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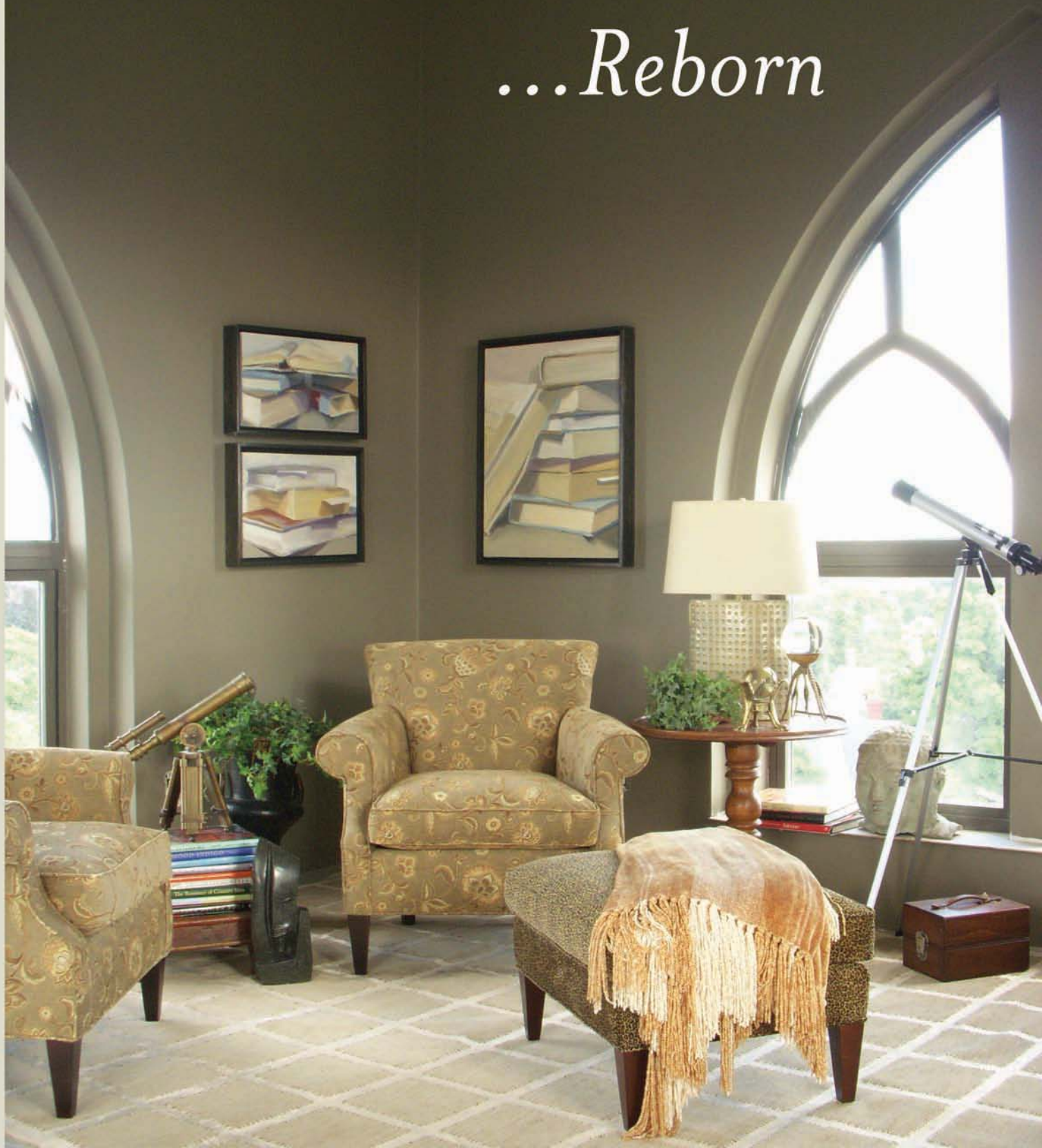


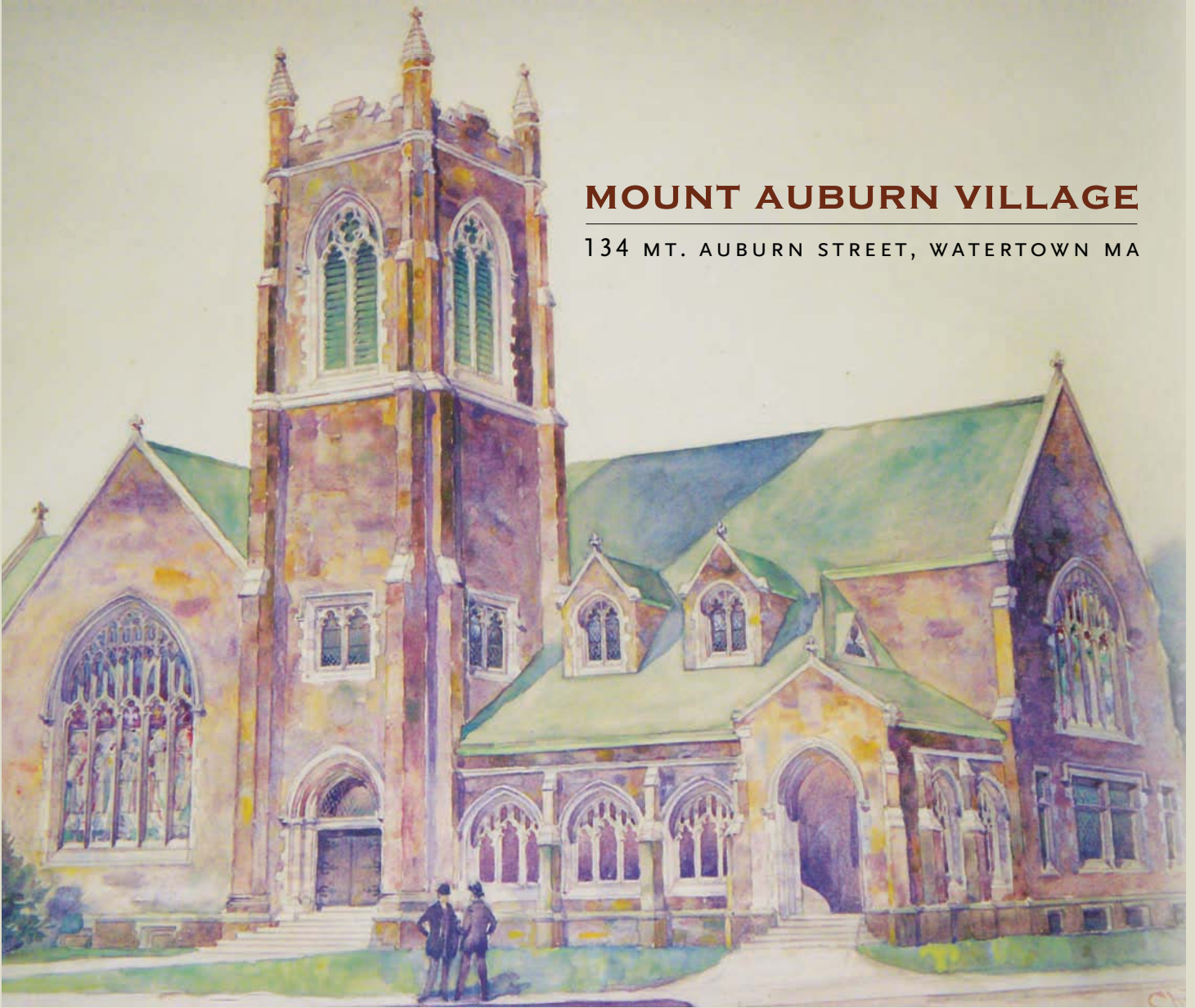
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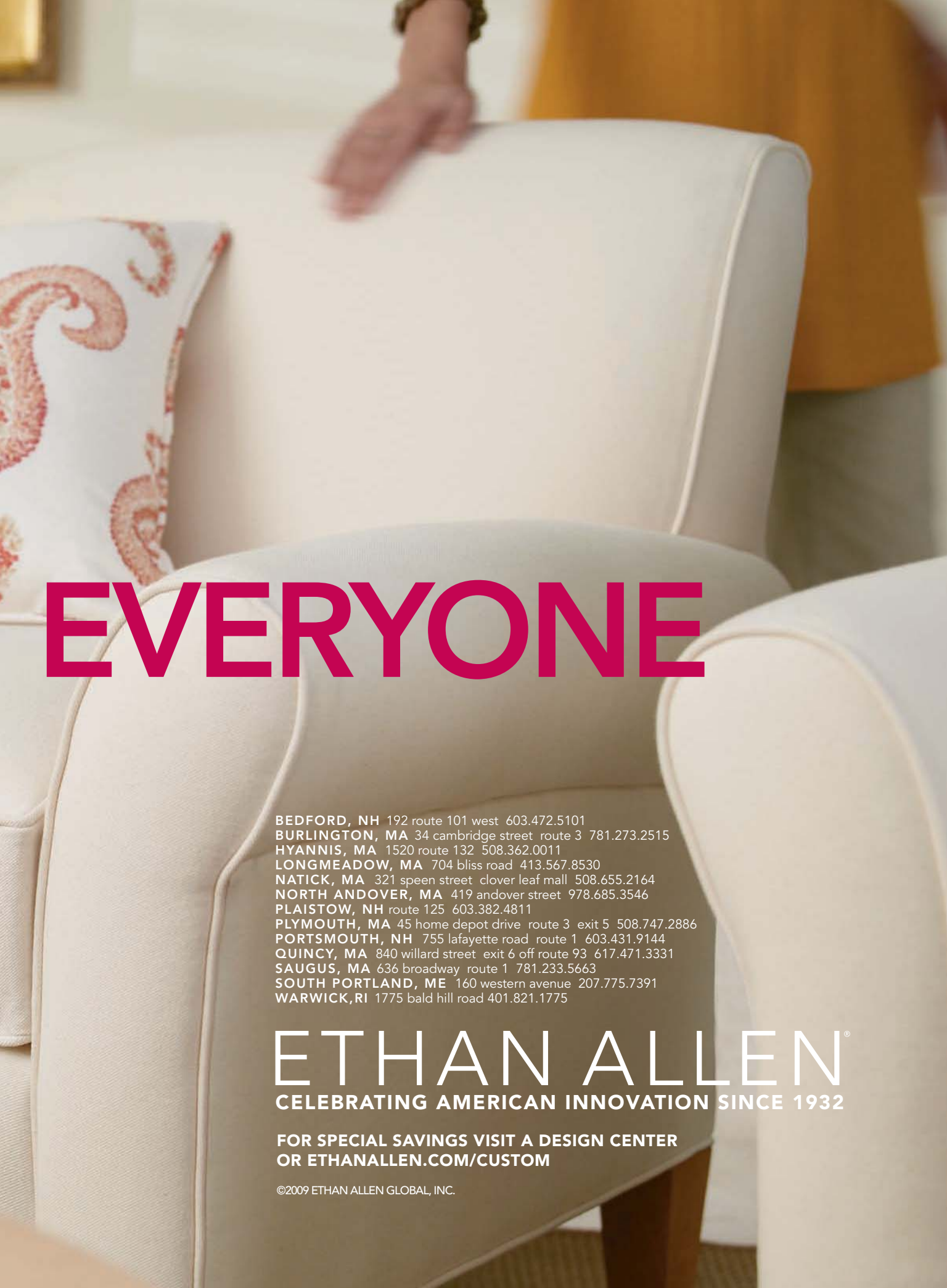
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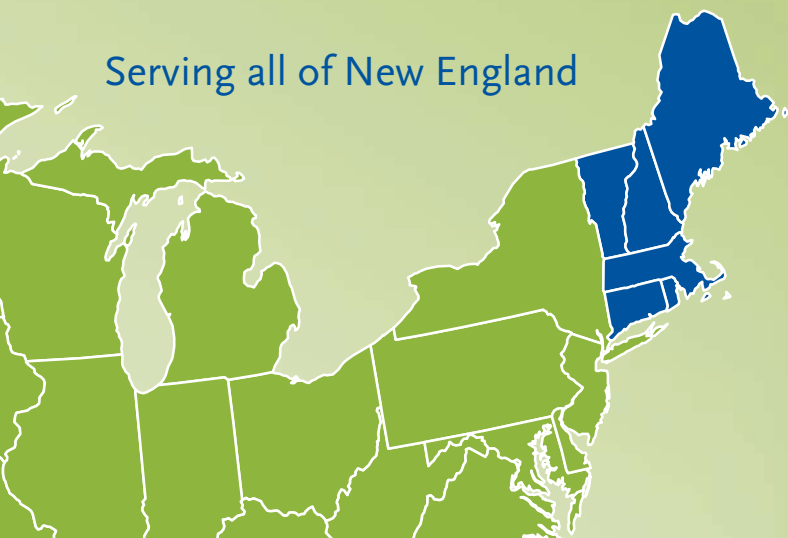
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at least twice in writing in this space—I've made the case for seeing the recent economic troubles not simply as an oppressive interlude to be borne grudgingly and then forgotten as quickly as possible, but rather as an opportunity to produce better, more thoughtful design. Hard times ought to be the mother of salutary change and a spur to innovation, has been my mantra. Well, the copy of *New England Home* you hold in your hands is an attempt to embody that idea.

While many other newspapers and magazines see this as a time for caution, for downscaling and retrenchment, in my view no publication can be truly successful over the long run unless it continually explores new avenues for maintaining excellence and new ways of surprising and delighting its readers.

This issue marks our fourth anniversary, and we have decided to celebrate with a decisive move forward. Naturally we have been careful to preserve the best qualities of what was already arguably the best regional shelter magazine in the

U.S. You'll see the same lush, beautifully produced photography of breathtaking houses and gardens; the same intelligent, incisive writing; the same commitment to showcasing the *crème de la crème* of home design across our six states...and, most important, an ongoing faithful reflection of the qualities that make New England such a unique and special place to live. We will continue to focus on the artists, artisans, builders, antiques dealers, gallery owners and many others who contribute so much in their varied fashions to the vibrancy of our design community.

But you will also experience an even more intimate engagement with the finest creative minds and discover an even wider array of the products and services that are adjuncts to living well. For the past several months I and our core editorial and design staff (senior editor Paula Bodah, homes editor Stacy Kunstel, managing editor Erin Marvin, assistant art director Jared Ainscough) have been busily scouting more gorgeous locations, sniffing out more charming shops, connecting with more fascinating people and devising a clean, quietly elegant new graphic look that we hope will match the sophistication of the work we feature, setting it off to even better advantage than before.

It has been particularly interesting to reflect on how closely the process of rethinking and redesigning a magazine mirrors the process of devising lovely, functional living spaces. The same ideas of scale, of balance and proportion, of color, of utility come into play, the same will to create interest and beauty. And so, in a sense, our work remodeling *our* interior has brought us closer still to the experiences of the families and professionals in our pages who collaborate in crafting interiors of their own.

We're proud to begin our fifth year by bucking expectations and exploring new paths, and grateful to you for sharing the journey.

Kyle Hoepner, Editor-in-Chief
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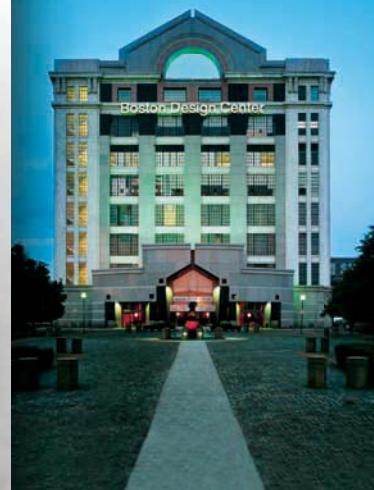
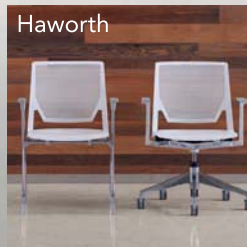
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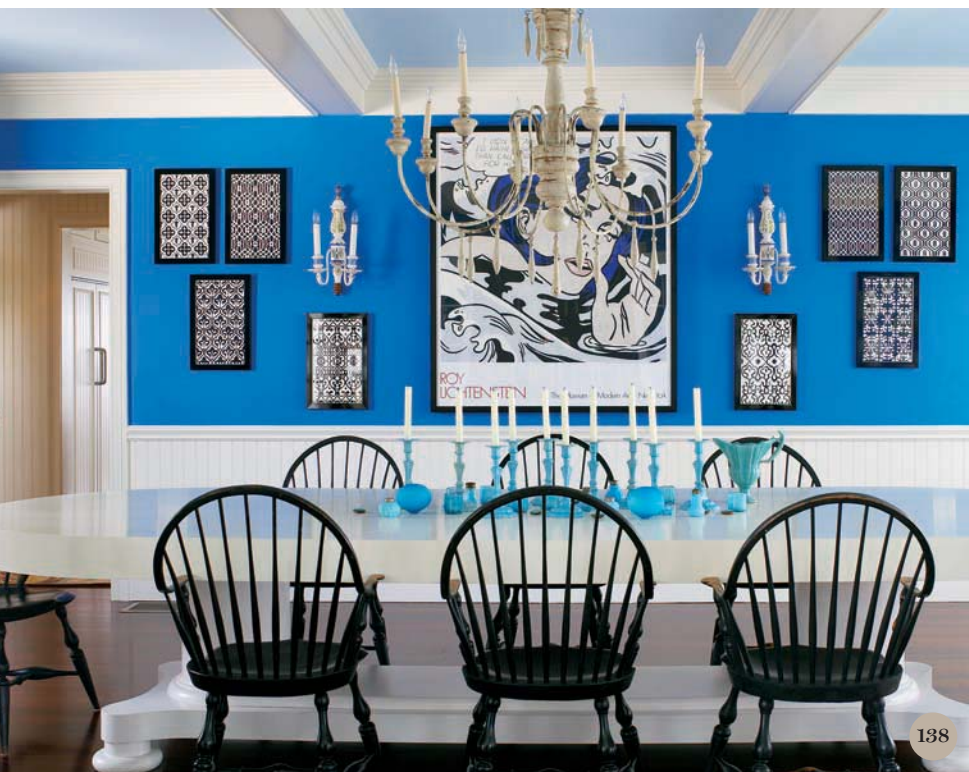
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New England Home

Featured Homes

SEPTEMBER/OCTOBER 2009 • VOLUME 5, NUMBER 1

118 A Pleasant Surprise Classic on the outside, contemporary within, a Cape Cod summer home puts a fresh twist on tradition. ARCHITECTURE: KENT DUCKHAM • INTERIOR DESIGN: TUI PRANICH • LANDSCAPE ARCHITECTURE: GREGORY LOMBARDI LANDSCAPE DESIGN • PHOTOGRAPHY: MICHAEL PARTENIO • TEXT: PAULA M. BODAH • PRODUCED BY STACY KUNSTEL

128 Artful Simplicity Surrounded by lush gardens, overlooking the bay and boasting a stunning art collection, a Rhode Island guest house wraps lucky visitors in tranquility. ARCHITECTURE: GREG SNIDER, GREGORY J. SNIDER ARCHITECTS • INTERIOR DESIGN: MERYL SANTOPIETRO • LANDSCAPE ARCHITECTURE: SARA BRADFORD, BRADFORD ASSOCIATES • PHOTOGRAPHY: NAT REA • TEXT: KARA LASHLEY

138 A Painter's Palette A harmonious mixing of bold colors serves as an uplifting backdrop to a Martha's Vineyard home built to welcome family. ARCHITECTURE: PATRICK AHEARN, AHEARN-SCHOPFER AND ASSOCIATES • INTERIOR DESIGN: JON HATTAWAY AND MARTIN POTTER, MJ BERRIES DESIGN • PHOTOGRAPHY: MICHAEL PARTENIO • WRITTEN AND PRODUCED BY STACY KUNSTEL

148 Sleeping Beauty With an architectural wizardry that borders on the magical, a 1950s suburban-Boston ranch is transformed into a sleek, modern two-story home. ARCHITECTURE: MARYANN THOMPSON • LANDSCAPE ARCHITECTURE: MICHAEL VAN VALKENBURGH ASSOCIATES • PHOTOGRAPHY: ROBERT BENSON • TEXT: MEGAN FULWEILER • PRODUCED BY STACY KUNSTEL

156 Peace Prize Classic New England style plus a few unexpected twists equals a Rhode Island home that's serene, relaxed and deeply personal. ARCHITECTURE: BERNARD WHARTON, SHOPE RENO WHARTON • PHOTOGRAPHY: BRIAN VANDEN BRINK • TEXT: PAULA M. BODAH • PRODUCED BY KYLE HOEPNER

On the cover: Architect Greg Snider and designer Meryl Santopietro collaborated on this serene Rhode Island guesthouse. Photograph by Nat Rea. To see more of this home, turn to page 128.

