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Hamptons Cottages and Gardens

COTTAGESGARDENS.COM | SEPT/OCT 2015

FASHION
& STYLE







Material Mix

The living room includes a Mitchell Gold + Bob Williams Dr. Pitt sectional upholstered in Belgian linen; a painting by Cameron Haas hangs above. Completing the picture are a pair of vintage safari chairs and a glass-topped cocktail table from Gabriel Scott. The walls are painted Benjamin Moore's Chelsea Gray and the sisal is from Stark. See Resources.

CHIC & SWEET

Lighting designer Nathan Orsman and television executive Jose Castro enjoy the good life at home in Water Mill

BY MICHAEL LASSELL | PHOTOGRAPHS BY TRIA GIOVAN



Graphic Impact
Seating in the family room (above) includes a vintage Charles Rennie Mackintosh armchair made from whitewashed oak and a pair of club chairs from Ralph Lauren Home; the ceiling fixture is from Roll & Hill. Eduardo Santos's *Wheel of Light* overlooks a granite-topped island from Anvil Ironworks in the kitchen (NEAR RIGHT). Black-lacquer klismos chairs and a Fitzgerald bench from Williams-Sonoma Home surround a Julian Chichester oak-and-metal table in the dining room (OPPOSITE). The painting is by Cameron Haes and the rug is from Ikea. See Resources.



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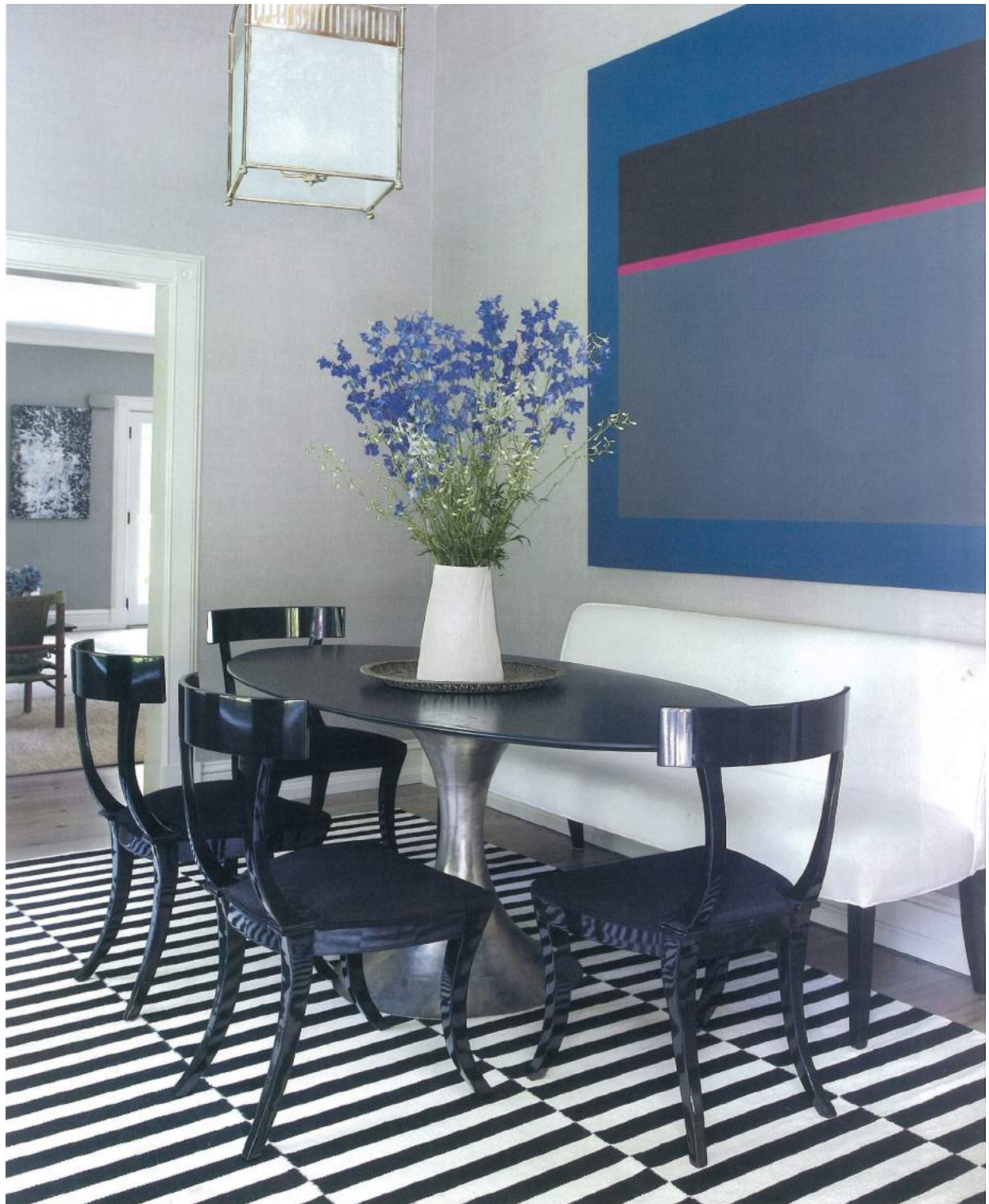
ATHAN ORSMAN describes his first house in the Hamptons as a "typical East End beach

