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GIDEON'S BIBLE

Despite not always following standard rules of design, this home captures the Hamptons spirit

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FRONT: In the living room, matching custom sofas by Mendelson are covered in a Rogers & Goffigon linen.

OPPOSITE: In the octagonal home office, a Sputnik chandelier hangs above custom built-in furniture.

LEFT: Custom curved benches in a Gastón y Daniela fabric surround a Lee Jofa table in the library.

Gideon Mendelson didn't 'get' the Hamptons when he was a young man growing up in Wetchester County. 'All I saw was what the media told us about the allocation and phoniness,' he says. 'But my father really loved it here and he and my mother rented homes in a variety of locales every Summer. He taught me it wasn't about the shops and movie stars, but rather the community of people who love this life.'

That version of the Hamptons is what the interior designer and his partner sought for their own family, including their 19-month-old son, Owen. Hoping for a home with a sense of history, the couple toured 35 properties before determining that classic cottages were just too small to accommodate

routine weekend visits from extended family and friends. With family taking precedence, they opted for a spec home in Sagaponack with a typical shingle style exterior and 5,000 square feet rooms in need of personality.

'The challenge of spec houses is that they are built without furnishings in mind,' says Mendelson, who has degrees from Columbia University (architecture) and the New York School of Design. 'The scale of the rooms was large, so my goal was to make it feel as personal as possible. I also saw it as an opportunity to show how different design styles and periods could live together.'

His first furniture pick – a 19th century coffee table with a walnut plank top on a new wood base, established his penchant for merging old with new.

Mendelson followed up by topping the living room's formal fireplace



RIGHT: Colour and pattern play a major role in cosy up the bedroom and making it feel comfortable. Playing with various prints within the theme of the sandy creams and sea blues colour scheme of this house has given this room a soft and interesting feel that keeps the eye moving around the space.

mantel with a contemporary convex mirror by Hervé Van der Straeren. The theme continues in the kitchen, where an uber modern David Weeks lighting fixture is suspended over a kitchen table surrounded by reproduction Edward Wormley chairs from the 1950s. 'Whether you put one modern piece in a traditional room or the reverse, it's the eclecticism that keeps it fresh,' he says.

Mendelson's distinctive style is about much more than pairing individual pieces – it's about creating ensembles that embody a sense of comfort and surprise. 'We all have an aesthetic vocabulary we grew up with that's familiar,' he says. 'But it's the unexpected choices that give you something new to experience

every time you enter these rooms.'

In the entry, where traditional Demilune tables complement grasscloth covered walls, it's the Carlo Scarpa Italian glass lighting fixture that delivers the unpredictable punch. Throughout the house, Mendelson strikes a balance between the expected – slope-armed sofas topped with nubby linen in the living room – and unexpected, like snakeskin on the library ceiling and a Sputnik light fixture in the home office.

While at Columbia, Mendelson also studied film and the cinematic influence is obvious in the way he composes a space. 'I am very conscious of how things



CLOCKWISE FROM TOP LEFT: Outdoor dining has its very own space with this beautiful covered wooden deck area with rattan chairs and a long dining table decorated to pick up the blues and greens of the landscaped pool area beyond. Making the most of every space, this delightful nook has been transformed into useful storage space with a bench seat and numerous hooks for bags and hats. The whole house has been themed around a 'Hamptons' palette of sandy creams and sea blues giving a uniformity to the space, and really dragging the outside colours in to the rooms. Artwork that ties in to the scheme has been cleverly chosen to hang on the walls and smaller objets d'art are displayed in clever ways such as on this unique set of tables.



ABOVE: An AI fresco dining area on the terrace with a large wooden dining table and white Verner Pantan chairs and panoramic views over the rolling hillsides

are framed,' says the designer who placed an Elger Esser photograph on the living room wall to bring out the chartreuse in a wide-striped settee, and added a multilevel lacquered and bronze coffee table that almost seems to dance across the space.

In some areas of the house, the stereotypical Hamptons beachy blues and sandy creams take a detour, thanks to Mendelson's slightly unconventional style. The office wallpaper for instance sports a bold turquoise stripe, while the zebra-print staircase runner is olive.

Colour and pattern also play a major role in cosying up the expansive master bedroom. 'It's difficult to make rooms this big feel comfortable,' says the designer, who added seating at the end of the four-poster bed to scale things down. 'Playing with various stripes on the chaise and drapes keeps the eye moving around the room in different ways, and the chairs are also the perfect height for a climbing station for Owen.'

Despite not always following standard rules of design, Mendelson's home captures the Hamptons spirit, and more important, is a place his late father would have loved. 'As a whole, there's something comfortable about it,' he says. 'You might not understand everything at first but it feels like you've been here before. It all feels like home.'

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