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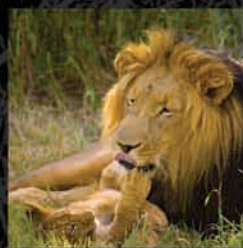
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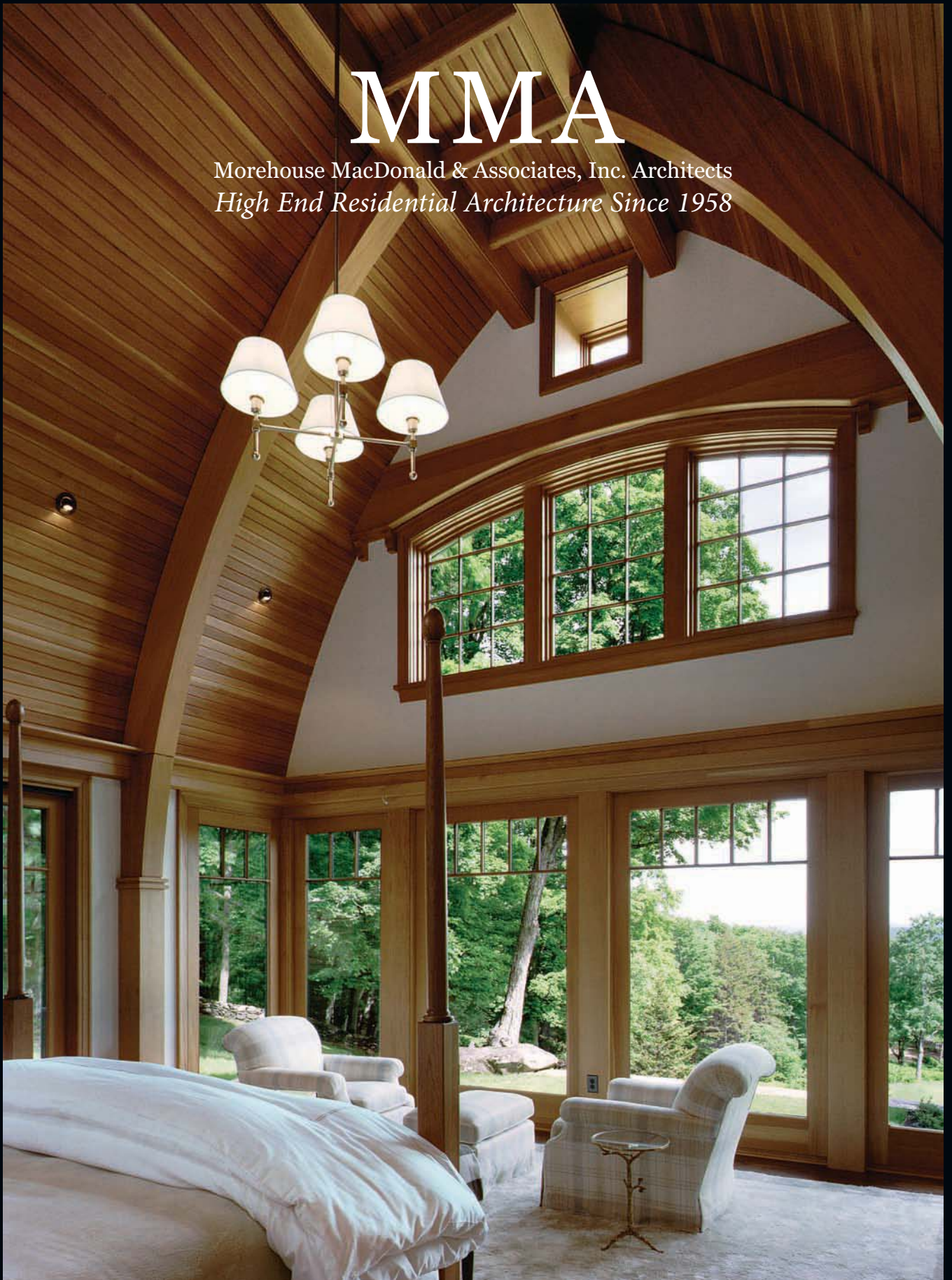
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Jay Schadler is an Emmy award winning journalist, photographer and graphic artist. His studio and gallery are in Amesbury, Ma. Tel. 978.388.0717



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Art, Design, History, Landscape

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Design Destination: The Old House Parts Company, Kennebunk, Maine **62**

68 **Interview** A conversation with interior designer Heidi Pribell. BY KYLE HOEPNER • PHOTOGRAPHY BY WEBB CHAPPELL

78 **Artistry: Clothes Encounters** Using metal mesh to fashion sculptures that suggest empty clothing, Boston artist Leslie Wilcox straddles the line between abstract and figurative work. BY CHRISTINE TEMIN • PORTRAIT BY MARK ALCAREZ

90 **Past Perfect: Modern Marvel** The home Walter Gropius built for his family in Lincoln, Massachusetts, may have been modest in size, but its impact on contemporary architecture has been monumental. BY REGINA COLE • PHOTOGRAPHY BY JOSH KUCHINSKY

168 **Special Report: 2009 Showhouse Highlights** The eighteenth-century McIntire Farm in York, Maine, is the setting for the Museums of Old York's annual showhouse.

People, Places, Events, Products

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200 **Design Life** Our candid camera snaps recent gatherings that celebrate architecture and design.

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Wish List Boston designer Joao Stefanon reveals a few of his favorite new things. **216**

It's Personal Favorite finds from the staff of *New England Home*. **218**

220 **Made Here: Surface Beauty** Trikeenan Tileworks, in Keene, New Hampshire, blends science and art to make its uncommonly good-looking tiles. BY PAULA M. BODAH

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224 **New in Showrooms** Unique, beautiful and now appearing at New England's shops and showrooms. BY ERIN MARVIN

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EXCEPTIONAL *Design*

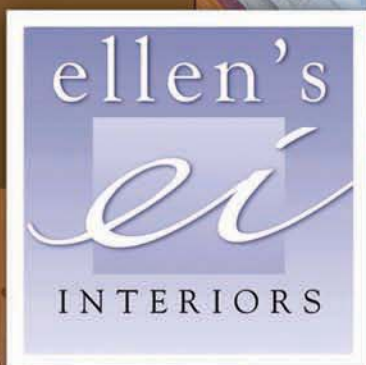
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Content Updates

We're always adding new content to our Web site. Check out before-and-after photos of the Maryann Thompson-designed house featured in this issue (page 148), new home tours, Cape & Islands features, design discoveries, local artisans and interviews with design and architecture professionals, as well as an expanded events calendar.



BEFORE



AFTER

New Online Videos

Our brand-new online video series showcases the latest trends in kitchens, baths and furniture. Check in to watch as our team of editors reports first-hand on trends from leading industry events and experts in timely five-minute online videos.



Furniture Trends, sponsored by HOME by Alex Pifer, launches in September, followed by Bath Trends in October, sponsored by Howell Design.

Showcase

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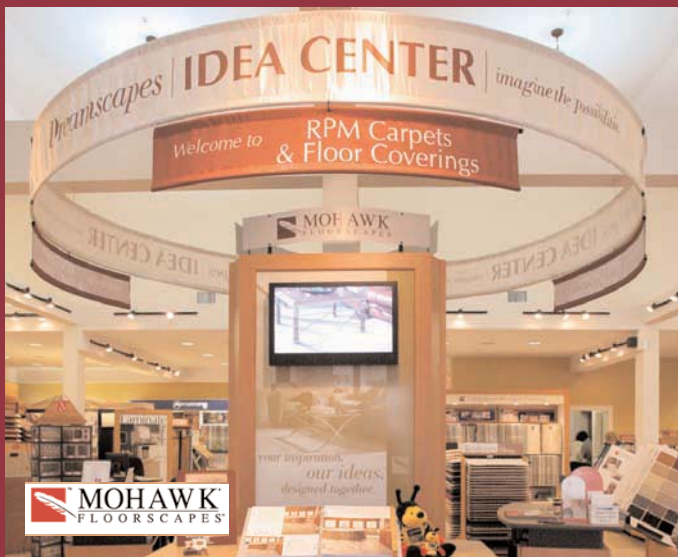
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Elements

The things that make great spaces

Edited by Cheryl and Jeffrey Katz

The Finishing Touch

Consider this. When a favorite song comes on we fiddle with the volume on our iPod. If guests come to dinner we dim the lights just so. We dab our favorite cologne behind our ears and slap on the aftershave. And we salt, sprinkle and drizzle to get our food to taste just right. It sometimes seems that of all our five senses, it may be our sense of touch that we most often neglect. The hardware featured here is about to change all that. Take a minute to curl your fingers over one of these doorknobs or rest your hand on one of these pulls. You'll be touched by the details.

In his book *Eyes of the Skin*, the Finnish architect Juhani Pallasmaa writes, "The door handle is the handshake of the building." If this is the case, guests are certain to get a warm welcome when they wrap their hands around this collection of knobs from E.R. Butler & Co. CLOCKWISE FROM TOP: W. C. VAUGHAN COLLECTION, KR SERIES DOORKNOB, 3", POLISHED NICKEL; NG SERIES DOORKNOB, 3", POLISHED NICKEL; KR SERIES DOORKNOB, 2 1/4", PLATED SILVER; 1 1/4" KETTLE CABINET KNOB, POLISHED NICKEL; ENOCH ROBINSON COLLECTION ER SERIES DOORKNOB, 3", POLISHED NICKEL. PRICES VARY. E.R. BUTLER & CO., BOSTON, (617) 722-0230, WWW.ERBUTLER.COM



1 Simply Beautiful An elegant take on a utilitarian pull, these handles can transform a fussy chest of drawers or an ordinary cabinet. Shown here, Sugatsune America's FT-150 handle (top) is stainless steel with a mirrored finish and measures $5\frac{5}{16}$ " long. The FT-100 with rounded edges is 3" long. PRICES AS SHOWN, \$48, \$25.50. AVAILABLE IN OTHER LENGTHS. CLOSE TO HOME, WILLISTON, VT., (802) 861-3200, WWW.CLOSETOHOMENV.COM

2 Midcentury Modern An updated classic with a contemporary edge, Nanz's No. 2079 lever handle is available in polished or satin nickel, polished or oxidized brass, or any of Nanz's plated and patinated finishes. The tapered handle can be used for traditional mortise locks as well as for tilt and turn windows and multi-point locking systems. PRICES VARY. NANZ, GREENWICH, CONN., (203) 629-1000, WWW.NANZ.COM

3 Hip to be Square It's probably been a while since you considered the hinge, that practical, no frills piece of hardware that allows your door to swing. But with E.R. Butler's modern approach—the hinge's knuckle is square rather than rounded—it just might be the first thing you notice. Shown here, the $3\frac{1}{2}$ " full mortise paumelle hinge in orbital satin nickel. PRICES VARY. E.R. BUTLER & CO., BOSTON, (617) 722-0230, WWW.ERBUTLER.COM

4 Cool, Calm and Collected This sleek lever, designed by the architectural firm Bohlin Cywinski Jackson for Reveal Designs, has a quiet confidence that appeals to our minimalist side. The $5\frac{5}{16}$ " metal hardware can be used on interior and exterior doors. \$284. NEEDHAM LOCK AND DECORATIVE HARDWARE, NEWTON, MASS., (617) 964-5900, WWW.DECORATIVELOCKS.COM, AND BRASSWORKS FINE HOME DETAILS, PROVIDENCE, R.I., (401) 421-5815, WWW.FINEHOMEDetails.COM





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2 Suited to a T From Urban Archaeology, a simple, refined T-pull that fits your hand comfortably and looks good on almost any cabinet. From \$30 to \$45 a pull depending on the finish (there are eleven), including, shown, satin nickel. **URBAN ARCHAEOLOGY, BOSTON DESIGN CENTER, (617) 737-4646, WWW.URBANARCHAEOLOGY.COM**

3 Band Leader A Bauhaus design with slender bands surrounding the circumference of this doorknob from Nanz gives texture to the minimalist form. The knob measures 2" in diameter and comes in a host of finishes. **PRICES VARY. NANZ, GREENWICH, CONN., (203) 629-1000, WWW.NANZ.COM**

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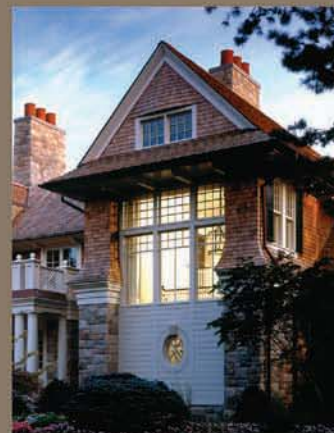


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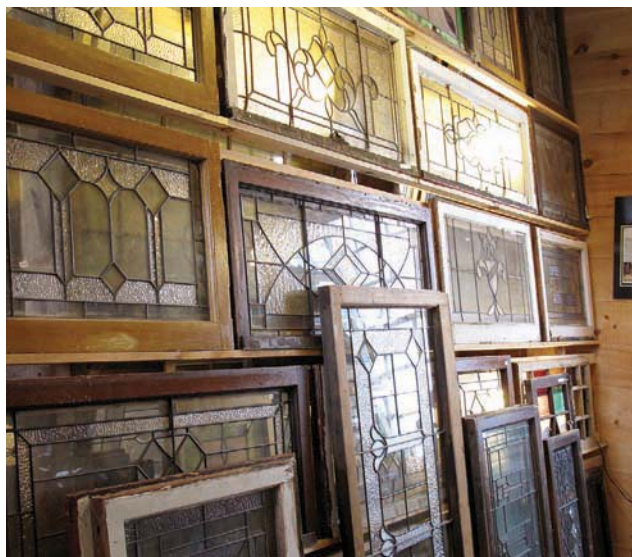
The Old House Parts Company Kennebunk, Maine

By Cheryl
and Jeffrey Katz

At last count, Tom Joyal, owner of The Old House

Parts Company, in Kennebunk, Maine, had rescued thirteen houses, moved four steeples, reclaimed thousands of doors and hauled more fireplace mantels, stained glass windows and newel posts than he'd care to remember. Suffice it to say that Joyal, a third-generation woodworker, is evangelical about old houses and their parts. From floorboards to window sashes and right on down to knobs, locks and hinges, The Old House Parts Company offers one-stop shopping for architectural salvage enthusiasts.

Four years ago, after outgrowing the company's original space—an old barn in the center of Kennebunk—Joyal moved his burgeoning inventory to an 11,000-square-foot, circa-1872 freight warehouse. It's now filled to the rafters, and that doesn't include a couple of tractor trailers waiting to be unloaded.



Confirming Joyal's deep appreciation of all things old, the shop is highly organized and carefully arranged. Doors are lined up like library books, windows rest against the wall like posters at an art gallery and every latch, door knocker and nail has a home in one of Joyal's carefully labeled chests of drawers.

Joyal believes that, chances are, everything a homeowner needs to repair, restore, renovate or rebuild an old house exists, and he's more than willing to help find it among his stock of items salvaged from homes from the 1730s to the 1930s.

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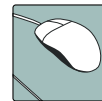
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Heidi Pribell

Cambridge interior designer Heidi Pribell talks with New England Home's Kyle Hoepner about the rich legacy of Boston's earliest antiques dealers.

PORTRAITS BY WEBB CHAPPELL

Heidi Pribell is often unorthodox and forward-looking in her bold combinations of color and pattern. But a longstanding immersion in the more staid and buttoned-down world of American antiques also informs her work, including a well-researched knowledge of Boston's Charles Street dealers and their role in the trade's history.

Kyle Hoepner: How did you become interested in the early history of Charles Street antiques dealers? Was it because of your own shop?

Heidi Pribell: Well, I did have a store in the old Charles Street Meetinghouse. When I went into the antiques business, there were still old-timers around who had worked prior to World War II. There was an auction house right up the street that had been around since the early twentieth century. So in learning about decorative art—through actually



Photo by Sam Gray

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purchasing and selling antiques out of local homes—I also learned about the manufacturers of those objects throughout American history, and about the history of the antiques trade itself, which it was said pretty much began in Boston on Charles Street. So of course I wanted to get to the bottom of that.

KH: Who were the important figures who really got the trade going?

HP: Israel Sack is the biggest one. There was an influx of Jews who came to the Boston area in the 1890s. Many of them were Lithuanian and many of them settled in the West End. That was long a Jewish area, and I think living along the river must not have been very desirable as the population swelled a lot. Charles Street

HYMIE WOULD TAKE THE TRAIN OUT TO ONTARIO OR UPSTATE NEW YORK OR THE NORTH SHORE, RENT A BUGGY, AND JUST GO DRIVING ALONG COUNTRY PATHS, KNOCKING ON FARMHOUSE DOORS. “DO YOU HAVE ANY OLD FURNITURE YOU’D LIKE TO SELL?”

was the first commercial street in from the river. So I think that’s why so much of the trade that went on came from that community.

Israel Sack left Lithuania by himself when he was fourteen or fifteen, and worked in England for a while, apprenticed to a cabinetmaker there. I compare him to Joseph Kennedy, because he was the first person who really used modern technology to become an authority figure. He took photographs of everything he sold; he had records of all of the objects that had gone through his hands. And he was keen on learning and knowing construction. In England he had learned how to make the finest inlays, the most frivolously ornamental furniture. But when he came here, it was a different world. Even though there were sample pattern books available, people constructed things differently. And he made real note of that.

KH: Of course Israel Sack ended up as one of the major firms in New York...

HP: Well, the major players were centered in New York. Finance was in New York. The Metropolitan Museum had had the first major show of American antiques in the late teens or twenties and they bought



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Interview

a whole collection from Boston and committed to building an American wing. I think Israel did work with the curators and it must have been a serious involvement. And he must have known that no one in Boston was going to patronize or fund anything on that scale, especially in an area like Americana or furniture. So why not go to New York? I'm sure the Rockefellers and the du Ponts were all hanging in the city!

KH: But you've written about another major figure, who stayed in Boston.

HP: I have a friend who's the editor of *Harvard* magazine, and he said "Hey, do you want to write an article?" So I wrote an article about Hyman Grossman. At the time Hymie was in his nineties, and he always sat in the front row of the auctions and he always had a cigar and he was a short, little guy. He was just legendary, because some of the best stuff had gone through his hands and he was incredibly smart. He had taken over his dad's shop on Charles Street and he specialized in early American hardware—hardware for furniture pieces.

In the early days Hymie would take the train out to Ontario or upstate New York or the North Shore, rent a buggy, and just go driving along country paths, knocking on farmhouse doors. "Do you have any old furniture you'd like to sell?" Many wonderful things came out of this area and any number of the great collectors—Henry du Pont, Henry Ford, the Rockefellers, Ima Hogg in Texas—were thrilled to get stuff. They all had different focuses. Though I would say Henry Ford was avaricious and he'd be happy to get a little bit of everything.

KH: Du Pont was assembling his great museum, Winterthur, at that point, right?

HP: Yes, and then there was Williamsburg and the Henry Ford Museum, the Shelburne in Vermont. So Hymie—and Israel Sack, too—became a friend of du Pont's and wound up selling some great things to that museum. Although not right at first. What happens a lot of times—and it's still the case today—is that collectors don't have the courage to buy from just some regular guy. But if some other dealer, a more famous (and more expensive) dealer, chooses to have the stuff, then, well, that's okay. So du Pont made that mistake a few times with Hymie, but then subsequently Winterthur started buying direct-

ly from Hymie for a much better price.

Hymie just was a fabulous picker basically, finding the greatest stuff. In the 1990s there was a piece that came up at an auction at Hubley's in Cambridge, and I just thought it was an ugly dog. Supposedly it was by a maker in Salem, but it was ugly, ugly, ugly. Hymie bought it for Israel Sack, and it went straight to the Metropolitan.

KH: So what would you say is the legacy of people like Israel Sack and Hyman Grossman?

HP: Well, Marika's is the only shop left standing from that generation and that community, the middle European, eastern



European immigrants. She was Hungarian. Her grandson runs it now. And then there's Ronald Bourgeault. He has an auction company, Northeast Auctions, in New Hampshire. When he was a boy, at thirteen, he started dealing antiques so he certainly knew all those guys and I think they helped shape and mold his knowledge.

KH: What about you? Would you consider yourself at least a spiritual descendant of the early shops in Boston?

HP: Eighteenth-century furniture was never my thing. I always became interested in the "off" thing. When I first started dealing it was Italian Renaissance furniture or William and Mary—that early stuff. I love it, it's really soulful, but it wasn't that popular, so I could afford it. Then I was buying a lot of European arts and crafts things and selling to the Rhode Island School of Design Museum. Then I was buying American patented furniture. I thought that was exciting. So I've been interested in many different fields. •



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Using metal mesh to fashion sculptures that suggest empty clothing, Boston artist Leslie Wilcox straddles the line between abstract and figurative work.

TEXT BY CHRISTINE TEMIN • PORTRAIT BY MARK ALCAREZ

The dress wraps itself around a tree trunk, as if in an embrace. It seems animated, although it lacks a wearer. It's translucent, no body to hide. It is one of the distinctive artworks of Leslie Wilcox, a sculptor who lives and works in Boston's South End, making art that is her own unique version of "tree huggers." • Two characteristics typify Wilcox's work: her use of metal screening (the same stuff seen on windows), and her favorite subject matter of uninhabited clothing, a personal take on the figuration that has

been around for millennia. • Through these trademarks Wilcox has become one of Boston's best-known contemporary artists working in three dimensions. While she makes pieces for both outside and in, it is, of course, the publicly sited outdoor ones that most people will encounter. Around Massachusetts, her works sit on the grounds of the Women's Studies Research Center at Brandeis University in Waltham, the Forest Hills Cemetery in Boston, the Art Complex Museum in Duxbury and the Fuller Craft Museum in Brockton.



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For the Duxbury piece, she took inspiration from the museum's collection of Japanese art to craft the kimonos that envelope the property's trees. "I put them up on a woodland path," she says. "I like to make work that isn't in your face, that people encounter as a surprise that makes them stop."

Other works of hers—a strapless white gown, a pleated opera-worthy dress in purple—can be found on the lawns of many

private residences where, again, most of it surrounds trees. In the case of one piece, she says, "The owners called me to say that a storm had obliterated the actual tree, but the sculpture was fine." She relocated the work to another tree trunk. Her sculptures are tree-specific to the point where, she says, "Every time I see a double tree trunk I think, 'But where are the pants?'"

