



LONG VIEW

AN ARCHITECTURAL GEM IN THE HUDSON HIGHLANDS DEFINES TIMELESS STYLE WITH NATURAL BEAUTY AND INSPIRED MIDCENTURY DESIGN.

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INTERIOR DESIGN Jayne Michaels and Joan Michaels, 2Michaels
LANDSCAPE ARCHITECTURE Burton DeMarche, The LaurelRock Company
BEDROOMS 5 | **BATHROOMS** 4 | **SQUARE FEET** 4,000

Study nature, love nature, stay close to nature. It will never fail you.” Of all the lessons the late architect Edgar A. Tafel learned from his mentor Frank Lloyd Wright, this was likely the one that resounded most clearly the day he found himself standing on a rocky 3.7-acre plot in the Hudson Valley. With sweeping views of the Hudson River estuary and a lush, vibrant hillside, the site demanded a home that would bow to its surrounding natural beauty while making a powerful statement of its own. It was a challenge that Tafel—who had been by Wright’s side during the construction of the legendary Fallingwater—was uniquely qualified to undertake.

The structure he designed for this magical place has all the markings of a Taliesin-approved home: expertly executed cantilevers, large expanses of glass and a painstakingly selected material palette that allows the house to blend seamlessly with the breathtaking setting. The result is a timeless architectural jewel box that holds the same appeal today as it did upon its completion in 1948—something its current homeowner is happy to attest to.



A Børge Mogensen wingchair from Liz O'Brien and antique Swedish chairs by Ingemar Thillmark from Hostler Burrows join a Vladimir Kagan sofa, a marble-topped coffee table, and an Elias Svedberg side table from Weinberg Modern—all of which sit atop a custom mohair rug from Doris Leslie Blau. The vintage pottery lamp is from Rago Auctions.



Landscape architect Burton DeMarche used the home's lush setting as an extension of the architecture's clever cantilevering, building terraced patios into the property to provide different levels for optimal viewing of the Hudson River beyond the free-form pool.



DeMarche paid close attention to the selection of materials when crafting his plan for the landscaping, opting to build terraces and retaining walls with natural stone that closely resembles the materials used for the foundation and on walls throughout the home's interiors.



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"I knew the house was 'the one' the moment I saw it," he says. "I'd never experienced anything quite like it." He was so smitten, in fact, that it wasn't until he got a visit from interior designers and sisters Jayne Michaels and Joan Michaels about 10 years after purchasing the home that he realized something was missing.

"He's a brilliant, sophisticated man," says Jayne. "He recognizes quality and has a great eye, but he needed some help pulling the interiors together." After the three bonded over their mutual love for the movie *North by Northwest*—known for its stunning sets that took their cues from Wright's designs—they decided to work together to craft a plan for outfitting the home that would echo its inspiring architecture.

A Moroccan rug from Doris Leslie Blau sets the tone for the screened-in porch, where the rich hues of the vintage leather sofa and Jacaranda coffee table by Percival Lafer, both from Weinberg Modern, and Pierre Chapo-style chairs from Magen H. Gallery give the room a rustic feel. The vintage floor lamp is from Rago Auctions, and the fur throw from ABC Carpet & Home.

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While the Michaelses were able to use much of what the homeowner had collected through the years, from contemporary art to important midcentury pieces, there were still plenty of spots to fill. In the living room, for example, the homeowner's prized Vladimir Kagan Serpentine sofa looked a little lonely before the designers paired it with a set of handsome Swedish leather chairs from the 1940s and a regal Børge Mogensen wingchair.

"We developed a great back-and-forth dialogue about what worked in the home," says Joan, "and we all responded mostly to items that came to us from our antiques dealer friends—these very unique, slightly rustic pieces with character. We didn't want to bring in a lot of shiny, new things. We felt as if the house was speaking to us, and we wanted to answer accordingly." So, from the dining room's solid pine Swedish chairs from the 1930s to the slinky midcentury lines of the bed in the master to the well-loved Laverne Tulip chairs in the guesthouse, as well



To complement the homeowner's dining table, the designers found a set of beautifully crafted Swedish chairs designed by Axel Einar Hjorth in the 1930s. The artwork, titled *Angled Ring*, is by Robert Mangold; the vintage rug is from Doris Leslie Blau; and the Swedish vase is from Weinberg Modern.

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The design team made every effort to defer to the vistas wherever possible—and it's easy to see why. One particularly magical view, according to the owner, is from the pool itself, where he can look out over the treetops to the unrestricted panorama of the Hudson when he's standing in the shallow end.



An untitled black-and-white artwork from prolific rug and textile designer Madeline Weinrib—a friend of the homeowner’s—hangs over the fireplace in the guesthouse and echoes the palette on the sculptural Tulip chairs by Erwine and Estelle Laverne. Two coffee tables from the homeowner’s collection lend a casual feel to the space. A vintage Märta Måås-Fjetterström tapestry rug from Doris Leslie Blau drapes the sofa.



DeMarche took his responsibilities to the home and its surrounding environment seriously, preserving the site’s delicate ecosystem at every turn. “We wanted a plan that would resonate, both visually and ecologically, with the beauty of the regional landscape,” he says.

