

A modern, multi-level house with a prominent cantilevered balcony and large glass windows. The interior is visible through the glass, showing a library and a living area. A large pool and lounge area are in the foreground. The scene is set at dusk, with the sky in shades of blue and the house's interior lights glowing.

SamplePowers introducing  
The Hamptons

40-44 Sayres Path  
as a referral agents

2.7 Acres Compound  
14,000 SF.

PRICE UPON REQUEST

## Property Details

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- 8 Total Bedrooms
- 10 Full Baths
- 1 Half Bath
- 14000 Sq. Ft.
- 2.70 Acres
- Built in 2010
- 3 Stories
- Available 07/31/2020
- Full Basement
- Lower Level: Finished, Garage Access

## Interior Features

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- Open Kitchen
- Granite Kitchen Counter
- Oven/Range
- Refrigerator
- Dishwasher
- Microwave
- Dryer
- Stainless Steel
- Hardwood Flooring
- Linoleum Flooring
- 26 Rooms
- Entry Foyer
- Living Room
- Den/Office
- Study
- en Suite Bathroom
- Walk-in Closet
- Media Room
- Bonus Room
- Great Room
- Gym
- Library
- Kitchen
- Breakfast
- Laundry
- Loft
- Art Studio
- Private Guestroom
- First Floor Bathroom
- 2 Fireplaces
- Geo-Thermal
- 5 Heat/AC Zones
- Gas Fuel
- Central A/C

## Exterior Features

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- Frame Construction
- Wood Siding
- Asphalt Shingles Roof
- Metal Roof
- Attached Garage
- 6 Garage Spaces
- Pool: In Ground, Gunite, Heated, Infinity
- Pool Size: 70 x 40 ft.
- Deck
- Patio
- Fence
- Outdoor Shower
- Sprinkler System
- Tennis
- Driveway
- Survey
- Trees
- Pond View
- Near Bus
- South of the Highway

## **40-44 Sayres Path By Marie-Eve**

Frogs' Pond was born out of love for Long Island. The property was designed to fit in and take advantage of the beauty and luminosity of the Hamptons. I wanted to capture the merging of water, land and sky and distill the essence of the Hamptons in a residence that would adapt the traditional architecture of the region to modern living. This was achieved in stages. It took over 19 years.

My husband, Michel Berty, and I bought a 1940's small cottage which had been expanded on by an artist in 1994 and had wonderful mature trees and shipwrecked roses. It sat on a rectangular 1 acre-lot. When the adjacent piece of land became available, we added 1.7 acres to the property, and hired Albert de Vido to design on it what I then described as a "Japanese barn." The mission was to take a traditional construction, a Long Island's potato barn, and turn it into a transparent house that would offer curated views of the land and the sky.

From the start, the rooms of the house would expand into "garden rooms," the kitchen and conservatory dining room facing the organic vegetable garden and a Hans Van Debovemkamp fountain, the living room and master bedroom offering views of the splendid indigenous American oaks forest, water basins and sculpture designed by Al and the two upstairs bedrooms opening on to the sky and mature tree foliage. The lower-level movie theater, massage, sauna and changing rooms are lit by natural light.

Special attention was taken to respect the colors of nature: whereas Provence is blue and yellow, as exemplified by Van Gogh's Aix paintings, Long Island is dark and light green, pale blues, earth tone and grey. I even designed a rug reflecting these colors for the living room and had the room paneled in bass wood contrasted with acajou beams. In another allusion to the maritime past of the region, one of the beams is "supported" by a prow mermaid bought from a Bridgehampton antique dealer.

During construction, as we were considering a painting by Thomas Straub depicting Long Island beach, I had the builder measure the space to make sure it would fit on the south dark grey Pyrenean stone wall. The barn was completed in 2000. In 2007, we were ready for the second phase of the project and started working with another architect, Maziar Behrooz, to expand the house. (We donated the previous artist cottage to the fire department which used it to conduct a fire drill.)

With as little disruption to nature as possible, the addition created four en-suite bedrooms, an art gallery and a caretaker's apartment as well as a library, bar and wine cellar. These are linked to all three levels of the house by an elevator. In fact, the garden rooms were integrated into the house in the form of vegetal roofs and planters. The bar and degustation area were expanded onto a sunken garden with the water drape of the infinity pool as a horizon. Every window opens on to a different vista; the ones in the library and the master bedroom can even "disappear" into the walls for maximum immersion into nature.

For the exterior look, Maziar designed a glass house wrapped in grey stucco with dark brown iron that echoes the David Hacker painting in the library and the Philoche sculpture flanking the pool. The cantilevered master bedroom terrace shades the swimming pool living space while the roof over the bedroom extends in a triangle to fulfill the same function for the bedroom's terrace and supports the solar panel.