Wilcox often works on commission. "People come to me and tell me what sort of work they like," she says. "We either meet at their house or at my studio." Good clients, she says, are those who will let her express her own as well as their vision.

Her works are sturdy, put together with stainless steel staples and, in the case of the outside designs, with stainless steel rods buried in the ground to anchor them. She describes the metal screening that is the basic substance of her work as doing double duty. "During the day you can see right through the pieces. At night they become more opaque. They have two lives."

Among her most challenging outdoor

Clockwise from top left: Uprising IV (2004), lacquer on screen, 6' x 3' x 1'; Nightshirts (2003), stainless steel screen, 8' x 4' x 4'; Wrath Wrap (1997), stainless steel screen, 25' x 10' x 10'



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Artistry

pieces are the ones she made for Reclamation Artists, a group of like-minded creators who call attention to urban wastelands like the undersides of bridges and abandoned lots. A seminal work for them was built around telephone poles. "It was a way to avoid the vandalism that happens

Clockwise from top right: Tuvular (2007), lacquer on screen, 96" x 24" x 24"; Curvet (2007), lacquer on screen, 16" x 16" x 10"; Fint (2009), lacquer on screen, 30" x 8" x 8"

with outside pieces, especially in unsecured spaces," she says. But even the telephone poles had aesthetic merit.

"They ended up looking like sentinels, guarding everything else," she says.

Growing up in a suburb of Cleveland, the artist was pegged as a high-energy kid. "I always liked building things," she says. "I used to build my own dollhouses and furnish them. I'd make puppets and have puppet shows. When things like a hot water heater were delivered to our house in a crate, I'd make something out of the box. I made one into a jail." As anyone who has been around her for more than five minutes knows, that spark has carried over into adulthood.

"I taught myself to sew when I was about



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joring in fashion design and merchandising with a minor in marketing, a combination that proved prophetic. She now works part-time doing accounting at MIT's List

Clockwise from above left: Nightshirts (2003), stainless steel screen, 8' x 4' x 4'; Kimonos (2003), lacquer on stainless steel screen, 6' x 6' x 3'; Treed Gowns I, II and III (1998), galvanized steel screen and marine paint, 6' x 3', 7' x 3' and 8' x 3'

Visual Arts Center. At Kent State her sewing skills came in handy. "Once I took a beige lace tablecloth and turned it into a dress," she says. "I made men's suits for all my boyfriends." Nowa-

days, her wardrobe comes from high-end thrift shops.

After graduating from Kent State, Wilcox fulfilled a longstanding desire to go to art school, attending The School of the Museum of Fine Arts in Boston on scholarship. "The faculty were working artists who were teaching on the side. That had great credibility for me. I learned from their lives."

In art school, she studied metalsmithing and welding, learning, she says, "how to

make metal move around. From there I started in on metal clothing."

Play is a word Wilcox uses a lot. "Playing enters into my indoor work especially, where I experiment," she says. "My indoor work has become more abstract over the years. I had a dream about floating above the ground. It took me a year to figure out how to translate that into art. I had all these scraps, the negative leftovers from cutting screens for other pieces, and I just started to play with them. I picked them up and joined them together. It was abstract, but it also referenced organic shapes, specifically the body."

Her clothing can fit people as well as trees, although in its own way. "I made a seven-foot-tall coat that people can actual-

ly walk into," she says. As for what's inside the clothing, "by implying absence I let people fill in the blanks. The viewer finishes the thought."

That's about as far as Wilcox goes in verbalizing the meanings in her work. "I leave a lot of that up to the critics," she says. "What's interesting and playful to me is what I'm not saying rather than what I am." •

Editor's Note

Leslie Wilcox is represented by the Barbara Krakow Gallery, Boston, (617) 262-4490, www.barbarakrakowgallery.com. Her work will also be on exhibit October 9–November 8 at Boston Sculptors Gallery, (617) 482-2408, www.bostonsculptors.com

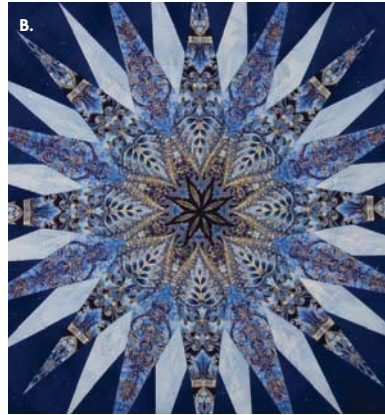
eight," she continues. "I made most of my clothes in high school. I wanted to look a little different from everyone else. I also worked in a fabric store. I loved draping."

Skill in draping has served her well in turning metal mesh, generally regarded as a rigid, two dimensional material, into voluptuous folds.

When it came time for college, Wilcox went to Kent State University in Ohio, ma-

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Modern Marvel

The home Walter Gropius built for his family in Lincoln, Massachusetts, may have been modest in size, but its impact on contemporary architecture has been monumental.

TEXT BY REGINA COLE • PHOTOGRAPHY BY JOSH KUCHINSKY

Walter Gropius was constantly irritated by the fact that his design ideals became a “look.” The principles of the Bauhaus constitute a philosophy, he said, not a style. • The seminal German design school he founded in 1919 held that art should meet the needs of society, be progressive and collaborative, and that the fine and applied arts are neither separate nor distinct. He hated the term “International Style,” coined to describe the millions of geometric structures built in homage to and

imitation of his. • Blame it on a simple white house set back among apple trees along one of the sylvan two-lane roads of Lincoln, Massachusetts. Gropius designed the modestly scaled 2,300-square-foot home for himself, his wife, Ise, and their twelve-year-old daughter, Ati, in 1938, five years after the Nazis shut down the Bauhaus. Here we see the hallmarks of modernism: a white rectilinear two-story structure, its facade patterned with ribbon windows, a circular exterior staircase and a glass-block portico approaching the



front door at an angle. The Gropius family home expressed his design principles with admirable economy and grace; it was a modern success story.

It is impossible to overstate the effect the Bauhaus had on modern architecture, the industrial and graphic arts, interior design and theater design. In sixteen brief years, the school transformed Western aesthetic ideas. When Dean Joseph Hudnut invited Walter Gropius to a professorship at Harvard's Graduate School of Design, he hoped to rejuvenate the institution and bolster its prestige as well as

Above: The living room faces south and west for maximum solar gain. **Left:** A curved handrail adds a playful touch to the staircase. **Facing page:** Though modest in size, the home's influence is huge.



provide the famous architect with a new home in America. Hudnut saw Gropius as the vehicle for bringing his tradition-bound, Beaux Arts-centric institution into the twentieth century.

The public-spirited Helen (Mrs. Charles) Storror offered a small piece of her considerable Lincoln

Above: A dining room wall consists of glass block, revolutionary then, now modernism's iconic material. **Right:** Gropius found the metal kitchen cabinets in a medical supply catalog.

acreage to Gropius, and he and his family chose a small hilltop overlooking the apple orchard, with a distant view of Wachusett Mountain. Here he designed his home for a family of three, a house he described as a site-specific synthesis of Bauhaus principles and traditional New England architecture. "I would never have built my Lincoln house in Germany," he said.

This house, he pointed out, was designed for this particular piece of land, for the specific needs of this family, for the Breuer- and Saarinen-designed furniture they had collected and for the demanding New England climate. He mischievously explained that he had designed a tradi-

tional center-entry New England house, complete with white wood exterior, field-stone foundation, timber framing, cross-ventilation and clapboards.

As Ise Gropius notes in the history of the house she wrote in 1977, the family was enchanted by New England's historic architecture when they first explored the region. The wood-frame construction and layout of traditional Colonial houses struck them as eminently practical as well as aesthetically pleasing. "He took the best parts of what works in New England," says Peter Gittleman of Historic New England, which owns the Gropius House today. "This was not just a modern house. This was a house designed around the needs of a modern family." It was also Gropius's teaching tool and a calling card for his architectural practice.



White-painted clapboards applied vertically sheathe the interior walls of the entry hall; the familiar siding speaks to the local vernacular while it provides a background for art. "Their lines resonate with the chrome balusters of the staircase," says site manager Wendy Hubbard. She points to the

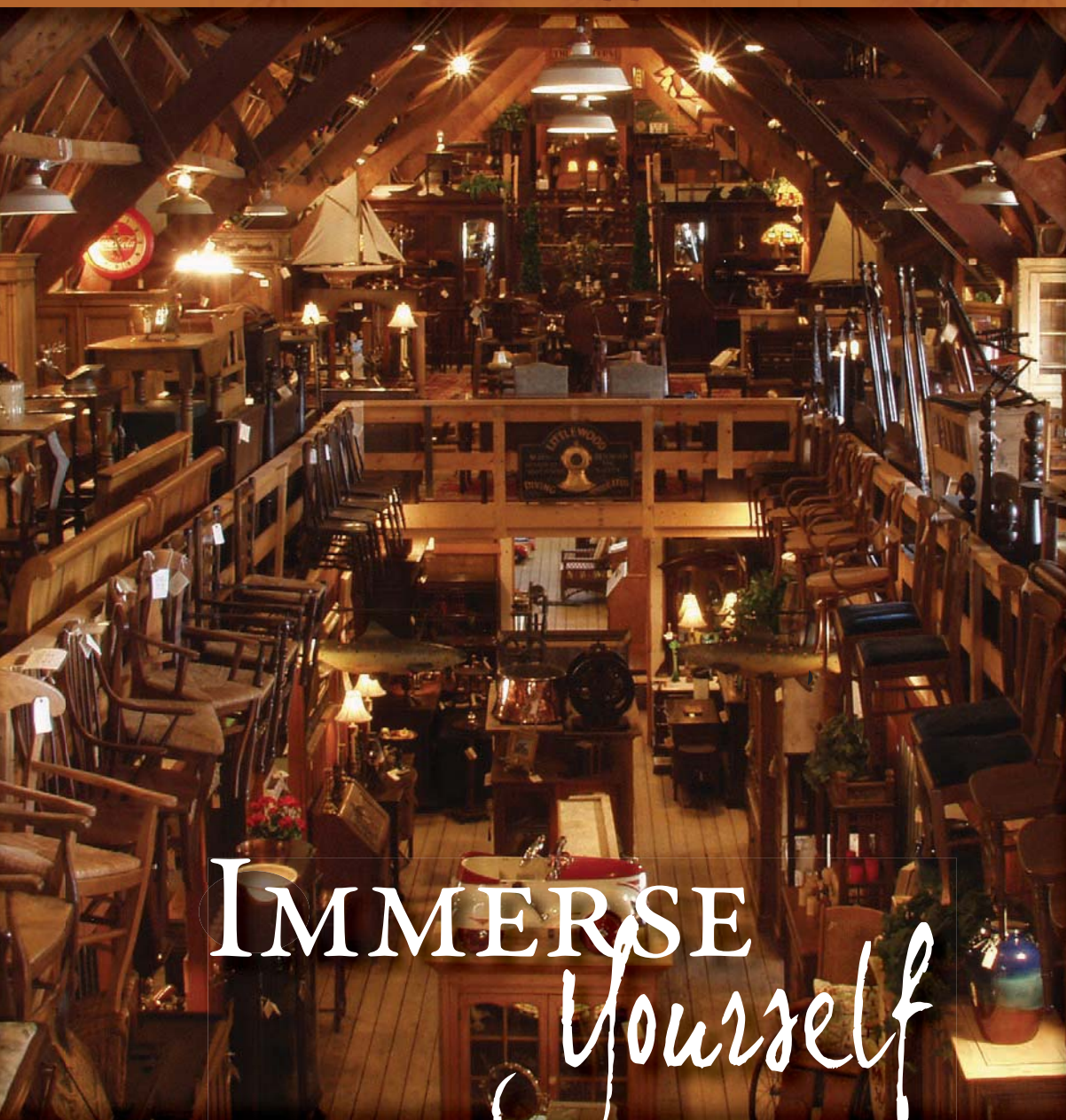
open coat closet, explaining that Walter and Ise Gropius considered the texture and color of the garments part of the decor. This integration of the casual, even accidental, with the intentional recurs throughout the house: its black, white and gray color scheme punctuated with flashes of red via a dress hung against a bedroom wall or a book placed on a chair.

On the first floor, portieres and glass blocks separate the living room, dining

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room and study. Nature is everywhere, thanks to the large plate-glass windows of the living room. A screened porch, the family's favorite room, extends into the

Above: A black, white and gray palette, punctuated with red, makes for sophisticated dynamism in a small house. **Right:** Daughter Ati's bedroom features a private entry and adjoining roof deck.

backyard. The living room fireplace is another nod to historic New England construction. Its constant use, as well as the fact that cigarettes were the daily accompaniment of many mid-twentieth-century lives, has turned the formerly white plaster of the downstairs walls a gentle shade of grayish taupe. Otherwise, the interior remains unchanged.

Gropius lived his principles: the design process was wholly collaborative with his wife and daughter. Ati, who recalls teenaged exasperation when the family made endless site visits pre-construction, asked that her room open onto a roof deck and

that she have a private entry. Her father responded with the charming exterior circular staircase. Her deck and its adjoining overhang shade the living room windows in summer while promoting solar gain in winter. In his "green" orientation, as well as in other ways, Walter Gropius was far ahead of his time. The family ordered fixtures from theatrical and medical supply catalogs, unheard of before this house was built.

Editor's Note

Gropius House is open Saturdays and Sundays with tours every hour from 11 a.m.–4 p.m. \$10 (free for Historic New England Members and residents of Lincoln). 68 Baker Bridge Road., Lincoln, Mass., (781) 259-8098. www.historicnewengland.org/visit/homes/gropius.htm

Small even by the frugal standards of the 1930s, the Gropius House made an enormous impact while the Gropius family lived here. It continues to exert influence today; in 2007, it attracted more visitors than any other Historic New England property. "Right now, Midcentury Modern is fascinating to peo-



ple," Gittleman explains. "But if Walter Gropius had designed a house in 2009, he would have built a very different house."

Of its time and place, the Gropius House still seems eminently modern and livable more than seventy years later. Despite its huge importance, its presence is modest: most drivers careening down Baker Bridge Road probably never notice the simple white house set back among apple trees, much less realize that they are driving past one of the most influential houses of architectural history. •



PHOTOGRAPHY BY BRIAN VANDEN BRINK

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New England Home's Networking Event at Ferguson

On May 5, Ferguson hosted a cocktail reception for *New England Home's* advertisers. Guests mingled in Ferguson's expansive show-room in Franklin while savoring Mexican-themed fare and margaritas in the spirit of Cinco de Mayo. The event was a successful networking venture for all who attended and even more successful for the lucky guests who took home fantastic raffle prizes provided by Ferguson and their suppliers: John Wassink, J.H. Klein Wassink; Eileen Komaneky, simpleHome; Joseph Byrne, Renovation Services; Tricia Levangie, California Closets; Hannah Blackburn, Blackburn Woodworking; Mark Giacchetto, Terrene of Acton; Kathie Chrisicos, Chrisicos Interiors; Donna Spanos, RiverBend & Company; Tim Moore, Duggan Mechanical; Daniel Glickman, Sustainable Construction; and Alexandra Martin, Walker Enterprises. Congratulations to all!

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Bartlett Design Associates.... page 105

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Calendar of Events

9.17 Gala Opening 6:30–9:00pm

9.19–10.18 Open Daily 10:00am–5:00pm

9.19 & 9.20 Boat Show 10:00am–5:00pm

9.20 Bar-B-Que Grill Off 2:00pm–4:00pm

9.24 Shep Brown Day 1:00pm–5:00pm

10.10 Holloway MB Day 1:00pm–5:00pm

*We will be closed on Mondays and Tuesdays
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From our Executive Director

Dear Friends,

On behalf of the Board of Directors, staff and especially the kids of the Boys & Girls Club of the Lakes Region, I would like to thank you for visiting our Designer Show House. I am the new Executive Director of the Boys & Girls Club of the Lakes Region but I am not new to the Boys & Girls Club and the positive impact that it can have on a community's youth.

In a study completed by Dartmouth Medical Center entitled *Hardwired*, it was noted that children carry genetic code that, in effect, "hardwires" them so that they benefit from simple, positive adult interaction. The essence of the study—which greatly impacts the work we perform each day at our Boys & Girls Club—points to the fact that girls and boys will inevitably grow up to be healthier young adults if they have consistent, positive social exchanges with adult role models.

This is clinical, scientific proof that what we accomplish every day at our Club, in terms of adult interaction with our youth members, brings them closer to a life free of the general hazards that many kids experience. Those hazards are the risky activities that lead to drug abuse, teenage pregnancy, truancy, petty crime, and other anti-social behavior. In other words, the more kids we encourage to come through our doors, the better off they are, and the better off our communities are!

We can no longer take for granted that our children can safely be left to find their own recreation and companionship. Increasing Boys & Girls Club youth membership beneficially impacts the lives of our youth, the health of our family units, the well being of our schools, and the future health of our communities!

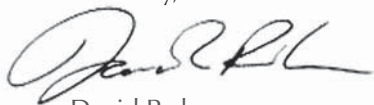
At the Club, children can be themselves without worry about the playground bully and peer pressure. Here they can get help on their homework, have a volunteer teach them how to play basketball, or even make a birthday present for mom or dad.

Every day we reach more children, affecting young lives with positive programs and people. A parent told me that they worry about these times of economic and social concern; they said it was comforting to know that their child had a place to go where they could be safe and happy.

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Sincerely,



David Parker
Executive Director

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Teresa Perry of High Country Home Interior Design and Custom Cabinetry is pleased to support the Lakes Region Boys and Girls Club by participating in this year's New Hampshire Designer Show House at Meredith Bay. A New Hampshire native, Perry moved back the area in 2008 after living and working in Greenwich and Darien, Connecticut, for 15 years. With 12 years of design experience, having worked in hundreds of homes throughout the Northeast, she is an allied member of the American Society of Interior Designers (ASID) and has been published in several shelter magazines. Her love of interior architectural detail has been fine tuned with designing kitchens, bathrooms,

laundry rooms and libraries for a custom English cabinetry maker located in Greenwich, Connecticut.

While working throughout the tri-state area, Perry longed to be home; she purchased property and built a house in Silver Lake, New Hampshire and designed every little nook and cranny in her new "old cape." The house has a non-traditional floor plan with open living spaces that make it warm, inviting and social, and was of course designed around the kitchen!

High Country Home was established in 2006 with the idea of bringing sophistication to country, providing a full range of interior design and custom cabinetry services including interior spatial planning, architectural details, kitchen and bath design, color and textile sections for upholstered furniture, custom window treatments, accessories, antiques, lighting and custom artwork and mirror selections. Soon it will be launching an accessory boutique online at www.highcountryhome.net

The Meredith Bay Show House fit the High Country Home philosophy perfectly with its Adirondack style. Perry creatively used antiques that she's collected over the years and, working with several vendors and local businesses, created a unique Adirondack style for this house.





Acknowledgements & Credits

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Furnishings & Accessories: Bartlett Design/Home Studio



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jd@juliadiasinteriors.com

Julia Elizabeth Dias

Julia Elizabeth Dias has been working in the Interior Design field since 1985. She earned her Bachelor of Fine Arts Degree in Interior Design from The University of Massachusetts, Amherst. Her experience ranges from Commercial Design: corporate office, institutional and retail store planning to Residential Design: private residences, acting as general contractor for her own home and kitchen & bath planning. Employment includes working for notable Architectural & Interior Design firms in Hartford, Connecticut, and Springfield and Boston, Massachusetts.

Julia completed the National Council for Interior Design Qualification Exam in the spring of 2006. This is a two-day exam covering the principles and practices of Interior Design as well as building codes and ADA requirements in both commercial and residential spaces. NCIDQ Certificate #021294. She is also a Professional Member of the American Society of Interior Designers, a member of the National Association of Home Builders and has completed courses with the National Kitchen and Bath Association, NKBA, in advanced kitchen and bath design.

A passion for architecture, art, elegant fabrics, gardens, rich historical color palettes and the ocean, Julia often finds herself traveling to photograph the many picturesque areas of the Northeast. Some of her favorite places to frequent are: Newport, Rhode Island, to visit and tour the



Breakfast Nook

Newport Mansions, Gardens and Rhode Island seacoast; Kennebunkport, Maine, to visit and photograph the historic and stately oceanfront properties, quaint villages and harbors; and New York City to photograph the wide variety of old and new architecture, visit the Metropolitan Museum of Art and of course have lunch at the Carnegie Deli!

BARTLETT DESIGN ASSOCIATES

*interior/architectural design
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sbartlett@bartlettdesign.net

Bartlett Design Associates

A native New Englander, Sue Erickson Bartlett grew up in a home designed by her parents, who were constantly doing projects of some sort. Her mother was an artist and her father worked in the aircraft industry, so she got the best of both left- and right-brain philosophies!

Bartlett's interiors draw on her unique background as an artist as well as that of a designer. Her experience in architectural firms has sharpened her skills in cabinet design, space planning and lighting design.

