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Hamptons Cottages and Gardens
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HAMPTONS COTTAGES & GARDENS VOL. 5 NO. 2 JUNE 1-15 2006 WWW.HCANDG.COM

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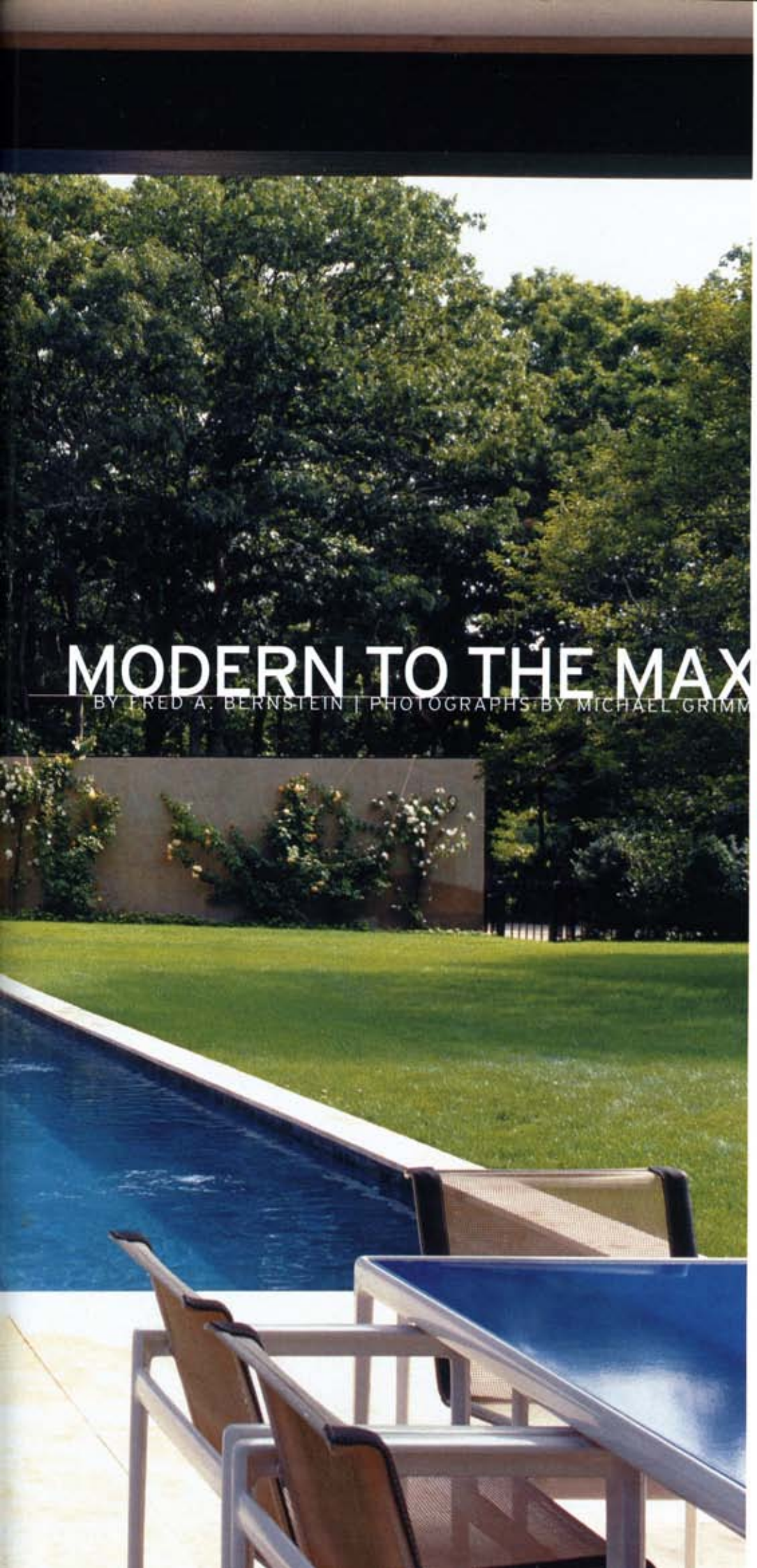

MODERN TO THE MAX

BY FRED A. BERNSTEIN | PHOTOGRAPHS BY MICHAEL GRIMM

A minimalist glass box in East Hampton is outfitted in sumptuous layers by two ambitious homeowners

Mod Squad | *Vintage Richard Schultz patio furniture* (PREVIOUS SPREAD) *complements a minimalist glass box in East Hampton. Architect Michael Haverland and lawyer, writer and interior designer Philip Galanes, the homeowners, designed the pool and landscaping, as well.* **Panel Discussion** | *A floating wall* (FAR LEFT), *made from panels supported by steel, is inspired by Jean Prouvé and covered in an original William Morris wallpaper. Friso Kramer Revolt chairs surround a vintage George Nakashima table.* **Dog Days** | *Two-year-old poodle Chicco* (LEFT) *gets comfy on a Marco Zanuso Lady chair.* **Round Table** | *A Gino Sarfatti light fixture* (ABOVE), *made of a series of crystal balls, hangs over a pair of vintage Knoll club chairs in the living room sitting area. See Resources.*

IN the 10 years he spent teaching at Yale's architecture school, Michael Haverland was dedicated to the principles of urbanism—the notion that buildings should strive not just to please their owners, but to improve the neighborhoods around them.

