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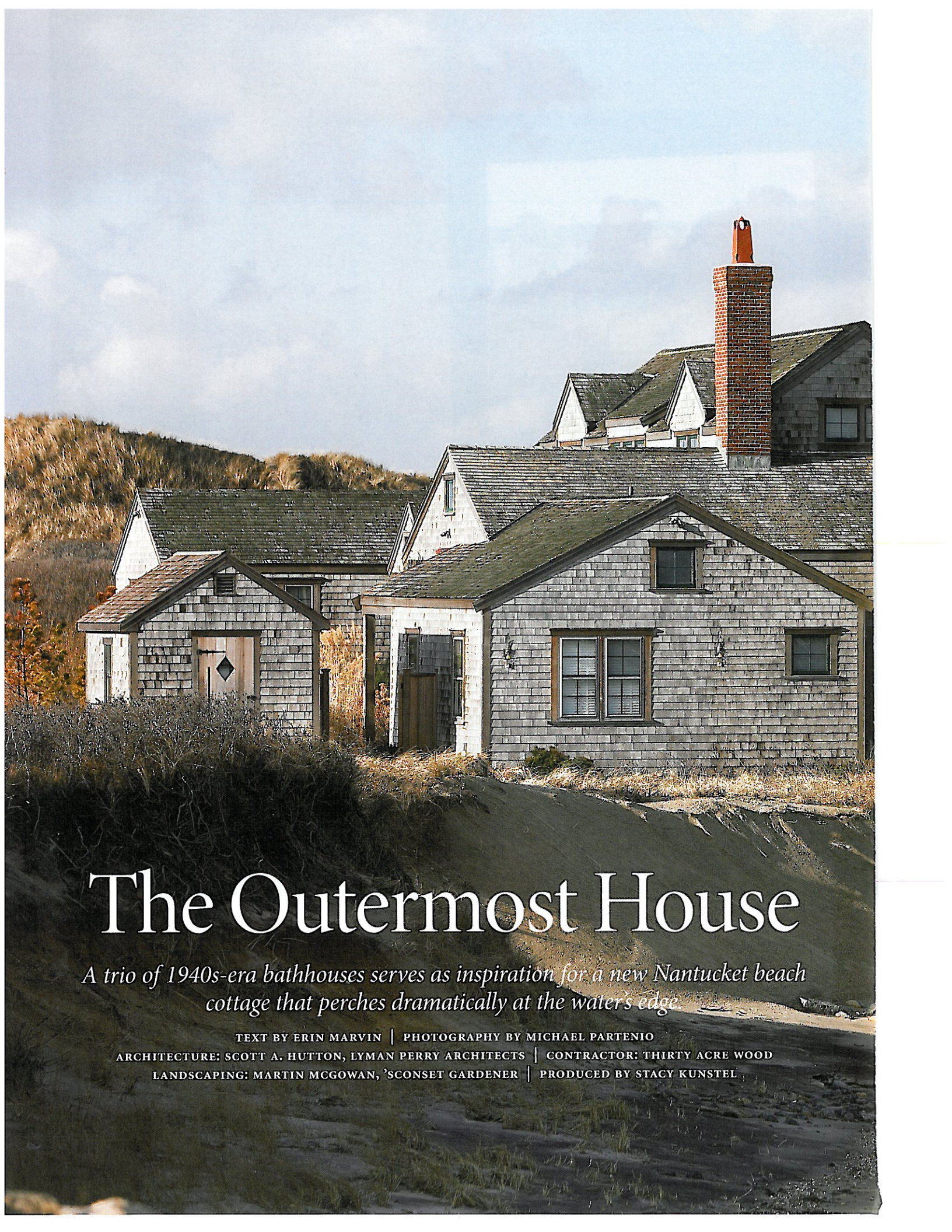
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The Outermost House

A trio of 1940s-era bathhouses serves as inspiration for a new Nantucket beach cottage that perches dramatically at the water's edge.

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ARCHITECTURE: SCOTT A. HUTTON, LYMAN PERRY ARCHITECTS | CONTRACTOR: THIRTY ACRE WOOD

LANDSCAPING: MARTIN MCGOWAN, 'SCONSET GARDENER | PRODUCED BY STACY KUNSTEL

THE NANTUCKET HOUSE, PERCHED
AT THE EDGE OF EEL POINT, HAS A
FORM, SCALE AND TEXTURE DESIGNED
TO RECALL THE HISTORIC BATHHOUSES
THAT ONCE STOOD ON THE SITE.





NANTUCKET ARTIST ELIZABETH CONGDON'S DIONIS BEACH, A PAINTING OF THE BEACH JUST OUTSIDE THE BACK DOOR, HANGS ABOVE THE SOAPSTONE-LINED FIREPLACE AND REFLECTS THE WARM, INVITING ATMOSPHERE OF THE LIVING ROOM.

The home's welcoming interiors are a gracious nod to the archetypical beach cottage. Open, flowing living areas combine formality and comfort.





