

# ISLAND ARTISTRY



ARCHITECT CHARLES ROSE AND THE  
DESIGN TEAM OF TIMOTHY HAYNES  
AND KEVIN ROBERTS CREATE A SERENE  
RETREAT ON MARTHA'S VINEYARD

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## designer savvy

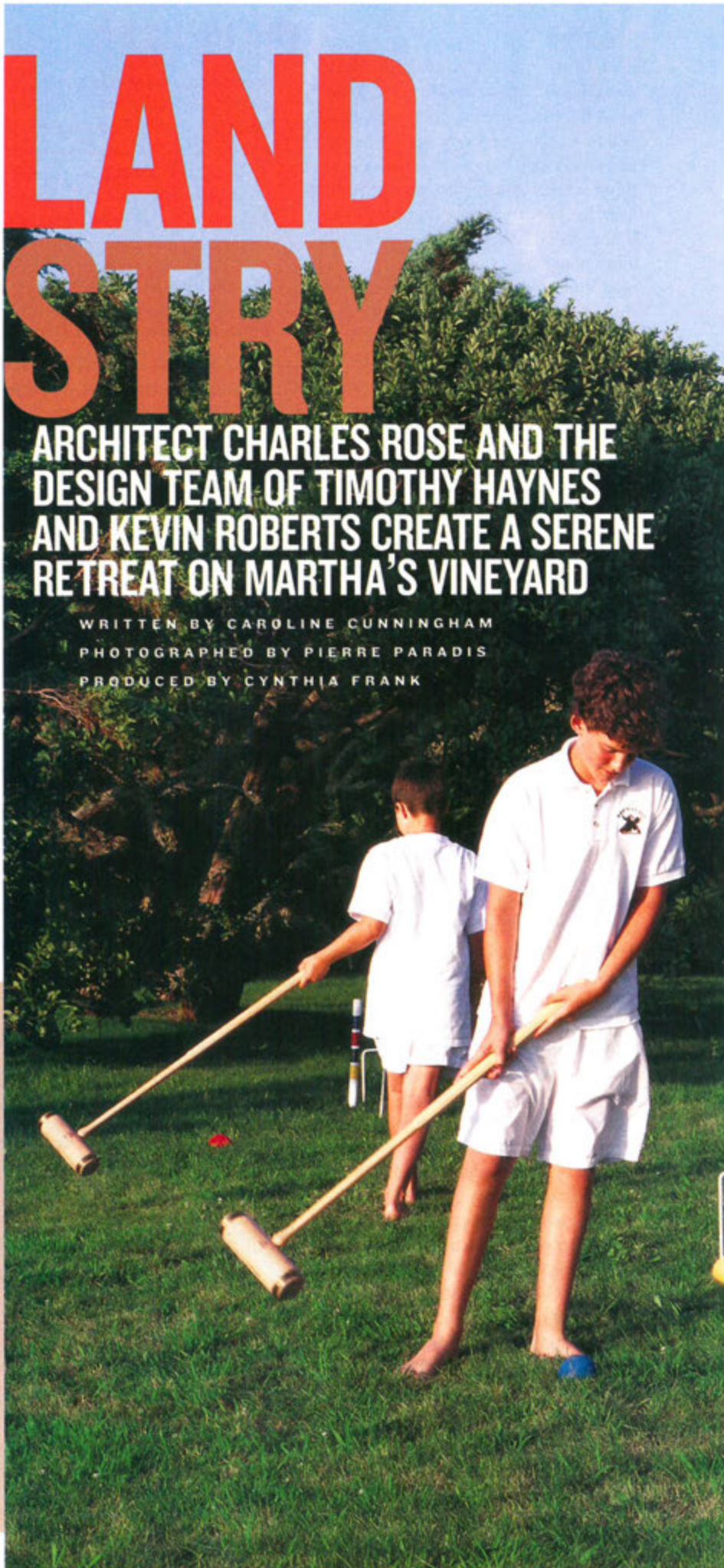
Both landscaping and architecture are designed to accommodate the spectacular ocean views.

## trade secrets

**ACCENTS** The terra-cotta planter, far right, is from Lexington Gardens, NYC.

**FURNITURE** The dining table and armchairs, far right, and the adjustable recliners and footrest, and Picket Supersofa and lounge chair, above, are all teak by Summit, available at DelGreco & Co.

