

# Simply Magnificent

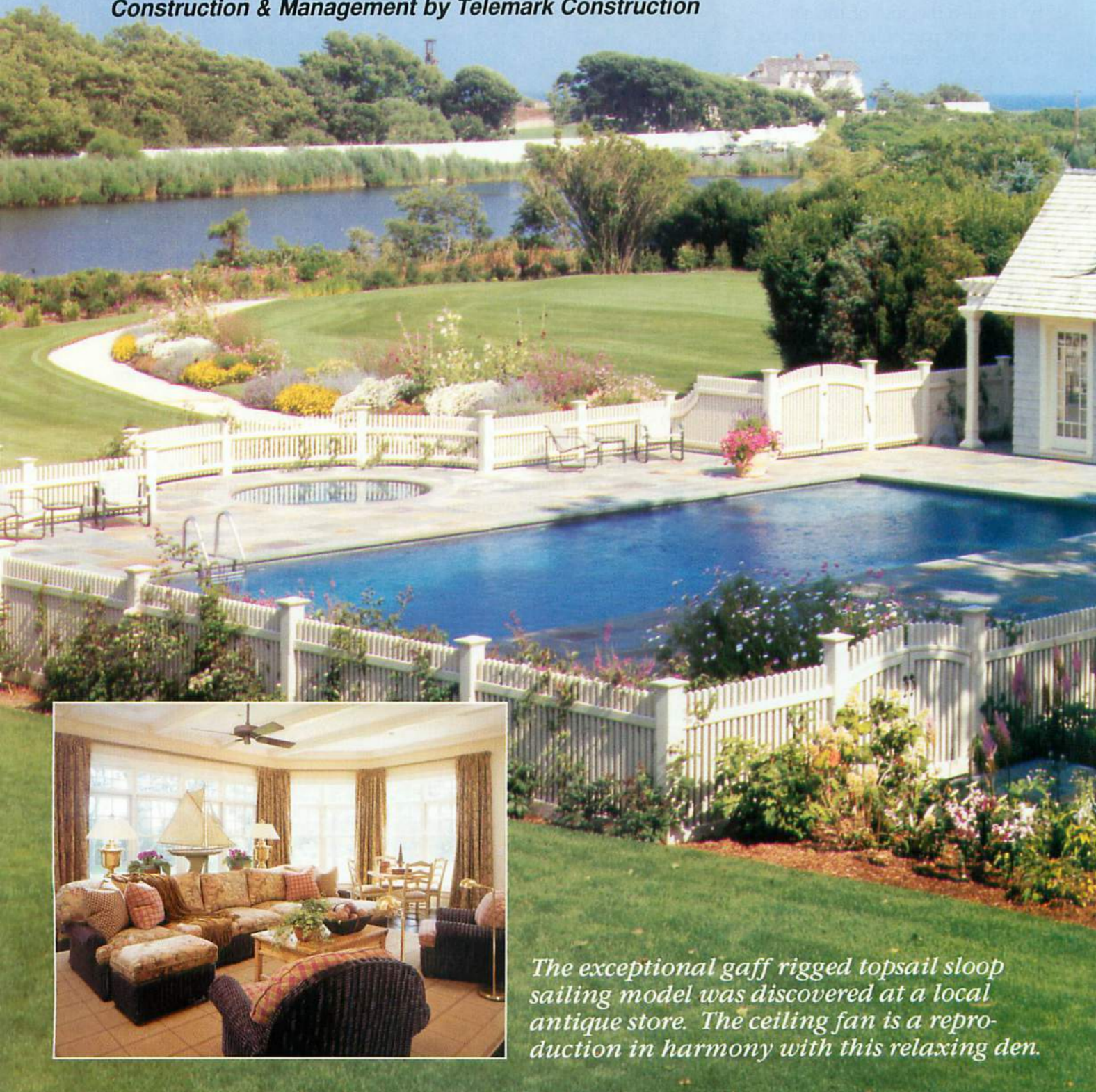
*A professional team was able to pull it off*

