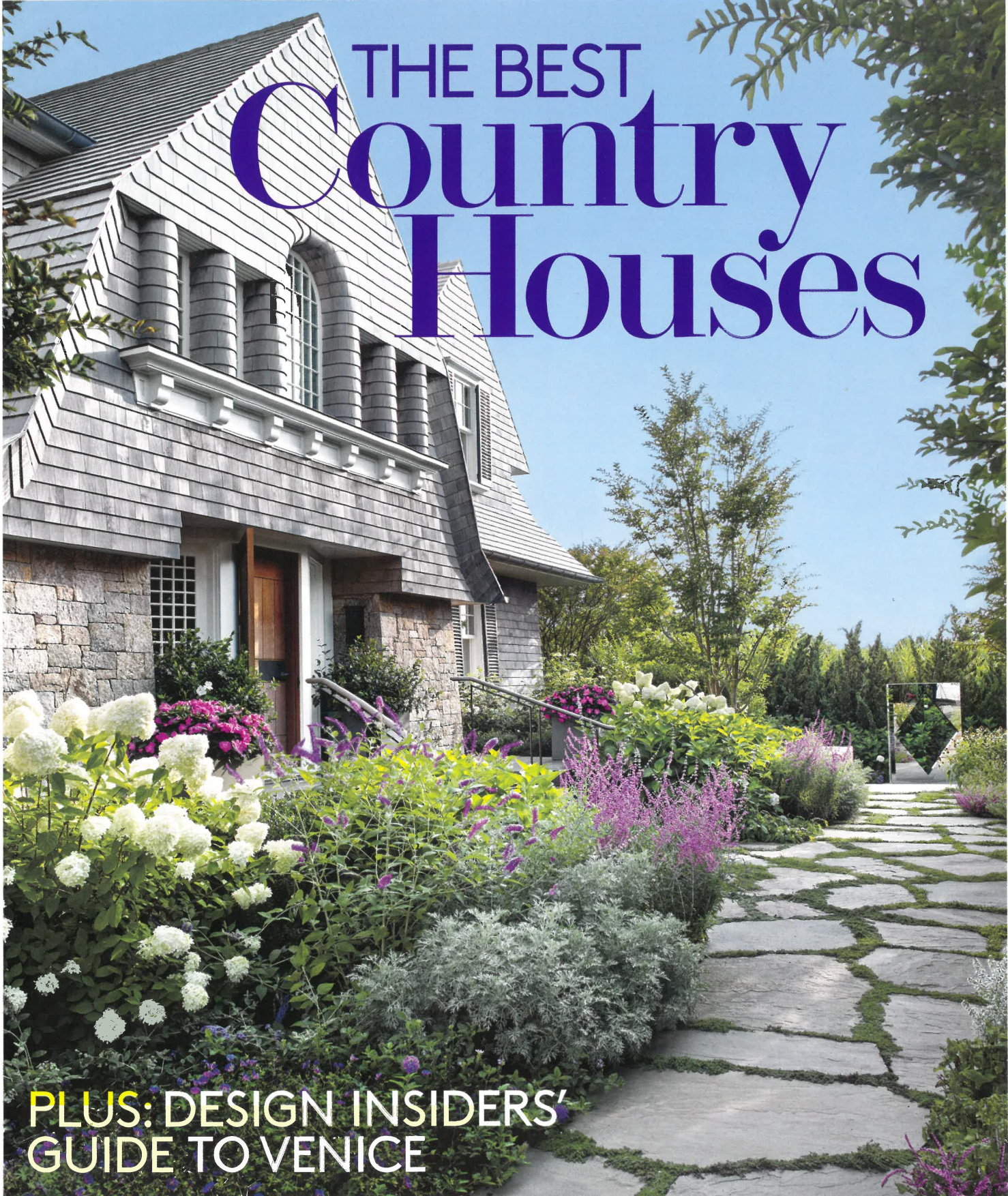


ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

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THE BEST Country Houses

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SUMMER SPLENDOR

Designer Victoria Hagan crafts a pitch-perfect
Nantucket getaway for her family that brilliantly
reflects the island's classic style

TEXT BY DAVID COLMAN PHOTOGRAPHY BY PIETER ESTERSOHN PRODUCED BY HOWARD CHRISTIAN





Interior designer Victoria Hagan—pictured, above right, with her husband, media investor Michael Berman, and twin sons, Harry, at left, and Alex—worked with Botticelli and Pohl Architects to create a Nantucket summer home for her family. For details see Sources.



Nantucket! Take out your map and look at it,” wrote Herman Melville in *Moby-Dick*. “A mere hillock, and elbow of sand; all beach, without a background.”