**FABRICS** The dining chair cushions are all Sky Blue Rib; the deck chairs have cushions in Sky Blue Natural Stripe, both Sunbrella, from DelGreco & Co.











# A

T THE TURN of the past century, architect Charles F. A. Voysey advised that “a home should have all the qualities of peace and rest and protection and family pride.” The Arts and Crafts movement, in which he

was a guiding force, advocated a harmonious and restrained style in pursuit of serenity, and an approach to building that celebrated the pride of fine craftsmanship. Voysey and his colleagues would have approved of the Martha’s Vineyard home created for a corporate executive and his wife, a former professor of environmental law. Theirs is a house that honors the past in a thoughtful and original way, and is proof positive that they do, in fact, build them like they used to.

The owners knew they wanted a house that reflected their long-standing interest in the Arts and Crafts period. Charles Rose, a Boston-based architect, along with his associate, David Whitney, helped them refine their vision through long hours of conversation over historical photographs. Timothy Haynes, a Harvard-trained architect, and Kevin Roberts, a designer with advanced degrees in cultural anthropology, joined the discussion in the early stages, along with landscape architect Michael Van Valkenburgh. The collaboration of these talented, and exacting, individuals resulted in this extraordinary project.

The house overlooks the Atlantic Ocean, and the landscaping both embraces and pays deference to the spectacular views. The winding, irregular stone path at the front of the house picks up on the natural language of the architecture, and allows a slightly indirect approach from the street. A massive door opens on to the double-height front hall, which is flooded with light. The dark wood walls, windows, and doors provide splendid frames for the view of the bay beyond. The stairway forms elaborate shadows on the thick stone floor; small insets of amber-colored glass in the balustrade seem illuminated from within. ▷



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Although the furnishings are not confined to the Arts and Crafts period, the movement’s spirit has been observed in the premium placed on handmade objects.

## trade secrets

**RUGS** The rug in the study, above, is custom-made and based on a Charles Voysey design. The rug in the dining room, opposite page, is a 19th-century Herez from Darius, NYC.

**FURNITURE** An oak desk chair, above, from Historical Materialism, Hudson, NY, sits at a Frank Lloyd Wright desk in the study. George Nakashima chairs surround the Gustav Stickley director’s table from Peter-Roberts Antiques, NYC.

**WALLS** The study is done in stained oak paneling, and the dining room is covered in waxed stencils over plaster by Lillian Heard Studio.









H

AYNES AND ROBERTS created an integrated design that responds to the architecture without being studied or formal. Their high standards can be seen in every aspect of the house—from the ceiling and

molding details that are unique to each room down to the carefully selected hardware on the kitchen cabinets. The design team managed to re-create the technique, used by Gustav Stickley, of waxing natural plaster surfaces, giving many of the walls a deep, rich glow, and forming an ideal counterpoint to the substantial woodwork throughout the house. Haynes and Roberts also insisted that the interior wood stain finishes be as fine as those on great Arts and Crafts furniture. They hired artisans from Vermont to develop an aniline dye technique, which was then utilized by local craftsmen.

The owners already had an outstanding collection of furniture and art, including Nakashima dining room chairs, Audubon prints, and a Frank Lloyd

Wright desk. The new house provided an ideal opportunity to broaden the scope of the collection to include a number of period objects. The magnificent stained-glass window, by John La Farge, was one such acquisition. Placed so that it can be seen from other rooms, the window provides a dramatic focal point; the layered, opalescent glass filters tranquil light into the living room.

The elegantly proportioned rooms flow easily into one another, while simultaneously providing distinct spaces for private moments on busy summer weekends. Haynes and Roberts selected a range of soft blue and

### designer savvy

The owners' collection of furniture and art was broadened to include period objects, and the oak-paneled staircase, opposite page, was given a finish as fine as that on any piece of great Arts and Crafts furniture.

**FURNITURE** In the living room, above, a Bollington sofa by Bennison sits in front of a Scottish Arts and Crafts table. Peter-Roberts Antiques supplied the L. & J. G. Stickley drop-arm sofa.

**FABRICS** Carleton V's Cornelius in Grey Flannel is on the sofa; Clarence House's Parvoon in Bleu covers the large ottoman.







