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TRUE CLASSIC

A shingled cottage makes a serene statement, inside and out



INTERIOR DESIGN BY THOMAS PHEASANT
PHOTOGRAPHY BY MAX KIM-BEE PRODUCED BY VICTORIA JONES
WRITTEN BY FRANCES SCHULTZ





The rambling circa-1900 shingled cottage in Southampton wasn't yet on the market, but Thomas Pheasant's longtime client and friend rang him anyway as she sat in her car parked out front. There was excitement in her voice and love in her eyes. Captivated by the exterior and enthralled by the gardens, her only fear was that the inside wouldn't live up to the outside. "The good news," Pheasant told her, "is I can fix the inside." When the house finally became available, she and her husband snapped it up. "She's a modern person," Pheasant says, "but she loves the romance of tradition."

She couldn't have been in more experienced hands. Pheasant, who is based in Washington, D.C., has projects across the globe, and is designing no fewer than

three furniture collections, with lines of china, crystal, and silver on the way. He has a book due out in the fall, and recently was chosen to refresh the rooms at Blair House, the official presidential guesthouse. It's a lot of action for a man whose calling card is crafting serene spaces, but that, Pheasant says, is the quality that most draws people to his work.

For the Southampton home, not only did Pheasant imbue the rooms with the quiet elegance of his signature streamlined classicism, he embraced the beauty of the surrounding gardens to create a house that is both formal and relaxed, fresh yet timeless.

Decades of decorating trends and a succession of owners—notably Consuelo Balsan, née Vanderbilt,

Walls and moldings in the same pale shade soften the lines of the formal architecture. Antique cabinet, Lerebours Antiques. Lamp, Stéphane Olivier. Custom sofa in Rose Cumming silk. Bergère, Jonas, in Clarence House and Cowtan & Tout fabrics. **OPPOSITE:** Custom dining table. Dining chairs, Kerry Joyce in Giant linen and Malabar silk. Chandelier, Nesle. Art, Ross Blackner. **OPENING PAGES, LEFT:** The house's Shingle Style facade. **OPENING PAGES, RIGHT:** Custom table. Urn, Thomas Pheasant for Blaker.



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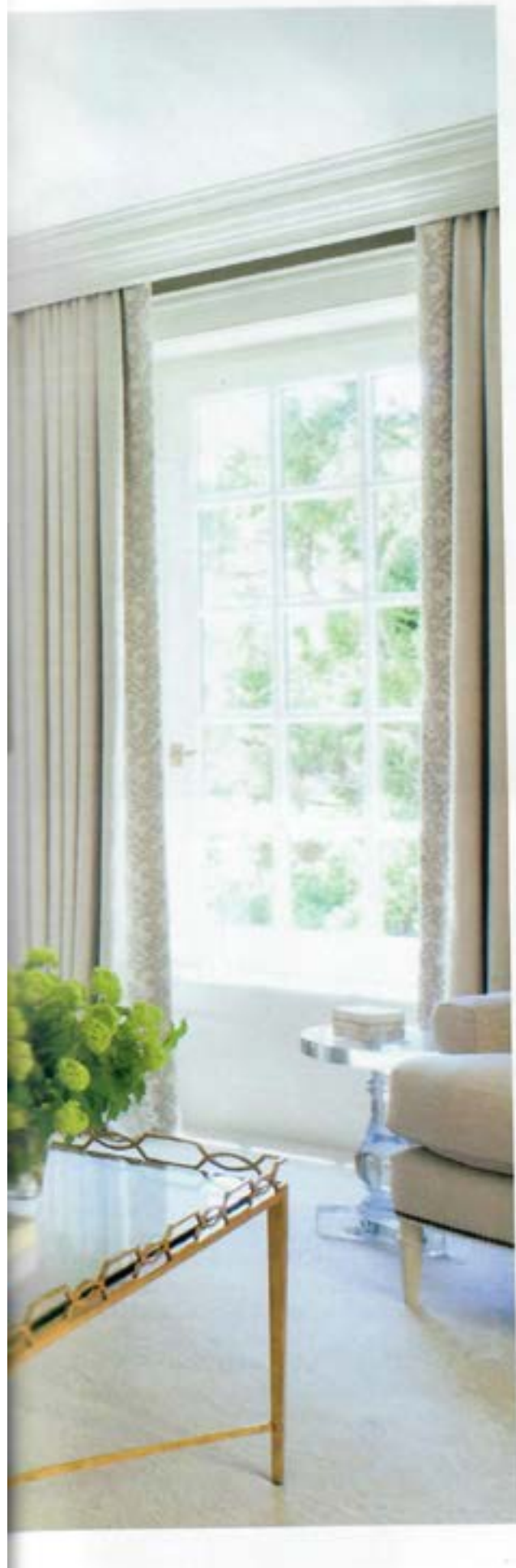




