



READY *for the* WEEKEND

*For an active, sports-loving family,
John Kureck and Doug Jones
conceive a retreat in East Hampton that reinvigorates
and refines the idea of a simple
house by the sea*

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In the family room of a weekend home in East Hampton, New York, designed by John Kureck and Doug Jones, the sofa is by B&B Italia, the vintage Hans Wegner chair from Wyeth has cushions in a fabric by ALT for Living, the cocktail table is from C.J. Peters, and the floor lamp is from Joseph Stannard Antiques; the curtains are of a Clarence House fabric, the rug is by Orley Shabahang, and the steel casement windows are by Optimum Window. **OPPOSITE:** The bench in the foyer is by Valentin Loellmann, the circa-1960 chandelier is by RAAK Amsterdam, the vintage Persian rug is from Nasiri, the artwork is by Idris Khan, and the walls are painted in Wevet by Farrow & Ball. For details, see Resources.



The kitchen stools by Thomas Hayes are upholstered in a Holly Hunt leather, the cabinetry is by Bulthaup, the range is by Wolf, and the flooring is antique French oak.



OVER THE COURSE of their 13-year partnership, interior designers John Kureck and Doug Jones have reconfigured and refurbished glam New York City townhouses, a mod mountaintop house in the Hudson Valley, and a Victorian hotel at the heart of a small Pennsylvania town. For a young couple—a husband in the financial industry with traditional tastes, and a wife who inclines toward the modern—the design duo made over a Greek Revival townhouse in Greenwich Village, keeping the original details but incorporating an energetic mix of contemporary furnishings. The result so pleased the homeowners that, not long after their city house was completed, they rehired Kureck and Jones to renovate their recently purchased cottage in East Hampton.

But the couple—who have twins, now eight years old, as well as a five-year-old—soon realized that their new weekend retreat wasn't quite right for their needs. The modestly sized house was a charmer, on a parcel of land that was once part of a larger property belonging to the father of Jacqueline Kennedy Onassis. While it was built in the '70s, its saltbox shape evoked a Nantucket fisherman's cottage from an earlier era. Still, the layout wasn't ideal for a busy family that loves sand and surf, nor was it large enough to accommodate the close relatives who fly cross-country to visit for a week at a time.

The couple opted to replace the original structure with a new house more than three times its size, with open-plan rooms that flowed into one another. The commission became Kureck and Jones's first chance to take charge of the architecture of a house,

The mudroom bench is covered in Naugahyde, the sconce is by Apparatus, and the vintage pendant lights are by Arne Jacobsen; the photograph is by Jeff Divine, and the walls and ceiling are upholstered in a hemp burlap by Twenty2.



On the dining terrace, a custom banquette is covered in a Sunbrella fabric, the custom table is by RT Facts, and the Russell Woodard chairs are vintage; the flooring is antique sidewalk pavers from Monterey Masonry.

In the living room, a sofa by BDDW is upholstered in a chenille from Knoll, a pair of Edward Wormley chairs is covered in a Rubelli linen, the Lawson-Fenning cocktail table has a custom leather top, the pendant is by Plug, and the rug is Moroccan; the paneling is grained oak, and the ceiling is painted in Parma Gray by Farrow & Ball. For details, see Resources.



The circa-1950 chair and ottoman are Italian, the cocktail table is by Avenue Road, the lamp is from Laurin Copen Antiques, the chandelier is a custom design, and the artwork is by Rebecca Horn.





The vintage headboard in the son's room is a Paul McCobb design, the side table is by RT Facts, the wallpaper is by Jonas Wood, and the ceiling is painted in Blue Toile by Benjamin Moore.



On the stair landing, the chair is vintage, the bookcase is by BDDW, and the rug is by Nasiri.



In the surf bath, the sink by Vermont Soapstone Co. and the shower have fittings by Samuel Heath, the light is by Restoration Hardware, the wall tile is by Nemo Tile, and the ceiling is painted in Stiffkey Blue by Farrow & Ball.



The folding camp chair in a guest room is vintage, and the 1950s pendant light is Japanese; the wallcovering is by Zak+Fox, and the ceiling is painted in Far from Shy by Pratt & Lambert. For details, see Resources.



says Kureck, "from a plot of dirt to a home." The challenge? The family wanted to move in within a year.

Kureck and Jones's experience with interiors, combined with their years working at architectural firms prior to launching their own business, allowed them to take a more holistic approach to the project, Jones says. "As designers, we would always come in after construction was done, at a point where we couldn't do much about a lot—where there might already be in place, say, a grid of lights that would shine on your head and make you look like a monster. This job afforded us the opportunity to use what we've learned."

One of those lessons is to create rooms "based on the way people really live in them," he continues, adding that too often, "architects start with volumes of space and say, 'This is going to be the living room, that's going to be the dining room.'" On this project, the designers conferred with the clients on every detail: Would the wife be able to keep her eye on the kids playing in the yard while she worked in the kitchen? Did the children have a place to toss wet towels upon returning from the beach?

The husband and wife's varying tastes were satisfied evenhandedly. "The materials and form are traditional, which appealed to him," says Kureck. Indeed, the house pays a subtle tribute to the quiet Shingle Style aesthetic of the original structure, whose wide oak wall panels were reproduced and finished to look "soft and old and waxed," he says. At the same time,

the dormers were given a more streamlined shape that pleased the wife. The formal living room has a stone fireplace based on an early-18th-century design—the inviting space suggests the parlor of a Colonial inn—while in the nearby dining area, the table's plaster base evokes Calderesque sculpture.

Throughout the house, rich blues and autumnal rusts mix with mellow woods and fizzy patterns (including a neon-bright tropical-leaf wallpaper in a guest room). The interior doors were blackened using *shou-sugi-ban*, the Japanese technique of charring wood. Materials nod to the industrial history of the American Northeast: The family room fireplace is topped with an 11-foot granite mantel that was once a foundation stone of a Maine train station, while the chimney bricks come from the demolished Columbia bicycle factory in Massachusetts. And each room has at least one showstopper, such as the 1960s chandelier in the entry, which was salvaged from a Belgian theater, or an antique urinal in the surf bath, a room for changing into and out of wet gear. "Doug and John are good at finding out-of-the-box ideas," says the wife. "They don't fall into the trap of just using what's super-trendy right now."

With the help of the Studio Marchetti architecture firm and the skilled workers of John Hammel and Associates contractors, the house was, as requested, completed within a year—just in time for summer. Says Jones, "We have photos of the entire lawn being rolled out four days before they moved in." ■



The living room of a house on a horse farm in Chester County, Pennsylvania, by Baltimore architect Fritz Read with interiors by designer Ellen Hamilton. The daybed by Paul Mathieu for Ralph Pucci is covered in a Larsen fabric, the rocking chair is from Property, the side table is by Thomas Pedersen, the circa-1950 candelabra is Danish, and the rug is by Beauvais.

The tub in the master bath is by Agape, the vanity is a custom design, the child's chair is Regency, the sconces are by Eric Schmitt, and the ceiling lights and tub fittings are by Waterworks. **OPPOSITE:** In the master bedroom, the T.H. Robsjohn-Gibbings dresser, Franco Albini stool, and Tapio Wirkkala floor lamp from Wright are all vintage; the bed is by DLV, the curtains are of a Zak+Fox linen, the rug is by Nasiri, and the walls are painted in Ammonite by Farrow & Ball. For details, see Resources.

