





JULY 2004 TRADITIONAL HOME 117



Not surprisingly, Sandy has lived on the West Coast for the past 30 years. For 15 of those years, he has been searching for the perfect piece of land to build on in the Hamptons in his native New York. He found it in a 14-acre parcel bordered on three sides by sensitive wetlands under conservation management. "This is the way the Hamptons must have looked 100 years ago, and yet it is just 2 minutes from the ocean and 1 minute from town," he says. "I fell in love with the land and had a vision of what it could be."

As any good executive producer would, Sandy assembled his troupe of talented players—architect Scott Mitchell, interior designers Bill Lane and K.C. McCook, builder Bob Plumb, and landscape designer Jane Lappin—who shared his vision for the home and set about bringing the ideas to reality. And what a delightful reality the property is.

Left: The strongest design component in the dining area is the nearly ceiling-high firewood rack, which was Sandy's idea. The table and chairs and hanging light fixture are antiques. Above: The kitchen, which opens onto the living room, is anchored by a marble-topped island. The pot rack is an antique wood bed frame. Reclaimed wood beams, beadboard walls, and painted cabinets give the room character.





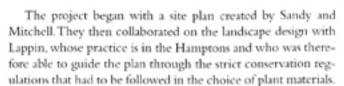








Left: An iron bed made from old fragments is a Giacometti-like sculptural touch in the guest room and offers a sharp contrast to the rustic antique carved barn bench. The charcoal drawing by April Gornik depicts the view from the bedroom window looking over the pond. Clockwise from near right: An antique partner's desk provides a quiet place to work in the master bedroom. The barrel chairs are French and the bench is Regency. # A collection of photographs in burled wood frames decorates the powder room. The burlwood chair is an antique. # The powder-room vanity is an 18th-century Welsh dresser base. = Exposed plumbing gives a period, country feel to the master bathroom.



The plan for the grounds included adding a two-acre pond with a filtration system and putting in indigenous plant material around the pond and across the property. "Sandy had a clear vision of what he wanted—that when you arrive on the property you have no idea that the house and much of the land-scape is new," says Lappin. "The focus of the landscape was to be a natural-looking pond. It had to be in harmony with the surroundings and fit perfectly into the natural landscape."

The plan for the house and outbuildings called for razing an existing two-story structure (which had been built within the past 50 years), building a new house on the pre-existing footprint, and adding a new boathouse on the edge of the pond. But the most intriguing feature of the plan has to be the 60-foot-long swimming pool positioned at the edge of the pond and elevated some 24 inches above the pond's surface.

The design of the house was based on the historic architecture of the area. The idea was to re-create the look of an 18thcentury Long Island farm, says the architect. "The intent of the design was to create an unpretentious sense of grandeur that takes its appeal from harmony with nature and the structural expression of wood and fieldstone," Mitchell adds. "The materials and











were primarily limited to clear red cedar shingles and fieldstone for the exteriors. Reclaimed barn wood was used for the interiors of the boathouse and for the truss structures in the main house. Flooring was selected from material harvested from the threshing floors of various barns.

The interiors were a collaboration among Sandy, Mitchell, Lane, and McCook. McCook, whose firm has worked on something like 30 projects with Sandy, says: "We were all inspired by the beautiful landscape of the area and wanted to produce an atmosphere that felt as though it had been on the property for a long time." The look they went with reflects a relaxed mood-what McCook calls "refined ease"-befitting a weekend getaway. Most of the rooms are furnished with 18thand 19th-century English antiques, looking as if they might have accumulated at the house over time. "We were also enthusiastic about juxtaposing our selections of old-world and primitive pieces against the background of pristine, crisp, and clean walls and surfaces," adds the designer. "The overall interior is meant to invite one to relax comfortably while

traditional interior."

The boathouse, which also does double-duty as a guest cottage, has a semi-attached pergola that functions as an outdoor seating and dining area. The focal

point of the 24-foot-square area is a large-scale fieldstone fireplace opposite the guesthouse. The whole open-grid top of the pergola will eventually be covered with wisteria as the landscaping continues to fill in. It's an ideal spot for Sandy and his guests to relax and enjoy the view of the pool and pond.

Lappin, the landscape designer, sums up the project best when she describes the house and grounds as being "as beautiful now as they will be 100 years from now," and promising, "As the years go by, it will continue to age gracefully." Architect: Scott Mitchell

Interior designers: Bill Lane, K.C. McCook, and Scott Mitchell

Landscape designer: Jane Lappin

For more information, see sources on page 172.

Above: The most dramatic exterior element is the raised swimming pool, which has blue stone walls and coping around its top. The pool actually was built before the pond. Two families of ducks have taken up residence in the manmade pond. Top left: A stone fireplace is the focal point of the sitting area under the pergola off the boathouse. Right: The design of Sandy's house, seen here from the rear, was inspired by historic Long Island farmhouses.