



CONRY
AT HOME ON THE WATER

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CONTENTS

INTRODUCTION 9

DIAMOND IN THE ROUGH 16
NANTUCKET, MASSACHUSETTS

MIDCENTURY MARVELOUS 27
DARIEN, CONNECTICUT

ROOM FOR MORE 42
OCEAN CITY, MARYLAND

COASTAL COOL 57
HERMOSA BEACH, CALIFORNIA

MODERN REVIVAL 70
PALM BEACH, FLORIDA

PAST PRESENCE 87
HYANNIS PORT, MASSACHUSETTS

THEMED ATTRACTION 107
ROWAYTON, CONNECTICUT

COLONIAL INFLUENCES 118
LA JOLLA, CALIFORNIA

FAMILY HISTORY 135
GALVESTON, TEXAS

SENSE OF PLACE 156
NANTUCKET, MASSACHUSETTS

PERSONAL SPACE 177
VERO BEACH, FLORIDA

SITE SPECTACULAR 189
SOUTH DARTMOUTH, MASSACHUSETTS

RESOURCES 206

OCEAN CITY, MARYLAND

ROOM FOR MORE

PHOTOGRAPHY BY STACY ZARIN GOLDBERG

Mary Strittmatter and her husband owned a second home in Ocean City, Maryland, for years. They loved the neighborhood and its location situated along Isle of Wight Bay. Once their two sons graduated college, however, they craved more space, which would allow them to spread out and accommodate the kids and their significant others and friends for weekend visits. The couple was considering another house in the area when a property with direct water views two doors down came on the market.

“It was in rough shape. No one had used the home in years, and it had mold,” recalls Strittmatter. “But it is right on the bay, almost like an island—the view isn’t blocked by anything, and it was considerably bigger than our old house.” Realizing the home’s potential, they jumped at the opportunity to purchase it. Retaining the existing footprint, the Strittmatters had the entire home overhauled. “It was originally a very formal, closed-in house that

wasn’t oriented to the views,” says Strittmatter. An open floor plan was created with abundant windows and doors and more access to the outdoors.

Strittmatter, a design school graduate, brought her friend and former classmate Christie Leu on board to help with the interior design. The home originally had a foyer and living room with ceilings that soared nineteen feet high. In the renovation, the living room ceiling was lowered to accommodate a new bedroom, a bathroom, and a rec room on the second floor. The foyer ceiling, however, remained at the lofty height, which presented a design challenge.

“I start with a home’s challenges, so that was my jumping-off point,” recalls Leu. “How can I make this high-ceilinged space a focal point?” The solution was to create an accent wall using an ombre paint treatment, where shades of blue fade to white. On the opposite side of the space, paneling adds interest to the wall by the stairwell. Previously, a fireplace took up much of the living room wall facing the ocean view. During the renovation, the fireplace

Instead of a sofa, the porch has a daybed-size swing. The room is easily opened and closed to the outdoors via motorized screens and hurricane storm doors.





was relocated and a sliding-glass NanaWall was installed. The wall opens to a new porch with a day-bed-size swing and an ample bar where the family spends a great deal of time together, enjoying the ocean backdrop.

There's another newly created gathering space upstairs with a comfortable sectional, a large dining table, and a built-in-banquette around a game table. A wall sheathed with navy blue tile complements the banquette's tufted upholstery. "We used the same color palette throughout the house: navy and aqua with warm beige and the occasional pop of pink," says Leu. Strittmatter says creating a cohesive, flexible scheme was deliberate. "We often have a lot of

people in the house and things get moved around a lot to accommodate different things. It's great—you can take a chair or a couch out of any room and put it in another space and it looks like it belongs there."

The new house is exactly what the Strittmatters hoped it would be and more. "We even turned the garage into a gym; we are an active family, and friends come by and do circuit training with us," says Strittmatter. "It's so much fun." When the guests have left, though, the home has a peaceful feel to it, she adds, noting that the daybed swing on the porch is her favorite perch to stretch out and take in the ocean view.

OPPOSITE: In the foyer, Christie Leu made one wall a focal point by painting it in ombre shades of blue and white. **ABOVE:** A bar was added to the porch, which blends effortlessly with the living room, enabling the family to entertain large groups.



ABOVE: By scaling down the ceiling height, there was space to create a second-story rec room, which has a built-in-banquette seating area. **RIGHT:** The room also has a sizable sectional from which you can view both the ocean and the television.





Its immediate proximity to the ocean makes this home the ultimate seaside escape.

PALM BEACH, FLORIDA

MODERN REVIVAL

PHOTOGRAPHY BY JESSICA GLYNN

In the 1920s, architect Addison Mizner was at the height of his career in Palm Beach, Florida, where the Mediterranean Revival- and Spanish Colonial Revival-style homes he designed were favored by the social elite. Until Mizner's arrival in 1918, when families like the Vanderbilts and Astors were establishing retreats in the area, the buildings of southern Florida were simply pastel versions of the wooden structures found up north. Based on his experiences in Spain and Latin America, Mizner started designing edifices with barrel-tile roofs, stucco walls, and wrought-iron accents; his aesthetic continues to be the preeminent style of architecture in the region today.