It is the rare civic document that begins as lyrically as this Melville quotation that introduces the design guidelines manual of the Nantucket Historic District Commission (HDC), which has for decades governed construction on the Massachusetts island to help preserve its salty New England charm. Unlike many of the East Coast’s illustrious summer colonies, Nantucket did not become fashionable until well into the 20th century, sheltering it from the Gilded Age mansion-building boom that stretched from Bar Harbor, Maine, to Palm Beach, Florida. In fact, for a good hundred years after the mid-19th-century demise of the whaling industry, Nantucket stayed pretty much as it had always been—a town of relatively modest Colonial and Federal housing stock, with peaked roofs, dormers galore, and shutters aplenty. And that’s how the guardians of Nantucket have kept it, even as the island has become one of the country’s foremost havens for moguls, a 21st-century Newport of sorts, minus the marble.

Designer Victoria Hagan knows all this history—and the HDC laws restricting the height, style, and materials of new



Custom-made club chairs slipcovered in a Rogers & Goffigon linen flank a cocktail table from Bungalow in the bright, breezy living room. The curtains are of a Donghia linen, and the vintage wood lounge chairs are by Danish furniture maestro Hans J. Wegner. Above the mantel, an artwork by Barbara Zucker is bracketed by Charles Edwards sconces.





houses—by heart. Hagan has been summering in Nantucket since she was a teenager, and she has crafted several residences for clients on the island. Spending so much time here, she had always kept her eyes open for the perfect spot to build a home for her own family, and in 2010 she found it: a three-acre parcel on the eastern shore, with beautiful open views of the Atlantic, Sesachacha Pond, and Sankaty Head lighthouse. Aiming to create a house as idyllic as the setting, Hagan formulated a strategy to avoid complicated negotiations with the building authorities.

“The way to succeed with the HDC is to work with them,” she says. “I decided I would treat them like a client and listen to what they wanted, and it made such a difference. Sometimes when you feel like you’re compromising over small details, you can focus on that and lose sight of the big picture—and the joy.” Hagan therefore aligned her expectations (and those of her husband, media investor Michael Berman, and their twin sons, Harry and Alex) with the mandates of the island’s strict construction regulations. “I’m always looking for what feels right,” she adds. “This is a beach house, and I wanted it to feel that way.”

Collaborating closely with Ray Pohl of the local firm Botticelli and Pohl Architects, Hagan devised a basic blueprint for a country home and got out her red pencil to see what could go. First off: Ditch the formal front foyer and try a more casual entry/stair hall at the side of the house. “I love that you can walk right into the living room,” declares Hagan. And she made it a living room to savor. It’s the core of the house, with lots of comfortable seating, a pair of doors to the terraces, and an abundance of large sash windows facing north and south. →





Clockwise from far left: A view through the living room to the staircase. The dining area contains an Ann-Morris white enamel pendant light, wicker chairs by Circa Antiques, and a Swedish table; the vintage dhurrie is from Madeline Weinrib. In the entry, an Ann-Morris lantern is suspended above metal chairs from R. E. Steele Antiques and a concrete bench by Ruby Beets; the sconces are by the Urban Electric Co., the rug is by Ralph Lauren Home, and the wall color is a Benjamin Moore white. The kitchen features Artemide pendant lights, a Sub-Zero refrigerator, a Wolf range, and stools from Robert Stilin.





