



Making History

USING THE PAST AS THEIR GUIDE, MANHATTAN-BASED DESIGNERS
ADD ELEGANCE AND WHIMSY TO A NEWLY RENOVATED FARMHOUSE
ON A BUCOLIC PROPERTY IN THE HUDSON VALLEY.

WRITTEN BY TATE GUNNERSON / PHOTOGRAPHY BY EMILY GILBERT / STYLING BY ANNA MOLVIK

INTERIOR DESIGN / ARIELLA DUKER AND ANELLE GANDELMAN, A-LIST INTERIOR
ARCHITECTURE / JONATHAN LANMAN AND DEBRA WASSMAN, TRUMBULL ARCHITECT
HOME BUILDER / BOB NILSEN, R.A. NILSEN CONSTRUCTION





Founding father Benjamin Franklin famously said, "By failing to prepare, you are preparing to fail." Designers Ariella Duker and Anelle Gandelman require no convincing when it comes to the validity of that statement. While researching their design of a reconstructed 19th-century-era farmhouse on a pastoral site with rolling hills in New York's Hudson Valley, the designers spent hours at The Metropolitan Museum of Art, taking careful note of the historic details and color palettes of the art and furniture of that era. "An inspiration trip gives us something to build upon," Gandelman says. "We both did a graduate program with Sotheby's, so we were very familiar with 19th-century period rooms."

The owners of the multiacre site—a South African banker and a successful author, with two children—loved the duo's vision and invited them to join architects Jonathan Lanman and Debra Wassman and builder Bob Nilsen on the project, which is on the site of a former pony club that was well-known

and loved by the community. "The property came with a certain amount of history," Wassman says. "I wanted to bring it back to life, so we designed the house based upon that Hudson Valley architectural-type vernacular."

To start, the architects eliminated two poorly thought-out additions and renovated the original structure to such an extent that it is practically brand-new, although its white-sided exterior, dark window shutters and pitched metal roof would not have looked out of place 100 years ago. "Our additions respected the scale and detail of what the original house had," explains Wassman. "We could have just designed a new home that did not resemble the old house at all, but the clients agreed that we should respect the original structure as much as we could."

This thought process continued into the interiors, where there are moldings galore, and the home's central core, which defines the front foyer and contains a chimney breast that separates the living and dining areas, is now wrapped

Opposite: In the family room, a pair of armchairs from Century Furniture provide comfortable elegance alongside a tufted-leather ottoman by Bunny Williams Home. The custom draperies were made with fabric from Cowtan & Tout.

Below: The design scheme of the family room was planned around the reclaimed beams on the ceiling and the stone fireplace. A sofa with nailhead trim from Hickory Chair, covered in Holland & Sherry fabric, and a custom Holland & Sherry sofa, provide plenty of seating for guests. The overhead light is from Oly.



A custom wallcovering from Greco—a bold complement to the painted wall paneling designed by architects Jonathan Lehman and Debra Wassman—adds an antiques look to the stairway without looking too old-fashioned for a young family in a new home. The scene is from Nicholas Antiques, and the chandelier is from The Urban Electric Co. in North Charleston, South Carolina.





A pair of side chairs from Hickory Chair, covered in damask fabric from Robert Allen, provides extra seating in the living room; the small table is from Hamptons Antique Galleries, and the portrait is from the owners' collection. "Every historic house needs to have an ancestor, whether it's real or not," explains designer Ariella Duker, who worked on the interiors alongside designer Anelie Gandelman. "We think they're fun!"

Opposite: An Audubon print from the owners' collection was the inspiration for the vibrant color palette in the living room, which has been furnished with an elegant array of pieces that include a scinted velvet-covered sofa from Lee Jofa and an armchair from Dmitry & Co. The brass side table is from Ralph Lauren Home, and the lamp is from Sutter Antiques.

Below: Reupholstered in bold yellow fabric from Robert Allen, a pair of matching bergères from Greenwich Living Antiques & Design. Center stand out against the living room's high-gloss paneling painted in Benjamin Moore's Tuscan Teal. The hand-knotted rug is from Stark, the antique cocktail table was purchased at an auction.





Designed as a place for friends and family to gather, the farmhouse kitchen boasts a massive island surrounded by cane-back barstools from Bungalow 5 with seats upholstered in leather from Holland & Sherry; the cabinetry was designed by Wassman and Larman and built by Bob Nielsen and his team. The lantern is from The Urban Electric Co.; the perimeter countertops are from Caesarsstone; and the backsplash is from Ann Sacks.