Tailored upholstery gives the ethereal living room a subtle, dressed-up look. Custom club chairs and ottoman in Rose Cumming silk. Antique pedestal table, Florian Papp. Antique benches, Karl Kemp, in Clarence House cotton. Ceramic stools, Mecca Gardens. Curtains in Rose Cumming silk. Carpet, Elizabeth Eakins. Art, Cy Twombly.

Walls upholstered in Donghia silk envelop the master bedroom. Sofa in Manuel Canovas fabric. Coffee table, Thomas Pheasant for Baker. Art, Matisse, opposite, rose: Vanity, Nancy Corzine. Midcentury mirror, Line Vautrin. Custom chair in Manuel Canovas fabric. Curtains in Cowtan & Tout fabric. Antique crystal lamps, opposite, bottom: Custom cabinet and mirror. Fittings, P. E. Guerin. Mosaic tile floor, Waterworks.







“A beautiful home takes its concept from the front door to the back.”

former duchess of Marlborough—had each put their stamp on the house. Pheasant's intention was to put the hodgepodge right by making all the elements look “as if they had always been there,” he says. “I didn't want the place to look locked in a trend or a decade, which freed me to not be so focused on a particular period and concentrate more on how people might feel when they are in the rooms.”

Pheasant set about cultivating the ageless themes of the garden, entwining them throughout the design of the home, from floral embroidery on chair backs to botanical motifs in mosaic floors. “As you travel through the house—even to the third-floor guest rooms—you're going to find little surprises and beautiful details,” he says. “A beautiful home takes its concept from the front door to the back.”

The dining room is a case in point. A large and central room, “it's an important part of the house because it links the rose garden with the pool and family area,” Pheasant explains, “so I had this idea of turning it into

a garden room, like a gazebo.” He designed lattice-work for the walls and a relief of blossoming dogwood for the ceiling. The scheme was executed in plaster, as wood eventually would have been compromised by climatic conditions. It is a room, Pheasant says, “where people walk in and think, ‘You can't get this kind of work done today.’”

Soft, calm interiors are as intentional here as they are instinctive. In eliminating distraction by color or clutter, “the windows almost become paintings,” he says. “That's the whole thing about being there.” Further cued by the exterior's silvery shingles and lustrous ivory trim, Pheasant sustains the visual and emotional connection with the outside, which is exactly what captivated his client in the first place. □

