



2016
KITCHEN
SPECIAL
ISSUE

History Repeating

FOR TILTON FENWICK'S ANNE MAXWELL FOSTER, HER 1850s HOME IS A GUTSY DISTILLATION OF HER FIRM'S TRADITION-TWEAKING STYLE

In the living room of designer Anne Maxwell Foster's 1850s Hudson Valley, New York, house, a vintage vase is filled with vibrant pincushion Protea flowers. **OPPOSITE:** The custom sofa is covered in a Schumacher velvet and the Ballard Designs ottoman in a Rogers & Goffigon tartan. Pillows in a Kufri ikat. Bolster in a Tilton Fenwick for Duralee stripe. Tablecloth fabric, Claremont. Trim painted in Benjamin Moore's Great Barrington Green.



The living room's banquettes, in Pierre Frey's Ismaelia, flank a mantel with a combed faux finish by Dean Barger. "We don't do animal prints often," Maxwell Foster says of the pillows. "But Scalamandrè's Tigre velvet is so luxe and warm, it worked here." The 1876 chair is by George Jacob Hunzinger. A Bunny Williams for Dash & Albert rug was cut and trimmed to fit around the hearth.



A soldier's portrait guards the upstairs hall; Maxwell Foster purchased it from the previous homeowner. "We didn't want him to leave his house," she says. **OPPOSITE:** The light-filled master bedroom is covered in Sandberg's Raphaël wallpaper. Bedding, Leontine Linens. A Tilton Fenwick for Target headboard is upholstered in the duo's Jax fabric for Duralee. Rug, Dash & Albert. **FOR MORE DETAILS, SEE RESOURCES**



As partners in the design firm Tilton Fenwick, you two have been teaming up for six years. But this time, Anne herself was the client. Was that tricky?

SUYSEL DEPEDRO CUNNINGHAM: Not at all! We do everything together and have great design synergy. We push, inspire, and build on each other.

ANNE MAXWELL FOSTER: People ask if we fight or disagree. The truth is, we don't, but it's hard to say that. It's like telling people you have a dream husband!

CELIA BARBOUR: What was dreamy about this project?

AMF: It's an 1850s house with a 1950s addition about an hour north of New York City. In many older homes, you sacrifice a functional floor plan—a 150-year-old house is never going to have a great room. But this house combined the cozy, enveloping details of 19th-century architecture with the practicality of a more open space. My kids, who are three and one, can run around while we adults drink wine and make dinner. It's as if it were built for our 21st-century family.

"History updated" sounds like an embodiment of the Tilton Fenwick aesthetic.

SDC: We've always loved traditional prints in colorways that are fabulous, hip, and fresh. And we adore layering—mix and match, high and low is part of our look, as illustrated by our recent collaborations with Duralee and Target.

AMF: Our running joke is, if the upholsterer doesn't call to ask whether we meant to put two very different fabrics together, we think, Uh-oh, we didn't push it far enough. We've rarely painted a wall white—except, ironically, in Anne's living room, because the fireplace was amazing; we wanted it to pop.

You also use a lot of white in the kitchen.

AMF: While a white country kitchen is iconic, we shy away from it in most projects. But we played around with color on the cabinets here, and it felt too modern. Plus, a white base allowed us to pair a bold wallpaper, in a palette of gray-blue and poppy red, with a Moroccan-tile backsplash. You can't push everything.

How did you finesse the transition between the 1850s and 1950s parts of the house?

SDC: To make it feel seamless, we added a crown molding and traditional cabinets with brass hardware to the 1950s kitchen.

AMF: We also installed brass throughout the house, unlacquered so it develops a

beautiful patina over time. We tried to find floorboards similar to the original ones but couldn't, so we had new wide planks painted to match one of the blues in the backsplash.

How else did the house's historic design inspire your choices?

AMF: The 1850s rooms are small and low-ceilinged. In the living room, we put banquettes on either side of the mantel to maximize seating. The palette plays up the warm hues of the ceiling beams. The sofa is covered in an amber velvet with salmon trim, and the banquettes are in a Pierre Frey pattern—a longtime favorite of ours.

SDC: That wallpaper in the stair hall was also in our pile of "Where and when can we use this?" and now that's one of the most charming spaces in the house, with its graceful curved design.

It's dramatic for such a diminutive space!

SDC: Entering this house is like opening a treasure box—it's so "statement" and enveloping. We hung artwork to add a textural, layered element, while the Italian table injects drama.

AMF: The wallpaper extends up the stairs, so it was critical that it work in the second-floor hall too. I love how it interacts with the bedroom wallpapers.

What are tricks for making a house feel unified when you're layering patterns?

AMF: We start with one or two main prints, then build a theme. We don't want colors to match exactly, but to complement one another. For example, in the living room, the mantel is faux-finished in a rough strié that incorporates the white from the walls and the green from the trim. In the dining area, we upholstered a pair of midcentury Italian chairs in a rustic orange leather that intensifies the red in the wallpaper. And in the master bedroom, we had our curtain maker add a tiny trim to the matchstick shades—the kind of small detail that makes them seem custom.

SDC: With us, there's no such thing as decorating on the fly. Everything is mapped out ahead of time, and every detail is considered. We throw something down, layer something else, and just play with it until it sings.



2016
KITCHEN
SPECIAL
ISSUE



TOP LEFT: In the kitchen, white cabinetry sets off a backsplash in Mosaic House's Batha Moroccan tile; a trio of Ballard Designs Paris Bistro stools pull up to a Corian-topped island; a fireclay farmhouse sink by Rohl has a brass Waterworks Easton faucet. **TOP RIGHT:** Although Maxwell Foster, right, is the homeowner—and therefore technically the client—she and partner Suysel dePedro Cunningham contributed equally to this house. The tomato-orange Moore & Giles leather on the midcentury Italian chairs calls out the poppy red in the GP & J Baker wallpaper; a McLean Lighting Works Whaler chandelier illuminates the X-base dining table from Noir. **BOTTOM LEFT:** The brass cabinet hardware harmonizes with details on the La Cornue range. **BOTTOM RIGHT:** The stair hall is sheathed in an Oscar de la Renta wallpaper from Lee Jofa; the partners found the dramatic Italian table at Nickey Kehoe in Los Angeles.