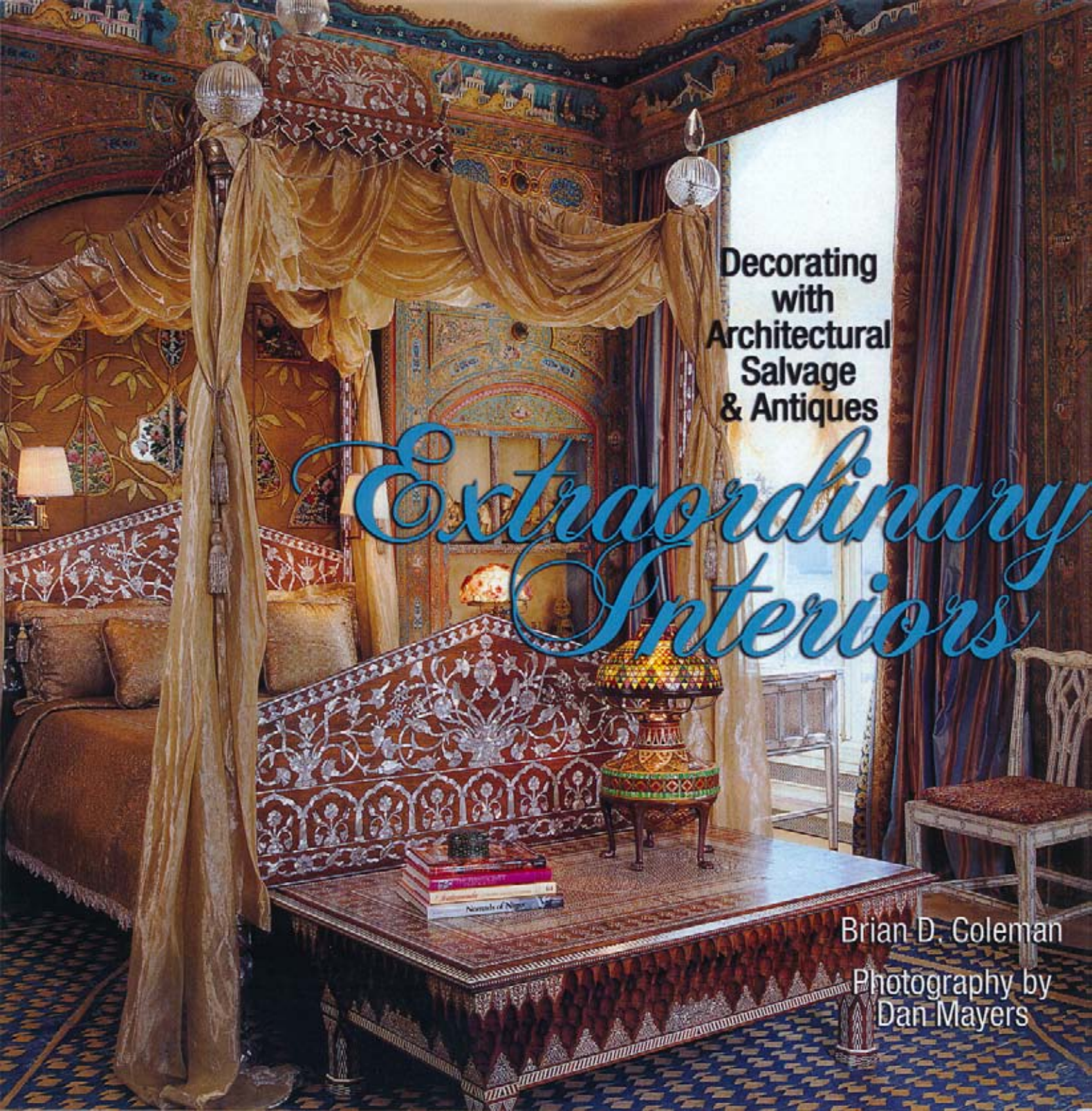
Decorating with Architectural Salvage & Antiques
Extraordinary Interiors
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East Hampton Modern

Architect Michael Haverland and his partner, attorney and novelist Philip Galanes, had rented weekend homes in East Hampton for five years. They grew to love the picturesque Long Island coastline and the charming village of vernacular shingled homes. When they decided to build a weekend retreat of their own, a quiet getaway from their duplex in congested New York City, they found a secluded 1.1-acre lot on the edge of a forest preserve off the main village lanes.