shack in Noyac," although his husband, Jose Castro, remembers it a bit differently. "It was such a wreck when we bought it that I cried," he recalls. "But it turned out to be the cutest cottage ever."

When the place began to feel too small, the men went looking for a home with an ample yard for their schnoodle, Cooper, and room for a pool. What they found, at the intersection of two shady country roads in Water Mill, was a house that looks like a renovated Colonial saltbox from the street. In fact, it dates from 2005, and while it's not an especially large 2,600 square feet, the grounds are substantial.

"It only has two bedrooms, but it's quite spacious and very well built," says Orsman, a lighting designer who has worked with top-tier decorators and architects on projects all over the Northeast, California, Florida, and the Caribbean. "We didn't like some of the Victorian country details, but they were easy enough to change."

To help with the makeover, Orsman and Castro called on their friend and colleague David Scott, a Manhattan-based decorator. In order to accommodate lighting and make the rooms airier, they raised the ceiling in the master bedroom to the roofline and added beams in the family room. "I wanted to rip up the floors, too," adds Castro, a senior vice president at Nickelodeon. "They were so orange! But David convinced us that we could find a stain I would like. I think we tried 29 different stains before we got it right."







“WE DIDN’T LIKE THE VICTORIAN COUNTRY DETAILS, BUT THEY WERE EASY ENOUGH TO CHANGE”

In addition to working on “the floor plans, the color scheme, and the wall coverings,” Scott says, he also helped the couple “coordinate their art, existing furniture, and new pieces,” ranging from an Art Deco Charles Rennie Mackintosh chair to a capiz-shell ceiling fixture from West Elm. “It’s all about the high-low,” Castro says. “We wanted a house where people would be comfortable.” Part of Scott’s challenge was finding compromises that would satisfy both men, since they have somewhat different sensibilities. “Jose likes shine,” Scott says of the Miami-born Castro, while Orsman, a native of Australia, “is more of a matte-finish kind of guy.”

The property’s 1.3 acres provided plenty of room for a pool, although the grounds needed more work than the house. “It was originally two tax lots,” says Orsman, “and one of them had been completely neglected. It was a mess.” To create a



The Plush Life
In the master bedroom (opposite), a white mohair-covered bench from Homenature sits at the foot of a Crate and Barrel bed. Benjamin Moore’s Deep Ocean covers the walls of the guesthouse adjacent to the pool (THIS PAGE ABOVE), which includes a chaise from Crate and Barrel and curtains made from Robert Allen’s Spring Ahead in Cove. In the powder room (NEAR LEFT), an Arteriors Spore mirror by Barry Dixon is set against Phillip Jeffries’s Lacquered Strié wall covering in Eyeliner. See Resources.



Shaded Glory
Chaises from TeakSmith and rafts from Frontgate sit at attention alongside the saltwater pool (ABOVE); an Australian flag, a nod to homeowner Nathan Orsman's home country, hangs on the guesthouse beyond. (NEAR RIGHT AND OPPOSITE) Orsman and Jose Castro relax with their schnoodle, Cooper, in the outdoor lounge. Orsman designed the lanterns; the side chairs are vintage Russell Woodard. The bronze fire pit is from Woodland Direct. See *Resources*.



THE PROPERTY PROVIDED PLENTY OF ROOM FOR A POOL, ALTHOUGH THE GROUNDS NEEDED WORK

versatile, relaxing landscape, they consulted with another frequent Orsman collaborator, landscape architect Mario Nievera, to come up with a master plan. The men ripped out the overgrowth, leveled the site, installed the long-desired pool, and converted a forlorn-looking '50s cottage into a sweet guesthouse/pool house. Because they like to entertain often, they also put in an "outdoor lounge" that's framed by a row of soaring cedars and lit by a handful of oversize canvas pendant lamps. "The canvas lanterns in the cedars were meant to be temporary," says Orsman, ever the experimenter when it comes to lighting design. "But I like them so much that they've been up there for two years." ♦