A custom banquette with a cushion covered in fabric from Kravet joins a trestle table with a zinc top by Titter Feeler to offer a convenient spot in the kitchen for breakfast and more informal meals. The chairs are from Century Furniture.

with handsome wood paneling that the designers painted in a high-gloss teal hue. "The clients wanted to keep that essence of a historic home, but they didn't want to take it too seriously, so they were pretty experimental and open to a lot of different suggestions," Gandelman explains. In the formal living room, for example, a neutral grass-cloth wallcovering balances the glossy wood in both color and texture while also creating a calming backdrop for a sofa covered in blue mohair; a pair of vintage chairs upholstered in solid mustard fabric add a vibrant pop of color that speaks to the brass accents. "Yellow is a happy color, and the family wanted this to be a place of lots of happy memories with kids running around having a great time," Gandelman says.

Flowing into the dining room, albeit this time with a damask pattern, the grass cloth is just one of many wallcoverings throughout the interior. A custom antiqued chinoiserie-style wallpaper, for instance, adds a sense of glamour and whimsy to the stairway. "They wanted it to feel like it could have been from the owners 100 years before them," Duker explains. There's another chinoiserie-style paper, this one white and lavender, in the guest bedroom. "They liked the idea of the guest bedrooms being themed, almost like an old manor house," Gandelman says, pointing to that lavender room as well as the white-and-blue-patterned wallpaper and red accents in the "American Room."



Also painted in high-gloss Tucson Teal by Benjamin Moore, the wood paneling in the front foyer creates a dynamic first impression inspired by one of Duker and Gandelman's visits to The Metropolitan Museum of Art. The brass wall sconces with crystal leaves are from Nicholas Antiques, and the mahogany server is from Greenwich Living Antiques & Design Centre.

A printed grass-cloth wallcovering from Schumacher establishes an elegant ambience in the formal dining room, especially when paired with the antique mahogany pedestal table and Queen Anne-style carved side chairs, all from The Federalist. The server is from the owners' existing collection, and the antique prints were purchased at auction.







Above: Located between two guest bedrooms, the guest bathroom has a feminine vibe thanks to its country French-style vanity from RH, sheer embroidered floral shades made from Kravet fabric and sconces from Remains Lighting. The polished-nickel medicine cabinet is also from RH, and the faucets by Perrin & Rowe are from Best Plumbing Tile & Stone.

Opposite: In the "American Room," a blue-and-white Andrew Martin wallcovering from Kravet creates a fresh yet traditional backdrop for an antique bed. The Roman shade was made from a Designers Guild fabric from Osborne & Little; the mirror-backed sconce is from The Federalist.



As a part of the project, Nilsen and his crew deconstructed and rebuilt the original structure using the latest construction methods and building materials. "It was a challenge dealing with a building from 1850 and exposing all of its hidden treasures," explains Nilsen, who worked with the exposed original beams in the upstairs bedrooms and had the original floorboards disassembled, cleaned and then reinstalled. A radiant heating system on the first floor works with the insulation to keep the formerly drafty old farmhouse warm and cozy during the chilly New York winters.

Using salvaged oak from the project, Nilsen and crew also built to Lanman and Wassman's specifications the massive kitchen island—undoubtedly the focal point of the great room, which consists of the kitchen joined with a more casual space furnished with plush sofas and a

tufted-leather cocktail table in front of a stone fireplace. Rustic wooden beams that match the original ones in the bedrooms reinforce the relaxed vibe. "Because it's a new space, we weren't constrained by the original house," Gandelman says. "It was like a cake almost, layering all these ingredients to create the end product."

The owners, who dubbed the place Sunnyside in honor of the wife's grandmother's farm, have already created many new memories for their two young children. "They have so many family and friends visiting that it feels like a bed and breakfast some days," Gandelman explains, noting that she and Duker just completed their design of the detached stone pool house, right down to the towels and accessories. "We almost felt like it was our house because we saw it from the ground up," Duker says. "Projects like this allow us to live out our creative dreams." **L**

Opposite: A semi-circle chest from Bliss Studio in Costa Mesa, California, complements the hues in the "Lavender Room". Upholstered in fabric from Holland & Sherry, the armchair from Lee Jofa adds a striking accent color and a comfy place to sit; the rug is from Maxour Galleries.

