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THE HAMPTONS 50
PEOPLE, PLACES AND IDEAS
THAT SHAPE DESIGN OUT EAST

MODERN INTERVENTION

A TRADITIONAL HOUSE IN CONNECTICUT IS DRAMATICALLY
UPDATED WITH THOUGHTFUL MATERIALS, MINIMALIST
DETAILS AND A CONNECTION TO THE LANDSCAPE.

WRITTEN BY LAURA MAUK / PHOTOGRAPHY BY MICHAEL MORAN/OTTO





Jens Risom for Ralph Pucci armchairs, covered with Nina Campbell fabric, flank a Christian Liaigre table in the living room, which connects to a screened-in porch. Charles Clary's *Drug-a-Diddle Cirrhosis*, 2012, hangs above a console by Holly Hunt Studio opposite *Calypto Blues*, 1992, by Dan Christensen. The drapery fabric is from Osborne & Little.



limestone tile on the fire surround and a woven stool from Trovare Home Design are textures that add interest in the monochromatic master bedroom; *Rose Window Series*, 2006, by Mary Judge, lends a graphic quality. Osborne & Little fabric covers a chaise designed by Christian Liaigre; the drapery silk is by Kravet.





An idiosyncratic pendant by Luceplan suspends from a barrel-vaulted ceiling in the master bath. Built-in sconces by Circa Lighting, made with brushed nickel and frosted glass, offset the custom walnut vanity. Venetian plaster walls and quartzite tile flooring create luxury in the space.

decoration—there had to be intent. “Amanda and I urged the Schwartzes to start looking at the work of great contemporary artists,” says Cruz, an artist in his own right who received a Pollock-Krasner grant and exhibited work at White Columns exhibition space and The Drawing Center museum in Manhattan. The couple had a great collection of traditional wall hangings but they seemed out of place in their new, more modern home. So, with a persuasive bent from both Cruz and Martocchio, they decided it was time for a more serious art collection. “We reduced the amount of decorative objects so that the art we were bringing in was regarded as spectacular and special,” David says.

The new design expression of the Schwartz’s home now successfully incorporates the unique, modern heritage of New Canaan while still highlighting its illustrious traditional vernacular. By preserving the gabled roof and the stone façade outside, and then eliminating impractical details and ornamentation on the inside, harmony prevails between the old and the new. But what truly stands out is how the architect created something more fluid and connected to the outdoors. “With so many houses going up in the last 20 years that look identical, there’s a greater appreciation for diversity and innovation,” Martocchio says. “I always want to create homes that are unique and reflect the way we live today.” ■