

NEW OLD HOUSE

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Left The house is Shingle Style, an East Coast vernacular (albeit created by architects).
Opposite From end to end, the breadth of the house can be taken in from the stair hall.

TO THE HAMPTONS, *with love*

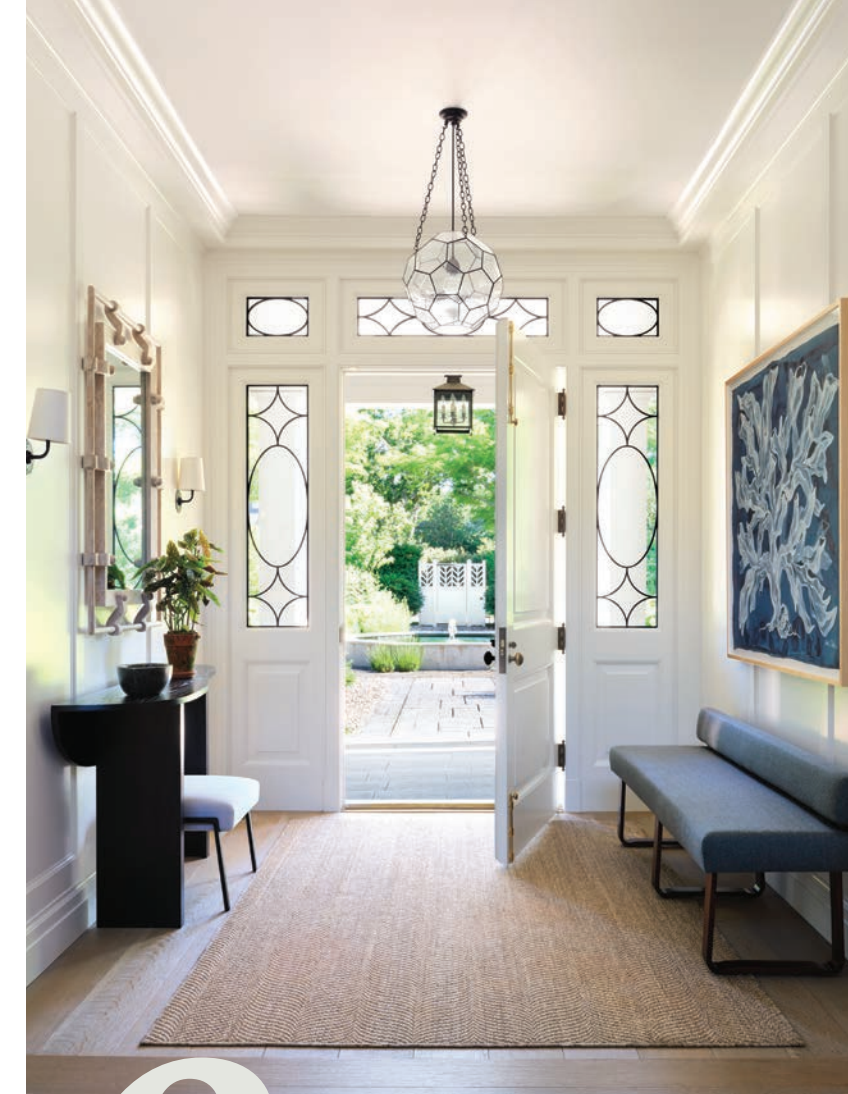
THIS SHINGLE STYLE BEAUTY CELEBRATES THE ART OF SUMMERING IN SOUTHAMPTON.

BY JENNIFER SPERRY | PHOTOGRAPHY BY THOMAS LOOF | STYLING BY HOWARD CHRISTIAN

The architects decided on an L-shaped layout, keeping the depth to just one or two rooms for optimum natural light. Inside, tradition is tempered by contemporary crispness.



A classic colonnade defines the large dining room, leaving the space open to view.



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ERGUSON & SHAMAMIAN ARCHITECTS have shaped these clients' living spaces for nearly 30 years, adjusting for their growing family and changing needs.

"We've known them for decades; they are wonderful people with four college-age children and a keen interest in what design can achieve," describes Andrew Oyen, principal at Ferguson & Shamamian Architects. Here, Oyen collaborated with partner and founder Oscar Shamamian and project architect Jason Bibens.

