

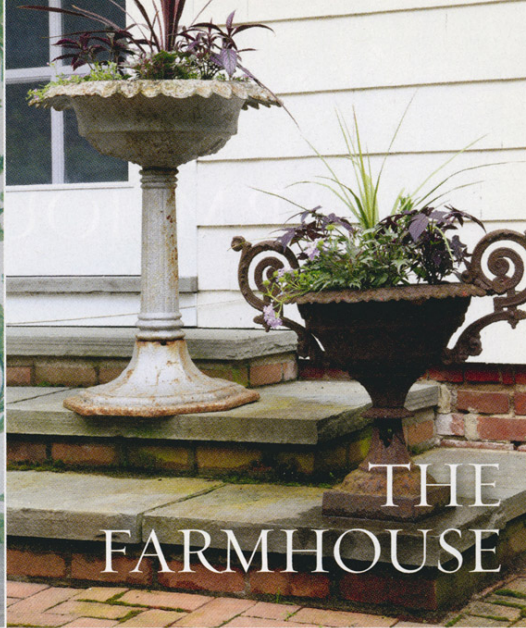
# A TALE *of* THREE HOUSES

ANN PYNE, A DESIGNER AT MCMILLEN, INC., AMERICA'S OLDEST AND MOST ESTEEMED DECORATING FIRM, PRACTICES WHAT SHE PREACHES IN NOT ONE BUT THREE HAMPTONS HOMES METICULOUSLY ARRANGED TO DISPLAY HER COLLECTION OF ENGLISH AND AMERICAN ANTIQUES AND OBJECTS. AS THE DAUGHTER OF MCMILLEN CHAIRMAN BETTY SHERRILL, SHE HAS PUT HER WELL-HONED KNOWLEDGE OF THE DECORATIVE ARTS TO GOOD USE, ARRANGING FINE FURNISHINGS AND ARTIFACTS IN A LOGICAL, BEAUTIFUL AND OCCASIONALLY WHIMSICAL FASHION IN A FARMHOUSE, A BARN AND AN ARCHETYPAL HAMPTONS SUMMER COTTAGE. READ ON TO SEE WHAT'S LURKING BEHIND CLOSED DOORS.

PHOTOGRAPHS BY PETER MURDOCK



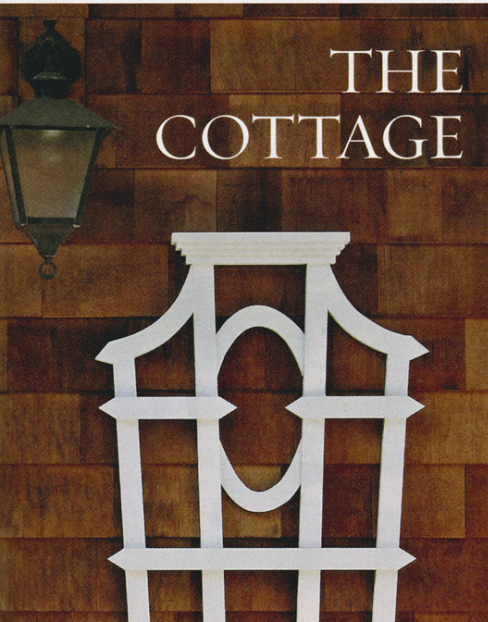
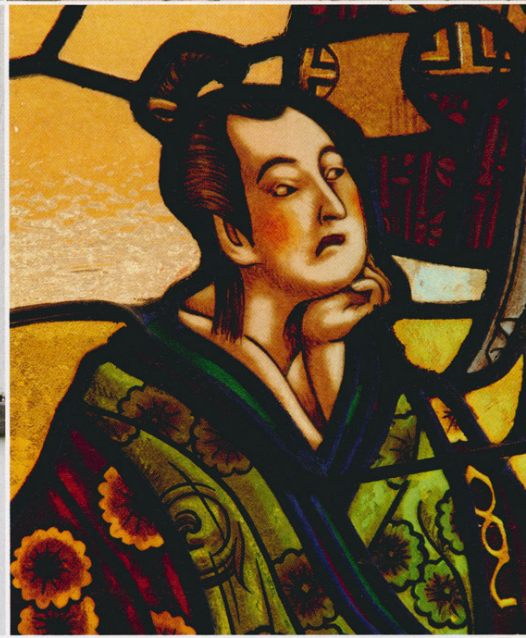
**Discerning Eye** | Decorator and collector Ann Pyne in front of her Hamptons home (THIS PAGE), with her beloved poodle Louis Quatorze and 1971 2002 series BMW. **The Farmhouse** | (OPPOSITE, TOP ROW) An 1850 American candelabra by Cornelius and Son shimmers against a 19th-century Rococo-style gilt-wood mirror; Parian porcelain statues of Dionysus and the slave Xanthius, an iconic Victorian coupling, grace the dining room. **The Barn** | (OPPOSITE MIDDLE ROW) An 1870s Cox and Company English Aesthetic Movement hand-painted plate depicting a marsh scene and a detail from a circa-1890 French stained-glass rendering of *The Mikado*. **The Cottage** | (OPPOSITE BOTTOM ROW) A spun-aluminum bun warmer from the 1930s by Russel Wright and 2008 ceramics of an age-old agricultural form, the gourd, by potter Greg Kuharic. See *Resources*.