When current owners Maxine Gravovsky Gluskin and her husband, Ira Gluskin, first toured this Mizner-designed home one evening, they were struck by the way the residence had retained its original glamour. "There was a magical feeling when we walked in front door," recalls Gravovsky Gluskin. "You could see all the way out to the garden and pool, and it was lit up with candles. There was something very romantic about it."

It was the type of home the couple had been looking for, a refuge from the winters in Canada, where their home base is. The interiors, however, were too dark, with an aesthetic that felt too rooted in the past. "We wanted to brighten the rooms up and make the whole house feel more updated and modern," says Gravovsky Gluskin. "But all of the original decorative elements—the ornate plaster ceilings, the wrought-iron doors and stair rails, the cork flooring in the living and dining rooms—were preserved or repaired."

Since the house has landmark status in the city of Palm Beach, nothing on the exterior could be altered. The preservation work took precision and patience. The intricate exterior tilework was crumbling after nearly a century of salt, wind, and rain. "Our general contractor, Livingston Builders, shipped samples of the tile to a company in Portugal, and they were able to source it in exactly the same pattern and colors," says Gravovsky Gluskin.

New York-based firm Haynes-Roberts Inc. helped reimagine the interiors, a vast project that included resurfacing the walls with marmorino plaster,

The upper level provides a view of the Atlantic on an utterly perfect day.



LA JOLLA, CALIFORNIA

COLONIAL INFLUENCES

PHOTOGRAPHY BY KARYN MILLET

Surrounded on three sides by the Pacific Ocean's blissful bluffs and beaches, La Jolla emerged as a prime retreat in the 1890s, when a growing rail system first connected this sleepy seaside area to other parts of San Diego. Today, beachfront properties in the area are highly coveted. When a couple seeking a Spanish Colonial-inspired home discovered this haven on a special spot with direct beach access, they knew they'd struck gold.

Interior designer Chris Barrett came on board early, while the architects were still drafting initial plans. His clients—active grandparents with twenty-six grandchildren—had few requirements when it came to décor. “They weren’t specific about the look they wanted. Mainly, they wanted a house that would accommodate their family in comfort,” says Barrett, who let the coastal locale inform most aesthetic decisions.

At the entrance to the stucco home, which is capped with a terra-cotta tile roof, an elaborate antique-wood door with heavy wrought-iron

hardware and a blue-and-white tiled fountain evoke the Spanish Colonial spirit of the structure. Inside, ample windows and doors offer breathtaking ocean views. Earthy, neutral hues with touches of blue-grey are accented by texture and subtle pattern. Throughout the home, antique timber-frame beams and vintage flooring exude a sense of timelessness while infusing modern appeal. “We were looking to give an age and patina to the house,” says Barrett. “Older pieces were inserted with new pieces to achieve a collected look.”

Each level of the home has access to outdoor space, including a private, man-made beach just off the lower level—which houses a game room for the grandkids, as well as a bunk room and media room. “Since the house is right on the beach, there needed to be a casualness to all spaces,” says Barrett. “We wanted to make sure it was very inviting, calm, and luxurious.”

When inside, most of the gathering is done in the great room, a large open space that encompasses the living, dining, and kitchen areas. With such a large family, there can be any number of guests at



A casual dining table fits perfectly within a windowed nook in the great room.



mealtime. To accommodate them, Barrett placed an extendable oak dining table—which can seat up to two dozen diners—between the living space and kitchen. Relaxed draperies and upholstery, several made of fabric from Barrett’s own line of textiles, add color throughout the home. Lighting provides subtle drama in key spots, including the gold-leaf sunburst in the great room that initially started out as a nineteenth-century wall decoration.

Some elements have Moroccan flair, including the antique majolica tiles and antique sink in the pool bathroom. The kitchen backsplash features another colorful mosaic tile, while the mosaic on the primary bathroom floor is neutral in tone. The tub here is situated in front of long, lean, and arched

windows with dozens of colored glass-bottle bottoms fabricated by glass artist Tanya Holroyd Stevenson.

Art paired with graceful architectural detailing provides interest in key areas. In the stair hall, a large blue woven piece picked up by Barrett in a Los Angeles antique shop offers a pleasant juxtaposition to the graceful curved staircase.

The scent of salty air permeates throughout the house, and the beach is the backdrop of nearly every space, especially in the great room. In there, a breakfast table is nestled into a nook of floor-to-ceiling windows. “When you’re sitting there, it’s just all ocean,” says Barrett. “It’s truly amazing.”

OPPOSITE: An antique door with wrought-iron details nods to the home’s Spanish Colonial-style influences.

ABOVE: An olive tree is a central focus of the courtyard where sofas are accented with pillows from Chris Barrett’s own textile line.



ABOVE: A built-in dresser in the primary bedroom was fabricated out of the same wood that accents the peak of the ceiling. **RIGHT:** The zigzag print on the chairs and the bed pillows introduces a little whimsy to a soft, peaceful space.