Initially they envisioned a California Modern house, attracted by the openness of design. But then a trip to Paris and a visit to the Maison de Verre changed their minds. Built between 1927 and 1932 by Pierre Chareau, the "House of Glass" is an icon of Modern design constructed of glass, glass block and steel. Industrial elements, bare steel beams, rubberized floor tiles and industrial lighting are juxtaposed with more traditional home

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Opposite: A corner of the living room has an angular steel fireplace inspired by a Jean Prouve design. A pair of Florence Knoll armchairs, c. 1950, was covered in a period toile cotton print. A Little Tulip chair by Pierre Paulin still has its original knobby woven wool fabric. An Indian parchment lamp rests on the floor. The area rug, c. 1900, was found in Morocco. Notice the variation of color in the stuccoed walls that helps lend warmth and age to the room.

design for an honesty of construction and transparency of form. Inspired, the partners returned to New York and produced their own version of this famous modern home, theirs a glass box of exposed industrial steel beams and 12½-foot walls of glass (made of more practical insulated glass rather than the Maison de Verre's glass blocks).

Labor was divided: Michael devised the architectural plans and Philip designed the interiors. Rooms were kept open and the home's layout pulled apart; a patio, guest room and garage were distributed around the site with walls that extend from the inside out, making a series of outdoor rooms that are also screened from the sight of neighbors. Generous roof overhangs keep the interiors cool, and cross ventilation captures the breezes, making the house comfortable year-round. A rippling blue lap pool extending across the front patio makes the house appear to float on its site.