A $2 million house on a wooded road in East Hampton may not be the most obvious place to test that idea. But when Haverland and his partner, Philip Galanes, a lawyer, novelist and interior designer, decided to build a weekend retreat, they were determined to try. The site planning at the much-discussed Houses at Sagaponack—where modernist buildings occupy their own lots without relationship to each other—didn't appeal to them. Says Haverland, "I wanted to create a sense of place."

So Haverland devised a mini-village of main house, guesthouse and garage, linked by a 10-foot-high, stucco-covered wall that helps enclose the property. Zoning laws required him to set the wall back 20 feet from the lot line, which means he effectively ceded 20 feet of property—visually, if not legally—to the neighbors. "The back of our wall could be the front of the neighbors' wall, and so on," says Haverland, envisioning a community of interdependent courtyard houses—an updated version of a scheme devised in the 1930s by the German-born architect Ludwig Mies van der Rohe.

Within the private enclave, Haverland created a glass-and-steel box for the couple's collection of furniture and art. Its walls, made with the thinnest possible mullions, were influenced by Mies—the master of the minimal—and the Maison de Verre, an iconic 1923 house by Pierre Chareau, in Paris. (After creating mock-ups to test out a variety of configurations, Haverland settled on a module of about two feet wide by three feet high.) Just inside the windows, the I-beams supporting the roof are exposed and painted black like all

Red Hot | *A 1970s molded plastic credenza* (ABOVE LEFT) *by Raymond Loewy pops against the floating wall.* **Freshen Up** | *The clean lines of an elegant sink* (ABOVE) *echo the severe mullions of the glass walls while adding a soft touch to the interior.* **Full Bloom** | *Lemonade-colored Viking appliances* (LEFT) *match the French botanical print découpage on the cabinets. Haverland and Galanes found the "crystal ball" fixture in an antiques shop in Vermont and chose salvaged marble for the island.* **Novel Idea** | *A Saarinen Womb chair in a bold Knoll fabric* (OPPOSITE) *is a perfect place to read a book from the library in Galanes's office. His novel,* Father's Day, *was published by Knopf last year. A leather Jacques Adnet 1940s desk was found at R.E. Steele Antiques in East Hampton. See Resources.*

the other metal. Rather than conventional walls, partitions raised off the floor on tapered metal legs separate many of the rooms. Electrical outlets are hidden beneath travertine tiles, which can be lifted up by the house's occupants as needed.

Despite its Miesian references, however, this is no minimalist box. The interior partitions are covered in a flowery William Morris wallpaper, which would have been anathema to Mies (not to mention most of Haverland's Yale colleagues). And that's just the beginning of the couple's transgressions. Eschewing the usual suppliers of architectural fixtures, they turned to the Vermont Salvage Exchange for things such as Victorian oak pocket doors and antique bathroom sinks and faucets. Ultimately, the goal was to create "a patina of age and to include things you wouldn't normally see in a modernist house," Haverland says.

No style is off-limits to this couple, who covered the 12-foot-high windows in drapes that would be at home in a palazzo—a job that required 350 yards of yellow chenille. For lighting, they chose three identical, and rather traditional, brass chandeliers from an antiques shop in Pennsylvania.

Though Haverland designed simple, wood-fronted kitchen cabinets, the couple decorated them with early 19th-century botanical illustrations by Pierre-Joseph Redouté. (First they made color photocopies of the prints, then glued the copies to the cabinets and covered them in polyurethane—a durable version of découpage.) The design is a direcet reference to a Josef Frank cabinet that the couple admired on a previous visit to R.E. Steele in East Hampton.

Haverland and Galanes are enthusiastic furniture collectors whose tastes range from the naturalism of George Nakashima—the couple have a showstopping dining table—to the streamlined modernism of Jean Prouvé, as shown in Galanes's desk. Then there's the eccentricity of an Eames lounge chair upholstered in shocking pink made, they say, for an executive of Mary Kay Cosmetics. Just as varied is the couple's art collection, which includes conventional (or framed) pieces by Roy Lichtenstein, Robert Rauschenberg and Ellsworth Kelly, and more contemporary works like a granite cemetery bench by Jenny Holzer.

As an interior designer, Galanes is a master of finessing unlikely combinations, a technique he has honed while working for a small number of clients. However, his least likely combination may be his career: Along with design, he toils three days a week as a lawyer while finishing his second novel, *Fat Girl*. Haverland, now devoting all of his time to his architecture, has a number of projects on the boards—including four new houses in the Hamptons, as well as public buildings in New York and Connecticut.

Both men are hard to pin down—not just in their lives, but in their work. Then again, when a novelist/lawyer/designer creates a home with a public-minded architect, it's bound to contain more than a few surprises.

Room with a View | *An Edward Wormley bench* (OPPOSITE) *sits at the foot of the bed. A pair of 1930s Anglepoise lamps by Herbert Terry hang on the wall.* **Closet Space** | *David Hicks wallpaper and antique glass knobs enliven cabinets* (ABOVE LEFT) *in an open closet. The rug is an Edward Fields from the 1970s.* **Roses Are Red** | *A vibrant rose-patterned outdoor fabric* (LEFT) *outfits Lucite chaises.* **Glass Class** | *Travertine covers both the patio* (ABOVE) *and interior floors, visually connecting the inside and outside. See Resources.*