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ARCHITECTURE
**VINEYARD
VARIATIONS**
CONTEMPORARY SHINGLE STYLE
ON MARTHA'S VINEYARD

*Architecture by Thompson and Rose
Text by Stephen A. Klimant
Photography by Peter Vanderwarker*





The Martha's Vineyard house that Thompson and Rose Architects designed for Fan and Donald Ogilvie is a layered adaptation of the Shingle Style, a Vineyard standard. The front façade's "asymmetrical development," says Maryann Thompson, was rooted by the terra-cotta-capped brick chimneys.





OPPOSITE: Thompson and Rose's distinctive glazing patterns, including the stepped Pella windows of the stairwell, contribute to the house's overall sculptural character. A granite slab terminates the peastone gravel entrance path.

ABOVE: Complementary woods—white-oak floors, red-oak trim, mahogany door—mark the entrance hall. A Barbara Kassel painting hangs over an antique cherry chest. Interior designer Lucie Bryant coordinated the furnishings throughout.

In designing a residence, carriage house and writing shack for a wooded site in the undeveloped backcountry of Martha's Vineyard, architects Charles Rose and Maryann Thompson at turns saluted and stretched the island idiom. The house is indeed a New England Shingle Style. But with its wide-slung profile and open-plan interior, it is a smoothly elegant departure from the rectilinear, enclosed-rooms-off-a-central-hall vernacular.

While respecting the island's basic architectural vocabulary—cedar siding, brick chimneys—the structure has the asymmetrical quality of houses from another place and era. If, with its sculptural presence and amiable scale, it lays claim to any ancestry, it's to the work of C. F. A. Voysey. The English architect's landmark turn-of-the-century house Moorcrag incorporated gables, multiple chimneys topped by terra-cotta pots and unevenly placed windows—and was

While the interior has a traditional look, the flowing plan incorporates "the spatial qualities and overlapping transparencies" of early modernist

design, Thompson notes. The dining area, whose lower ceiling is articulated by oak beams, is off the living room; the family room is beyond.



"The house had to be organic, of the environment," says Fan Ogilvie. "We had no interest in any kind of self-conscious veneer." The central axis

runs parallel to the existing stone wall at the rear. On the first floor, the main living spaces and, at right, the master bedroom face the meadow.



ed the building with its surroundings. The traditional white window trim is here a natural-hued cedar. The house's window sashes as well as the concrete base that peeks out from under its cedar skirts are the same mossy shade as the lichen in the woods.

The entrance is flanked by two dissimilar windows and further framed by

the stepped glazing that illuminates the main stairwell. Inside, the entrance hall straddles the north-south ridge of the site, becoming something of a promontory from which the living spaces and the views are disclosed. The house steps down from there—to the left, into the double-height living room; to the right, into the dining area—lodging

itself in the contours of the landscape.

In the openness and fluidity of the plan, there is a deployment of space that is clearly modernist. "The interior folds around," remarks Rose. "You won't find a lot of traditional 'boxing' here. Moldings and trim continue into adjacent rooms instead of ending at the edges."

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The three chimneys provide focal points to the interior. Two of them have back-to-back hearths: Fireplaces join the family room and the kitchen and, at the other end of the first floor, the master bedroom and the study. They impart rusticity, and their shallow brick arches are a relief from the dominant squares and verticals of the windows and doors.

The architects devised the second floor as two unconnected sections, each reached by a separate staircase. One side lies directly above the master bedroom and holds a small gem of a library. Its counterpart, which is taken up with two bedrooms and a bath, has a hall overlook that opens onto the living room.

For help in shaping the interior spaces, Fan Ogilvie turned to Lucie Bryant, a Washington, D.C., designer and old friend. Together, they combined family heirlooms with European and early American country antiques, creating an environment of utility, association and easy style that sits well with the architecture. "A good part of the character of the house is in how it's furnished," Rose acknowledges.

The house is one of three related buildings that Thompson and Rose designed for the Ogilvies' five-acre site. At the southwest corner of the property, sixty yards from the residence via a pea-stone gravel path, the 1,400-square-foot carriage house commands a low hill. Also clad in cedar shingles, it contains a guest apartment, a garage and Donald Ogilvie's woodworking shop. Between the two structures are a croquet lawn and a swimming pool—and the writing shack, Fan Ogilvie's workplace. With an expansive eastern view of the meadow, the tiny cabin is an apt place for reflection.