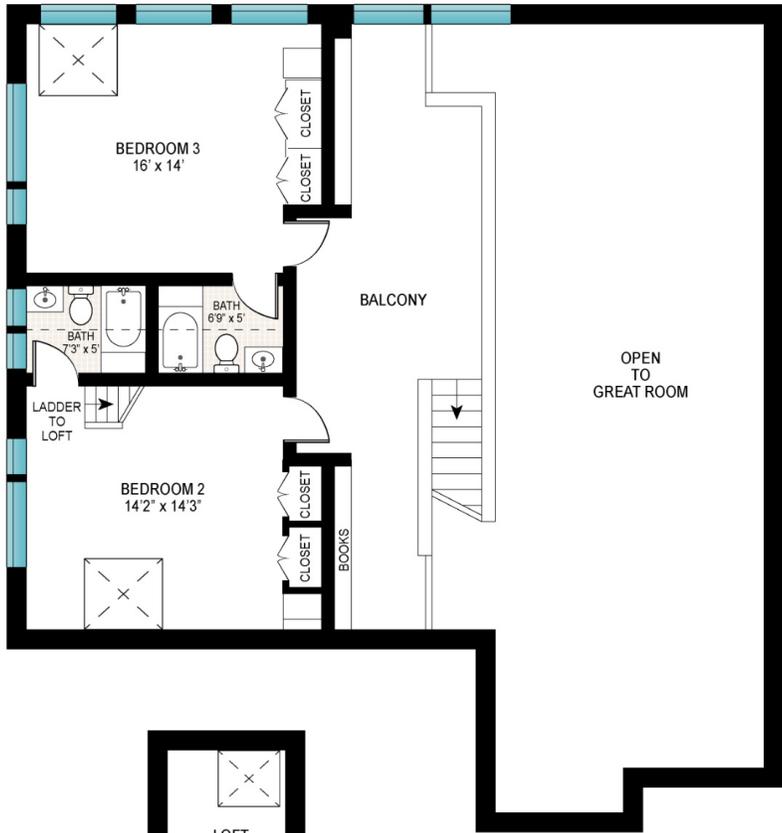




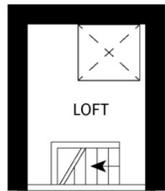








SECOND FLOOR



LOFT



2 PRIMARY BEDROOM

SECOND FLOOR/  
 DOUBLE PRIMARY SUITE/  
 PRIMARY BEDROOM: 2046 ft<sup>2</sup>



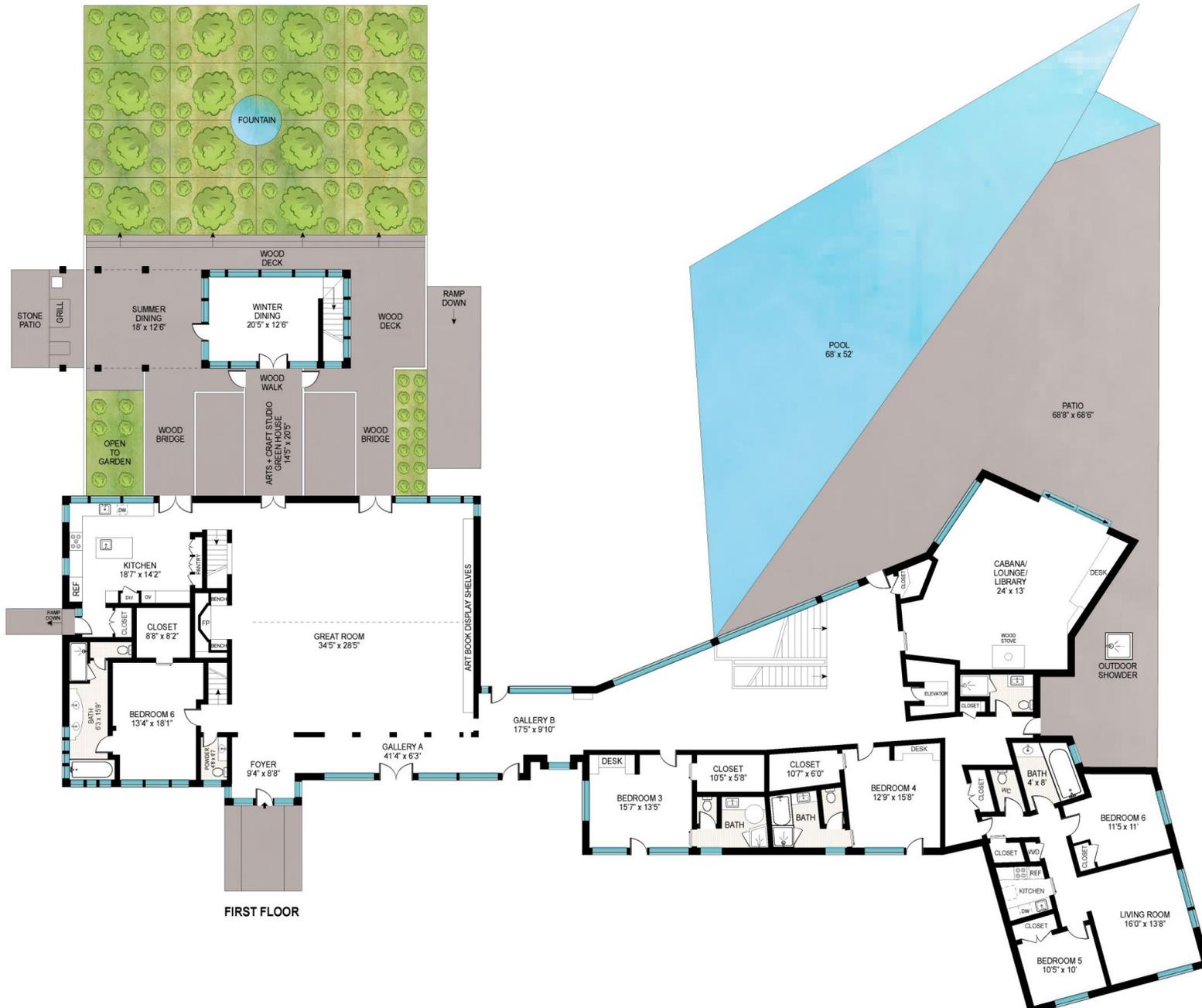












FIRST FLOOR



















