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PHOTOGRAPHY: LINDA RUBEN/ELLERRE, RUBEN/SMITH EXTERIORS, INC.  
SCULPTURE: DONALD B. ATKINSON, SHAWNEE BOND SCULPTORS  
SINK: JEFFREY KERR, BAZZO BAZZO INC.  
CARTON ARCHITECTURE: JAMIE PARKER  
INTERIOR LANDSCAPE ARCHITECTURE

# COASTAL RETREAT

RIISING FROM A RUGGED STONE OUTCROP ON THE WATER,  
A HOME BUILT FOR A COUPLE LOOKING FOR A FRESH DESIGN  
BLENDS SEAMLESSLY INTO ITS ISLAND-LIKE SETTING.

INTERIOR BY ELIZABETH HARRINGTON | PHOTOGRAPHY BY JEFF MCKENNA



Limelight hydrangeas spill over the main driveway with off-a-property overlooking the Long Island Sound. 800 sq. ft. of white to the left, in the white garden are tall, double-jointed, & covered terrace. Better view to New York City and from an a terrace that is about 100 ft. from the water. (Photo: J. L. L.)



**T**he rock is imposing, craggy, but softened by tufts of cordgrass. It's a commanding presence amid the Long Island Sound, one steeped in history—an astonishing 600 million years in age. Seduced by the site, a couple from Greenwich, Connecticut, who had always wanted to live by the water, quickly enlisted a formidable design team—designer Linda Ruderman, architect Doris H. Atken, landscape architect Janice Parker and builder Ken Balco, who has since retired—along with an curator Margot Stein, owner of Margot Stein Gallery, to create their dream “bucket list” home, a comfortable place to host their family of three grown children and seven grandchildren. The property informs the palette with references to the beach and water through pale peach, dusty aqua, beige and cream. “Every room you walk, you face water,” Ruderman says. “We wanted to embrace the view, not upstage it.”

Nature, however, wasn't as welcoming. “It was a very challenging site,” Atken says. “The 1.8-acre property seems almost island-like but is connected back to the shoreline by a sandy causeway.” The restrictive outline of the rocky grounds, along with stringent FEMA regulations, provided little flexibility for the layout of the house, he says, “but worked to our advantage with living spaces on the first and second floors facing south, toward the views of the Long Island Sound.” The 10,000-square-foot “stone country estate”—as the term refers to it—is built to last in environmentally challenging conditions. All exterior doors and windows are solid mahogany, and the roof is vinyl instead of a more vulnerable wood shingle.

While the wife has a passion for antiques, the couple embraced a cleaner look for the interiors that Ruderman punctuated with Biedermeier style. A key aspect was bringing in silk and wool rugs from Orley Shebahang, which

Cheney chose pliers prior to a simple stone staircase. The couple ultimately wanted to the water. The house is built on a rocky island with a view of the Long Island Sound. The house is built on a rocky island with a view of the Long Island Sound. The house is built on a rocky island with a view of the Long Island Sound.





The knockout of the living room comes in a spectacular original. Here, designer Linda Rubin has packed some back to back, exploring the wall's contours, and also arranged most of the furniture (the coffee table is De-De by Jim Dowe and customized by Rubin's Top Custom, Backgammon edition version, see article below) or Wilton's White fabric. The stools are custom leather from Gelbhaus in Weston, Connecticut, and the centering is from Gray Shoups.

an intimate sitting area off of the main Living Room. Perching high with custom-washed legs, Ben Edward Farnell and Lewis Etkin, teamed with a bronze deer coffee table featuring a glass top from Studio Van den Aker, the playful, angular artwork, titled *One Bird*, is by Silver Kociba.



**Below, left:** An early 20th-century fur-trimmed hooded gaiter purchased at Christy Quinn Antiques in Palm Beach, Florida, lends to the left. The living room features a custom marble-topped coffee table featuring a glass top from Studio Van den Aker. The playful, angular artwork, titled *One Bird*, is by Silver Kociba.

**Below, right:** A collection of a traditional Malvern chandelier, the Romancers chandelier, and an antique chandelier piece by Sharon Martin that features ESD handblown glass within an array of 18th-century in amber tones.