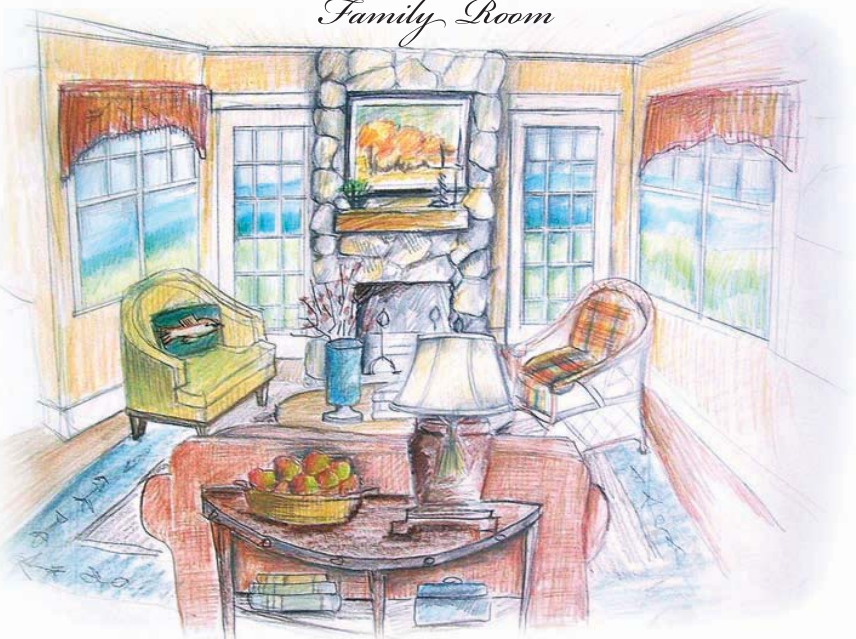
Bartlett earned her Bachelor of Fine Arts degree from Tufts University and the School of Museum of Fine Arts, Boston. Subsequently, she studied at Chamberlayne College in Boston and was granted an Associate Degree of Science in Interior Design. She is a professional member the American Society of Interior Design (ASID) and holds NCIDQ certificate number 016867.

For the Designer Show House at Meredith Bay, Bartlett outfitted the breakfast nook with a round table in a distressed finish and antiqued rattan chairs, upholstered in a Jacobean print of chocolate, jade, bittersweet and gold. In the family room, walls are painted a latte shade that acts as a warm backdrop for copper, azure, ochre and russet tones. A clean-lined sofa and chair are complemented by rattan pieces reminiscent of old lakefront furnishings and a multi-hued wool area rug ties it all together.

From the kitchen, with its warm glazed-wood cabinetry and rich granite, one heads out to the mudroom area, where a hand-planed, mortised and tenoned console table awaits at the entry. The laundry room has the air of a gardener's haven with its rustic stand and potting shed accessories. Truly an inviting place to live!

Bartlett Design Associates' work has been featured in *Better Homes & Gardens*, *Yankee Magazine*, *Renovation Style*, and other publications. The firm is located at 30 South Main Street in Concord, New Hampshire, in an historic Greek Revival building.

Family Room



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603-520-8743-6688
www.lakestyleinteriors.com
lataylor07@msn.com

Lake Style Interiors

The lower level guestroom was designed with a budget in mind. Staying within a \$5,000 budget Lake Style decorated the guestroom in beautiful linen fabrics. The reversible duvet has a bold poppy print on one side and a solid linen on the other. Black furniture and solid coordinating fabrics create a welcoming guest experience.

In the screened porch, Lorie again used black on the wicker furniture to bring out the vibrant greens of the fabrics to create a cozy Adirondack style. A great focal point created on the mantle and you have an example of Lake Style!

With the invaluable help of Peter at Country Cottage Furniture in New Hampton, NH, and Laurie at Cackleberries Garden and Gift Shop in Meredith, NH, Lorie has fashioned relaxed alfresco seating venues to enjoy. Country Cottage unfinished wood furniture provides cozy seating on the patios while Cackleberries helped with the stunning potted plants. In a home as beautiful as this, the outside must be designed with a warm beauty of its own... Lake Style of course!

Designing one of the upstairs bedrooms to be a little girl's room, Lorie used an Adirondack style daybed with colorful quilts and pillows.



Lorie Day Bed

Lorie Taylor pursued a formal education in interior decorating while following her husband's career. She's always had an excitement for design, which was inspired by her parents. Her mother was an embroidery designer, and her father was a professional painter. Four years ago, when she and her family moved to the Lakes Region, she was trained and ready to enthusiastically begin her career as an interior designer.

Lorie feels truly blessed to be doing what she loves, and agrees with Confucius: "If you love what you do, you will never work another day in your life."



Showhouse Planners, LLC

Showhouse Planners, LLC, is the brainchild of Fran Orenstein, Marcy Yerkes and Dianne Anthony. The three women came together while working on a showhouse as volunteers. They realized each brought a unique talent to the table that, when combined, created the necessary elements to assist non-profit organizations in staging designer showhouses. The task can be monumental, but when guided by the trio, it can become a realistic and effective fund-raising option.

Fran Orenstein is new to the Lakes Region, having made her home in Boston for many years. She has her Bachelor of Arts degree from Boston University and has completed advanced studies in Art and Graphic Design at the Massachusetts College of Art. She has worked as a graphic designer for the past 20 years. Her experience in graphic and web design is put to use in creating all the electronic and print elements needed to promote these events.

Marcy Yerkes has made her home in Laconia for the past 22 years. She has a Bachelor's Degree in Fine Art, a Teaching Certification in Art, and has taken advanced studies in illustration at Parson's School of

Design in New York. She is well known throughout the Lakes Region for her beautiful murals and faux finishes. She has developed alliances within the New Hampshire design community and works as liaison between the designers and the homeowners. She is also instrumental in promoting these events within the community.

Dianne Anthony has resided in Gilford for the past 18 years. Dianne is Showhouse Planners' "people" person. She works with the board of directors of the non-profits to develop and implement the committees and day to day logistics necessary to stage these events.

For more information about Showhouse Planners and the 2009 New Hampshire Designer Showhouse, please visit their Web site at www.nhshowhouse.com or email them at fran@nhshowhouse.com.



2009 Meredith Bay Designer Showhouse to benefit the Boys & Girls Club of the Lakes Region



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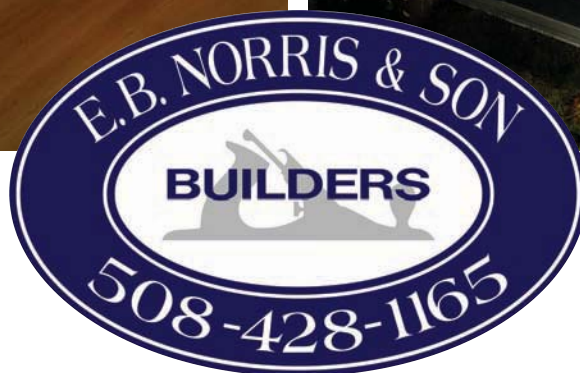
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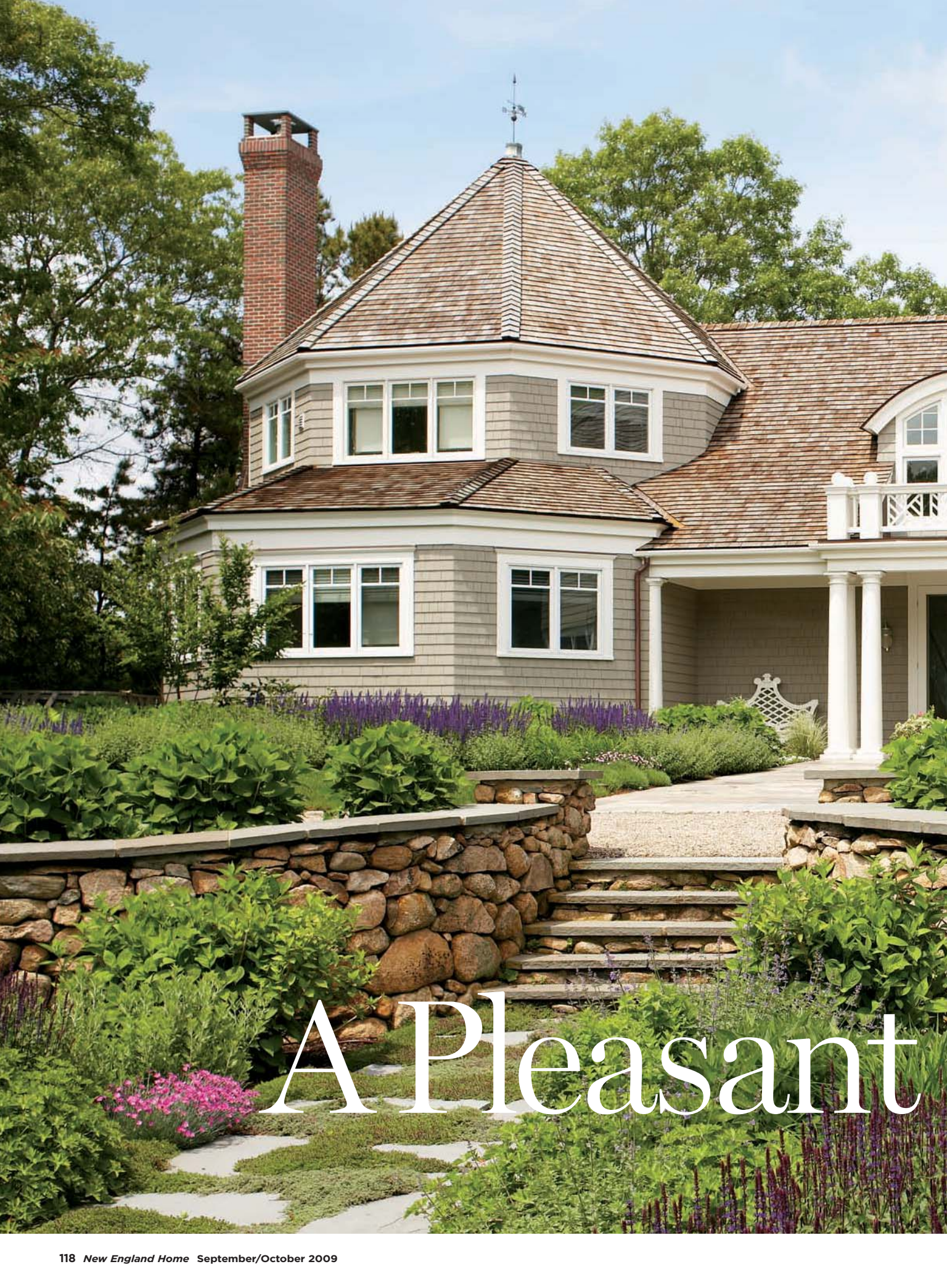
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A Pleasant



Surprise

Classic on the outside,
contemporary within,
a Cape Cod summer
home puts a fresh twist
on tradition.

TEXT BY PAULA M. BODAH •
PHOTOGRAPHY BY MICHAEL
PARTENIO • ARCHITECTURE: KENT
DUCKHAM • INTERIOR DESIGN: TUI
PRANICH • LANDSCAPE
ARCHITECTURE: GREGORY
LOMBARDI LANDSCAPE DESIGN •
PRODUCED BY STACY KUNSTEL

Weathering shingles, white trim as crisp as a sail, a landscape filled with seaside-friendly plantings and a backyard view of the water across marsh grass and beach roses—everything about the outside of this house says classic Cape Cod. • Looking at the exterior, you can just imagine what it must be like inside: cushiony sofas and

chairs covered in bleached muslin and piled with sun-faded blue toss pillows, rattan occasional pieces, watercolors of the sea and other accoutrements of the comfortable, casual look so characteristic of a summer home on the Cape.

What fun it is, then, to step inside and find an interior that sparkles with Lucite and glass and gleams in a palette that's almost entirely white. How surprising to see sleek, modern furniture and a collection of contemporary art. And how perfect a match it is for this house, with its spacious, open floor plan and its banks of large windows that let the sun stream in from every angle.

The house wasn't always so pulled together outside or in. Built back in the 1970s, it had been renovated and added onto in ways that hid its true nature. "There were no roof edges; the roof just came down to the wall," says Boston- and Cape Cod-based architect Kent Duckham. "There were no gutters, no architectural detail. The screened porch was too low and too narrow." Inside, the rooms were small and the space seemed configured to hide, rather than celebrate, the view. "When you look at old pictures, the house was really nothing special," Duckham says.

Its site, however, was definitely special: a fan-shaped lot of a bit less than two acres, with its wider end stretching along the water. Duckham and his clients knew the house had the potential to be just as exceptional, so they added interior designer Tui Pranich to the team. Pranich, who is based in Florida but works often in New England, had collaborated with the homeowners several times over the years. He





Classic meets contemporary in the living room, with its blending of traditional architectural details and such unexpected furniture choices as the Lucite coffee table and lounge chairs.

In the family room, well-placed hints of color enliven the serene, all-white palette. *Facing page:* Tufted leather-upholstered dining chairs and a glass chandelier with a modern twist help meet designer Tui Pranich's goal of casual comfort with a touch of elegance.







also has an architecture degree, so he brought an understanding of the house's structural challenges as well as a deep intimacy with the clients' preferences.

The basic shape of the house, with its two octagonal sections, remains the same, but Duckham and his team rebuilt it, replacing rotting wood, adding missing flashing, creating the roof flairs, enhancing the details, replacing small windows and doors with bigger ones and reshingling the whole exterior. He rebuilt the screened porch and gave the open front and back porches generous new proportions, then constructed a new entry to give the home a grander introduction. Above the entry, he installed an arched window and balcony, and echoed the arch in a dormer on the back of the house.

Inside, a previous owner had added a first-floor ceiling, which Duckham removed to bring back the original cathedral space. "The arches carry the light through the house and bring light down to the lower story," he explains.

Working together, Duckham and Pranich reconfigured the interior space. "The rooms were in the wrong place," Duckham says. "The kitchen was at the back with a counter along an exterior wall, which obstructed the views to the water." They moved the kitchen to the front of the house and fashioned a spacious living room to fill its former slot.

The new kitchen, designed by Snaidero USA, shines with its cabinets and countertops of white lacquer and stainless-steel appliances. White leather barstools belly up to the island and a contemporary chandelier of Lucite hangs above. Anchoring all that white are the quarter-sawn oak floors stained a pale gray and a paneled section under the island in a shade of deep, almost-brown maroon.

The home's color scheme, says Pranich, is a contemporary version of the classic Cape style. "It's unexpected, but the white is still fresh and clean and beachy, and it complements the exterior of the house," he says.

The public rooms form an L shape that begins with the spacious living room and continues through to a family room and

The homeowners' glass collection, including this enigmatic wall sculpture in the master bedroom, adds sparkle to the decor. *Facing page top:* The staircase wall came down to create a light, airy foyer. *Facing page bottom:* A Lucite chandelier adds playfulness to the sleek kitchen.

IMITATION
AND
DISGUISE





dining area, with the kitchen to the right of the dining area. The white theme, grounded by gray-stained oak floors, carries through the living, family and dining areas. Walls are treated with a polished plaster that contains a bit of silicate sand. "It's very shiny, very polished, almost like stone," Duckham says. "It's very pure and minimalistic, and the quality of the material is beautiful." Hints of color come from the homeowners' collection of glass art and the occasional accessory in pale turquoise.

Pranich's goal, he says, was to create an interior that's casual yet has a formal, elegant touch. For the formality and elegance, he brought in contemporary furniture like the Lucite lounge chairs and clean-lined sofa in the living room, the modern white coffee table in the family room and the white pedestal dining table surrounded by white leather-upholstered chairs with nail-head trim. For casualness, he used easy-care cottons, linens and leathers. Unexpected combinations, such as the living room's Lucite coffee table flanked by more traditional armchairs, add charm. "A combination like that makes it a little more young and fresh," Pranich says.

In the rebuilt screened porch, Duckham installed a gray slate floor and Pranich brought in weather-coated furniture covered in Sunbrella fabrics. "It really looks like indoor furniture," he says. "Everything has a real level of elegance."

The second floor holds guest bedrooms and baths, while the master suite sits on the first floor of one of the octagonals. Here, a hint of the lightest gray joins the white palette, and a whimsical sculpture of glass letters hangs above the bed. "We used a more traditional, tufted headboard," Pranich notes, "then added the leather and chrome bench at the foot of the bed for a contemporary twist."

Walking through the classic, columned entry to find an interior so modern may surprise at first. But the feel is so fresh, so summery and so inviting, that before long it's hard to imagine any other way. •

Resources For more information about this home, see page 228.

The rebuilt screen porch has a slate floor. *Facing page top:* A new arched dormer on the rear of house brings light to the interior. *Facing page bottom:* Like the home's exterior, the landscaping was designed for a classic Cape Cod look.



ARTFUL SIMPLICITY

Surrounded by lush gardens, overlooking the bay and boasting a stunning art collection, a Rhode Island guesthouse wraps lucky visitors in tranquility.

Text by Kara Lashley • Photography by Nat Rea • Architecture: Greg Snider, Gregory J. Snider Architects • Interior Design: Meryl Santopietro • Landscape Architecture: Sara Bradford, Bradford Associates • Builder: JJO, Inc. • Styled by Robert Brown



With its dark ceiling trusses and glass-sided staircase, the guesthouse marries the rustic and high-tech.





In the living room, white walls, polished concrete floors and glass expanses make a fine backdrop for South American art.



“Small can be **beautiful**,” says architect



With an artist's eye for detail, landscape architect Sara Bradford surrounded the house with a variety of evergreen shrubs. A dramatic sculpture by Bernar Venet completes the scene.

Greg Snider.



What could be more relaxing than staying at a waterfront guesthouse? For lucky visitors to this Rhode Island retreat, the answer is obvious: staying at a waterfront guesthouse that also serves as a

personal art gallery and spa. Surrounded by lush gardens, with Narragansett Bay lapping at its doorstep, the contemporary cottage houses both its owners' guests and art in high style.

It's hard to believe that in its previous incarnation this sanctuary was a rotting pool house, one of several small buildings on the grounds of the owners' summer compound. Envisioning a space in which they could entertain, display their collection of contemporary art and host overnight guests, they sought out architect Greg Snider, interior designer Meryl Santopietro and landscape architect Sara Bradford, all based in Providence, to orchestrate the transformation.

In terms of the architecture, Snider set out to prove that "small can be beautiful." Working within the existing pool house's footprint, he devised a 1,400-square-foot floor plan that can accommodate a cocktail party crowd as gracefully as a pair of weekend visitors. The main level consists of a spacious living room and kitchen, along with the spa and a powder room. A study is tucked in a loft above, accessed by a glass-sided staircase that appears to float between the two levels. To maximize space, there are no bedrooms, per se: the study converts to sleeping quarters by way of a Roche-Bobois pullout sofa, and a sitting room in the walk-out basement doubles as a bedroom.

Reminiscent of a tropical bungalow, the guesthouse has a scissor-trussed roof that sits gently atop pure-white walls. Snider sheathed the water side of the house in glass, bathing the space in light and revealing an expanse of bay and sky. (To make up for all that glass, the house is super-insulated to LEED standards and relies on passive solar energy in the winter.) "We avoided wood trims, running the plaster right up to the windows," Snider explains. "It's very simple, very Zen."

Santopietro, too, took a pared-down approach, designing the interiors around the burnished concrete floors that flow through the house. Though cool underfoot, the gray floors look warm, mottled with ambers and browns. "Concrete is a fabulous material and really drove the design feeling," Santopietro says. "The minimalist quality of this design carries such a big impact. There's just something about the simplicity of the white walls and concrete floors. The layering of these very simple materials creates a wonderful texture when they put in their artwork, or their beautiful accessories that they've collected over the years from their travels."

From woven baskets and handicrafts to bold canvases, the owners' treasures fit into the space naturally, in a way that is striking but not intimidating. The collection is heavy on South American art, including work in the living room by two Argen-





The spa's sink and soaking tub demonstrate the elegant possibilities of cast concrete.

The art isn't just on the walls but in **every**



From the low-slung sofa in the sitting room (which also functions as a bedroom), guests can admire a pair of bold canvases.

aspect of the design.



tine artists: an understated black-and-white square piece by Eugenio Espinoza and a ceiling mobile by Daniel Joglar, which the artist himself installed. Observant guests will notice a recurring circular motif in many of the pieces, a reflection of the owners' interest in feng shui. Regulars at Miami's Art Basel exhibition, they worked closely with Snider and Santopietro to make sure the guesthouse could handle their ever-growing collection. "With this type of design, it's always evolving," Santopietro notes. "So if you come back to it from your travels and you have something new, you can change things around very easily. It's a very wonderful backdrop for them, being collectors."

For all its gallery cool, the guesthouse maintains a warm, welcoming aura, its sleek materials tempered by more rustic touches. In the kitchen, for example, a brick chimneypiece adds warmth and texture to super-sleek white lacquer cabinetry. The furnishings Santopietro chose follow suit: sculptural white sofas, glass-topped side tables and natural jute rugs are both low-key and luxurious. To this neutral canvas, she added splashes of saturated color, like a zesty orange ottoman in the living room and orange-patterned pillows on the sofas. In the lower-level sitting room, a comfy sectional amps up the fun with audacious color and pattern.

The serene Asian-inspired spa, by contrast, was made for absolute relaxation. Steeped in rich earth tones, it features a cast concrete sink and a deep tub where guests can soak away their worries. The walls are covered with a striated ceramic tile that mimics dark wood, while a ribbon of windows just below the ceiling provides a leafy border. Larger than a typical master bath, the space was designed to hold a massage table. "It's not unusual for the owners to bring in someone to do manicures, pedicures or massages, to provide those amenities for their guests," Santopietro says.

Not least among the guesthouse's amenities are its gardens, which Bradford designed with an artist's sensitivity to shape, color and texture. On the entry side of the house, a waterfall spills into a koi pond, setting a tropical tone. A teak deck connects that intimate enclave to more expansive vistas along the water, where a mosaic of evergreen shrubbery and dramatic slabs of stone brought in from western Massachusetts slopes down to the rocky shore. Stand at just the right spot, and a sculpture by French artist Bernar Venet seems to hold the entire guesthouse in its steel arc, another nod to feng shui. "The owners, of course, have an eye for art," Bradford says, "so their landscape became an artwork."