*Story by Joan Tyor Carlson • Photography by Peter Vitale*

*Interior Design by Joseph Kremer • Architecture by Francis Fleetwood*

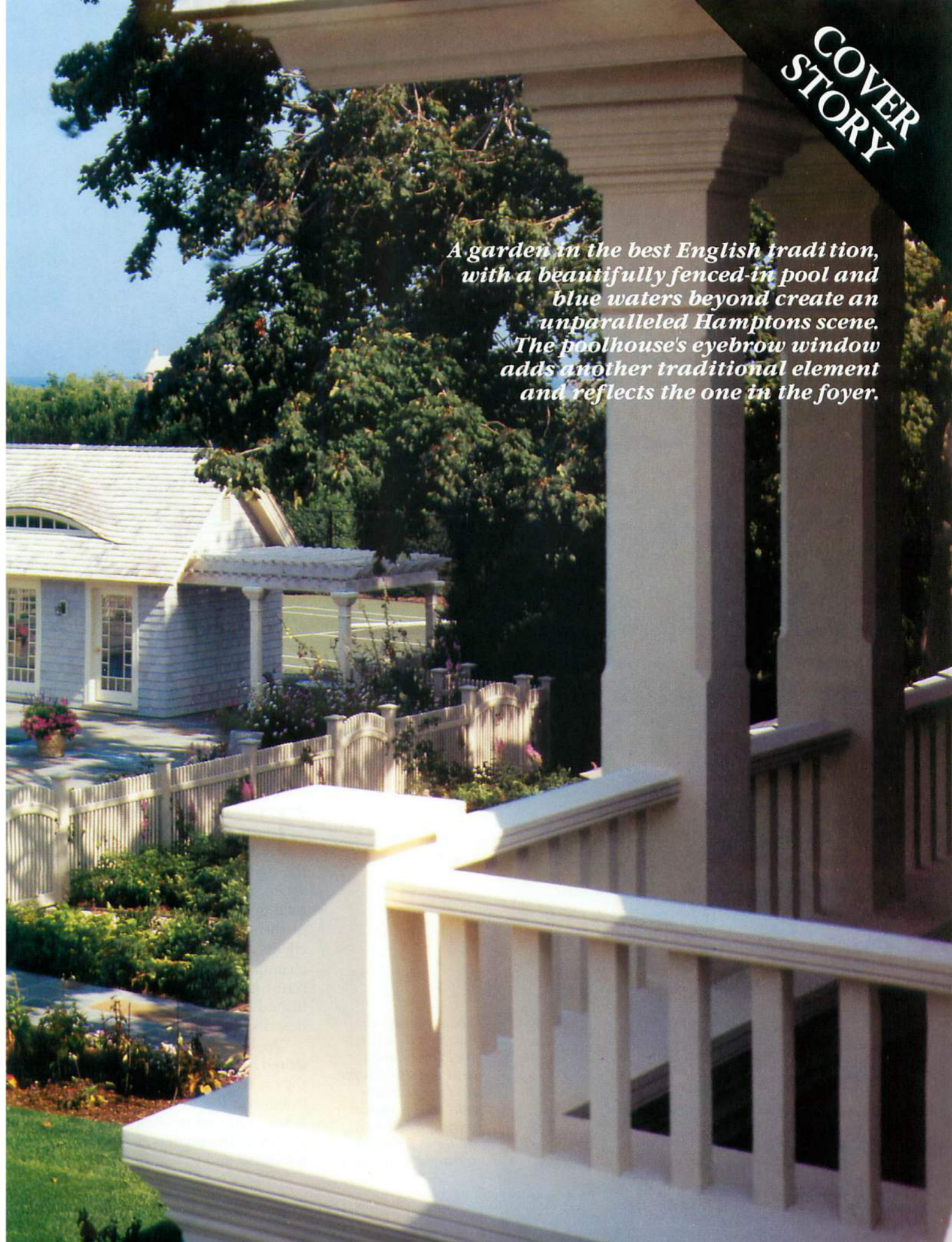
*Landscape Architecture by Edmund Hollander*

*Construction & Management by Telemark Construction*



*The exceptional gaff rigged topsail sloop sailing model was discovered at a local antique store. The ceiling fan is a reproduction in harmony with this relaxing den.*

COVER  
STORY



*A garden in the best English tradition, with a beautifully fenced-in pool and blue waters beyond create an unparalleled Hamptons scene. The poolhouse's eyebrow window adds another traditional element and reflects the one in the foyer.*



The living room incorporates many of the house's design elements - the striped fabric on the wing chair, the oversized couch covered in quilted cotton chintz and the picnic basket lamps with their yarn finals are examples of interior designer Joseph Kremer's balanced "sporty traditional" style.



