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Connecticut Cottages and Gardens

COTTAGESGARDENS.COM | OCTOBER 2015



THE DESIGN ISSUE

FEATURING THE DESIGNER SHOWHOUSE ON THE GREEN



Black And White Architect
Douglas Wright refurbished an existing 19th-century clapboard farmhouse and updated the property with the introduction of a contemporary black barn. The rough-sawn pine structure includes a standing seam metal roof and 18-foot-high doors that slide closed over the windows and doors to block the morning light into the second-floor master suite.
See Resources.

RUSTIC ROOTS

AN 1830S FARMHOUSE GAINS A MODERN SENSIBILITY THROUGH AN UNLIKELY BLEND OF BELOVED ANTIQUES, CONTEMPORARY FURNISHINGS, FRENCH TEXTILES AND BOLD COLOR

BY **MINDY PANTIEL** | PHOTOGRAPHY BY **COSTAS PICADAS**



Screened In (THIS PAGE, CLOCKWISE FROM TOP) A porch addition to the original white gabled structure created a welcome summer amenity on the west side. The existing garage got a new roof and a fresh coat of black paint to match the barn. Bifold doors open to the lower-level family room, which is a favorite hangout for the owners and their sons. **Al Fresco Dining** (OPPOSITE PAGE) The new screened-in porch is furnished with simple director's chairs from RH and a pair of 19th-century Swedish drop-leaf tables from M. Naeve Antiques. A 1920s US Industrial Pendant supplies lighting. See *Resources*.

BADASS NEW ENGLAND is not the terminology normally associated with the design style for a home, especially one in Cornwall. But it is the oxymoron interior design Fawn Galli conjured when talking about the unlikely blend of antiques, contemporary furnishings, French textiles and a color scheme that boldly pairs salmon walls with eggplant wainscoting that breathed new life into an 1830s farmhouse. “The home is a cohesive mix of high and low, vintage and contemporary with a flash of color,” says Galli. “These elements came together to create a unique soulful experience.”

The creation of that experience began three years ago with a Manhattan couple seeking a getaway where they could relax with their three sons, and where the husband could relive childhood memories of summer visits to the tiny hamlet on the Housatonic River. In a bit of serendipity, they ended up purchasing the very home his family had once rented. According to archi-





rect Douglas Wright, the house was “charming but suffered from a lack of attention.” “The new owners wanted to maintain the feel of the original while bringing a modern sensibility,” he says.

From the outside, that meant refurbishing the white gabled farmhouse as needed—repointing chimneys, rebuilding shutters and so on, and on the interiors, maintaining the character of the original plaster and beams while rearranging rooms to open the house to the views. After adding a new porch, Wright introduced a black barn on the other side to replace an existing room that resembled a low-slung 1950s garage. “It had three roll-up doors and was used as a family hangout; a function the new owners wanted to continue,” says Wright, whose two-story version includes a place for entertaining and dining below and a master suite under the eaves above.

Unlike the more typical red barn, the architect drew inspiration from the French for his “giant modern black box.” “There’s a tradition of black barns in France where the east side is painted black to absorb the heat,” says Wright, who included giant windows and disappearing bifold doors that invite views of the river on one side and a newly exposed bedrock formation on the other.

Mellow Yellow (top) Cabinets in Farrow & Ball’s Babouche and ceiling tiles from Brian Greer’s Tin Ceilings brighten the eat-in kitchen. Table and chairs are from the homeowner’s collection. Apron-front sink is Franke; refrigerator is GE Café Series. The pendant light is from Gallery L7. **Green Scene** (left) A 1940s bronze chandelier from a Paris flea market lights an heirloom 1920s mahogany dining set. English slipper accent chairs are from English Accent Antiques. Wall color is Farrow & Ball’s Castle Gray, mantel color is Lichen. **On The Wing** (opposite page, top) In the bar/pantry, White Moth wallpaper by Timorous Beasties adds a humorous touch. The vintage Stilnovo light fixture is from Mass Modern Design. **Collected Look** (opposite page, bottom) In the living room, a cotton straw rug painted white from Stark Carpet complements a 19th-century Louis Philippe side table from Robuck and Company Antiques and a sofa with pillows wearing Holland & Sherry fabrics. See *Resources*.





Recaptured Space The architect turned the long, narrow room between the living room and mudroom into a warm, winter gathering place. The seating that flanks the fireplace and the banquette cushions by Ritz Upholstery wear cotton velvet by Osborne & Little with pillows fashioned from vintage French textiles. Framed family photos and vintage Paris Review posters line the fireplace mantel. See Resources.



Gathering Place (ABOVE) A red Cappellini sofa and bright blue coffee table from Bloomfield enliven the family room in the new barn. The white chair is from Design Within Reach, and the black side tables and light fixture are from a local antiques store. The 1960s Danish teak dining set is a family heirloom with the chairs featuring custom leather upholstery by Fawn Galli Interiors. **Graphic Design** (LEFT) In lieu of a carpet runner, the designer had the back staircase painted to make it durable and give it personality. See Resources.





Simplicity Speaks (ABOVE) In the master bedroom, the 1950s ceramic top coffee table is French, and the director's chairs are from RH. A vintage map of Venice hanging above the bed takes the place of a headboard, and the mesh disc on the wall is an art piece by Jan Baracz. Snake wall sconces are from Fabbian. Red sconces are by Desdirot. **Utilitarian Bath** (LEFT) With a Kohler tub perfectly situated to enjoy the view, the master bathroom features a vintage Montel sink from Wyeth fitted with a Harrington Brass wall-mount faucet. See Resources.



For her part, Galli paired a bright red sofa and cobalt blue coffee table with an inherited Danish table and chairs in the open living area. "In the barn, the architecture and furniture is more contemporary than the farmhouse, and the master bedroom is an intentional expression of New England sparseness," she says of the room's lack of headboard, rugs and window treatments.

Coining another oxymoron, the designer claims the main house exemplifies a mix of "New England thrift with exuberance." Bell jar lights from Home Depot in the entry and acid yellow kitchen cabinets readily make her point. Similarly in the dining room, where the walls are swathed in green, chairs from a nearby thrift shop surround an old family dining room table.

Another color explosion occurs in a long, narrow room located between the living room and mudroom where the deep orange couch cushions topped with pillows upholstered in French textiles collected by the homeowner play off the deep purple and salmon walls. "These colors seem a little shocking to some, but many period houses like the Franklin Pierce Homestead in New Hampshire used these kinds of color schemes," says Wright, who selected the wall hues.

Things calm down in the living room where white walls serve as a backdrop for a pair of Danish chairs, a thrift shop coffee table and pillows wearing mismatched fabrics meant to create a collected look that feels like it's been put together over generations. "It's the balance of Old World and New, and the yellows, greens and reds that run through the house that are provocative and unexpected. There are New England underpinnings but it's funky," says Galli. "It's all part of that cool factor." ✨

Retro Appeal (RIGHT) The kids' bathroom features an Alape wall-mounted sink, an RH medicine cabinet and Nemo wall tiles. The green deco-style sconces are from School House Electric, Co. **Attic Antics** (BELOW) In the attic, colorful linens and rugs from Ikea signal party time. The 1970s sofa is Cappellini, and the throw pillows are topped with vintage French textiles. See Resources.