You could say the same about the entire project. Here, art doesn't just take the form of canvases and sculpture: it's apparent in every aspect of the guesthouse's design, the product of a fruitful collaboration between clients and designers. "Your role is to take your clients' dreams and ideas and make them happen, and do it in a way that's beyond what they ever imagined," Santopietro says. Indeed, she and her colleagues have created a place that not only lives up to its owners' vision but exceeds their guests' wildest expectations as well. •

Resources For more information about this home, see page 228.





A Painter's Palette

A harmonious mixing of bold colors serves as an uplifting backdrop to a Martha's Vineyard home built to welcome family. WRITTEN AND PRODUCED BY STACY KUNSTEL •

PHOTOGRAPHY BY MICHAEL PARTENIO • ARCHITECTURE: PATRICK AHEARN, AHEARN-SCHOPFER AND ASSOCIATES • INTERIOR DESIGN: JON HATTAWAY AND MARTIN POTTER, MJ BERRIES DESIGN

Dick Morash and his wife, Brad, could not have been happier in their new waterfront home on Chappaquiddick, the tiny island off Martha's Vineyard. They marveled at how well it accommodated their three grown children and five grandchildren when everyone joined them for the summer. That is, until the cat got out. As Dick recalls, he was tromping through overgrown bushes and weeds on their neighbor's thickly wooded lot looking for the family pet when he looked up and saw the view. A panorama lay at his feet—nearly 360 degrees of waterfront on this particular point. Cat in hand, Dick trudged back to the house and told Brad they had built their dream home in the wrong spot. • Brad, exhausted by building and designing the house they were in, could barely entertain the idea of tackling another, but Dick, still full of persuasion even after their forty-three years of marriage, convinced her it would be a move

Traditional and modern meet in the dining room where a Lichtenstein print shares space with Brad Morash's geometric watercolors. The Empire-style table is custom. *Previous pages:* Hues as vivid as homeowner Brad Morash's pastels echo throughout the eight-bedroom home built to accommodate three generations.









to a place they would never want to leave.

Enlisting the same team that had designed their four previous houses, the Morashes called architect Patrick Ahearn of Ahearn-Schopfer and Associates and interior designers Jon Hattaway and Martin Potter of MJ Berries Design for their input.

The result isn't a copy of the spaces they had so lovingly created in the house next door, but rather an opportunity to revise the rooms that weren't quite working for them while also emboldening the color palette. The front facade sports two large gambrel roof structures with generous dormers on each, giving more room to a painting studio for Brad and upstairs guest suites. In conjunction with a stone wall, a gambrel-roofed garage opposite the front door creates an enclosed parking court for the family and friends. The back of the house, with its many windows and curved screened porch, provides enviable views of the water from every perch. "We employed the gambrel here," says Ahearn, "because it is the only classical architectural form that gives you the most height and volume for the space."

The weathered shingles and white trim would lull any passersby into thinking that, within these walls, there would be nautical motifs and chintz, but with the Morashes—specifically Brad—you soon learn that it is all about color. Brad, an artist whose paintings appear in every room (the only painting in the house that isn't hers is the Lichtenstein print in the dining room), loves to experiment with color. Celadon, turquoise, yellow, royal blue, orange and laven-

der all meet under this roof, providing such an exciting sensory experience that most first-time visitors can barely muster a "Wow."

The living room walls play with creamy-toned white and bright white trim, but the insides of bookcases are soft lavender. The upholstered loveseats are tomato red, armchairs are the color of butternut squash, and ticking (designed by Brad and Hattaway and made in France) covers all the pillows and draperies, filling the room with pattern and energy. It's not just this room that brims with pattern and life, but all of them, right down to the eight bedrooms, TV room, kitchen sitting area and porch.

Brad and Dick have always taken an active role in designing their houses. Dick is more involved with the architecture (he insisted on the curved ceiling in the master bedroom) and Brad with the interiors (she has an amazing command of color and always lays out the kitchen and bathrooms). "It's a creative process we've always shared together," says Brad. "We've created a dozen houses for ourselves and numerous ones for others. We love doing it."

That creative process also extends to Brad's long friendship with interior designer Hattaway. "We have a rhythm when we work together," says Hattaway. "We often laugh about the Fred

Clockwise from above: Layers of ticking, quilts and color in the living room extend to the study beyond. Brad Morash kicks back in her art studio. Undulating rock walls surround the waterfront property. The collection of ironstone isn't just for display. Every piece is used.



The kitchen was built to accommodate a lot of cooks and even more onlookers. Chairs covered in striped ticking are on casters so they can turn toward the water view or toward the cook.





and Ginger relationship we have. We easily move back and forth between who gets to lead.

"I trust her instincts as a painter," he adds. "We could maybe do it without one another, but what's the point? We enjoy the work and that's clearly reflected in the result."

Together, they instill color confidence in each other. In the master bedroom, two shades of lavender cover the barrel-vaulted ceiling and trim. Unusual, perhaps, but Brad says it's like waking up outside every morning. The bed floats within the room and Hattaway and Potter created seating areas around it. The bookcases, painted deep lavender at the back, hold trinkets and photos and Brad's geometric watercolors all framed in a deep blue. "Paint provides dimension," says Hattaway. "In the moldings, in the backs of bookcases or the backs of cupboards, it grounds them. Even a low-contrast color."

Most walls throughout the house are a shade of white with the trim color or background color (such as in the bookcases) adding depth. Almost randomly, a lime-green wall appears between the kitchen and dining room or a turquoise wall at the end of a long hall. The kitchen cabinets may be white, but the backsplash tile is bright gold and the seating area chairs are upholstered in the same ticking

Clockwise from above: A balcony across the back of the house gives every guest a water view. Brad's hydrangea painting plays off the hues of the master bedroom's ceiling and fabrics. Accessories and books adhere to the master bedroom's color scheme. A screened porch curves toward the water views.

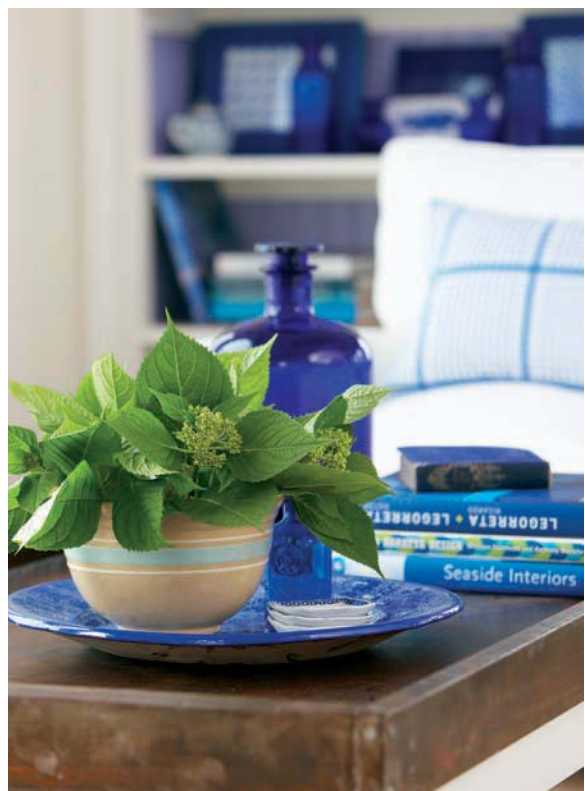
found in the living room. The colors and the patterns create an energy that buoys visitors any time of the year. The boldness, playfulness and harmony are so masterful that a few pillows out of place could throw off the whole scheme.

The dining room was one place in the house where the right color wasn't immediately obvious to Brad and Hattaway. In the Morashes' previous house, the dining room walls had been turquoise. Navy seemed too flat, so they decided on what Hattaway calls a patriotic blue with a robin's egg blue ceiling and shelf color. The blue pops behind Brad's extensive collection of ironstone, while a large grouping of glass turquoise candlesticks on the table recalls the previous dining room. "It's not studied, it's not contrived, it's not labored," says Hattaway of the space. Contrasting with the deep-blue walls is a custom-designed, Empire-inspired, long dining table painted glossy white. The room inspired Brad to paint a series of geometrics in black. "Something that Brad has taught me—she always wants a touch of black in a room and she's right," says Hattaway. They hang gathered around wall sconces and the Lichtenstein (a gift from Hattaway and Potter).

The room, like rest of the house, has drama, but in the most spectacular way.

"Interior design should be fun, it should be creative, it should not be copied," says Hattaway. "At its best it's inspiration. I would hope this interior is inspiring." •

Resources For more information about this home, see page 228.





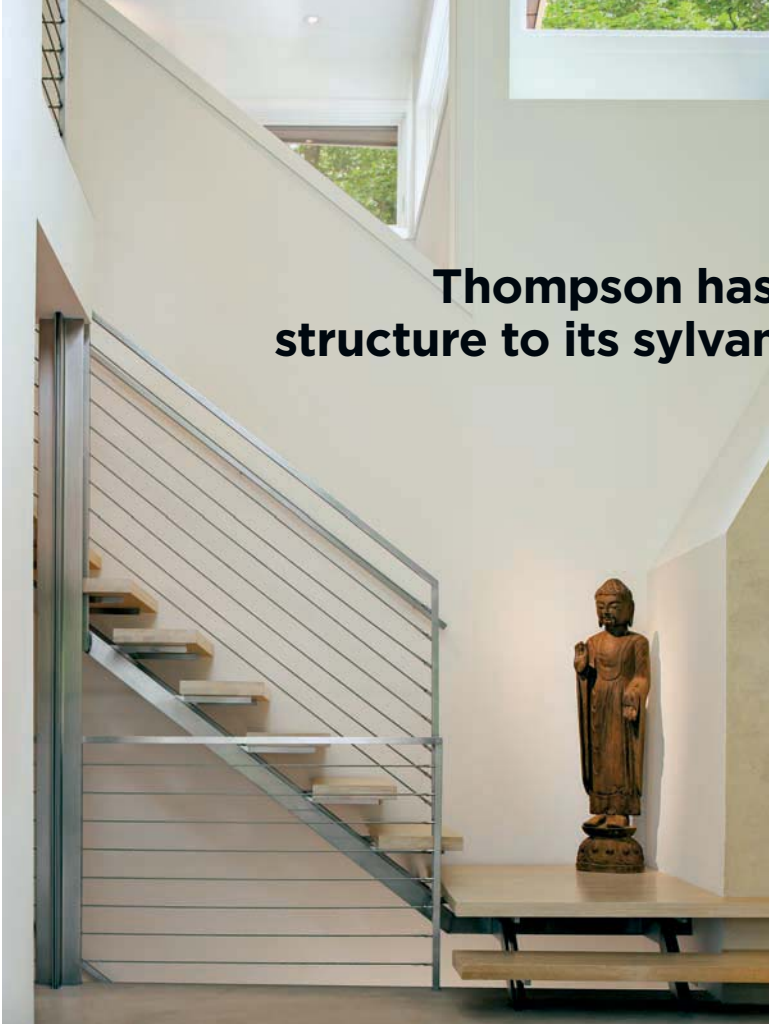


Sleeping Beauty

With an architectural wizardry that borders on the magical, a 1950s suburban-Boston ranch is transformed into a sleek, modern two-story home.

Text by Megan Fulweiler • Photography by Robert Benson • Architecture: Maryann Thompson • Landscape Architecture: Michael Van Valkenburgh Associates • Produced by Stacy Kunstel





Thompson has ingeniously opened the structure to its sylvan site, peeled back layers and let in the light.

Left: Interior windows combined with a line of clerestories bring light to the north-facing house. Below: Woven steel sandwiched between glass blurs the view into the kitchen and family room when the doors close. Facing page: Thompson married two-inch bleached oak veneer treads with a stainless steel frame to create the new stairs.

Some transformations are legendary. Think of the pumpkin-turned-coach that taxied Cinderella to the ball or the frog reborn as a handsome prince. Memorable makeovers though they might have been, this house in Newton, Massachusetts, has an equally enchanting story—and it's no fairytale. The 1950 split-level ranch was slumbering until Maryann Thompson came along to revive it. The Cambridge, Massachusetts-based architect went a giant step beyond simply waking up a tired old design, though. She reinvented the house, giving it a stylish, contemporary new look. Miraculously, yesterday's comfortable house survived; it's just a million times improved.

According to the green-principled architect, the old saw that insists renovation is more costly than new construction is simply not true. Anathema for her is the all-too-familiar strategy of razing a building and beginning anew. Instead, Thompson favors the sustainable approach: embracing what's there and making it better. "I love how this house started," she says. "Just think of the many sad dumpsters you see when a building comes down. We took the existing condition and had fun. It's an example of what can be done when your profound preference is for recycling."

In this instance, working with what was there translated into conserving the foundation and most of the interior walls along with the existing plumbing locations (always a huge savings). To underscore the magic further, even the floor plan remained basically the same. Of course, judging by the sweeping roof lines and an abundance of glass in today's exterior, who would ever guess? Thompson has ingeniously opened the structure to its sylvan site, peeled back layers wherever possible and let in the light.

Any other owners would be happily dumbfounded with these incredible results, but this family already had witnessed Thompson's abilities. Thanks to the architect, their Martha's Vineyard getaway is also a view-grabbing dwelling that merges outdoors and in. In fact, it was that retreat





that launched this project. “After just one season, my clients realized they were craving an ambience similar to the one of their summer house year-round,” says Thompson.

Thompson traveled extensively during her graduate school years, with Asia being her favorite destination. Many of the glorious and historic gardens she saw there left a lasting impression. This house, like much of her work, bears witness to the Eastern idea that architecture and site can and should work together, one heightening the other.

Every detail has its role to play. Take the striking roof overhangs, for example. They create a kind of thoughtful boundary, says Thompson. “Diffusing the outside and in, they foster a different way of looking,” she says. “You can sit on the porch and meditate on the garden rather than inhabit it.”

Though it’s less than an acre in size and set in a residential neighborhood, the property



The house bears witness to the Eastern idea that architecture and site can and should work together.

The homeowners need only slide open the glass doors to merge the handsome porch, enlivened with mahogany decking and ceiling, with the living/dining area. *Below:* In the kitchen, frosted glass cabinets further Thompson's luminous theme. A sliding ladder accesses loftier reaches.

feels grander. Landscape architects Michael Van Valkenburgh and Herb Sweeney cleverly took their cues from the existing conditions. To visually enhance the narrow site's size and create a strong sense of privacy they used layers of plant material. Most of the existing trees were retained and, coupled with hemlocks, rhododendrons and red twig dogwoods (a source of vibrant winter color) they subtly obscure neighbors, while maintaining an organic atmosphere. At the back of the house, large tilted planes of lawn—a response to the architecture's geometry—draw the eye, providing long views into the woods.

Of course, the profusion of windows pulls all this lovely bounty inside. And as the day unfolds, ever-changing light penetrates deep into every corner. "The rooms used to be discrete," Thompson says. "But now there's transparency through the house to the landscape. You're not in little boxes anymore. Windows—including several carved into the



interior—break the barriers.” An oversize skylight borrows light from the stairs to bring luminosity to the kitchen. And the husband’s study, with a window on the living room, feels far less confined.

The entry and living and dining rooms effortlessly mesh, although should the owners want to block the kitchen, say, for a formal affair, Thompson designed large, sliding wooden doors to do the trick.

The living-room fireplace is original but its updated persona belies its age. The era-appropriate four-foot hearth was thickened and given a custom creamy-beige coat of stucco for what Thompson calls “a monolithic appearance.” The rustic surface plays well off the satin-finished bleached oak floors and minimal furnishings. “All the credit for the decor goes to the homeowner,” Thompson says. “She has a wonderful eye and a keen sense of color and style. She knew exactly what was needed where.”

The cozy “Leave It to Beaver” kitchen went as quickly as the aged appliances. A slick top-of-the-line galley by Arclinea suits the home’s urbane demeanor and better matches the owner’s lifestyle. Thanks to Thompson, the new hub is user-friendly, too, and more flexible for entertaining. Where the humble kitchen sink once stood, the wall was brought down



A profusion of windows pulls nature inside. As the day unfolds, ever-changing light penetrates deep into every corner.

to make way for a spacious family room. The owners can hang out here for morning coffee and head to the revamped screened porch nearby for evening cocktails.

The old place had a quartet of small bedrooms clustered on this level. Thompson scrapped one, expanded another and added a bath for comfort. Then for the master suite, she created a new second floor. Graceful stairs with open risers and gleaming railings lead the way to this private sector where dual studies afford husband and wife office space. Relaxation for the couple translates to peaceful sleeping quarters as well as a red cedar deck with a Japanese-style ofuro hot tub. Another cunning link to nature, the luxe bath is concealed from people passing below by a slatted cedar screen.

Overnight visitors fare just as well. Thompson also engineered a second floor guest bath with a deep tub. Perched on pale pebbles and river rocks, the tub conjures a spa-like vibe.

In the end, the home’s metamorphosis is almost too remarkable to believe there were no fairy wands or potions involved. Unless, of course, we see it as a lesson: imagination and creativity are magic in themselves. •

Resources For more information about this home, see page 228.

See more @
nehomemag.com

Find before-and-after photos showing the amazing transformation of this house. Click on “Featured Homes” and then “Home Tours.”





Left: See-through deck railings keep nature close. Below: An alluring tub elevates the second-floor guest bath. Facing page top: An eye-popping overhang shields the master deck. Facing page bottom: Behind the bed is a generous custom storage wall with closet.





*Text by Paula M. Bodah • Photography by Brian
Vanden Brink • Architecture: Bernard Wharton, Shope Reno Wharton •
Builder: Newport Housewrights • Produced by Kyle Hoepner*



Peace Prize

CLASSIC NEW ENGLAND STYLE PLUS
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The house that architect Bernard Wharton and his wife built on a bluff in Jamestown, Rhode Island, reveals itself slowly. The first clue that something special lies ahead comes near the end of the long, gently zigzagging driveway through acres of woods, when the trees suddenly part to show off a picture-postcard stretch of Narragansett Bay. At this point, the house is still a mystery. Another zig leads to a hint in the form of a little structure—a folly of sorts that Wharton and his wife, Jennifer Walsh, use for storage—whose shingled sides and peaked roof offer a preview of the main event. A final zag and the house comes into view at last. • Weathered shingles and multiple roof peaks give a first-glance impression of a quintessential New England cottage. Look twice, though, and it's clear Wharton has built no cookie-cutter house. The roof overhangs end in a playful flare that hints at a Japanese influence, and the double front door surrounded on three sides by multi-paned windows with strong vertical and horizontal lines calls to mind the Arts and Crafts movement. All of the above and more come into play, admits the architect. "It's Shingle-style, but with Arts and Crafts, Shaker and Japanese influences," he says. He cites the nineteenth-century American architect H.H. Richardson, who incorporated his own fondness for Japanese and Arts and Crafts influences into his house designs, as a major inspiration. "The idea was to design a house that would stand the test of time both in construction and design," Wharton says. "In a hundred years, it'll still be standing and it won't look dated. A sense of permanence is very important to me." • Permanence, however, doesn't preclude a sense of fun. From any vantage point, the house offers something interesting to look at—the double eye-

Clockwise from right: Salvaged ships' hackmatack forms the curved moldings on the living room fireplace. The welcoming front door has a decided Arts and Crafts influence. In the entry hall, horizontal bands of wainscoting bring a nautical feel. Stairs to the second floor wear vertical banding in another Arts and Crafts touch.



brows atop tiny accent windows, say, or the brackets on the back porch, which Wharton describes as an abstraction of the classic Adirondack house. "Little surprises make good architecture," he says. "I like to incorporate little things that tickle your fancy."

Wharton, an architect with the Connecticut firm of Shope Reno Wharton, comes from an old Philadelphia family that began summering in Jamestown in the 1870s. Now he and his wife, along with their four dogs, spend nearly every weekend on the island. The long, winding driveway is a delicious tease, and at the end of their journey it never fails to delight the couple. "When you come down the driveway, no matter how often, it never gets old," says Wharton.

Rather than stretching the house north to south long the shoreline, Wharton set the house perpendicular to the shore, making its length run from west to east. "This gave us more views from inside the house," he

In the dining area, an antique refectory table is matched with reproduction Arts and Crafts chairs. *Facing page:* An artfully lighted display of branches fills the upper cabinets in the efficient, galley-like kitchen.





says. Indeed, it's hard to find a place inside that doesn't look out over the bay.

The front doors open to a wide foyer that narrows gently, drawing the eye toward the horizontally oriented living/dining room at the back of the house. Wainscoting of Douglas fir in horizontal bands that graduate from broad to slender gives the foyer a ship-shape feel that's echoed in the nautical-themed lights that hang from the high ceiling. The walls here, and throughout most of the house, wear a pale celery-green paint trimmed with a warm custard color, a palette chosen by Walsh in her search for something neutral but more interesting than the sand-colored hues one might expect in an island home.

The high ceilings and generous scale of the living/dining room give the home a grandness that makes it feel larger than its not-quite-4,000 square feet. Recycled timbers form the ceiling beams, and the curved moldings at either end of the room are old pieces of hackmatack once used for the knees—the curved braces inside the hull—of ships. The fireplace that anchors one end of the room is a simple, yet impressive, affair with an oversize firebox surrounded by granite. “I wanted to create a powerful terminus to the room,” the architect says. “To me, this is the perfect fireplace. It captures the fire, so that you look at it, not at the surround.”

At the other end of the room, a mid-nineteenth-century likeness of George Washington watches over an old refectory table surrounded by reproduction Arts and Crafts chairs. Furniture and art are an eclectic blend of old and new, classic and contemporary. The foyer holds a set of





Left: The chest of drawers forms the master bed's headboard. Below: The master bath is a simple, Japanese-inspired space. Facing page: The master bedroom, though modest in size, offers a grand view.