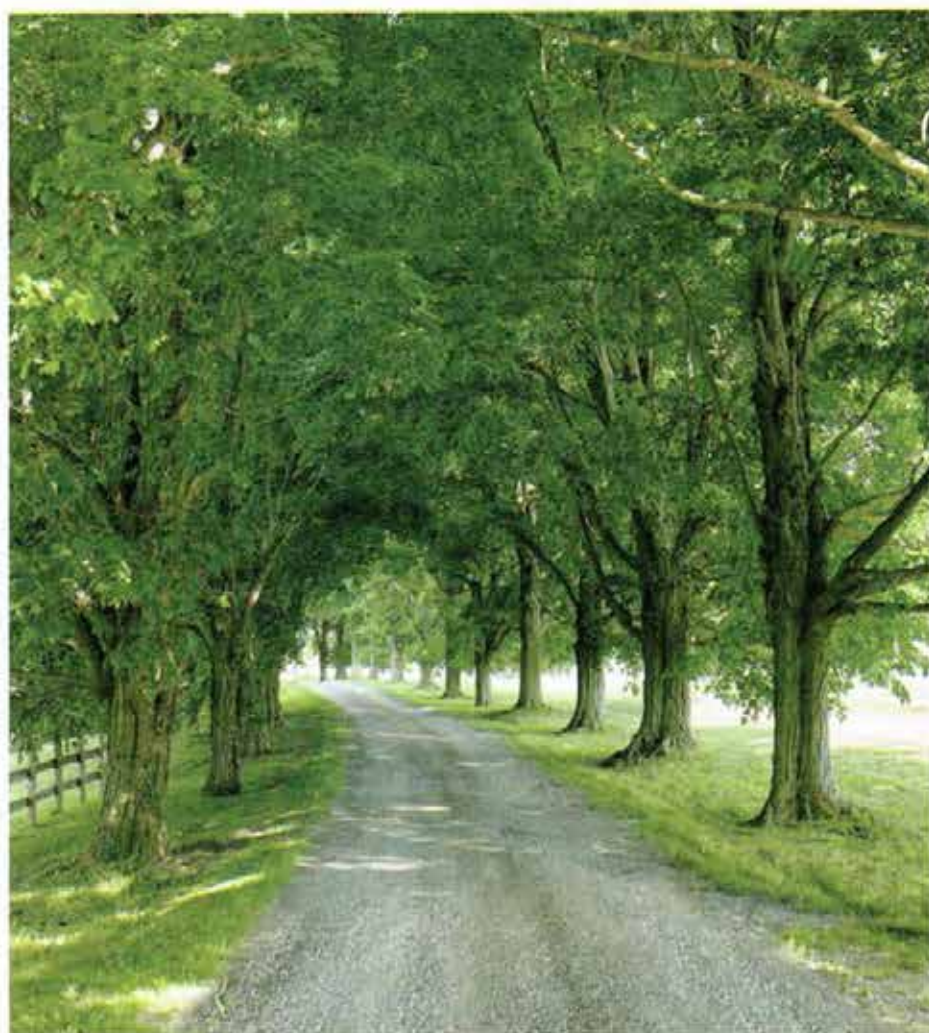
Below: Inspired by the historical use of toile, the designers outfitted the "Lavender Room" with an aptly colored chinoiserie-style wallpaper and coordinating drapery fabric, both from Osborne & Little. The vintage bed, reupholstered in fabric by Manuel Canovas, is from Eloquence in Los Angeles; the bed linens are by Anne De Solene from Fine Linens.





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Left: Antique Pirefeuile terra-cotta floor tile from Paris Ceramics inspired the copper accents in the mudroom and adjacent bath, which boasts a handcrafted copper apron sink from Handcrafted Metal in Austin. The English garden bench is from Currey & Company, and the custom cushion is covered in fabric from Kravet.

Opposite, top: Orange accents flow from the kitchen and family room out onto the porch, where the designers furnished the space with a teak sofa and armchairs from Lillian August and covered them in fabric by Holly Hunt. The white ceramic garden stool is from Herchow.

Opposite, bottom: A long path leads through a grove of trees to the house, which is located at the top of a hill overlooking the pastoral mult-acre parcel of land just a couple of hours drive from Manhattan.