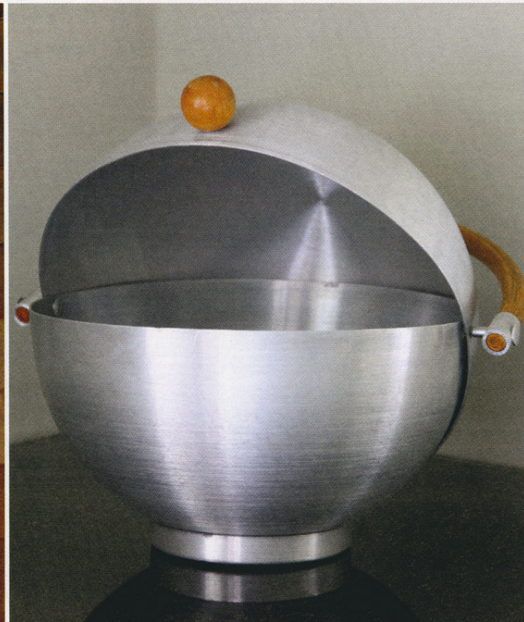
THE  
FARMHOUSE



THE  
BARN



THE  
COTTAGE



# THE FARMHOUSE

THE CIRCA-1873 MAIN RESIDENCE WAS BUILT FOR PETER HOWELL, A WHALING CAPTAIN, AND WAS IN NEARLY PRISTINE CONDITION WHEN PYNE BOUGHT IT MORE THAN A CENTURY LATER



**Victor, Victorian** | "I had ditzy suites of my grandmother's reject Victorian furniture at first," says Pyne, "but then I got rid of all the goop." (CLOCKWISE FROM CENTER) A brass gas sconce with a Japanese ceramic font in the entryway. Detail of a Renaissance Revival bench on the side patio. A "typical 1890s bric-a-brac stand" with "very Victorian" glass hurricane globes and prisms and a variety of 18th- and 19th-century porcelain. Joseph Meeks & Son furniture, covered in a Claremont fabric, in "the Rococo parlor." An R. J. Horner faux-bamboo maple twin bed. See [Resources](#).



**Aesthetically Speaking** | In “the Aesthetic parlor” (ABOVE), two American Aesthetic Movement side chairs flank a fireplace Pyne designed, incorporating circa-1873 ceramic tiles of putti by William S. Coleman of the Minton Art Pottery studio and a brass fire surround by the English artisan Thomas Jekyll, who also made the accompanying firedogs and coal bucket. The American Aesthetic Movement mirror was made in Meriden, Conn., by Charles Parker. The William Morris wallpaper is from Sanderson. In a guest room (RIGHT), an R. J. Horner faux-bamboo maple shelf displays a collection of Parian ceramics, mostly by Bennington potteries. See Resources.



**Rooms With A Viewpoint** | (TOP TO BOTTOM) The dining room wallpaper, from Louis Bowen, came with the house; the rug, by Stark, is based on a Madeleine Castaing design; the cabinet is an American Rococo Revival piece. An iconic George Hunzinger chair holds court in the master bedroom. Adorning a kitchen wall are ceramic transferware tiles by Walter Crane and William Wise and a Bradley & Hubbard candlestick. See Resources.