Ansel Adams's majestic black-and-white photos as well as a pair of Andy Warhol's colorful portraits of Mao. The living/dining room mixes New England marine and landscape art with pieces the couple has collected on frequent trips to Africa, including a set of Ethiopian headscratchers that enchanted Walsh and Massai ceremonial tools made from cows' bones. The result is a space that's welcoming, comfortable and deeply personal.

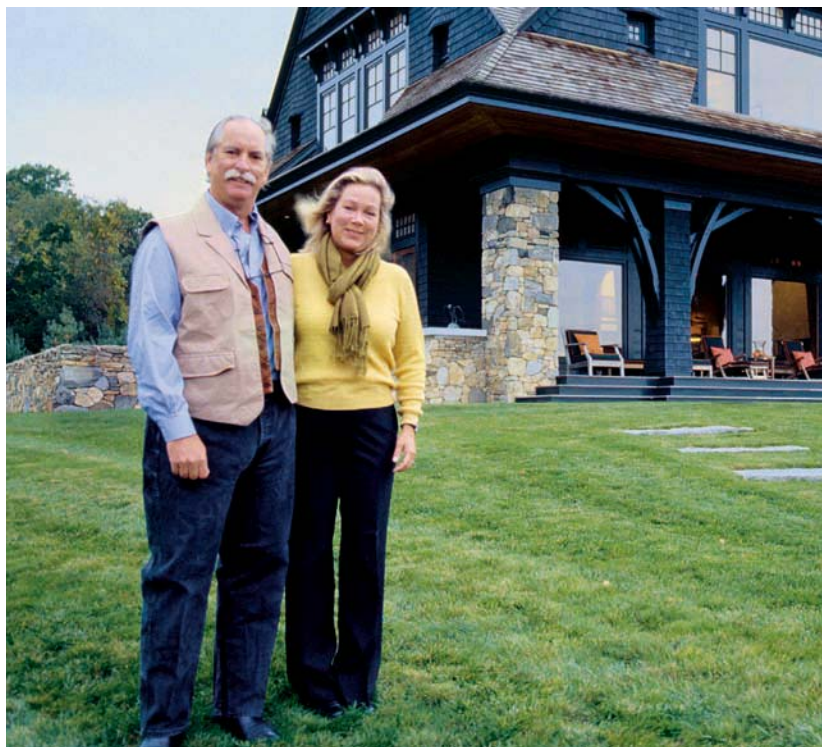
Off the dining area, the kitchen is an efficient place with a galley feel, outfitted with green marble counters and fir cabinets. In a playful touch, the glass-front cabinets just below the ceiling show off a set of artfully installed, softly lit branches.

From the foyer, a switchback set of stairs makes its way past a wall of vertical wood panels to an upstairs that is a model of resourceful design. One end of the broad hallway holds two cozy guest bedrooms. Guests share a bathroom, but two sleeping niches in the hall could be converted to guest baths in the future, Wharton says. At the hallway's mid-point, at the top of the stairs, a small den doubles as an extra guest room.

At the other end of the hallway, what looks like a Shaker-inspired chest of drawers turns out to be the headboard







Left: Wharton calls his back porch design an abstraction of the classic Adirondack style. **Right:** An Indian maiden statue the homeowners found on an antiquing expedition. **Above:** Bernard Wharton and Jennifer Walsh in their backyard.



of the master bed. Windows fill most of the room's east wall, and glass doors allow light to flood the whole hallway, so the headboard acts as a privacy barrier. Unlike the vast master suites that are so popular these days, this one, with its attached bathroom, is modest. Still, with its simple design—a sort of super-minimalist version of the Japanese/Shaker influences elsewhere in the house—it is utterly serene.

Like his ancestors, Wharton loves this island town for its peaceful lifestyle. Now future generations of Whartons can continue the family tradition, spending their summers in a home that's as serene as its surroundings. •

Resources For more information about this home, see page 228.

To see more of this home tune into NECN's *New England Dream House*, Sunday September 13 at 10:30 a.m. Host Jenny Johnson and Stacy Kunstel, homes editor for *New England Home*, will take viewers on a tour. The show will also air on September 13 at 7:30 p.m. and at 3 p.m. on September 14, 17, 22, 25 and 30. You can see the story online at www.nedreamhouse.com starting on September 13.

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Dining Room

Designer Anne Cowenhoven, of Accent and Design, took her inspiration for the dining room from the peaceful view of the marsh grasses beyond the house's windows. A mural, painted by New Hampshire artist Judy Dibble, interprets the outdoor scene in all the rich, warm hues of autumn, playing off the honey-toned woodwork. The colors of fall are repeated in the linen draperies and Tibetan rug which, paired with an antique farm table and chairs, strike the perfect note of casual graciousness.

Family Room

With its rough barn-board walls and floors worn to a soft patina, the family room had the basics in place for Valerie Jorgensen's vision of casual comfort. Starting with the contemporary hooked rug, Jorgensen built a bold, bright color palette softened with off whites, golds and the warm green of the antique corner cupboard. An eclectic mix of art, antiques and decorative objects adds a sense of individuality to the space.

Kitchen and Pantry

Updating the kitchen and pantry while retaining their charm was Frank D. Hodge's goal. Using the green and yellow checkered linoleum kitchen floor as his starting point, he chose fabric with a happy, oak leaf wreath pattern to frame the windows with their view of the marsh. In the sitting area, wing chairs wear a new, sunny stripe. And though the kitchen now boasts modern touches like stainless steel appliances and Irish limestone countertops, it hasn't lost a bit of its 1940s-era appeal.

FOR DESIGNER CONTACT INFORMATION, SEE PAGE 228.



JAMES R. SALOMON



JAMES R. SALOMON





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Each Kitchen Views showroom displays a broad array of choices for kitchen, baths, mudrooms, entertainment centers, home offices and bars. Visit www.kitchenviews.com to meet the Kitchen Views designers who take ideas and wish lists and turn them into a reality that exceeds expectations.

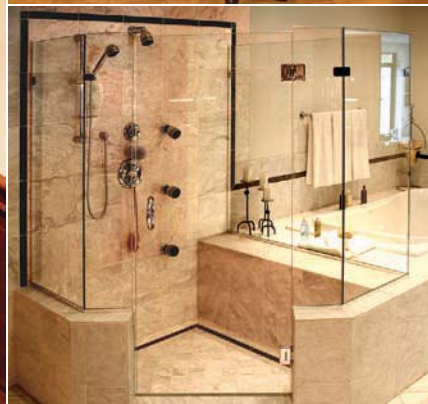
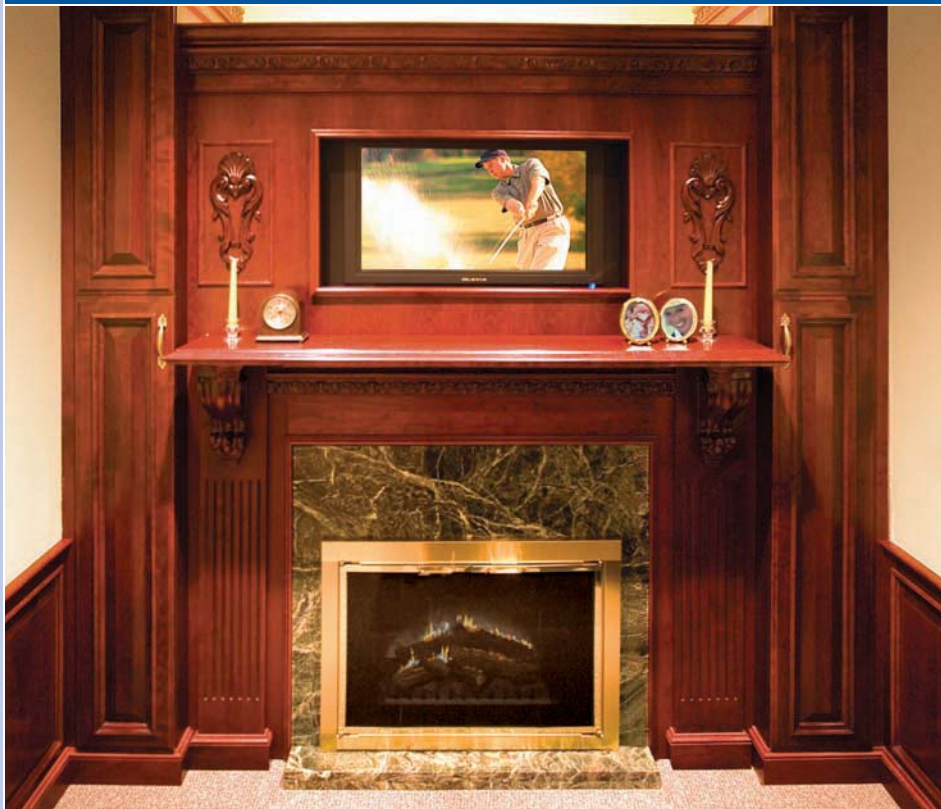


JIM MARRAZZO

Jim’s experience ensures that form consistently meets function. With a degree in mechanical engineering, he has been in the building industry for twenty-six years, creating unique kitchen designs for the past fifteen. Prior to joining Kitchen Views at National Lumber in Newton, Massachusetts, Jim worked in the field, installing fine cabinetry.

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MARK L. KARAS, CMKBD

General manager Mark Karas has been in the kitchen and bath industry for more than thirty years and has been very involved in the National Kitchen and Bath Association (NKBA) for more than twenty years and will be the national President in 2010. He has also served as president of the Northern New England chapter. When not designing, he teaches at the Boston Architectural College in the NKBA endorsed program.

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This award-winning firm has been featured everywhere, including *Signature Kitchens*, *Kitchens by Professional Designers* and *Designer Kitchen and Baths* magazines, HGTV, and NECN's "Dream House." Over the last twenty years, they have earned more than 135 awards for Best Value and Best Design of Kitchens from various organizations, including the New Hampshire Home Builders and Remodelers Association, the Signature Executive Network and both Kitchen Aid and Sub-Zero appliance companies. They have won awards not only for kitchen design, but for exceptional designs in baths, entertainment centers, closets and more.

What sets them apart is that they promise not only beautiful designs, but pledge to find at least thirty percent more storage space in your kitchen. They give homeowners three

completely unique designs for each project, then walk clients through the pros and cons of each, offering guidance with strong client involvement. The designers pride themselves on unique design solutions for each client, and are versed in every style option from traditional to contemporary. Exotic woods are also an option.

Their designs feature lots of curves and angles for visual excitement as well as functionality. Many of their layouts feature the sink facing a family room or entertainment area rather than facing out a window, which can be cold and dark at night. Moving the sink to face the family room allows the cook to socialize with family and friends easier, and allows the chef to be in the center of family activities while he/she is preparing meals. Design is the key to make any kitchen renovation a true success.



With a dream team of five talented designers, Dream Kitchens works regionally in New Hampshire, Vermont and the greater Boston area. They work with any builder or contractor, or can suggest one if needed.

Dream Kitchens
139 Daniel Webster Highway
Nashua, NH 03060
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Chelmsford MA, photo by Bill Fish

Londonderry NH, photo by Scott Sherman

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GREAT KITCHENS



KITCHENS BY DESIGN, INC.

A DESIGN BUILD COMPANY

From old world to out of this world, Kitchens by Design delivers stunning works of creativity by working in partnership with clients. They provide a full array of design and build services for kitchens, libraries, home theaters, luxury baths and interiors. They design, coordinate and construct all aspects of your renovation, including whole-house renovations, in a seamless operation.

"The greatest projects in our history are those where the talents of professionals are buoyed by the passion and sense of expression offered by our clients. It is something to behold when it all comes together at the end," says owner Fran Garofoli.

He's equally passionate about service and has implemented a system to help homeowners through the process. Each task and decision is meticulously graphed out on a time-

line, so that homeowners don't feel overwhelmed and can take their time to make the best decisions.

"We know we are disrupting people's lives and homes, but everything we do is designed to ease the confusion," he explains. "We know the true definition of customer service. It is hard work. No one can place a value on timely calls, providing accurate information, exhibiting professional behavior and displaying a business code of ethics that is second to none."

Their showroom features four high-end custom cabinet manufacturers, as well as an unlimited range of wood finishes, door styles, hardware options and styles. Take a look at other projects and cabinets on their comprehensive Web site to get your ideas flowing, or stop by their West Boylston showroom.



FRANCIS V. GAROFOLI

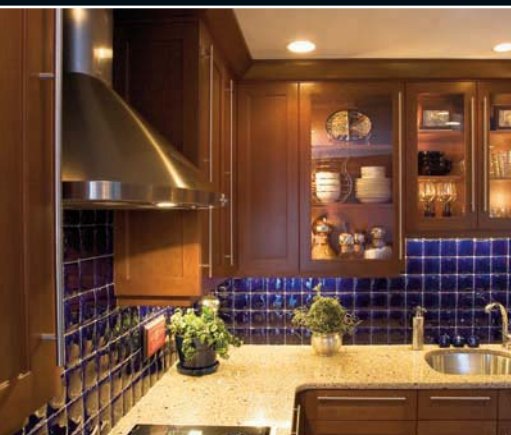
Certified by the NKBA, Fran has more than twenty-two years of experience designing and building beautiful kitchens. From coastal cottages in Rhode Island to mountain retreats in Vermont, he still loves the excitement of every new project. His work has won awards both nationally and regionally and, more important, high praise from customers.

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GREAT KITCHENS



LYTTLETON CABINETRY

DESIGNING KITCHENS FOR THE HEART OF YOUR HOME

Jim and Mary Regan have been in the kitchen business together for fifteen years, designing great solutions and then making them come to life. As a “mom and pop” small business, clients appreciate being able to work directly with them every step of the way.

Mary, an interior designer, has created hundreds of kitchens (and baths!) throughout Massachusetts. Jim, a licensed general contractor, brings the construction expertise to remodel your entire kitchen. With their team approach, they manage the process, offering general contracting services and cabinet installation and working with other trade professionals to deliver high-quality craftsmanship in a timely fashion.

No matter your taste, style or budget, their studio can design the perfect space for your family. Traditional, country, Arts and Crafts,

contemporary, cottage or somewhere in between, they have the cabinets and design expertise to help you create the look you want.

Stop by the showroom to start your design process and see the lines they carry such as Teddwood Custom Cabinetry, selected for its quality, craftsmanship and custom capabilities. Teddwood also offers The Nature's Collection for the environmentally conscious consumer. Lyttleton also displays Decora Cabinets for semi-custom. They carry all kinds of countertops, from solid surfaces such as Corian and solid wood custom counters to earth-friendly options such as PaperStone, IceStone and EcoTop. You can call to schedule a private showing or stop by during regular business hours.



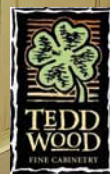
MARY REGAN

After operating the family business from home for six-and-one-half years, Mary opened Lyttleton Cabinetry to establish a formal kitchen and bath studio to showcase her design ideas. She understands that kitchens are very personal for her clients and takes pride in creating functional, beautiful kitchens for them to treasure for a long time.

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GREAT KITCHENS



NORTHSHORE KITCHENS PLUS, INC.

KITCHENS FOR LIFE

Kenneth M. Dempsey, president of NorthShore Kitchens in Marblehead, Massachusetts, grew up in the home improvement business and, after thirty years, still finds supreme satisfaction in designing "Kitchens for Life." Dempsey has assembled a talented team of custom cabinetmakers, skilled stonemasons and appliance/fixture suppliers whose products enhance NorthShore's timeless designs and afford his clients the highest level of pleasure with the functionality and beauty of their finished projects.

Woodworkers from Draper-DBS, Acorn, Apple Valley and Cucini by NorthShore Kitchens lovingly build cabinets in any style, from period reproductions to sleek contemporary. In addition, industry superstars like Sub-Zero, Best ventilation, Wolf, Asko, and Gaggenau are regularly featured in NorthShore's kitchens. Sinks, faucets

and water filtration systems from KWC, Franke, Whitehaus, Rohl, and Perrin and Rowe combine function and elegance. NorthShore also designs bathrooms, libraries, entertainment centers and more.

Dempsey is a proud member of the National Kitchen and Bath Association and the Marblehead Chamber of Commerce. Testimonials from current and previous clients include comments like, "You have no idea how much fun my husband and I are having working with you and your team." Or, "You and your staff were always responsive to our questions, and you have made our home a very special place." It is comments like those that provide the NorthShore Kitchens team with energy and excitement as they work to combine superior design, product and service to meet their clients' needs.



KENNETH M. DEMPSEY

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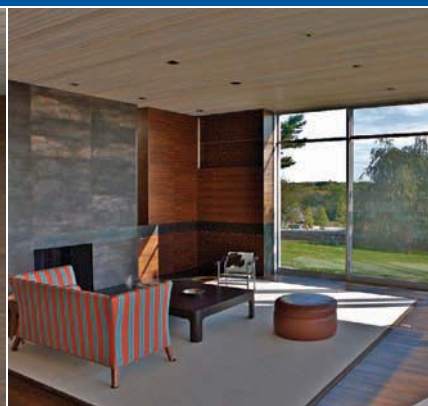
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Marblehead, MA 01945

www.northshorekitchens.com



GREAT KITCHENS



Maryann Thompson architects

PAQUETTE ASSOCIATES INC.

CUSTOM MILLWORK

Formed in Los Angeles in 1991, Paquette Associates is a full-service builder that can take your renovation project from excavation to final finish nail. The company relocated to the Boston area in 2000, continuing as a general contractor and property developer while developing a particular expertise in building and installing high-end kitchens and casegoods. The inspiration to specialize came when Bill Paquette found himself fixing the cabinetry that kitchen subcontractors had installed.

Now working from his 9,800-square-foot state-of-the-art cabinetry shop, Bill creates custom millwork and cabinetry with an eye for detail using the most current tools of building technology such as the Holzer CNC Router, Cabinet Vision and Alpha Cam Software.

"Architects and designers bring me their vision, I engineer and build it," he

says. "So if you can draw it, I can build it. I am passionate about creative solutions to every building process."

Without getting lost in the world of digital processes, Paquette Associates continues to build and finish lovingly by hand. They create finely crafted custom cabinetry with unlimited design potential for the kitchen, bath, office, library or luxury closet, appreciating the simple lines of a modern look or the exquisite beauty of a more traditional design.

Embracing the highest standards of quality, Paquette Associates controls all aspects of production including design, fabrication, veneer, edge-banding and finishing.

In addition to creating one-of-a-kind pieces, Paquette offers a fast turn around, precise installation and follow-up care. They work throughout New England and New York City and ship projects all over the world.



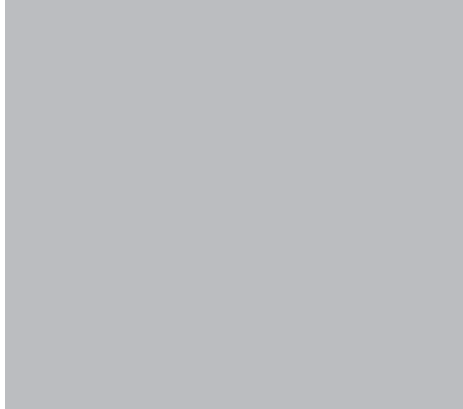
WILLIAM B. PAQUETTE

Bill started early in the construction business, pushing a broom on job-sites at age thirteen. He earned degrees in business and computer science, both of which serve him well in working with today's construction technology. After the Army and college, he answered to his entrepreneurial spirit and launched his own construction business.

Paquette Associates Inc.
78 Main Street
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(978) 840-1500
www.paquetteassociates.com



architect: hope strode



architect: maryann thompson architects



architect: hope strode



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SCANDIA KITCHENS

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A local family-operated custom cabinetry manufacturer, Scandia Kitchens caters to the needs of builders, architects, designers and homeowners. Founded in 1962, they were incorporated in 1978 by current owner David Dorrer, Sr. Here you can explore complete kitchens, vanities and several vignettes and see samples of all the woods, colors, door/drawer styles and a large array of countertop options.

Scandia offers hundreds of styles—from traditional framed inset to contemporary full overlay—as well as the unique opportunity to customize your door. They offer a number of standard woods such as cherry, mahogany, red birch and maple, plus exotic woods like birdseye maple, curly maple and bubinga as well as bamboo, lyptus and unlimited paint colors. Scandia also offers renewable products that are formaldehyde free

and have a top-quality water-based finish.

Experienced designers Dave, Sr., son David, Jr., and daughter Colleen start with the needs and ideas of the customer and concentrate their efforts on careful planning and design in order to give the client a breathtaking, efficient and functional work area. They are ready to help you visualize the full potential of your space with computer drawings and expert advice. There is no chance of being overwhelmed.

The exceptional craftsmanship of Scandia Kitchens personalized custom cabinetry equals that found in fine furniture, using only select grades of wood, superior finishes and a profound attention to detail. Scandia does not compromise on quality: all cabinetry comes with a lifetime warranty to the original purchaser.



DAVID DORRER

David began his career in a custom cabinet factory, working his way up the ranks and gaining invaluable experience. He purchased Scandia Kitchens in 1978, and evolved it into a full-scale cabinetry manufacturer. He is member of the NKBA and the KCMA, and belongs to the Builders' Association of Greater Boston.

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Terrene's staff and kitchen designers will help you green-up an existing kitchen or find the right materials for your brand-new space. New and trendy or traditional and elegant, they have a cabinet for every taste. They've designed eight signature door styles called the "Terra Series" using rapidly renewable, reclaimed and certified local wood surfaces. Their custom shop can build anything imaginable.

