



THE SINGULAR LOOK OF HAND-MADE SHINGLES

➤ **SIDING** The cedar shingles are new, but to preserve the house's character, architect David Scott Parker copied the irregular shapes of the originals.

➤ **FIRM BASE** Built on a bed of fieldstone, the 1800 house sagged in the middle. After securing the frame, Parker set steel beams under it, then poured a concrete foundation.

➤ **BRICKWORK** Parker disassembled the severely leaning chimney prior to the foundation work, and rebuilt it later, tilt and all.

➤ **WINDOWS** Parker carefully preserved the 19th-century glass and frames. The windows were numbered and removed, their woodwork restored with epoxy, and then put back in place.

TRADE SECRETS

Inside and out, the house is a model of simple, traditional gentility.

FIREPLACE The restored Colonial cooking hearth and bake oven, opposite page, were fitted with a custom-made mantel by John Hummel, East Hampton, NY.

Sann found the andirons at a French flea market.

LIGHTING Table lamp by Circa 1820, Vassalborough, ME.

FABRIC The wing chair is covered in a cotton/poly blend from the Silk Trading Co.

When the drooping, 200-year-old shingled house in the eastern Long Island village of Sagaponack was sold three years ago, locals fully expected that the dilapidated place would soon be, as the phrase goes, history. These days, in the area known as the Hamptons, even "renovation" can mean a cycle of subtraction and addition so radical that the owner gets a virtually new house while tiptoeing around building rules. But the buyers of the Sagg House, as it is called, were different. Nathalie Sann and her husband proposed not only saving the house but also preserving its well-earned signs of age.

In the end, the Sanns did less to change the house's face than did its nineteenth-century occupants, who, after all, had upgraded the street-side fenestration by replacing the 12-over-12 pane windows with stylish 6-over-6s. The Sanns could accept that antebellum alteration, but, as for the rest of the house, "when we found an original detail, we kept it," says Nathalie Sann.

Decrepit as it looked, the Sagg House, in truth, was never terribly well constructed. In the late eighteenth century, farmers, lacking timber on

Long Island's swampy South Fork, had house frames shipped in from Boston—making the Sagg House, like several of its neighbors, a sort of Colonial-era prefab. "Nothing was level, nothing was plumb," says architect David Scott Parker. "That's partly what attracted the Sanns to the house," he adds, with admiration for his clients' respect for "the poetic evidence of decay."

Their having a sense of the house as a record, not only of past days but also of the ravages of time, had recommended the Sanns to the previous owner, Henry Golightly. He was painfully aware of the house's quickening decline. When he saw the Sanns' commitment to the place, he sold it and everything inside, including a Shaker quilt chest that stands on the second-floor gallery and a nineteenth-century salesman's sample case that now serves as a coffee table. He even threw in his 1969 Cadillac. Crucially, Golightly also left notes on the house's history, which would complement Parker's scan of permit filings and historical documents. Says Nathalie Sann: "The house was like a small museum." ▶