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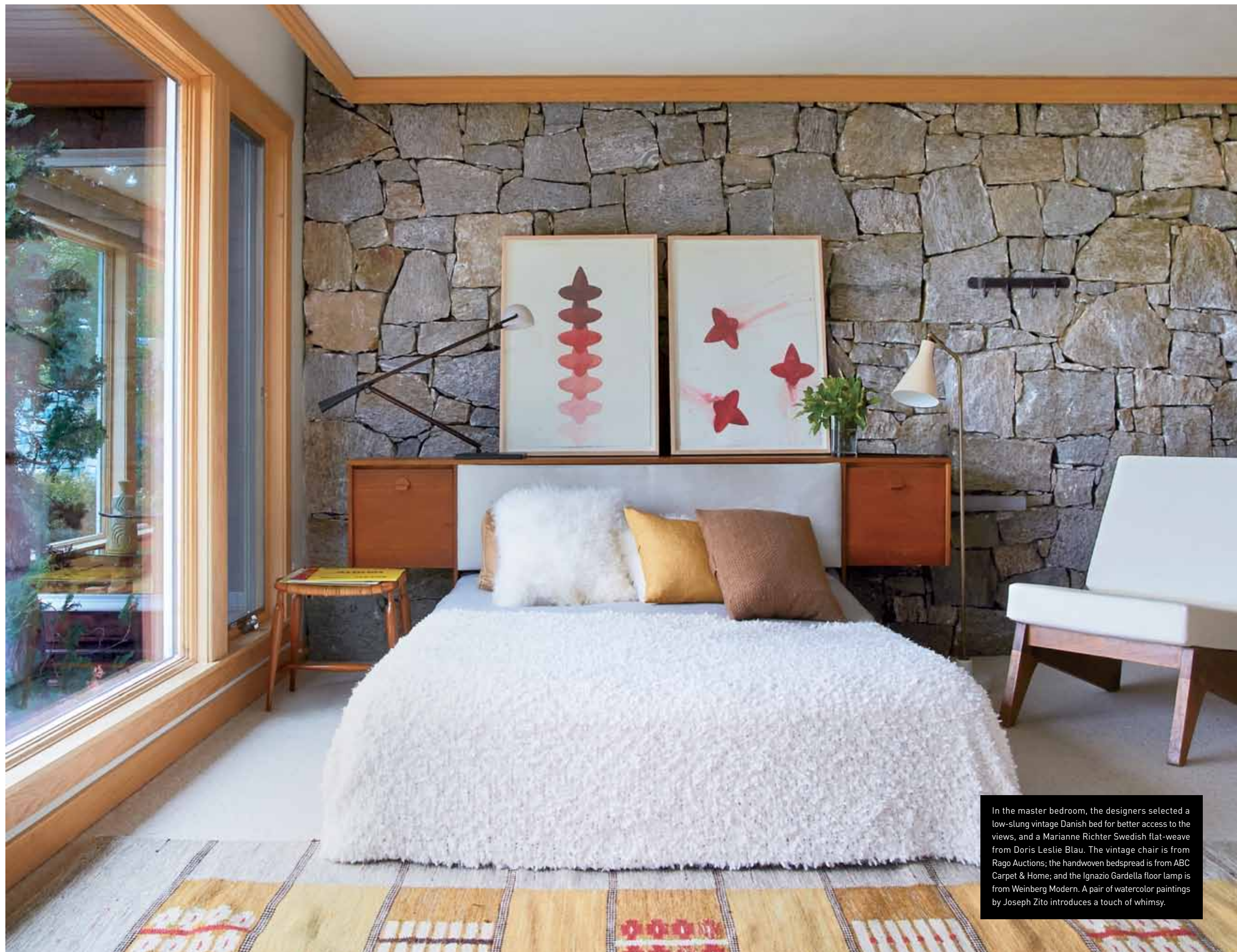
as the incredible array of vintage Swedish and Moroccan flat-weave rugs throughout, they used well-loved furnishings and accessories to imbue the home with style as classic and ageless as its architecture.

For all the thoughtful consideration given to the interiors, however, the designers were careful never to upstage the real star of the show: the majestic vistas right outside the floor-to-ceiling windows. “We kept everything low and sparse very purposefully,” says Jayne. “When someone walks in, we want their eyes to go right past the furniture to the outside, so that they can instantly be reminded of what a special place they’re in.”

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In addition to the gentle waters of the Hudson visible as far as the eye can see, the delicate landscape designed by Burton DeMarche—which features terraced stone patios, indigenous plantings and a free-form pool with a small outlet waterfall—is just as breathtaking. “Our approach was to play off the native site elements: Natural ledge outcroppings were preserved and given prominence within the composition, and granite boulders removed during excavation were repurposed to retain slopes and add sculptural value to the hillside gardens. Stone slab steps and granite paving were also locally sourced to retain the site’s native artistic integrity.” All of this provides the illusion that the home’s surroundings have been virtually untouched.

It’s this purity that the homeowner finds himself responding to again and again: a fact that is supported not only by the simple way he lives when he’s visiting for the weekend, but also by the art that adorns the walls of his midcentury abode. “When I first moved in I had a lot of really lovely, powerful Expressionist pieces,” he says, “but I’ve evolved. Minimalist, conceptual art resonates much better with the tonality of the place, its architecture, landscape and interior design, and I want to honor that for as long as I’m here.”



In the master bedroom, the designers selected a low-slung vintage Danish bed for better access to the views, and a Marianne Richter Swedish flat-weave from Doris Leslie Blau. The vintage chair is from Rago Auctions; the handwoven bedspread is from ABC Carpet & Home; and the Ignazio Gardella floor lamp is from Weinberg Modern. A pair of watercolor paintings by Joseph Zito introduces a touch of whimsy.