Terrene's line of bamboo cabinetry from Grasswood Cabinets offers a unique look at using the most renewable resource in the industry—bamboo grows at the phe-

nomenal rate of up to a foot a day, and regenerates itself without the need to replant. These bamboo cabinets combine an elegant warm look with exceptional durability and old world craftsmanship.

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RICK WOODLAND

Rick Woodland left a career in technology to purchase the first Terrene franchise with his brother-in-law. Over the years he has studied art theory and pottery and was a tour guide at the Peabody Essex Museum for several years. He combines art and design skills with his product knowledge in sustainable building products.

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Remember how you felt the last time you strolled into a showroom and discovered people who inspired you by their nature and love of their craft? That's the feeling you'll get at the Historic Towle House in Meredith, New Hampshire, the new home of Village House Interiors in the Lakes Region. They offer complete design and project management services for all rooms including kitchens, baths, entertainment rooms, offices and closets.

Visit the main house, showcasing the innovative craftsmanship of Grabill Cabinet Company and Crystal Cabinet Works. Browse the Victorian display with gothic arched glass doors, soapstone counters and spectacular garden window from Renaissance Conservatories. Check out the workstation made from environmentally friendly Lyptus wood with European-style doors and prism glass. Sip a cup of

tea or coffee at the multi-finished coffee bar equipped with the newest trends in appliances. Visit the Gentlemen's Bar, with cherry cabinetry, wine and glass displays and flat screen TV.

Village House Interiors also offers custom furniture and furnishings including the exclusive Zimmerman line of hand-picked fabrics by the artist, custom window treatments, lighting, fine papers and accessories. Each project receives the energy, time and consideration necessary for safe, aesthetic results that often exceed expectations.

The expert team at Village House includes interior designer Maria Perron, ASID, her husband, Bob Perron, who brings years of experience in millwork to offer the best in windows, doors, stairworks and moldings, and designer Delia Moore, a recent graduate of Boston Architectural College.



MARIA P. PERRON, ASID

Nationally certified interior designer Maria P. Perron, ASID, provides design inspiration as well as educated planning to ensure a successful project. She is the recipient of twenty-seven prestigious Cornerstone Awards, has authored several articles on interior design and contributes to local charities through participation in area show houses and holiday house tours.

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Who's doing what, when, where and how in the New England design business

BY LOUIS POSTEL



MICHAEL FEIN

Billie Brenner's Legacy

DESIGNERS COULD ALWAYS COUNT ON THE LATE BILLIE

Brenner of the eponymous BDC showroom for a little lift. You'd just stop in her fourth-floor jewelry case of bath fixtures and there she'd be, rushing around. You'd plunk yourself down at the conference table by a luminous, voluminous white tub and wait to be seen. Then there was that moment she'd look you in the eye: "Don't go doing the same old same old," she'd say. "Are you ready for the new—the truly new, not the trendy—I'm talking about what's truly new and what's truly great." "Yes, of course, Billie: nothing else will do!" (Feeling better already just having uttered that refrain!). Design was never about stuff as far as Billie was concerned. It was about adventure; something spirit-tingling and exhilarating, like racing a horse along the beach. If you were willing to ride alongside you came away feeling great about design and whatever you could do to make great design happen.



Richard Brown

Efficiency is on every designer's mind these days. Architect **Richard Brown** just had an energy audit performed at his Lexington, Massachusetts, house, an exercise that turned out to be marginally more thrilling than racing a horse

down the beach. "They seal off the whole house and suck out all the air with this big blower placed in the door," Brown explains. "The ensuing draft coming through the house felt like a hurricane. Then they have these infrared cameras—like night-vision goggles—you can just see the heat going out!" That's energy (read money), of course, that's going out, money that could be better spent on, say, Billie Brenner bath fixtures.

...

Sometimes the best design costs nothing. Manchester, Vermont-based designer **Amy Thebault** was driving down Route 30 with her husband when she spotted a square-backed, citron-upholstered Bergere chair lying ignominiously by the side of the road. "We have to turn around, right?" said her husband, knowing the answer as well as any well-adapted design spouse. Thebault had her prize "junktique" redone in a fabric with a hexagonally woven pattern of bottle green and chocolate and featured it at this summer's Southern Vermont Arts Council show house, where the orphaned chair received a standing ovation.



Amy Thebault

...

The spirit of anti-conspicuous consumption is prevalent these days, notes Boston designer **Jeff Delvy**, who says his high-end clients are "more accommodating to the spaces they have than making the space accommodate them. There's more respect for the original architecture. Now what we tend to do is accentuate a feature as opposed to gutting the whole space." In the South End, for instance, for a remodel of a former servant's quarters with woefully skimpy crown moldings, he just built bigger ones over them. He also takes photos of the spaces before they're altered so that future owners can easily look back at what was there before.



Jeff Delvy

...

Architect **Carol Wilson** of Falmouth, Maine, agrees with Delvy about the rising tide of architectural awareness. "Magazines such as *Dwell* and *New England Home* are doing a better job of educating clients," she says. "Clients have more willingness now to take risks in terms of materials and use of space, a willingness that is counter-intuitive to the less flexible budgets you have now. Clients are willing to see what they might get when they hire an architect."



Carol Wilson

...

Clients are not only becoming aware of design, they're becoming involved in the process, soliciting ideas as well as offering their own. "Sometimes clients figure they can go to

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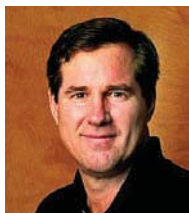
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Trade Secrets



Dan Tibma

the bath showroom themselves and you don't need to hold their hands, just give them some parameters," says **Dan Tibma** of Tibma Design/Build in Needham.



Mary Tibma

That's one reason why Tibma signed on with GuildQuality, an independent evaluator out of Arizona that thoroughly surveys homeowners in the middle and at the end of projects as well as a year

after they've been completed. "Sometimes clients are just too polite to give you complete feedback," says **Mary Tibma**, who with her husband has completed more than 300 projects since 1997. Just in: the Tibmas won a GuildQuality's Guildmaster Award for customer satisfaction.

• • •

One place homeowners do want their hands held is in high-tech home automation—especially when it converges with the latest green gadgetry. "Our clients are socially responsible," says **Brad Smith** of Audio Video Design in Newton, Osterville and Nantucket, Massachusetts. "They want to justify their purchases with green innovations, even if it costs them a fortune in, say, lighting controls," says Smith.



Brad Smith

Smith and his wife, Bonnie, just went to a party at a client's home in Cohasset, he says, where the true star of the show was the automation, from the "listening room" (the client is a classical pianist) with its two-channel McIntosh

Audio, to the rest of the house with its solar panels, geothermal HVAC system, automated metal shutters that close at the hint of a storm and a water cistern so as not to draw too heavily on the town's system. "Now all my client's waiting for is his windmill application to go through," Smith says.

• • •

One of Nashua, New Hampshire, designer **Lisa Teague's** clients serves on the board of the innovative Rift Valley Children's Village, which shelters the growing number of orphans in Tanzania. "I was getting



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Trade Secrets



Lisa Teague

tired of years of spending huge amounts of clients' money," Teague says. "I needed a change." Next thing she knew, she was painting giant maps on the Rift Valley schoolhouse walls.

"Two children came in just as I got there," she recalls. "One had never seen a white person and was told whites would eat her. There's no word for blond in Swahili, so I was known as the white-haired woman. They wanted a mural of the world with Africa as the center of the Universe. I did Tanzania in a shiny metallic color. I can't wait to go back."

• • •

Billie Brenner eschewed the same old, same old, and so do many of the visitors to GerrityStone in Woburn, Massachusetts. "With all their second homes, our clients are going on their fourth or fifth granite countertop," says Gerrity's **Dawn Carroll**, the "rock star" who heads up the company's architectural division. "And since the material I'm working with is 400



Dawn Carroll

million years old, I'm always hoping nature has something up her sleeve I've never heard of." Carroll and her granite-weary homeowners are now antiquing their granite

countertops, having their mottled surfaces beaten into mini-terrains curious neighbors can be guaranteed never to have seen before: torching, steel-brushing, drilling and gauging—everything but sanding and polishing.

• • •

The best inoculation against same-old, same-old design is vibrant art. Former environmental scientist turned artist **Rob Hitzig**, of Montpelier, Vermont, has a line of "shellac paintings" that animate just



Rob Hitzig

about any space. "I fell in love with natural grain and thought, how do I put a plank of wood on the wall and call it art? And so I started doing these two-dimensional sculptures, but as I

went along it was the effects of the shellac applied in a kind of French polish method



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Trade Secrets

that got my attention, the painting aspect as opposed to the sculptural. You apply the shellac and then

let it dissolve in alcohol; you do it again and again, one layer dissolving into another. The colors pop like nothing else.”

Correction

Our apologies to Marilyn MacLeod, whose name we misspelled in Trade Secrets in our May/June issue.

• • •
In a similar vein, frequenters of Billie Brenner's showroom may recall a series of vanity sinks hand-painted by a floral artist Brenner found in the Midwest. “I liked her work and so I asked her if she could do it, and she did,” Brenner said, with her characteristic resolve to keep design as fresh as the sprays of lilies and irises set adrift in the porcelain heaven of those basins. •

Keep in Touch Help us keep our fingers on the pulse of New England's design community. Send your news to lpistel@nehomemag.com.

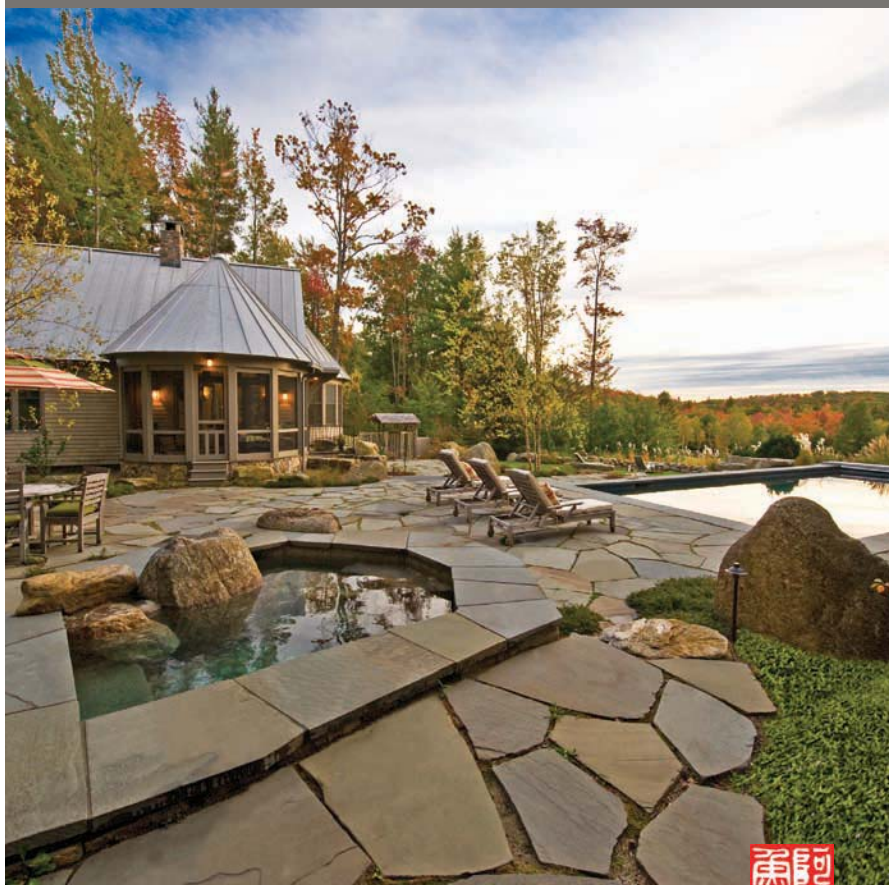
New and Noteworthy

In Newport, Rhode Island, where preserving historic buildings is a passion, the **Doris Duke Preservation Awards**, now in their third year, honor The International Yacht Restoration School for its renovation of a historic mill building to serve as its library and visitors center, and Kelly and Clint Clemens, who faithfully reconstructed a historic firehouse that they now call home. Both are not just historically accurate; they also made great use of sustainable materials and techniques.

Congratulations to **D Scale**, designer Dennis Duffy's Boston retail shop, for being named one of the nation's “Retail Stars” for 2009 by *Home Accents Today* magazine, an award given to retailers who are passionate about design, innovative in their offerings and, equally important, vital, involved members of their community.



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WE THOUGHT WE WERE PRETTY SAVVY ABOUT SOCIAL NETWORKING. After all, have we ever been known to pass up a good party? But even we learned a few new things at the event sponsored by **Kitchen Views Custom** in Newton, Massachusetts. The evening began with a talk by Dan McCarthy, the CEO of our parent company, Network Communications, about the many ways social networking sites such as Facebook and Twitter can be used to build business. Then we mingled over cocktails and hors d'oeuvres in Kitchen Views Custom's good-looking showroom.

It was a lovely summer evening when we hosted a party to launch our 2009 Cape & Islands magazine at the new **Terrene** showroom in South Yarmouth, Massachusetts. Almost 100 people showed up for food, drinks and fun among Terrene's collection of earth-friendly tile, flooring, cabinetry and other home design elements.

Boston's Arclinea/Rimadesio showroom made an elegant setting for an evening hosted by **Cutting Edge Systems** of Westford, Massachusetts. Architects and builders gathered

to learn about the latest and greenest technology for home automation, then compared notes over dinner. The night doubled as a fundraiser for Habitat for Humanity of Greater Boston.

In Wenham, Massachusetts, the first annual **North Shore Design Show**, a fundraiser for the Wenham Museum, brought in eighteen of the region's best decorators, design firms and retailers to present tablescape vignettes representing everything from an Orient Express dining car to an outdoor wedding luncheon to breakfast in bed. Guests and designers mingled at the event's preview gala.

Should your party be here? Send photographs or high-resolution images, with information about the event and the people in the photos, to *New England Home*, 530 Harrison Ave., Suite 302, Boston, MA 02118, or e-mail images and information to pbodah@nehomemag.com.

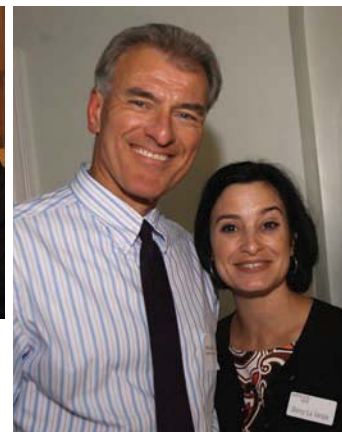


KITCHEN VIEWS CUSTOM ▼

From top, left to right: Budd Kelley of Southshore Millwork, Claudette Andrew and Al Lizotte of Westborough Design Center • Suzi Kaitz of National Lumber and designer Leslie Fine • New England Home's Erin Marvin and Ray Bachand of 60Nobscot • Paul Abelite with Suzanne and Steven Kaitz of National Lumber • Michelle O'Grady and Page Pieroni of Colony Rugs with New England Home's Angie Stevenson (center) • New England Home's Katie Dammann and designer John Kelsey • Photographer Greg Premru and Margie Kaitz of National Lumber



DEBORAH ROWELL (7)



CUTTING EDGE SYSTEMS ▼

From top to bottom: Daniel Steger and Teresa Erb of Vanecko and Peter Woodhouse of Pomeroy and Co. • Deborah Thurmond of Boger Construction and Evan Struhl of Cutting Edge • Allison Iantosca of F.H. Perry Builder and architect Ivan Bereznicki

TERRENE/ NEW ENGLAND HOME ▲

From top, left to right: New England Home's Adam Japko and Kimberly Sansoucy with Terrene's Richard McGlaughlin (center) • Designer Irina Weatherly-MacPhee and architect Joseph W. Dick • Architect Peter Polhemus and Rebecca Brown • Carol Hutker, Jill Logan, New England Home's Betsy Abeles Kravitz and architect Mark Hutker • New England Home's Julie Bordieri and Glenn Sadin • Bob LaFond and Darcy LaVangie



NORTH SHORE DESIGN SHOW ▼

From top, left to right: Designer Lisa Bonneville • Stephen and Lauren DiMarco and Alle Cutler • Curtis Saunders and Sigrid Olsen of Sigrid Olsen Art and Livia Cowan of Mari-rosa • Meg Hosler, Courtney Kagan and Diana Brunelle



SEPTEMBER

8 Brimfield Antiques Show

Through September 13

This is your last chance in 2009 to visit the largest antiques show in the country—actually a smorgasbord of about twenty privately run shows featuring more than 6,000 dealers—spread out over a mile in this quaint Massachusetts town. *Route 20, Brimfield, Mass.; www.brimfieldshow.com; starts at daybreak; check Web site for show admission prices*

12 2nd Annual Old York Antiques Show

Through September 13

Featuring twenty of America's top antiques dealers; highlights include exceptional silver and brass, furniture, paintings, ceramics, oriental rugs and art, nautical items, textiles and more. *Remick Barn, 3 Lindsay Rd., York Village, Maine; (207) 363-4974; www.oldyork.org; 10 a.m.–5 p.m.; \$10*



13 All Around the Common Open House

An annual open house of four restored historic buildings around the Village Common in Yarmouth Port: the nineteenth-century Captain Bangs Hallet House Museum; the Yarmouth New Church Preservation Foundation, an 1870 Carpenter Gothic Church; the eighteenth-century Winslow Crocker

House; and the Edward Gorey House, which displays the work of a unique author, artist and playwright. *Village Common, Route 6A, Yarmouth Port, Mass., (508) 362-3021; free*

New England Dream House/ New England Home Episode

Join *New England Dream House* host Jenny Johnson and *New England Home*'s Stacy Kunstel for a tour of the Jamestown, Rhode Island, home featured in this issue. *The initial airing will be at 10:30 a.m. and 7:30 p.m. It will also air at 3 p.m. on September 14, 17, 22, 25 and 30. You can see the story online at www.nedreamhouse.com starting September 13*

18 The Brilliant Line: Following the Early Modern Engraver, 1480-1650

Through January 3, 2010

The Brilliant Line: Following the Early Modern Engraver, 1480-1650 explores the art of engraving and its dynamic transformations during the European Renaissance. Showcasing works by outstanding masters such as Albrecht Dürer and Agostino Carracci, the exhibition demonstrates how engravers learned from one another and pushed their art to astonishing technical heights. *Museum of Art, Rhode Island School of Design, Providence; (401) 454-6500; www.risdmuseum.org; Tues.–Sun. 10 a.m.–5 p.m.; \$10*

19 2009 New Hampshire Designer's Showhouse

Through October 18

The Showhouse is part of a carefully designed custom portfolio of homes by Northwest Communities, one of Meredith Bay's preferred builders, that pays tribute to the architectural philosophy that a home should epitomize fine craftsmanship and harmonize with the environment. More than ten designers have participated in the Showhouse, proceeds of which benefit The Boys & Girls Club of the Lakes Region. *126*

Firehouse Gallery

Damariscotta, Maine • (207) 563-7299
www.thefirehousegallery.com

All Creatures Great and Small

September 17–October 17

New Works by Maine-based artists Ralph Moxcey (sculptor), Sally Caldwell Fisher (painter) and Mike Stiler (sculptor), and others from around the country

Ernden Fine Art Gallery

Provincetown, Massachusetts • (888) 304-2787
www.ernendengallery.com

Group Exhibition

September 4–October 7

Showcasing the work of numerous artists including paintings by Lily Harmon, photographs by Joanne Dugan and etchings by printmaker Takahiro Maruno

Howard Yezerski Gallery

Boston • (617) 262-0550



www.howardyezerski
gallery.com

Rona Pondick: The Metamorphosis of an Object

September 11–
October 13

Exhibition of work by
accomplished sculptor
Rona Pondick

Carroll and Sons

Boston • (617) 482-2477
www.carrollandsons.net

Sandra Allen

September 2–October 17

Showcasing New England artist Sandra Allen's work, conceptual drawings of trees in graphite on paper

McGowan Fine Art

Concord, New Hampshire • (603) 225-2515
www.mcgowanfineart.com

Sandy Wadlington: Up North

September 8–October 16

Artist Sandy Wadlington, a New England native, works in pastels, oils and in printmaking (mostly color woodblock)

June Fitzpatrick Gallery

Portland, Maine • (207) 772-1961
www.junefitzpatrickgallery.com

September–October

*Salon Exhibit: Works on Paper by
Gallery Artists*

Send notice of events and gallery shows to Calendar Editor, *New England Home*, 530 Harrison Ave., Suite 302, Boston, MA 02118, or by e-mail to calendar@nehomemag.com. Photos and slides are welcome. Please submit information at least three months in advance of your event.