All through the design and construction, the architects recognized an obligation to the island culture. Says Rose, "There are established ways of building on the Vineyard that make a house undeniably a part of this place, and Maryann and I were very conscious about staying within that context. It was a fun house to do—we permitted ourselves some degree of latitude. Nobody asked us for an expression of ego, and it would never occur to us that we should add a signature totem to what has successfully existed here for a long time." □

CALIFORNIA COOLER

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ker's furniture line and commissioned half a dozen pieces specifically for the house, including, for the living room, a chest with doors covered in goatskin, metal and burlwood. "I thought of it as a sampler," says Hunziker, "so I incorporated a lot of the materials I used throughout the house."

Next to the living room is the library, "which is intended to be a departure from the rest of the house," says Hunziker. "I brought in deeper colors and strong accents of steel, wood and leather—I think a library should be richer and more intimate than other rooms." A pair of leather chairs are arranged in front of the fireplace on a dark antique Bakshaish, and in one corner stands a custom-made games table of nickel-plated steel, Carpathian burlwood and leather. The leather-wrapped bookshelves hold, among other things, four drawings of furniture designed for the clients, including the games table—a housewarming gift from Hunziker.

An informal dining area with two walls of floor-to-ceiling doors overlooks the rear terrace and the swimming pool. The touch of a button lowers wood blinds to lend a Japanese feeling, changing the mood of the room at night. "Because I'm from the Northwest, there's a definite Japanese influence in my work," Hunziker points out. "It comes through in the materials and, particularly, in my palette." A contemporary maple table and chairs center the space.

For the extensive master suite—complete with a large bath, a balcony and a small kitchen—Hunziker created a meditative, neutral-toned interior. Except for the gray-green painted glass-and-maple screen behind the headboard, the furnishings, carpets and linens range from cream to beige. "There's something about putting a bed against a wall that bothers me," says Hunziker. "This is a big room, and I wanted it to be romantic and soothing. The screen encloses the room and reflects the fireplace opposite, but the reflection is soft—it's not the hard, brittle reflection of a mirror.

"I don't know if you can call this house simple," observes Hunziker. "But it does have a certain tranquillity, even though there's a lot going on." □

ST. IVES MODERNISTS

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the "urgency of the cliff-face where solids and fluids meet," as Lanyon once remarked, the surface contours of abandoned tin mines or dynamic aerial views of the landscape after he took up gliding, Lanyon's art is a visual meditation on his personal confrontation with nature.

Patrick Heron, whose critical writings played a key role in the artistic exchange between New York and London in the 1950s and 1960s, painted a series of revolutionary works with vertical and horizontal stripes after returning in 1956 to Eagle's Nest, the house near St. Ives where he had lived as a child. Unique among the St. Ives artists for his use of bright colors, Heron is also noted for his paintings from the early 1960s in which rectangles and circles float over a sea of color, evoking both the organic forms of nature and a vast sense of space.

Terry Frost's abstract canvases are also intricately connected to the landscape of St. Ives. He not only distills specific physical features of the land but also translates motion into rhythms of form and color, whether depicting the rocking of boats in a harbor or a walk along a wharf. His distinctive iconography of circles, semicircles, wedges and arrows recalls the hulls of fishing boats, women's breasts, the elusive English sun and bird tracks.

Roger Hilton, one of Britain's most innovative postwar painters, first came to St. Ives in the mid-1950s, when he produced spare abstractions suggesting the boats and coasts of Cornwall, in contrast with his later figurative works.

Established London artists William Scott and Victor Pasmore also worked periodically at St. Ives, consolidating its ties to the international art scene. Considered both a still-life and an abstract painter, Scott created sensual compositions that reduce utilitarian objects like pots and jugs to spare, elemental forms.

The St. Ives modernists, who formed one of the strongest regional schools in the history of British art, are only now beginning to attract the recognition they deserve. A Tate Gallery retrospective of their work in 1985 and the more recent establishment of the Tate Gallery St. Ives have helped to return these gifted painters to the international stage, offering us a long-overdue glimpse into their revolutionary, earthbound genius. □