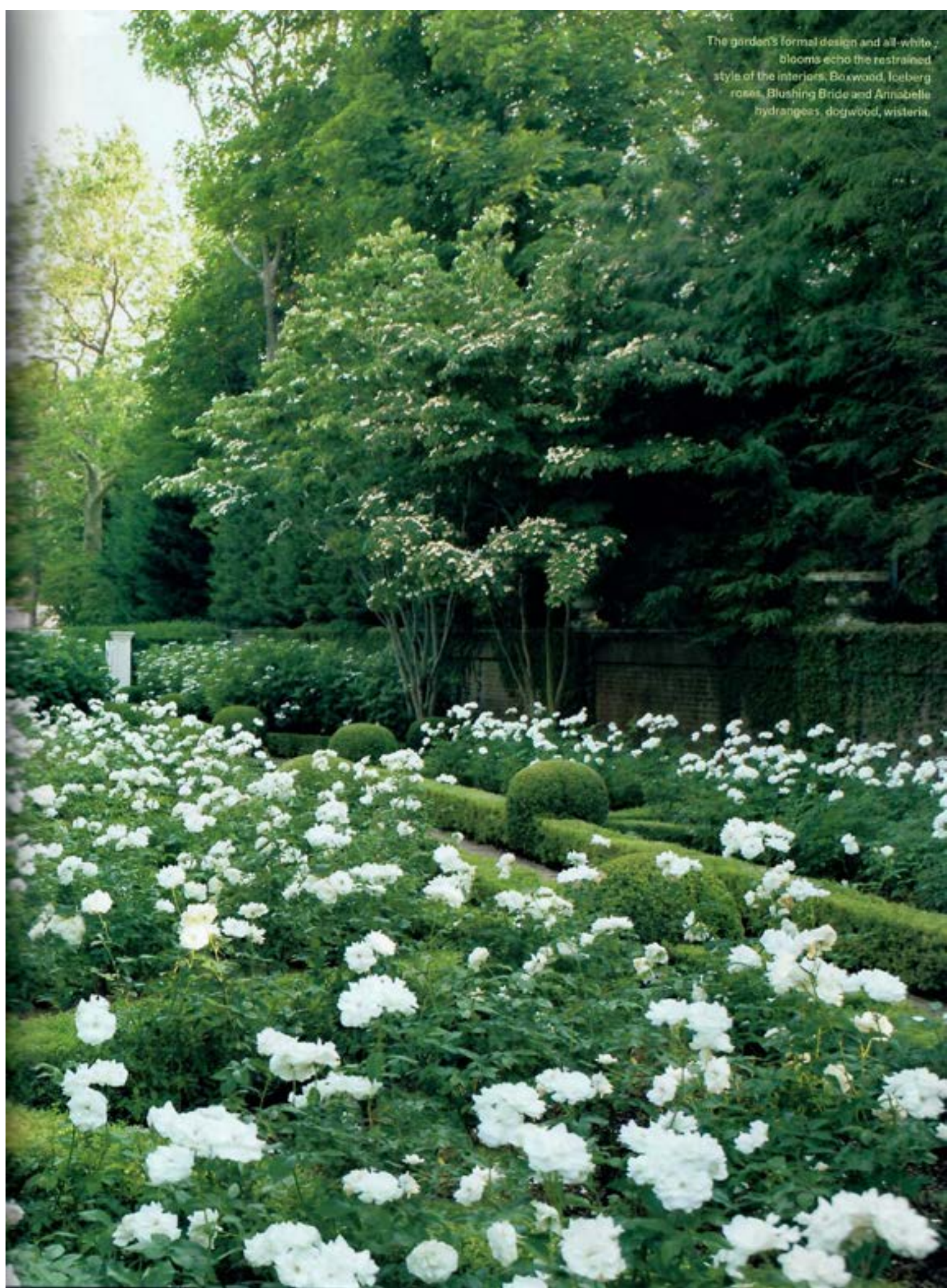
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A terrace overlooks the rose garden. Table and chairs, McKinnon & Harris; cushions in DeLany & Long fabric. OPPOSITE, LEFT: An allee of hydrangea and boxwood. OPPOSITE, RIGHT: Table and chairs, Brown Jordan; cushions in DeLany & Long fabric.





The garden's formal design and all-white blooms echo the restrained style of the interiors. Boxwood, Iceberg roses, Blushing Bride and Annabelle hydrangeas, dogwood, wisteria.





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