# TRADE SECRETS

## HAYNES AND ROBERTS GIVE ARTS AND CRAFTS TECHNIQUES THEIR OWN INTERPRETATION FOR A MARTHA'S VINEYARD HOME

by Thaddeus P. Kromelis



### found beauty

The Arts and Crafts movement championed joining beauty to usefulness. Haynes and Roberts followed suit when they raised the wainscot unusually high, leaving a conspicuously narrow strip of plaster above the reach of errant pool cues. "I saw an ideal opportunity for a mural above the wainscot—wallpaper or waxing didn't seem right," Roberts notes. Working in collaboration with Lillian Heard of Lillian Heard Studio, the team designed a site-specific mural. Heard used drawings of the clients' beach plum trees as reference points to create 19 hand-cut stencils. Casein paint was then applied directly to the plaster using Japanese stencil brushes. The result is a mural worthy of William Morris.

### JOHN LA FARGE (1835–1910) American art's Renaissance man

**the man** "There was something Leonardesque about him, something of a universal genius," said art critic Royal Cortissoz of American-born artist John La Farge. Survey his vastly varied oeuvre and the comparison seems justified; few artistic mediums escaped La Farge's attention, and few went unmastered. Though often praised, La Farge rarely receives the recognition or scrutiny afforded such contemporaries of his as Winslow Homer and James Whistler.

**the stained glass** La Farge was instrumental in reviving stained glass as art form. By combining opalescent glass with pot metal glass, a process he patented, he was able to achieve unprecedented hue and tone control. Using a Japanese painting technique and his eye for color, La Farge produced numerous stained-glass pieces, ranging from the arabesque to the ecclesiastical.

**the legacy** La Farge rose to prominence in American art in 1878, with the completion of the interior for Boston's Trinity Church, which included his first mural. In 1882, La Farge was named head of the American Water Color Society. Like Ruskin and Morris, he gave his full attention to craftsmanship in all the fields he pursued.



Left: *Peonies Blown in the Wind*, ca. 1880, leaded glass, Metropolitan Museum of Art. Above: John La Farge, photographed in the early 1900s.



**LEAF PRINT** Kevin Roberts admits that "the wallpaper in the powder room is not an Arts and Crafts paper; it is more Art Nouveau, but it evokes the right sensibility." The paper is Clarence House's Crane Poppy, chosen for its large leaf repeat. "The leaves look like waves to me, evoking the house's oceanfront setting, and it is hand-blocked with a William Morris quality to it," Roberts adds. While the Clarence House paper that Haynes and Roberts used is discontinued, hand-blocked Morris & Co. designs like this Acanthus paper, left, is still available through Sanderson. Morris patterns are also available in machine-printed rolls.





The stained-glass window ca. 1889 in the living room is by John La Farge. The Gustav Stickley chair has its original leather cushions. The English side table is from Ann-Morris Antiques.



# TRADE SECRETS



## designer savvy

The intimate spaces have been designed with luxurious but comfortable fabrics so that one is invited to curl up and read with a view of the water.

## trade secrets

**CARPET** (1) was custom-woven in Guatemala.

**FURNITURE** Peter-Roberts Antiques made this bed for Haynes and Roberts, and supplied the Gustav Stickley panel armchair, L. & J. G. Stickley footstool, and cane-back Thonet chaise. A bench is by George Nakashima.

**ACCENTS** Tiffany lamp from Sotheby's.

**FABRICS** The Roman shade fabric (2) is from Chelsea Editions. Parklands in pink (3) is on the chaise and dust ruffle; Neogothique (4) covers the headboard; and Chiang Mai in pink (5) is on both chairs, all from Clarence House. Sources, see back of book.

green fabrics to respond to the trees and water just outside. The fabrics are luxurious and comfortable—the chairs and sofas are upholstered invitations to curl up with a good book.

The kitchen is an open and airy gathering place. Its large windows look out on the lawn and ocean beyond, and provide a superb view of a treasured beach plum, one of the oldest of its kind in New England. The outdoors extends directly from the interior space, which, the owners explain, is entirely consistent with how they live. “It’s in our nature to want people to feel safe and comfortable around us,” one of the owners explains. “What we created here is a reflection of that desire.” □



MICHAEL KRAUS (FABRICS)