Photo: © 2014 www.2ndstory.com  
"I'm a huge fan of the '70s," says Parker.  
"I love the look when she saw an ad for the company  
in a magazine. 'I love the modern aesthetic,' she says.  
'and I wanted a more eclectic style.'"  
The long living room suggested a divided layout. Hall's  
largely a mirror image, with a custom limestone fireplace  
on one side flanked by a pair of early-19th-century  
Biedermeier chests and custom John Boone console  
zebrano mirrors. Rudeman introduced large glass  
coffee tables so an art to draw attention or interrupt the  
eye span, creating a flow through the space. Although the  
dining room dimensions are modest, its volume decreases  
with a 22-foot-high ceiling and an 18-foot-high window  
with a southern view the designer did not want to block.  
Her solution to fill the space: a hand-crocheted amber glass



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chandelier by London-based Sharon Marston. The light  
fixture has various-sized glass bells that are gradually  
hung from light at the top to dark at the bottom, hanging  
on fiber-optic LED strings.

In the kitchen, Rudeman prepared for large family  
gatherings with a custom banquette built into the back of a  
curved island teamed with an oval glass-and-wood table.  
A decorative painter finished cabinetry in a distressed taupe  
and cream, and the designer maintained these neutral  
tones in the adjacent family room, which boasts a stone  
fireplace wall.

Outside, Parker followed the lead of the site for the  
landscaping. "The architecture is the rock," she says,  
referring to the grounds. To accent the land, Parker  
employed local native grasses and seasonal flowers for

Colleen Carter (right) and the  
Kilmer (left) in the "room," which  
has a curved limestone banquette,  
Banquette built into the back of a  
curved island teamed with an oval  
glass-and-wood table. From  
Diane Swartz (right) handles large  
gatherings, the architect added  
Custom pendant lights and  
floor-to-ceiling.





The terrace, accessible from the living room, dining room and office, features comfortable teak lounge chairs and a sofa from Schlegel and a table in marine glass. But the outlook "for viewing on the lake, sun chaises from McAlister and Harris are delivered by "Taco umbrella."

landscaping and designed a serpentine stair with landings that offer delightful pockets of plantings with sedum and thyme. "I wanted to bring in some crunchy, interesting texture and color closer to the house," she explains.

But the wife also wanted roses and an English garden—no small task on the ruddy, weather-beaten site, which had lost much of its precarious vegetation to Hurricane Sandy. "Native plantings needed to be salt-tolerant," says Parker, who delivered a lush, romantic, cottage look in the more intimate areas around the house with hardy Rugosa roses and blooms such as Montauk daisies. Hydrangeas spill out in borders; macropilus mopheads, L'encant, some Nikko Blues. "I was grateful to create raised plant beds, with

flowers and seasonal display," she adds. And in the coastal setting, "an infinity pool was a no-brainer," Parker says, pointing out how the pool seamlessly blends into the square.

One of the most beautiful terraces to take in this view is from the master bedroom, a tranquil space in an envelope of blue-green watery hues. "You feel like you're on a boat," the wife says. Upholstered walls create a cozy ambience, and a custom Biedermeier-style bed adds a warm element. French doors on both sides lead to a curving porch, where there's an outdoor fireplace and a killer view of New York City. It is the ideal place to end the day. "My husband and I go around pinching ourselves," the wife says. "It's sheer perfection—a dream come true." ■



The turned office is appointed with a custom CBD Mavis desk by Daniels, as well as a pair of Parker chairs, like Custom Lighting's Milano Andre floor, with tracing cushions and a polished nickel frame, crowns the room.



A custom-waxed four-poster bed in the master bedroom nods to Swedish-style beds. Walls are clad in textured wallpaper (top left) in a subtle shade of blue; the pattern repeats in the quilted duvet cover from the Boutique of Greenwich in Connecticut and in the custom rug made by Marc Thielen. The speeder bed is clad with a silk-top by Nancy Corne, and the mercury glass tier is by Alan Knight.



The water-of-clear-aluminum wallcovering from Myra Romo-Val adds a shimmering glow to the master room with its application of hand-cut glass tiles. A single tile is set into an architectural-profile cornice from Sherry Wigler. The sconce fixture mirror is also from Sherry Wigler.



Soft greens and beige create a soothing atmosphere in a grand bedroom. Designer + Interior Decorating: The window fabric, made use for the drape, and the decorative pillows, also by Zingari + Bohne, covers the peninsula over from Casco Island, along with the vintage bed pillow. Robert's Home Decor was used for the rug in the room.



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