After years of renovations in New York City, the clients surprised their architects with a plot of land in Southampton. "It was our first time building something from scratch—everything before had been apartments where you can't draw outside the lines," says Oyen.

Located in a prominent part of the historic district, the land has an interesting backstory: it was gifted to the faithful caretaker of an estate next door. As a result, it's narrow, and about two acres. For this slice of Long Island, the Ferguson & Shamamian team drew up a gracious Shingle Style home befitting the region.



Above A gentleman's office in the more formal part of the house is lined in white oak. Built-ins include floor-to-ceiling bookcases and a cushioned window seat.



Top Left The grand Colonial Revival entry is a familiar design motif of the Shingle Style.



Above At one end of the house, a classically detailed porch with a soaring ceiling in the gable provides shelter for outdoor enjoyment of a fire or a movie.



The more formal front of the house gives way to a family-friendly ell housing the kitchen areas, the wife's office, and a flower room. It feels like a beach house, well designed.



Above The kitchen is an open family space that includes a dining area and a gathering spot.
Opposite (from top) The kitchen holds expanses of neat white cabinetry.
 • Beyond the cook's island, a separate pantry provides storage and additional prep space.

"The exterior looks right at home in Southampton. We tapped into that history—of urban New Yorkers summering on the North Shore of Long Island, in grand estates like Old Westbury Gardens and Templeton Mansion," says the architect.

Inside, the mood is light. Tradition is tempered by contemporary crispness.

"They didn't want it to feel stuffy or old-fashioned; they wanted the home to feel appropriate for life by the beach," explains Oyen. Interior designer Victoria Hagan fulfilled their wishes with a serene blue-and-white

color palette and moments made special through art and custom furniture pieces.

The millwork varies in formality depending on the room and helps differentiate spaces, which are defined but still feel open thanks to oversized openings. Because of the lot's narrow shape, the architects decided on an L-shaped layout, keeping the depth to just one or two rooms for optimum natural light.

A gracious courtyard with fountain prefaces the front entrance at the center of the horizontal volume. "The husband really wanted there to be 'a moment'



Left Designer Victoria Hagan continued the blue-and-white theme in the restful primary bedroom.

Below Another built-in nook in the bedroom looks out to the garden.

Opposite The wife's office is done in a historic Farrow & Ball blue. Nearby is her flower room.



when you first walk in," explains Oyen. "We eventually came up with this idea that, at the base of the stair, you can turn your head right and left and see the entire length of the house at a glance."

This horizontal volume contains the more formal spaces: an expansive living room, a dining room prefaced by half walls and columns, and a gentleman's office lined in rustic white oak. "The big opening to the dining room is intentional; it might not be used every day, but we still want all who pass to enjoy seeing the room," states the architect.

With the kitchen as its hub, the ell's volume is more the wife's domain. Different light fixtures—two hanging lights from Urban Archeology and a singular fixture by Vaughan—demarcate the cooking and eating sections. White cabinetry, lots of it, unifies the room.

At the crook of the ell is the wife's office, awash in a historic Farrow & Ball blue. Also nestled into this corner is one of her wish-list items: a flower room for growing herbs and preparing gathered veggies and fruit. In this practical space, Hagan opted for durable materials like Carrara marble countertops, a stainless-





Gardens for flowers and vegetables, a small orchard, and a courtyard fountain are accompanied by a practical potting shed and a barn for family fun.



Left The “party barn” offers outdoor dining under a rustic pergola.
Below Tucked behind a hedge, the pool deck is minimalist. The property expands toward multiple gardens.
Opposite The “party barn”/pool house is set up for entertaining and dining.

steel sink with an orbital finish, and Onondaga limestone flooring.

Another nod to the wife’s love of gardening is a potting shed. Here, Ferguson & Shamamian Architects kept the windows unpainted in the manner of an outbuilding at the turn of the 20th century. A countertop of raw zinc and natural cypress walls feel appropriately rustic.

This shed is just one part of a lush, romantic, and organic landscape design by Miranda Brooks. Brooks carved the lot into distinctive moments: cutting and vegetable gardens, an orchard, and a minimalist poolscape. Near the pool is a “party barn” with plenty of seating, a TV, and indoor and outdoor dining tables.

“You could mistake this property for one built circa 1890 to 1910,” says Oyen, “but the interior feels like today. It’s an example of how gracious living can be fun rather than fussy. • **FOR RESOURCES, SEE PAGE 116.**

