

AMERICAN BEAUTY

A LONG ISLAND BEACH
HOUSE IS A FAMILY
ESCAPE WITH SUNNY,
STYLISH ROOMS THAT
ARE AS CRISP AS
AN OCEAN BREEZE.

INTERIOR DESIGN BY TIMOTHY WHEALON ARCHITECTURE BY TIMOTHY BRYANT
LANDSCAPE ARCHITECTURE BY EDMUND HOLLANDER
PHOTOGRAPHY BY MELANIE ACEVEDO WRITTEN BY RAUL BARRENECHE



A light-as-air palette ensures that disparate elements coalesce. Vintage chandelier, Venfield. Antique Swedish chairs, Lief, and custom wing chair, all in Schumacher linen. Custom table. Curtains in Les Indiennes cotton. Antique English candlesticks, Gerald Bland. Consoles, Nina Griscom. Vintage table lamp, Belvedere. Sconce, Soane. **OPENING PAGES:** Garden gate in privet hedge. Art, Hiroshi Sugimoto.





M MANHATTAN DESIGNER TIMOTHY WHEALON HAS SOMETHING OF A REPUTATION AS A CLASSIC, ALL-AMERICAN PRACTITIONER, A MODERN-DAY BILLY BALDWIN WHO ORCHESTRATES SMARTLY

tailored interiors with a nod to both past and present. For longtime New York City clients who hired Whealon to decorate their weekend house on Long Island, the designer drew from a world of influences and periods—nineteenth-century Swedish furniture, a 1960s Murano glass chandelier, vintage suzani fabrics from an Istanbul market—to create a thoroughly contemporary family getaway.

Outside, the shingled, wisteria-covered home's diamond mullions and eyebrow windows suggest a traditional, dyed-in-the-wool country retreat. But Whealon's rooms are something else entirely: relaxed, family-friendly spaces full of exotic, low-key charm. "My work has a sense of timelessness, but it's also a bit modern—a little bit old and a little bit new," says Whealon. "I aim for a clean, fresh classicism that has the openness of an Agnes Martin painting."

Whealon's clients appreciate the designer's eye for details—neat pinch-pleat curtains, a well-turned slipper chair—along with his aversion to overly matched prints. They prefer "undecorated" rooms reflecting their casual, family-focused lifestyle. "There are some nice bespoke details in the house, but I tried not to make it feel too 'done.' I don't like interiors that look wrong when the client starts adding things," says the affable Whealon. "I strive to create comfortable spaces that evolve. Rooms that get better with time." He's especially pleased with how a striking black-and-white photograph by contemporary Japanese artist Hiroshi Sugimoto—purchased by the homeowners long after installation day—added



Traditional interior architecture is gently downplayed by bright hues. Victorian daybed, Westenholz Antiques, in Carolina Irving Textiles print. Custom ottoman, Howe, with vintage suzani upholstery. Custom sofa in vintage linen. Dhurrie, Beauvais Carpets. Mirror, Thomas Holly Hunt. Table, Robert Kuo. Lamp, Aero Studios. Millwork in Mountain Peak White and Powder Sand, Benjamin Moore. BOTTOM: Vintage coffee table. Custom armchairs in Carolina Irving Textiles print. Lamps, Brady Designs. Art, David Thorpe, Casey Kaplan Gallery.

A small scale exotic print adds charm to a polished room. Vintage Swedish cane sofa, chairs, and table, with cushions in Fabricut fabric. Custom slipper chairs in C&C Milano stripe. Parchment coffee table, Antony Todd. Curtains in Carolina Irving Textiles print. Custom dhurrie, the Rug Loft. Floor lamps, Robert Altman.



Simple bead-board paneling accentuates the height of the master bedroom's ceilings. Custom canopy bed with headboard in Pierre Frey linen. Bedding, Casa del Bianco. Custom dhurrie, Beauvais Carpets. Curtains in Robert Kime linen. Sconces, Chameleon Fine Lighting. Table lamp, Robert Kuo. Art, Darren Almond, Love Fine Art. Walls in Skylight, Farrow & Ball. OPPOSITE: Pouf, Lawson-Fenning. Throw, H. Groome. Custom sofa in Holland & Sherry wool. Vintage coffee table, Liz O'Brien.



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perfectly calibrated drama to a serene dining room dominated by neutral grays and off-whites.

Whealon enlisted New York architect Timothy Bryant to beef up the bones of the house, a not-quite-complete transformation of a former estate guest cottage. Coffered ceilings, paneled walls, hefty moldings, and nineteenth-century-inspired hardware add texture, scale, and a sense of polish. Such details ground Whealon’s light, airy rooms and add a sense of history and solidity to a newly built house. “I like interiors that have a bit of patina but are still very crisp,” says the designer.

Whealon’s palette tends toward happy colors in whispery gradations that flow smoothly from one room to the next. Soft pops of chartreuse in the living room, for instance, harmonize with pale pink linen on simple, straightforward sofas and soaring periwinkle walls in the entry hall. Creamy millwork holds it all together. “It’s all very calm and very soothing. And the rooms look beautiful at night,” offers Whealon.

The home’s overall feeling is friendly, with a quiet energy that sets off furnishings ranging from stools of inlaid Syrian bone to a 1930s Swedish cane sofa to a suite of vintage leather dining chairs by 1960s Danish designer Kaare Klint. Upholstery and curtain fabrics with subtle Persian and Turkish references don’t “scream ‘ethnic,’” Whealon says. “It’s all about mixing palettes and textures.” More obviously worldly touches, like a vintage suzani repurposed into a vibrant living room ottoman, add to the home’s smile-inducing eclecticism.

As the owners continue to weave their own artworks and objects into Whealon’s sunny, flexible interiors, the rooms will take on even more personality, shifting with the ebbs of their family. Whealon puts it best when he says with a palpable sense of enthusiasm: “This house is only going to get better.” □

FOR WHEALON’S DESIGN SECRETS, SEE DERINGHALL.COM



A screened-in porch affords pool house views. Chairs, hanging lamp, and custom table, all Munder-Skiles. Chair cushions in Schumacher print. Runner and Hermès china, Bergdorf Goodman. Flatware, H. Groome. Placemats, Bloom. OPPOSITE, TOP: Pendant lamps, Remains Lighting. Marble countertops, Studium. Range and hood, Wolf. BOTTOM: Custom table. Vintage Danish chairs by Kaare Klint, Andrew Hollingsworth. Chandelier, Suzanne Golden Antiques.