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From the June/July 2015 Issue:

Shades of the Sea


Writer: Marirose Krall | Photographer: Marisa Pellegrini | Designer: Patricia Turchyn | Architect: Anderson Campanella Architects | Builder: Goodhue Bros. Builders |

Dazzling choices—deftly applied—add color to a vintage home



Can a home built during the Victorian era offer style and comfort suited for a 21st-century family? The answer is a resounding “yes,” according to designer Patricia Turchyn of Patricia Turchyn Interiors in Little Silver.

Turchyn helped bring an 1880 Rumson home into the modern era in collaboration with Anderson Campanella Architects in Rumson and Goodhue Bros. Builders in Oceanport. Turchyn explains, “They repurposed rooms according to the way the family wanted to use the house.”

 enlarge | A driftwood centerpiece on the family room coffee table is a nod to the home’s beach locale. Designer Patricia Turchyn added the bright orange elements “to make the room more fun.” Other items required special consideration. “The riskiest thing in the whole house was the white sofa,” Turchyn says, laughing. But, she adds, “the fact that it’s slipcovered for easy cleaning helps.”



Ocean Blues

The owners wanted the home to be a place to entertain and to relax with their five children. Because it's just one block from the beach, they chose to integrate the blues of the ocean into the design, Turchyn says. But they added a twist: "Instead of the typical use of beige as a neutral, representing sand, they wanted to mix calming shades of gray with blue and white."


At least one of those shades is incorporated into every room. In the family room, for example, deep blue grass-cloth wall covering envelops the top third of the wall. Its vibrant hue pops prominently against the clean white of the wainscoting and the coffered ceiling.

The dining room, formerly a library, features blue tones ranging from deep navy stripes on the chair upholstery to light blue curtains. Dark paneling was removed in favor of white walls that provide a crisp backdrop.

Even the wife's office, done primarily in brown, features hints of gray in the fabrics, a touch of blue in the paintings on the wall and white trim. The consistency of the color palette allows the design to flow from space to space. Turchyn points out, "You want to have some kind of continuity that's pleasing to the eye."

 enlarge | A whale diptych—purchased in Nantucket where the family also has a home—is another homage to the sea. Orange accessories coordinate with the coffee table and throw pillows.



 enlarge | “We wanted the ballroom to look incredible,” Turchyn says, so the molding was painted in high-gloss navy blue. Station light fixtures feature a polished nickel finish that “works beautifully with the blues,” she adds.

Stunning Surprises

Turchyn knew that bright colors and bold patterns can also be pleasing to the eye, so she incorporated them into the design plan. In the family room, deep orange throw pillows and a similarly toned coffee table stand out amid the dominant blue-and-white palette.


The designer and the homeowners decided on an unconventional course of action in the ballroom. To set the room apart, they accented the white walls with high-gloss navy blue lacquer trim. “It’s thinking outside the box,” Turchyn says. “I absolutely love the way it looks.”

The dining room is also eye-catching, thanks to an assortment of blue and cream textiles in a variety of patterns. “With the white walls, the fabric is striking,” Turchyn says. “Everything blends and works in that room.”

The kitchen is notable for its absence of pattern and color. The expanse of white is softened by gray striations in the marble countertops and backsplash. Even here, though, the blues and grays from the rest of the house are included in accessories displayed on open shelving. Turchyn says, “The wife wanted a clean, sophisticated look.”

The kitchen’s adjacent eating area brings back color in a big way. The room’s large windows are adorned with drapery featuring a bold zigzag pattern in charcoal gray, light gray and white. The fabric “sets the eating area off and makes it special against the white kitchen,” Turchyn says.



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