The screened-in porch is a favorite spot for owners and guests. Simple, no fuss fabrics add to the casual setting. The chandelier is a custom wrought iron piece.

The apogee of a top drawer interior design project is reverently referred to in the trade as "The Installation" when, after many months of total involvement in the creation of the splendid new home, the clients absent themselves from a gleaming empty house only to return to their completely furnished home in what is often described as a dream come to life. "We had all the furnishings stored at B&N in Southampton as they arrived and installed everything over the three-day period. It was amazing to see it all come together. The owners were overwhelmed and to tell the truth so

was I," says interior designer Joseph Kremer of New York. "We decorated the house in what could be called sporty traditional. "The owners wanted a very luxurious house which was inviting but not intimidating. This represents the best qualities of a Hampton's house - even better than the real thing," says Mr. Kremer, who designed much of the oversized furniture that this 10,000 square-foot house required. Some of the pieces are in Mr. Kremer's collection now at John Boone Inc. in New York. Was it lightly shoaling sandbars or a misjudged outgoing tide that radically changed this couple's

summer plans leading them to purchase an overgrown farm? Their move from Westhampton Beach to Southampton involved boating and golf, two consuming pastimes. Says the woman owner, "My husband went aground in the boat once too often and he decided to take up golf." Joining the Atlantic Golf Club in Bridgehampton, the couple decided to move eastward to be closer to the club. Unlucky at sea  
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Queen Anne style windows add intimacy to the dining room. The couple enjoys dining on custom Bernardaud china from Limoges. Super Millwork supplied the entire house with the Marvin windows.

## Telemark

*Continued from page 47*

but fortunate in land because the property they acquired was just about the last of its kind in the Southampton estate section. Once they decided, the couple moved fast, purchasing the property in October, 1991 closing in December, demolishing the existing farmhouse in January and moving into a completely decorated and furnished new home in April, 1993.

While this is an extraordinary accomplishment for any team of workers, it marks a recent trend in the Hamptons. It seems the larger and more complex the job, the more pressing the time requirement of owners with the deepest pockets

In this case the owners called in as contractors Telemark Construction in Bridgehampton, a firm with a reputation of completing the most intricate job to perfection and on schedule. Stanley Dalene was construction manager of the project which was replete with elaborate custom details spread throughout the numerous public rooms as well as the five bedrooms, nine bathrooms and various outbuilding.

"It was an incredible experience, to do a project like this in a year. This was possible because the owners picked a team that was able to work closely together so that the different elements of the job fit together like a puzzle," says Mr. Dalene.

Since architect, landscape architect, contractor, and interior designer were all in place before the project began, a good deal of time was saved. Also, the man of the house proclaimed, early on, that he did not want to have to redo anything. No ripping out awkward windows or the like. "Any mistake, we will have to live with," he declared. There were no mistakes but there was fierce concentration on the part of the professional team.

The sprawling house overlooks a pond in the estate section with velvet green lawns, English gardens, and specimen trees framing a newly idyllic summer place.

"We had two and a half months to complete the design which meant a lot of late nights but we did it. I am basically a Shingle Style architect, and this house is traditional shingle on the outside but has a modern circulation pattern and lots of light inside. You can tell an old house from a new house by the size and the number of windows. This house has more than the traditional number and they are larger, done in the Queen Anne style with the small mullioned panes above, which I love," says architect Francis Fleetwood of East Hampton.

A great deal of credit goes to Mr. Kremer whose vision of what this house meant to the owners never erred. It is tempting to let feelings of grandeur overcome other sensibilities when dealing with a living room so big (38 by 26 feet) that, along with two substantial conversation areas, there is also a baronial custom pool table, which Mr. Kremer had made without the frou frou that usually comes with such a piece. No carved lions recumbent on gnarled legs here.