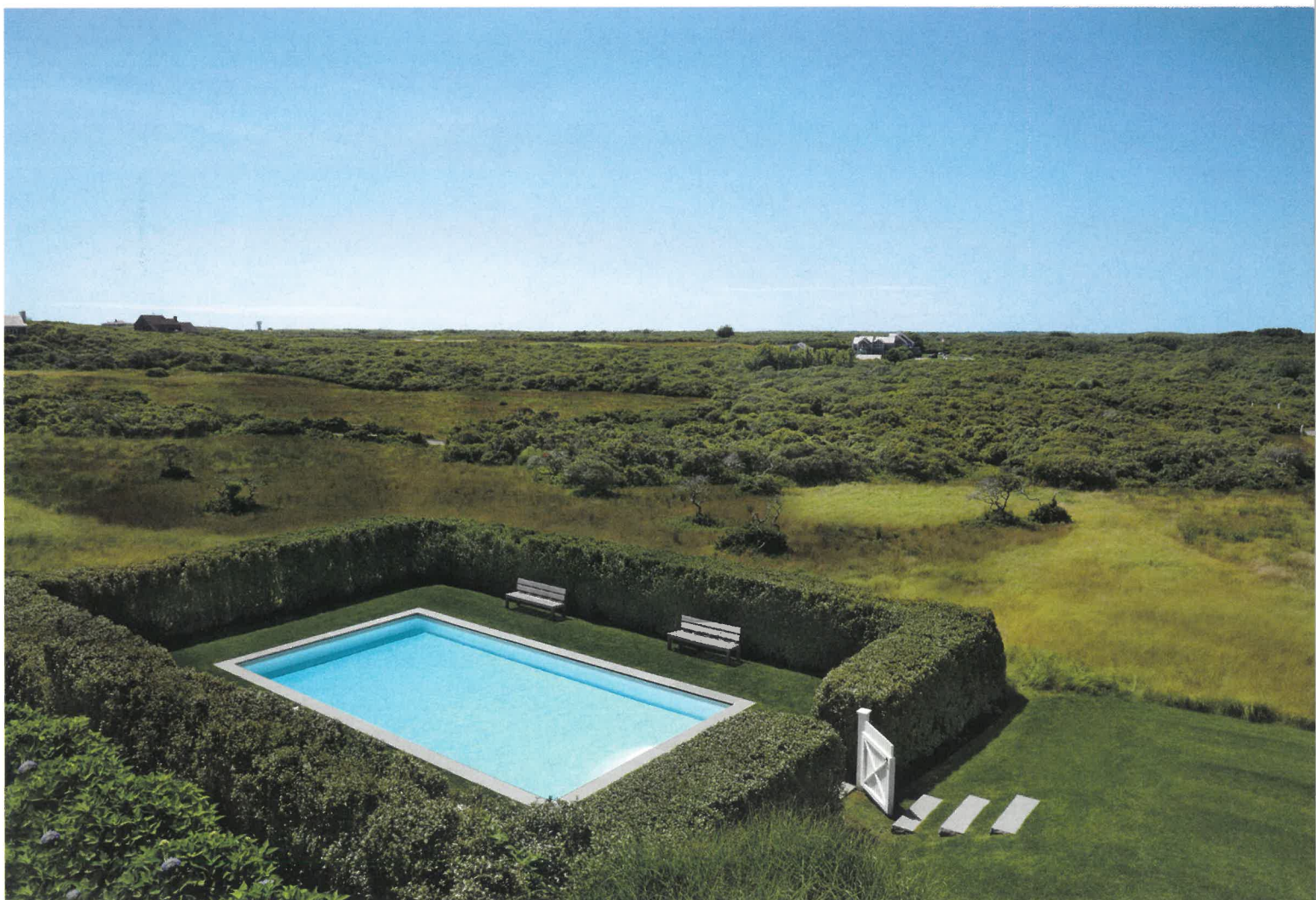
Next to go was the stuffy dining room. For Hagan it was preferable to have one big, welcoming area for the kitchen, with a single dining table to host all the meals. Moreover, considering the island's sublime summer climate and light, the goal was to eat outside as much as possible. She then eliminated space-gobbling hallways, opting for a plan where rooms flow naturally from one to the next.

Construction of the house went smoothly and swiftly, and the decorating process that followed came about with equal ease. Hagan had been quietly salting things away for years for just this project—among them a collection of Anglo-Indian furniture, vintage textiles, and an ivory magnifying glass that had belonged to Albert Hadley. And her famed dexterity with pale colors

works particularly well on the island, lending the interiors an almost Scandinavian quality. "Everything here has a patina," she says. "The house is new, but it has an old soul. The oak floors are weathered and limed, so they're soft underfoot. I built up the ambience with textures, like in the willow-reed chairs and the unfinished dining table in the kitchen."

Of course at 6,000 square feet the house is a major upgrade from your basic cottage. There's a privet-framed pool and a charming guesthouse that was original to the property. All of it remains very much in keeping with the spirit of the island. "I just love walking through the door into the living room, with the windows open and the breeze blowing," Hagan says. "The beauty here is in the authenticity of the lifestyle. It's heaven." □

The swimming pool is ringed by a privet hedge; the chaise longues are by Crate and Barrel. **Below:** The grounds embrace both a manicured crispness and Nantucket's wild beauty. **Opposite:** The family room's sofa, wing chair, and pillows, all by Victoria Hagan Home Collection, are grouped with woven-rope lounge chairs by Ralph Lauren Home, a low table by Circa Antiques, and a carpet by Victoria Hagan for Holland & Sherry; the walls are painted in a Benjamin Moore gray.



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In the master bedroom, a Christian Garnett painting hangs above a bed accented with John Robshaw pillows; the slipper chair is by Victoria Hagan Home Collection, and the curtains are of a Kravet fabric.



The master bath includes Waterworks tub fittings and curtains of a C&C Milano fabric from Holland & Sherry. **Above:** One of the twins' rooms is furnished with a pendant light by Schoolhouse Electric & Supply Co., a Victoria Hagan Home Collection armchair, a bench by Room & Board, and a Ralph Lauren Home carpet.