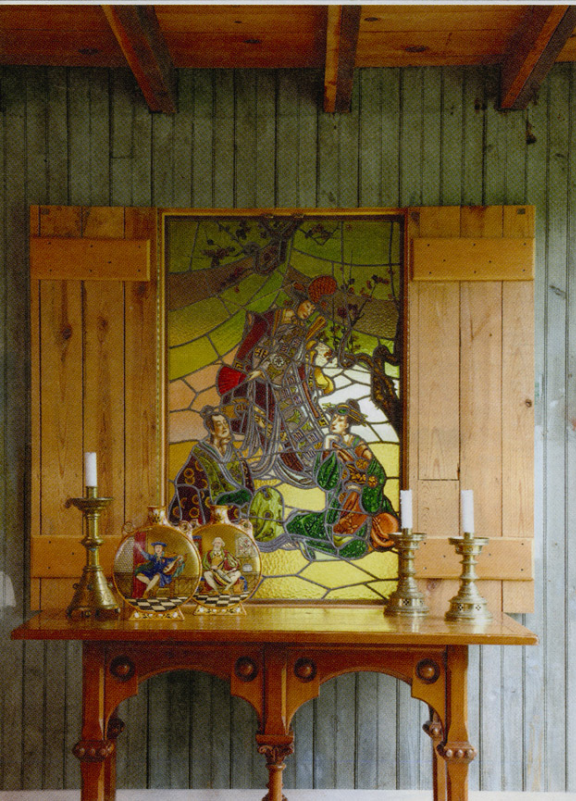
# THE BARN

"THE BARN WAS ORIGINALLY INTENDED FOR MY CHILDREN TO HAVE PARTIES IN," SAYS PYNE, "BUT THEN IT BEGAN TO HOUSE OVERFLOW FROM MY COLLECTIONS"





**Farm Fresh** | (THIS SPREAD, CLOCKWISE FROM OPPOSITE, TOP RIGHT) An Aesthetic Period cabinet by Herts houses a contemporaneous collection of Royal Worcester porcelain with Japanese motifs. Ceramic maquettes by George Tinworth, models for sculptures in London's Guards Chapel, line a sideboard by Daniel Cottier; the American Aesthetic Movement chair is by Kimbel & Cabus. Ceramics by William De Morgan, Rebecca Coleman and Christopher Dresser, all circa 1870, decorate a wall in a sitting area. Into a barn wall, Pyne fitted an 1890 French stained-glass rendering of *The Mikado*. Artwork in "the Orientalist corner" includes a ceramic bas-relief by Conrad Dressler and a portrait by Albert Herter, the original owner of the Creeks in East Hampton. See Resources.



# THE COTTAGE

BUILT IN 1899, POSSIBLY BY GROSVENOR ATTERBURY, THE COTTAGE "REPRESENTS WHAT I DO TODAY," SAYS PYNE. "I WANTED TO COLLECT CONTEMPORARY THINGS, AND NOW I HAVE A PLACE FOR THEM"





**Going With the Current** | (CLOCKWISE FROM OPPOSITE, BOTTOM RIGHT) Marie Antoinette (on a Charles P. Rogers bed) and Louis Quatorze take five in a bedroom, which features a Fedora Design rug and Brambles and Sepia wallpaper by Knowles & Christou. A painting by Sag Harbor-based artist Donald Sultan, from his "Black Lemon" series, hangs in the "Italian" nook off the living room; the 1965 chairs are by Vico Magistretti. A Jean Prouvé desk, Edward Wormley for Dunbar desk chair, Magnus Olesen side chair and Georges Jouve occasional table in a guest room. The entryway is a "transitional moment between the 19th-century farmhouse and the 20th-century cottage," says Pyne. "It's a very Queen Anne vignette, with older Dutch objects mixed with 1880s pieces." The dining table, made of laser-cut steel by Gregor Jenkins, mimics turned-leg furniture. A third bedroom's sitting area features a Fedora Design rug and chairs by the Hollywood decorator William Haines. The living room walls are bedecked in an Osborne & Little fabric by Nina Campbell. See Resources.

