HOME SWEET SUMMER HOME

In this issue of Coastal Living, we celebrate the East Coast summer home. Our first stop is a farm house designed by Ferguson & Shamamian Architects in East Hampton, New York. The build design was informed by historical precedents; the house sits on the oceanfront landscape, as though it has been there since the 1800s. The summer house was designed to accommodate several generations of extended family, both in the Atlantic Ocean views, and honor the maritime past of the region.

The design, led by Stephen Cramm of Ferguson & Shamamian, was about creating a set of buildings that resemble an 18th-century East End farmhouse and show that the farmhouse had expanded and grown over time. The result is a stunning example of timeless architecture on the coast and a place for family to gather and spend long summer days by the pool or sailing at the beach—a true summer house.

One homeowner—whose appreciation for house comes from her parents, who gave her the land—took the project with architects who understood her sentiment for this beautiful Island on the coast of Massachusetts. Architect Michael McClung of European Home Construction understood the essential quality of the project. A dream team, formed to create this island home. Included KVC Builders, Study Design Group, and Asplundh Architecture. The teams worked seamlessly together to design the graceful house the homeowners envisioned, one whose exterior design was inspired by the couple’s love of nautical traditions, and whose open floor plan invites gatherings of family and friends all summer long. The

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ALL IN THE FAMILY

A tradition of enjoying each other's company falls to the next generation, in a comfortable new house with good bones and a kind heart.

Jr. James Ramble Dole
Photography by Walter
Nestled on an idyllic site with sweeping views of the ocean and two iconic lighthouses, this Shingle Style retreat on Nantucket is within a stone’s throw of three other houses, each belonging to people close to the client’s heart—the parents, her brother, and her sister. Spatially, the houses are connected by long, airy hallways that grow together into a deep, inviting core that grows stronger with each generation.

“Our appreciation for Nantucket comes from my parents,” says the homeowner. “Nothing is taken for granted.” Calling the spot “a quiet and beautiful slice of heaven,” she had an overlying concern when selecting who would design and build a year-round second home for her, her husband, their two young daughters, and a pair of dogs: “We wanted a special team to understand that this is the gift,” she says, grateful that her parents snapped up a lot on the island and asked her to be a part of it.

Sharon, Bruce, Whitten Architects Michael McChesney understood this sentimental attachment, and he clicked right away with the homeowners. So did the rest of a group that came to be referred to as the “dream team.”

A crew from Price, Voorhees & Price (also instrumental in assembling the team, Michael Currie of Saltwater Design Group, and interior designer Karen Accampora of Accampora Interiors. The homeowners worked closely together to deliver the single but graceful island home the homeowners envisioned, one whose exterior design was inspired by the couple’s love for coastal coolness, and whose open floor plan and generous rooms invite gatherings of family and friends.

“The family wasn’t trying to create a
McClung of the four-bedroom, four-bath home. “They needed more than a cottage, but it pleased them that it had cottage qualities.” For instance, the home’s exterior shingles are different shades of silvery gray, depending on whether they’re exposed to sunlight or still in shadow, while the red cedar roof and eaves ensure the mansion’s stone winds for decades to come. Brought down to the first-floor level, the rooftops hide the building’s widths and scale-appropriate to its surroundings, and it also accentuates the house’s hospitable formal design.

“For this house, we designed the house to relate to its surroundings,” observes McClung. Incorporating different building materials—stucco and brick on the right and left sides, respectively—was a deliberate choice to work into the scale of the 4,900-square-foot house, as does the stair casing to the right of the entry integrated into the volume of the house. “The goal was to keep it cozy, private, and intimate,” says McClung.

From the entrance, the cottage-like living room leads to an intentionally small central courtyard. As soon as you get out of your car and order the front door, you’re introduced right away to the dynamic view across the porch and onto the ocean.

This view played a critical role in Cartier-Anderson’s house design strategy for the family room. So as not to obstruct the views, a sitting area was placed in the middle of the room, so that each side of the house faces another, an arrangement that allows optimum natural light. Nearby, an Arhaus art collection created during table centerpieces to greet a crowd. Area rugs from Ethan Allen and Stark Carpet design in color but exceptionally durable, as are the performance fabrics used for upholstery. More delicate fabrics, including those from Christopher Farr and
Lee Jofa, were used for bedroom and bathroom window treatments.

Architect Tom hazelwood of the home's primary home outside of Boston. “Not only did I know her aesthetic and what she liked generally, but I also understood her and her family’s connection to Martha’s Vineyard and how important this project was to them,” she says. “The goal was to make it feel like a beautiful coastal home, but one that was cozy and inviting.”

Along with being a perfect backdrop for layering a variety of textures and vintage pieces, the mostly neutral palette makes it easy to transition the home from summer to other seasons, since the family visits throughout the year.

They also enjoy hosting groups big and small, and the architect responded to this with a number of different gathering places in addition to the family room: a dining room, a large kitchen opens to a breakfast area, a long back porch, a side terrace, and even a cocktail balcony outside the primary bedroom. "It’s a home where people enjoy each other, and frame the views, both out to the water and the inland views of nature," says Mccullough. Although he is a visual guy by profession, the architect invokes a different sense when speaking of this project. “When the windows and doors are open, and you hear the rushing breeze, the birds, and the sound of the ocean, it’s a home that seems really wonderful.”

The use of materials is also critical. "I like a material to have its own character, its own story. that stories and the textures and the marks that the elements of nature have created. the wood in the kitchen, for example, is a special piece of fir that we discovered in the woods. the paint on the walls is a custom color mixed with pigment from the local river. the texture and the color and the character of the wood and the paint are really important to us.”