To soften the industrial starkness and add interest and detail, architectural

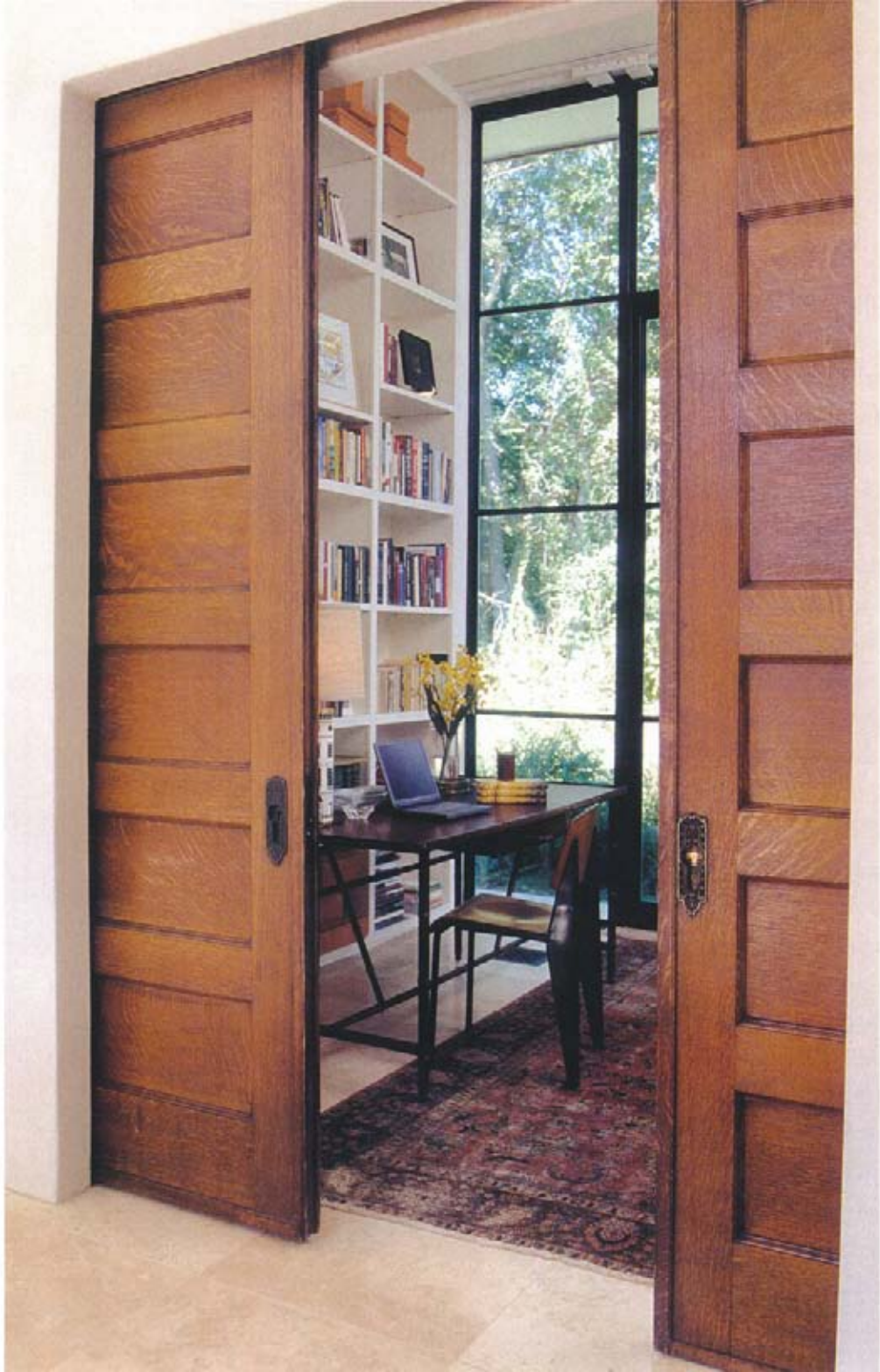
salvage was used throughout the home. A French country sink in the kitchen, windows cast from old factory window profiles, and vintage lighting—such as a pair of antique brass commercial chandeliers and a prismed globe from Paris—were found on foraging expeditions across the country. Warm palettes were chosen to add character to the home, the color of the woodwork throughout the house, for example, being taken from the golden oak finish on a pair of hundred-year-old pocket doors used for the library. Incorporating salvaged architecture with its charming variations and inconsistencies gave the house a warmth and forgiveness, Michael explains, that cannot be duplicated by new construction—

Inspired by the famous Maison de Verre ("House of Glass") built between 1927 and 1932 in Paris, the house was designed as a large glass box. Soaring 12½-foot-tall glass walls are framed with mullioned steel windows and doors, and the overall effect is one of an interior that blends seamlessly into the exterior of surrounding woodlands. Furniture is a mix of Modern movement designs, including a pair of Marco Zanuso armchairs upholstered in turquoise on the right, a Dunbar brown velour sofa, c. 1950, and a pair of Eames prototype leather side chairs. An Arredoluce Italian lamp from the 1940s provides lighting over the sofa. The chenille curtains and undercurtains of a sunblock fabric can be pulled across the glass walls for warmth in the evenings.

More salvage was used in the light and airy kitchen, including antique marble for the center island, c. 1900 milk glass lights, and a 1930s French country sink. Circa 1950s rosewood Eames chairs sit around a breakfast table fashioned from an Eames table base updated with a new travertine top. An Edward Fields area rug from the 1960s warms the tile floor. The contemporary cabinets are enlivened with decoupaged botanical prints.

although their most recent addition, a six-month-old miniature apricot poodle named Cichio, is doing his best to add his own layer of patina.

Entering the home you know it is going to be innovative: the front door, with an oversized Victorian brass doorknob in the center, turns on an asymmetrical, off-center pivot hinge. A short entry corridor opens directly into the central space of the home, essentially a giant glass rectangle. The glass walls, soaring to 12½ feet, are articulated with mullioned steel windows and doors opening to the outside. Minimal divisions between the rooms make the home feel spacious and grand. For instance, a freestanding screen covered in a William Morris wallpaper is the only element dividing the dining room from the kitchen and den. The high ceilings are punctuated with dropped chandeliers, such as an American commercial brass chandelier from the 1940s hung in the living room, and circa 1900 milk glass shades hung over the kitchen sink.



