the eye from the bed to the floor to the chair, from one side of

the space to the other. "The largest pattern doesn't always have to go on the floor but, as a rule of thumb, layer different size scales on one another." Even the lamps toss color and pattern against curtains that would normally be brighter.

The bathroom's color is limited to bluish-gray, relying on the veining of the natural stone to create movement. The vertical beadboard, painted white, adds texture without interrupting the serene colors. Polished nickel fixtures finish the bathroom, keeping it crisp, clean and spa-like as they bounce light around the room. The vanity's curved toe kick

and lack of an integrated backplash gives the cabinet a furniture-like feel. **Q**

The serene, spa-like feel of the bathroom relies on soft textures, instead of color, to keep things interesting. The lower half of the wall is painted beadboard, which is brighter than gray alone, and also adds a vertical element to the space.