While antique furnishings and accessories were used in abundance - with over half coming from local Long Island sources, many of the pieces were elegant, large scale reproductions which fit in beautifully because they are scaled to the large rooms and impeccably crafted. All the decorative hardware was ordered from Alan Cort & Assoc. in East Hampton.

"This house gobbles up things," explains Mr. Kremer. "For instance, ordinary, contemporary picnic baskets were turned into lamps in the living room. The pleated linen lampshades custom

ordered to top them were the largest the shop had ever made. The nine foot twin sofas are covered with a quilted cotton chintz from Clarence House. Walls the color of butter, declared "up but not garish" by Mr. Kremer, and burgundy and greens are thematic throughout the house where sisal and sisal-like carpentry from Stark Carpets prevails in a light-hearted fashion on wide plank ebonized floors.

"In a real period house, the trim and molding would be mahogany but we opted for white," says Mr. Kremer.

For the woman owner, the country kitchen is the focal point of the house. Bleached and pickled oak floors and cabinetry, French limestone topping the island and slate and mixed stones atop other counters to give a more casual look to the room which also features the current rage, a square farm house sink. Delft tiles from Holland and crackle glazed tiles ala the subway partially surface the walls. The valences are Clarence House Tutti-Fruiti. A 12 foot brass pot rack hangs above the island.

The den features a 15 foot wicker couch with mahogany glazed and course-woven cotton covering inspired by William Morris from Clarence House and a claret red and khaki green plaid on the chairs from Osborne and Little, all designed to encourage rest and contemplation.

The master bedroom contains a king size captain's bed with lighthouse shape posts and a hi-lo television which raises and lowers on command.

A twelve foot limed oak table to two additional leaves is paired with large stained wicker chairs in the dining room. Running almost the length of the table is an eight foot antique billiard lighting fixture overhead. Throughout the house low voltage spots are used because they

are smaller than regular fixtures, give a clear white light and can be precisely angled to focus on a picture or artifact.

The owners requested a screened porch and received the bonus of a rotunda-like bay window containing a 3" thick round bluestone slap table sounded by wicker-like rope chairs from Lloyd Flanders. All the chairs on the porch as well as a nifty glider are covered with an easy care synthetic fabric plaid.

"Everything is very practical. We used sturdy fabrics. The coffee tables have drawers for oddments like the TV clicker. The owners, their grown children and friends can feel free to put their feet up and relax anywhere" says Mr. Kremer.

There is the feeling of old fashioned summer fun here. The bomb shelter which came with the property was removed (with great difficulty) when landscape architect Edmund Hollander of New York and Sag Harbor set about creating a context for the house evoking the period of the turn of the century using old fashioned roses, perennial borders and an English cutting garden on the over four acre property. Mr. Hollander insisted on saving a wonderfully eccentric Japanese tryptomeria evergreen in the center of the property and restored the wetlands which were overgrown with vines and weeds by planting appropriate wildflowers.

"The first thing I did was come in with a bulldozer and open the site up. It was a maze of yew and privet hedges. One privet hedge was 30 feet inside the property line, cutting up the usable space until we moved it back," says Mr. Hollander.

Of the many extraordinary features of the house is the huge entrance area which soars two and a half stories high and features a winding 'Gone With The

Wind' staircase.

"He wanted a large entrance and she wanted this staircase to make a graceful entrance. A more usual staircase in the period of the house which would have had a square staircase with heavier newels," says Mr. Fleetwood.

This 30 by 40 foot foyer sets the pace for the house with garden tools and painted cans set on a round pine table from English Country Antiques, a large arrangement of straw field flowers under an enormous brass chandelier, 60 inches in diameter, and a classic Windsor bench along the wall. It is a setting that is spare and elegant, relaxed and exuberant - a rare accomplishment that is sustained throughout the house and grounds, crafted with consummate skill - for a house filled with pleasures. ■

### *J. Dave's Old Inlet Inn*



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7 days a week

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and Saturday Evenings  
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