Architect Scott Hutton first surveyed the Nantucket property near Eel Point on a rainy day in November. “It was sleeting horizontally; waves were hitting the bulkhead and water was splashing against the house,” recalls Hutton. “I felt like *The Old Man and the Sea*.”

Hutton’s clients, a couple from Nashville who’ve been escaping to Nantucket for more than thirty years, had selected the property in sunnier, drier conditions. “I remember calling and thinking, ‘Should I share this or will I scare them away?’” Hutton says with a laugh.

He needn’t have worried, for the owners’ sense of adventure matched his own. When the couple first bought the property, which sits on a small peninsula in a remote part of the island called Dionis Beach, the site held nothing more than an expanse of wetlands and a few bathhouses dating back to the 1940s. The pair made do in the camp-like setting for a few years before deciding to rebuild.

They had seen the work of Lyman Perry Architects around the island and knew the firm was a good fit. “We wanted the house to have that old Nantucket feeling,” explains the owner.



Hutton initially planned to move the three bathhouses, which varied in size, together and place a new second story on top. Unfortunately, an early survey revealed that the bathhouses had no real foundation—the wood beams sat directly on the sand—and two of

THE OWNERS FOUND THE DINING ROOM'S NINETEENTH-CENTURY OAK SIDEBOARD AT A LOCAL SHOP. FACING PAGE: AS A FORMER ANTIQUES DEALER, THE WIFE COLLECTS EVERYTHING FROM FOLK ART TO ANTIQUES TO TRAMP ART, LIKE THE GREEN PENDULUM CLOCK.





the three structures were severely damaged. Undaunted, Hutton altered his plans so that, instead of incorporating the actual bathhouses, he would replicate the shape, texture and scale of those spaces in the new design. He was able to salvage the third bathhouse and repurpose it as the garage, though his clients now use it as a bunkroom.

The design earned praise from the Nantucket Historic District Commission, which gave its approval the first time the plan was presented. “They found it refreshing that we were trying to keep the scale of the classic Nantucket bath shack, taking those elements and reproducing them,” explains Hutton. “They were happy to see this and appreciated that the owners were respectful of classic Nantucket architecture.”

“Classic Nantucket” is an apt description of the stalwart structure: dramatically perched where land, sea and sky meet, a mere

wave away from the water’s edge, the new house already appears as aged and beloved as the island itself. Rooflines mimic the rise and fall of bordering sand dunes, and exterior cedar shingles are well on their way to a weathered, windswept gray.

The home’s welcoming interiors are another gracious nod to the archetypical beach cottage. Open, flowing living areas combine formality and comfort and take advantage of space that might be wasted in a more closed floor plan.

To increase the sense of spaciousness, Hutton gained height in the low ceilings by exposing the ceiling joists and lumber above, using V-groove wood for an additional layer of texture.

Wainscoting, baseboards and casings and trim around windows and doors all have a straight beveled edge, an interpretation of the classic Nantucket trim, which is more rounded. “It’s very subtle,” says Hutton, “but it brings the detail out in a cleaner way, intending to be a little more Shaker without being too plain. We didn’t want it to look too formal.”

The house is, in some ways, intentionally quirky—



THE GREEN LEADED-GLASS SHADES WERE A GIFT FROM THE OWNER'S MOTHER, ALSO AN ANTIQUES DEALER. FACING PAGE: HOOKED RUGS AND IRONSTONE ARE TWO OF THE OWNER'S FAVORITE TYPES OF COLLECTIBLES.





the ceiling plane shifts here and there from flat and low to high and gabled, and the living room's rectangular shape is modified by a ten-foot-square library vestibule jutting out of one wall and a viewing bay overlooking the ocean on another. The site's original function as a bathing/changing area hasn't been forgotten: four bedrooms, including a mas-

The architect and the owners worked together to select the overall color scheme, drawing on the island's rugged landscape for inspiration.

ter suite and guest suite, each have their own bathrooms, with an additional powder room downstairs and one in the bunkroom.

Just as the architecture is a nod to the past, so is the decor, which showcases the owners' eclectic assortment of folk art and antiques. Collections of hooked rugs, textiles and tramp art share space with ironstone pitchers, Depression-era furniture and other pieces that have caught the

