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BRITISH ACCENT

THIS SIDE OF THE POND

ARCHITECTURE, INTERIOR DESIGN & LANDSCAPE DESIGN BY JULIAN WILLIAMS
PHOTOGRAPHY BY JEFF MONAMARA PRODUCED BY TRICIA FOLEY TEXT BY ELIZABETH GANNON

THE HAMPTONS MAY BE NEW YORK'S EQUIVALENT OF THE SPLASHY RIVIERA. IF THAT'S TRUE, THEN SHELTER ISLAND IS THE WOODED HINTERLAND BEYOND, SOUGHT OUT BY THOSE WHO PREFER REFINED SECLUSION. A BRIEF FERRY RIDE KEEPS THIS BASTION OF QUIET FAMILY HOMES, CLASPED IN

the fork between the north and south peninsulas at the end of Long Island, just far enough from the traffic and trendiness of the Hamptons to stay serene and private.

When one former Hamptoneer began to feel he needed a weekend to recuperate from the frenzy of a typical Hamptons weekend, he called upon English architect and friend Julian Williams, who ultimately steered him to a tranquil parcel of land on Shelter Island with a magnificent harbor view. Williams, based in Manhattan, immediately saw the potential here to build the kind of traditional country home perfected by the early twentieth-century British architect Sir Edwin Lutyens, which he knew would please his friend.

"The front hall just soars as you enter, with three tiers of windows, and you look right out over the water," the contented owner of the four-year-old house enthuses.

"Edwin Lutyens was a master of surprise," says Williams. "You would walk into a house that felt like a romantic cottage because of the contained facade and its small windows, and then the space would explode, like this does."

Lutyens, who started practicing in 1889 at age twenty, was known for his country estates that combined the grace of classical order with the charm of the rustic. He excelled at contrasting volumes and creating flow through rooms that connected off a central hub, as seen in this home's glorious entry hall. He wasted no space on corridors.

Like Lutyens, a proponent of the Arts & Crafts movement, which aimed at constructing houses of local materi-

als and infusing them with a crafted feeling, Williams took pleasure in combining a vernacular style and the made-to-order in this 8,000-square-foot home. He chose to use cedar shingle, an iconic material on Long Island since the mid-1600s, when the British first founded settlements. And he incorporated some trademark Lutyens touches, such as the steeply pitched roofline, beautifully articulated brick chimneys and imaginative window placement.

Inside, there are other recognizable nods to the master. Williams created a refined staircase, rooms ample enough for comfortable circulation and easy access, and doorways that artfully frame views into adjoining spaces. Detailing makes the house unique. All the moldings were hand hewn by carpenters working on site. The deep-espresso-brown flooring forms a thin dark line across the entry-atrium wall at the second-story level

to visually cap off the handsome, hand-cut trim work. Referring to the asymmetry of the plan, "It is stylized disorder," Williams demurs, "but it's all carefully worked out."

In the tradition of Lutyens, Julian Williams was given carte blanche to conceive the interiors and landscaping, along with the structure. He worked with consultant Donald Kaufman on a palette of exterior colors that echo the natural surroundings, and they chose clean, light-filled tones for the interior walls. Upholstery fabrics of linen, wool and cashmere recall men's suiting. The ensemble looks finely tailored. Says the architect, "That's what I was trying to get at. None of it is 'off the rack.'" □



Britannia rules at a waterfront Shelter Island home designed by English architect Julian Williams and reflecting the country house aesthetic of Sir Edwin Lutyens. **OPENING PAGES:** Two-bedroom carriage house. In main house, Union Jack-painted surfboard stands in as sculpture. **ABOVE AND OPPOSITE:** British masons hand cut stones to build paths and walls. The storybook quality of the gabled facade belies the drama of the soaring, windowed front hall, where the sun sets at dead center on the summer equinox. English 19th-c. mahogany table and reproduction Voysey oak chair. Calvin Klein vase. Vintage blanc de chine bowl and jars. Meridia sisal rug.



"I WANTED THE HOUSE TO SEEM LIKE IT HAD BEEN THERE SINCE THE 1920s—THE ERA OF SIR EDWIN LUTYENS."



ABOVE: Well-placed outside window and Lutyens-like interior windows, plus an American early 20th-c. lantern, spill light onto wooden stairs. RIGHT AND FOLLOWING PAGES: Antique Japanese lacquer table and armoire. Framed photographs by Berenice Abbott. White linen on Ralph Lauren button-tufted club chair, sofas and chairs with turned-wood legs. Double doors open to porch and harbor view.





ABOVE AND RIGHT: Sun streams into sandstone-tone dining room through library doors. Modern pendant lamp by Resolute contrasts with Ralph Lauren traditional chairs in wool. William Yeoward crystal carafes and Waterford goblets. FOLLOWING PAGES: Bespoke charm evident in chairs, ottoman and sleigh bed, all by Ralph Lauren. Frette sheets. Best & Lloyd/BestLite black and chrome lamp. Hunter Douglas wooden blinds. Meridia sisal rug.

"I WAS INFLUENCED BY THE BRITISH COLONIAL LOOK OF DARK WOODS AND PALE WALLS."





ABOVE AND LEFT: Custom cabinetry contrasts with 12-x-6-foot island that centers a kitchen designed for entertaining. Base of island is stained boot-polish brown, and top is one thick piece of marble. Countertops are made of basalt. Kohler sink and Waterworks faucet. Viking dishwasher, range and hood. Sub-Zero refrigerator/freezer and wine refrigerator. Glass pendants by Resolute.



ABOVE AND RIGHT: Ferryboats and other craft enliven harbor vistas, seen from rear of house. BELOW: Three-tiered bay window concept was inspired by design of Deanery Garden, a quintessential Edwin Lutyens project circa 1901. Numerous porches and "Romeo and Juliet balconies" keep the water within view from multiple perches. Williams landscaped with Elizabethan-style greenery such as box, lavender and rosemary, which do not interest the welcome deer that visit the property.