A pair of c. 1900 oak pocket doors was used to give the library character and age. A Jacques Adnet c. 1940 leather library desk and a Jean Prouve Standard chair rest in front of built-in bookcases. This is where Philip edited his recently published novel, Father's Day.

The floors are covered with cool, chalk-colored Turkish travertine floor tiles . . .

The floors are covered with cool, chalk-colored Turkish travertine floor tiles and accented with period rugs the partners collected on their travels. The windows are hung with tall, harvest-gold chenille curtains with separate liners of sun-block fabric to keep the rooms temperate throughout the year. Walls were stuccoed with a warm brown local sand that was mixed with gray concrete, exposing the aggregate colors to suggest age. Michael was pleased, he admits, when some of the stucco began showing stress cracks, giving the walls instant age and patina.

Furniture is a mix of Modern finds blended with old favorites. In the living room, a pair of Marco Zanuso 1950s armchairs found in Rome was updated with a period-appropriate turquoise textured wool. Philip, who has an interest in Modern-movement design, added a Little Tulip chair by Pierre Paulin, a Dunbar brown velour sofa circa 1950, and Eames prototype leather side chairs as well. He also found a Saarinen Womb chair and a Jean Prouve desk and chair for his study.

A gilded Victorian mirror with old wavy and smoky glass, vintage brass cup holders, and c. 1920s porcelain wall sconces complement the c. 1930 French farm sink in the second bathroom.

Right: The walls of the master bathroom were covered with shop-painted, water-resistant panels of Masonite, which were joined with mahogany strips for a nautical look. A red-lacquered Fornasetti side table holds soap next to the Victorian claw-foot tub. A 1930s French farm-kitchen sink and 1920s wall sconces from a New York apartment building were also added.

The kitchen, open to the main area of the home, is defined by a freestanding island of salvaged white marble. Contemporary cabinets were dressed up with decoupaged botanical prints, simply color-copied from a nineteenth-century horticulture book.

Whenever possible, salvage was used. An old oak fireplace mantel was cut down and recycled for a modern, angular steel fireplace inspired by Jean Prouve. The heavy steel doors throughout the home were softened with nineteenth-century Victorian brass doorknobs and kick locks. Both baths were designed with vintage sinks, cup holders, soap dishes and other accessories, but as much as the partners wanted to use vintage brass plumbing fixtures, practicality forced them to compromise.

Circa 1930 Anglepoise English wall sconces in shiny industrial chrome are now at home in the master bedroom, and one of the partners' favorite finds—the late Mary Kay's personal Pepto Bismol–pink lounge chair—was placed in the corner of the room. In fact, pink is

used throughout the bedroom to help soften the space, including a baby pink 1940s chenille bedspread as well as linens and accessories. A pair of night tables was found at a local flea market and relacquered in a rosy red for an updated look, while a 1940s polychrome French sewing box was placed in front of the window as a colorful accent.

Salvage was used in the hall, as well. A pair of brass trivets circa 1960 found at an antiques mall in Palm Springs was refashioned into shades for wall sconces whose interplay of shadow and light on the walls provides an arresting accent.

Striking, innovative, and unexpected in the middle of a wooded glen, this extraordinary home is more than a homage to an icon of Modern design. It is a warm and personal environment, softened by the color and character of unique architectural salvage and shaped by the owners' exceptional vision and sense of design.

Vintage 1960s trivets found in a Palm Springs antiques mall were recycled into wall sconce shades. Their play of light and shadow create a striking accent in the hallway.

Right: The late Mary Kay's Pepto Bismol–pink lounge chair rests in a place of honor in the bedroom, which is decorated in rosy shades of pink and red, including a 1940s baby pink chenille bedspread. The Anglepoise chrome wall sconces are a classic industrial English design, c. 1930. Walls extending from the house into the yard define a private garden area.