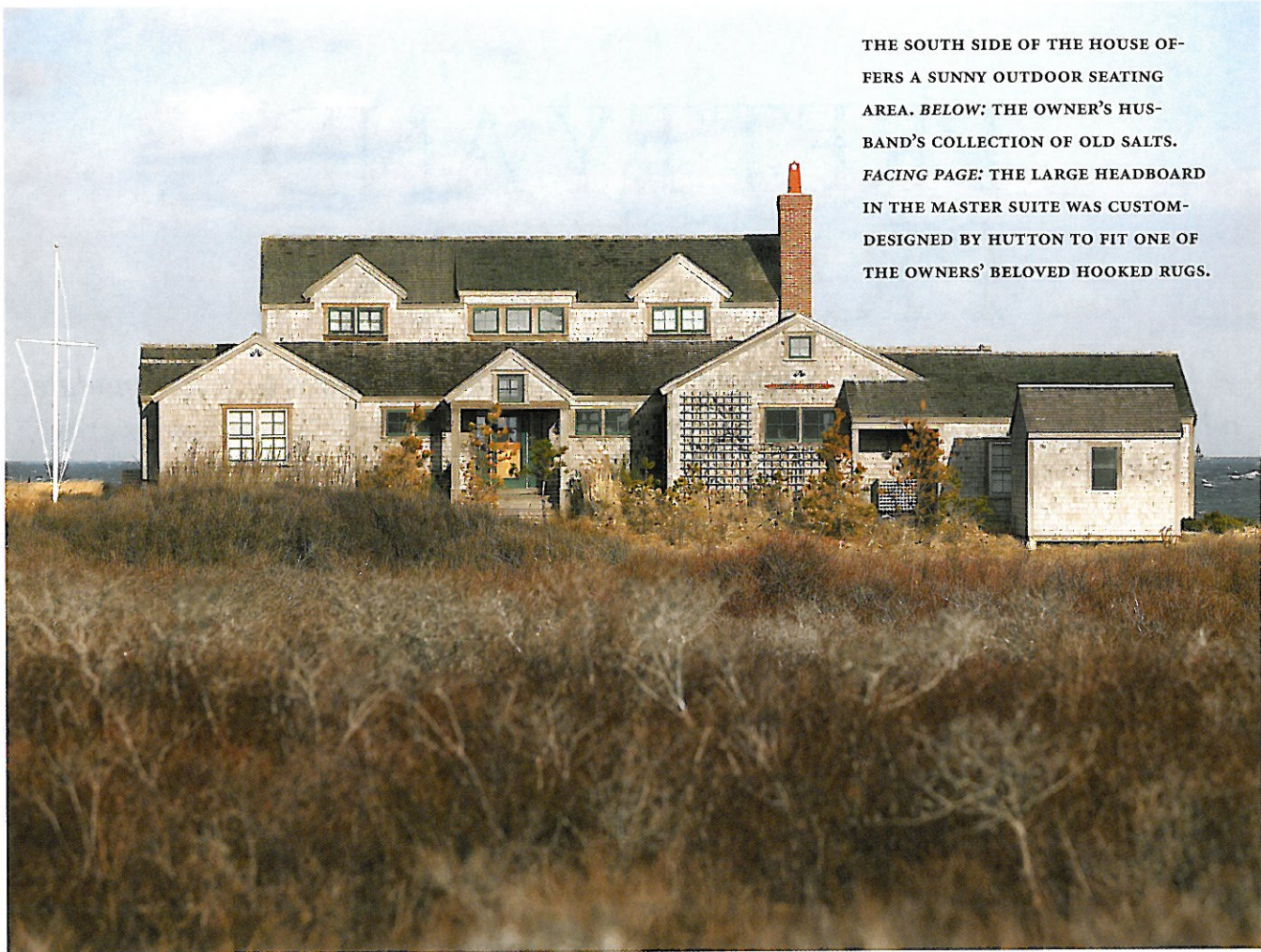
owners' eyes. "My husband says I have too much junk," says the wife, "but he's also guilty of collecting." (His favorite finds: Old Salts nautical figurines.)

A row of Nantucket baskets, most of which the owner wove herself, sits atop a Rumford fireplace in the living room. "When you go to Nantucket, you start weaving," she

jokes. Beloved pieces come from far and wide: the lobster-themed plates and tureens in the kitchen hutch hail from around the world, while the dining room's iron chandelier comes from a

nearby antiques shop. The antique heart pine flooring that connects the rooms of the house and forms a sympathetic base for the warm, eclectic furnishings was reclaimed from a North Carolina tobacco barn. "They're just beautiful, those floors," says the owner. "They make the house."

Hutton and the owners worked together on selecting the overall color scheme, drawing on the island's rugged landscape for inspiration. A pale blue room reflects the



THE SOUTH SIDE OF THE HOUSE OFFERS A SUNNY OUTDOOR SEATING AREA. BELOW: THE OWNER'S HUSBAND'S COLLECTION OF OLD SALTS. FACING PAGE: THE LARGE HEADBOARD IN THE MASTER SUITE WAS CUSTOM-DESIGNED BY HUTTON TO FIT ONE OF THE OWNERS' BELOVED HOOKED RUGS.

color of the sky, the dining room walls echo the color of the native *rosa rugosa* outside and the hue of a bedroom bears a striking resemblance to the light green shade of weathered cedar seen through its windows.

The landscape plan called for letting some plantings grow wild, giving the house the appearance of a natural extension of the dunes. To make the most of the outdoor space in the warmer months, the southern side of the house features an outdoor living room and terrace perfect for relaxing al fresco. Like a pair of open arms, the U-shaped wings of the house naturally buffer the area from the sometimes intense Nantucket winds.

But even on an occasional windy, sleet-filled day, the happy blend of vernacular and folk art influences within makes the house feel bright and comfortable. Despite its exposed, even precarious-seeming position above the crashing waves, this home stands sturdy, ensuring its owners will long enjoy their perch at the edge of the earth. **NEH**

RESOURCES For more information about this home, see page 219.