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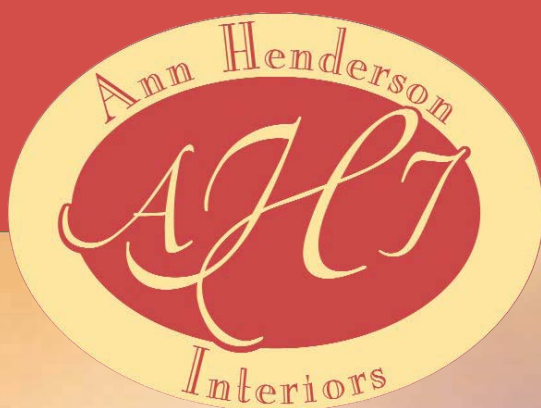
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Calendar

Akwa Vista in Meredith Bay, Laconia, N.H.; (603) 279-1210; www.nhshowhouse.com; Wed.-Sun. and Columbus Day Monday 10 a.m.-5 p.m.; \$20

22 Design Boston

Through September 24

This annual event at the Boston Design Center includes two full days of accredited CEU courses, introductions of new collections and products, BDC show-room celebrations and keynote speakers. *New England Home's Designer Luncheon* will take place on September 24. To the trade. *Boston Design Center, South Boston*; (617) 338-5062; www.bostondesign.com; free

24 ASID New England's Annual Gala

ASID New England Awards Gala will be honoring two individuals this year for their outstanding contributions to the New England Design Community: Angela Adams, for her New England-inspired product designs, and Heather Wells, for her interior design work in New England and the Chicago area. The evening event will also remember the lives of four special individuals: Billie Brenner, Martin Elinoff, Leon Kaplan and Benn Theodore. *The Liberty Hotel, Boston*; (617) 261-3995; www.asidne.org; 5:30 p.m.; \$100

25 Fourth Annual Newport Mansions Food & Wine Festival

Through September 27

This remarkable weekend experience features hundreds of wines from around the world, fabulous food, cooking demonstrations by celebrated chefs, live and silent auctions and a gala celebration. New for 2009 is "A Vintage Evening at The Breakers" honoring award-winning chef Jacques Pepin of American Public Television. *Marble House, Newport, R.I.*; (401) 847-1000; www.newportmansions.org; check Web site for ticket pricing

26 6th Annual Fine Furniture & Woodworking Festival

Through September 27

Celebrate the traditions and fine craftsmanship of Vermont woodworkers. Learn how we care for our forests, see skilled artisans demonstrate their craft and shop for the wonderful products that are created by hand from wood. Visitors can also hike through the woods with a park ranger or take a



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Calendar

horse-drawn wagon ride at the Forest Festival at Marsh Billings Rockefeller National Historical Park. Free shuttle service between locations. *Union Arena, Woodstock, Vt.*; (802) 747-7900; www.vermontwoodfestival.org; 10 a.m.–5 p.m.



OCTOBER

3 Lake Champlain Antiques Show Through October 7

Vermont's largest antiques show features quality dealers with an eclectic variety of art and antiques. *Sheraton Burlington, 200 Williston Rd., Burlington, Vt.*; (781) 862-4039; www.neantiqueshows.com; Sat. 10 a.m.–5 p.m., Sun. 10 a.m.–4 p.m.; \$7

The 2009 Wright Designer Show House Through October 18

The 6,000-square-foot Wright House stands as an elegant blank canvas ready to showcase the creativity of interior designers, landscapers, architects and builders throughout the Northeast. Throughout October, there will be special events including a lecture series, docent tours, designer Q&A and historical presentations. *The Wright House, Keene, N.H.*; (603) 352-2033; www.friendsofthecolonial.org; Mon., Wed.–Sun. 10 a.m.–5 p.m., Tues. noon–5 p.m.; \$20

10 RISD Alumni and Student Fall Art Sale

Like a large, upscale bazaar, this sale features thousands of original items designed by RISD students and alumni from around the country and the world. Items include furniture, home accessories, rugs, jewelry, ceramics and photography. *Benefit Street, Providence, R.I.*; (401) 454-6618; www.risd.edu; 10 a.m.–4 p.m.

14 PRISM Awards

The bi-annual PRISM (Prestigious Results in Sales & Marketing) Awards, cel-

celebrating the best in residential and commercial construction in Greater Boston and New England, is the Builders Association of Greater Boston's (BAGB) premier event. More than forty categories exist for almost every aspect of new construction, renovation and remodeling. The theme of this year's gala is "2009 Showstoppers—There's No Business Like Home Business." *Boston Park Plaza Hotel, Boston; (617) 773-1300; www.bagb.org; 5:30 p.m.*

16 Martha's Vineyard Food & Wine Festival

Through October 18

Martha's Vineyard Food & Wine Festival is a celebration of harvests from sea, farm and vine. Sample fare from island farms, culinary creations by renowned chefs from Martha's Vineyard and beyond and wines from around the world. Bravo's *Top Chef* season five finalist Stefan Richter headlines the event. *Various venues in Edgartown, Mass.; (508) 939-0880; www.mvfoodandwine.com; check Web site for ticket pricing*

17 Annual Fine Arts and Crafts Festival

Through October 18

Visit Roseland Cottage of Woodstock, Connecticut, for one of New England's leading juried fine arts and crafts shows. This year, 175 artisans will display their wares, ranging from pottery, jewelry and clothing to wood and metal work. The festival also includes live music, food and first-floor tours of the historic cottage. *Roseland Cottage, Woodstock, Conn.; (617) 227-3957, ext. 270; www.historicnewengland.org; 10 a.m.-4:30 p.m.; \$5*

23 Fine Furnishings Show

Through October 25

The Fine Furnishings Show is a marketplace for exceptional custom furniture as well as handcrafted home accessories and original art. Craftsmen from across North America will exhibit and sell their unique artisanal wares. *Rhode Island Convention Center, Providence; (401) 816-0963; www.finefurnishingshow.com; Fri., Sat. 10 a.m.-6 p.m., Sun. 10 a.m.-5 p.m.; \$10 •*

See more @ nehomemag.com

Find additional and expanded listings of events and gallery shows. Click on "Art & Style" and then "Events."

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Faux Bois in Gold/Noir**

Linen, cotton and rayon

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- Designers weigh in on their favorite seasonal fabrics
- Wish List: One designer's must-have home products
- It's Personal: Finds from the staff of *New England Home*



WENDY VALLIERE:

Rajada from the Tanjore collection by Lorca

Silk and viscose

"Flowers everywhere! The deep magenta is set off by the fiery orange and seduced to calm by the soft gray." AVAILABLE THROUGH OSBORNE & LITTLE AT THE MARTIN GROUP, BOSTON DESIGN CENTER, (617) 951-2526, WWW.MARTINGROUPINC.COM



**ALAN RENIERE AND
KATHLEEN MANCHESTER:**

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WENDY VALLIERE:

Marielle from the Valois collection by William Yeoward

Viscose, cotton and polyester

"I love the dark ground and the variegation of darker and lighter magentas." AVAILABLE THROUGH KRAVET

DAVID NAULT AND PAUL WHITE:

Deconstruct in Flax by Calvin Klein

Linen

"A sheer that has a rough, hand-woven look with lots of dimension. The light will play off it beautifully."

AVAILABLE THROUGH KRAVET, BOSTON DESIGN CENTER, (617) 338-4615, WWW.KRAVET.COM



ALAN RENIERE AND KATHLEEN MANCHESTER:

Montague line from GP and J Baker

Linen, cotton and velvet

"This collection offers a rich, warm palette, and the designs are modern adaptations of archival GP and J Baker designs." AVAILABLE THROUGH LEE JOFA



Alan Renière and Kathleen Manchester, of Alan Renière Interior Design in Providence, Rhode Island, made selections that play to their affinity for classic interiors with a modern freshness.

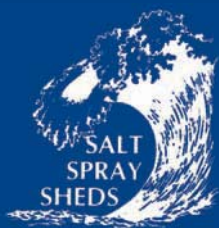
tions that play to their affinity for classic interiors with a modern freshness.



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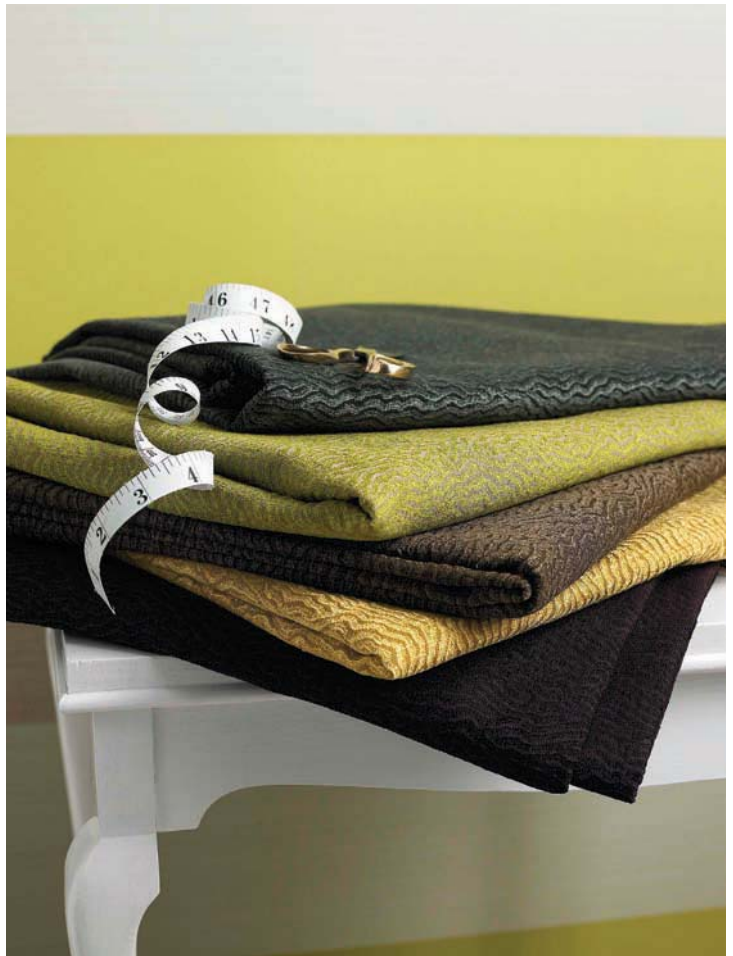
WENDY VALLIERE:

Jane Churchill for Rossini

Linen and viscose

"Walls covered in an understated linen stitched with the fabulous colors of my autumn palette."

AVAILABLE THROUGH THE MARTIN GROUP



ALAN RENIERE AND KATHLEEN MANCHESTER:

**Lombardia Chenille
by Nina Campbell**

Viscose, cotton and polyester

"We love the understated elegance of subtly textured upholstered walls. This fabric, woven to resemble tree bark, comes in twenty-nine colors." AVAILABLE THROUGH THE MARTIN GROUP



DAVID NAULT AND PAUL WHITE:

**Ralph Lauren Regent Stripe
in Grey Flannel**

Wool and polyester

"The quintessential haberdashery look—what every well-dressed room should be wearing."

AVAILABLE THROUGH WEBSTER & CO., BOSTON DESIGN CENTER, (617) 261-9661, WWW.WEBSTERCOMPANY.COM



Wendy Valliere, of Seldom Scene Interiors in Stowe, Vermont, and Nantucket, Massachusetts, doesn't shy away from vibrant color. In her view, color adds personality, dimension, wit and individuality to a space, reflecting a client's personal style.



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**DAVID NAULT AND
PAUL WHITE:**

Ralph Lauren Borrego Madras

Linen

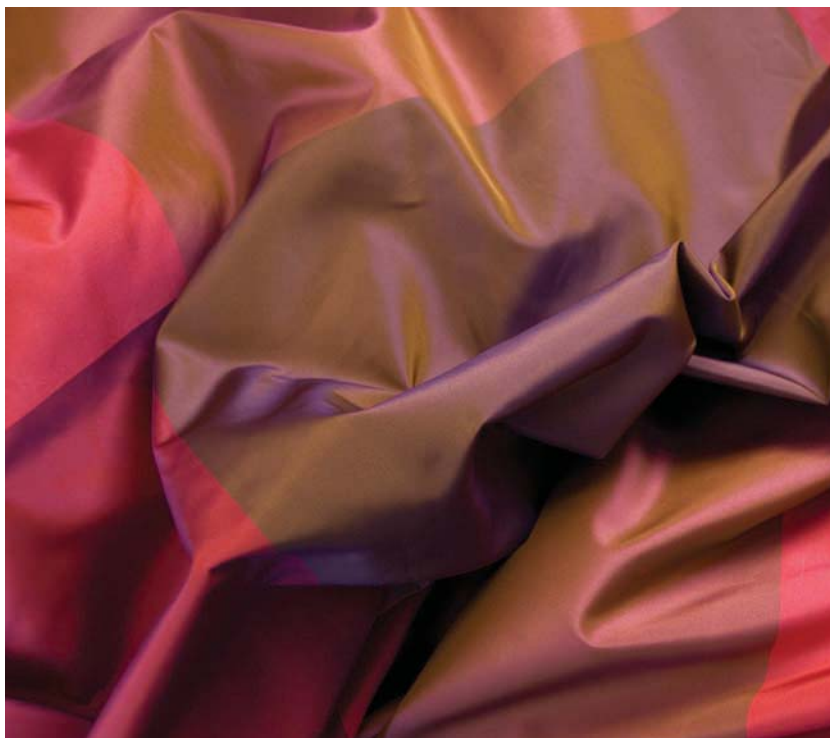
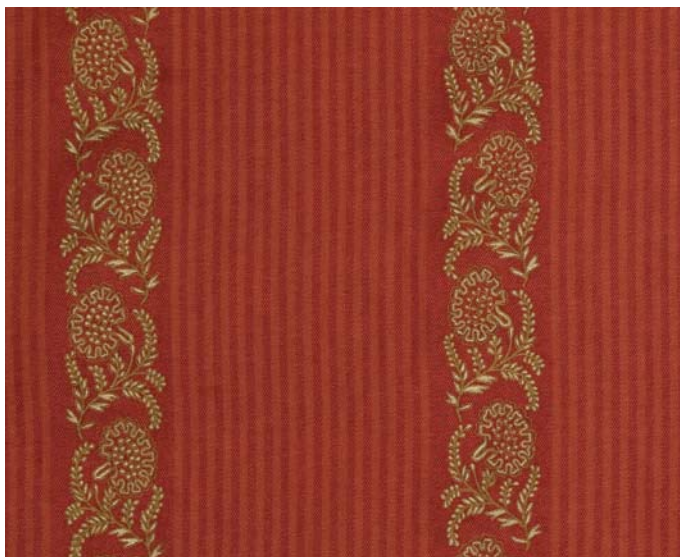
"A fabric with all the best earthy colors for fall, plus a twist of purple for freshness." AVAILABLE THROUGH WEBSTER & CO.

**ALAN RENIERE AND
KATHLEEN MANCHESTER:**

Mayson from Cowtan and Tout

Wool, cotton and viscose

"We're crazy for red in our office—for autumn and, in fact, for every season." AVAILABLE THROUGH THE MARTIN GROUP



WENDY VALLIERE:

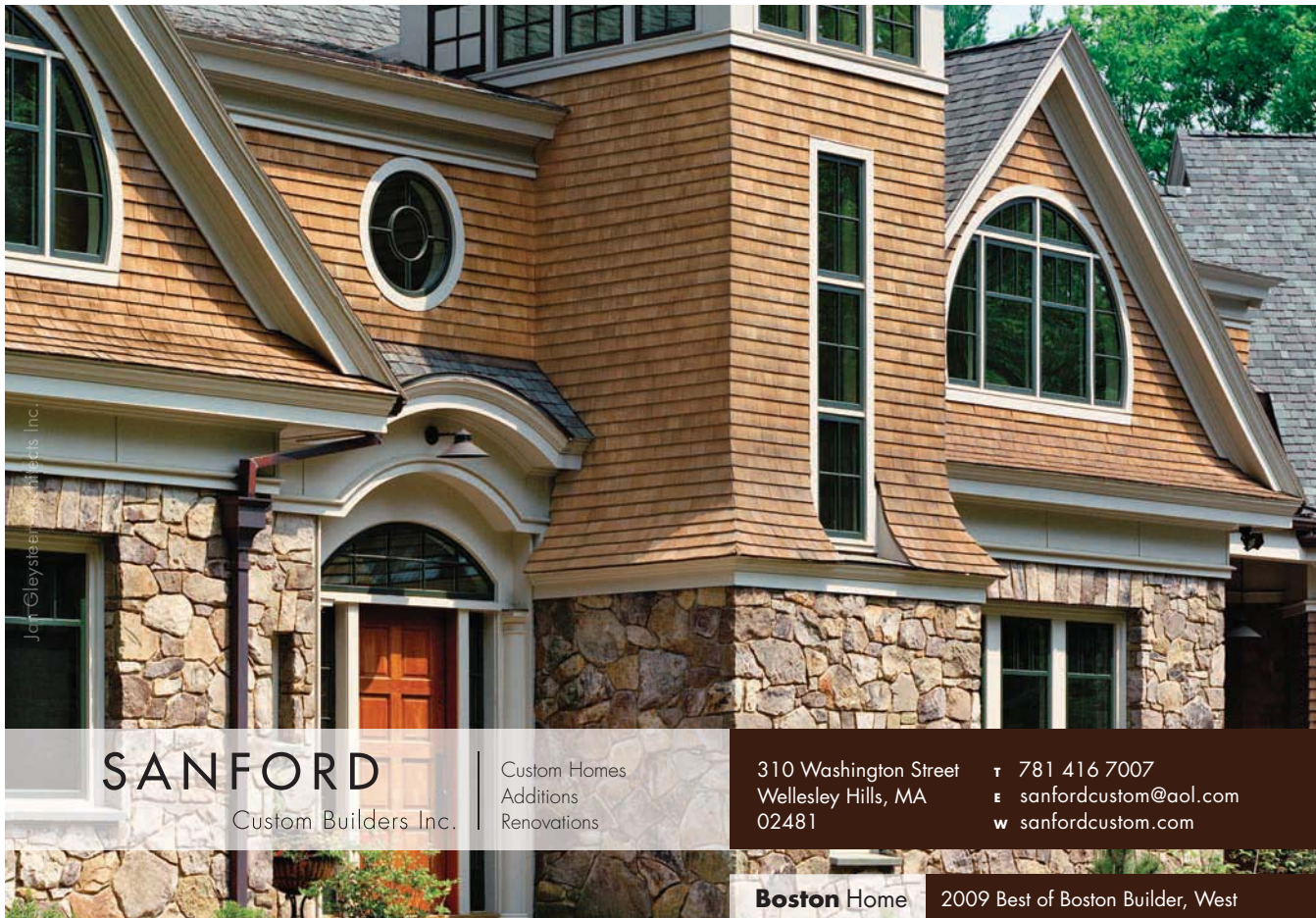
**Donna by Nya Nordiska
for Randolph and Hein**

Acetate

"Four shades of magenta—my favorite color for autumn." AVAILABLE THROUGH FURN & CO., BOSTON DESIGN CENTER, (617) 342-1500, WWW.FURNCO.US



As former fashion designers, **David Nault** and **Paul White**, of Weena & Spook in Boston (the name honors two long-gone favorite cats), are naturals when it comes to choosing fabrics.



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Perspectives • Wish List

What are some things you'd love to use in a project?

LARA TOMLIN



Joao Stefanon, Boston

Joao Stefanon moved from Brazil to California as a schoolboy. Shortly afterward, he visited Disneyland for the first time. "When we walked through those gates, I couldn't even speak," he remembers. That childhood experience became the basis for what he calls his "nothing is impossible" approach to design. While the interiors he creates may be less fantastic than Cinderella's castle—in fact, simplicity is a hallmark of the work of his firm, JFS Design Studio—he still finds magic in the process. "The spaces I design are a balance between dream and reality, creating an artistic presence of reality," he says. "A successful design hints at a conversation, flirts with ones intellect and emotion." His favorite design elements illustrate his fondness for simplicity and elegance.



1



2



3

1 Lando Shelving Unit

"This unique handmade piece captured my attention and made me smile. The sophisticated play of textures, shapes and materials represents a whimsical, surreal juxtaposition of elements I simply adore. The cerused oak shelves contrast with the lustrous hand-shaped and hand-glazed porcelain vases to create an understated elegance perfect to accent any space as storage or as a room divider." FROM LANDO, WWW.MADEINLANDO.COM, AVAILABLE THROUGH JFS DESIGN STUDIO, BOSTON, (617) 292-6299, WWW.JFSDESIGNSTUDIO.COM

2 Chesney's Sculpted Fire Dogs

"Great design is balancing detail and edit. Most of us don't consider the inside of a fireplace as an area to design. But the artistic simplicity of these fire dogs—in cubist-like design with a polished silver-tone finish—will give the fireplace a chic glow." FROM CHESNEY'S, WWW.CHESNEYS.CO.UK, AVAILABLE THROUGH JFS DESIGN STUDIO

3 Two's Company's Tea Light Candle Holders

"These stylish candle holders are a set of three crystal containers designed to accent a table setting with beauty and style. Each cylinder is reversible, allowing you to use it to hold a candle or flowers. Use one side for a classic tapered candle, or flip the container and use the other side with a more casual votive. Both sides work as a vase for single stems or as a reservoir to hold flower peddles. Simply elegant." FROM TWO'S COMPANY, WWW.TWOSCOMPANY.COM, AVAILABLE AT ICON GROUP, BOSTON DESIGN CENTER, (617) 428-0655, AND FDO GROUP, BOSTON DESIGN CENTER, (617) 737-2800, WWW.FDOGROUP.COM

4 Louis Side Chairs by Six Inch

"These chairs in rubberized upholstery are a wonderful way to bring a cheerful accent to a space. Mixed or matching around a dining table they are sure to strike up conversation; at a desk it will inspire you to sit and work; in a background area it brings a smile and beckons you to explore." FROM SIX INCH, WWW.SIXINCH.BE, AVAILABLE THROUGH JFS DESIGN STUDIO

5 Opuzen's Wool and Linen Metallic Sheer Fabric

"There is a wonderful casual sophistication to Opuzen's soft wool and linen metallic fabric, made exclusively for the company in Switzerland. Simple indeed, it's versatile enough to be used for drapery and upholstery or as the perfect accent fabric for pillows or bedding." FROM OPUZEN, WWW.OPUZEN.COM, AVAILABLE THROUGH JFS DESIGN STUDIO

4



5



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Perspectives • It's Personal

Favorite finds from the staff of *New England Home*

Erin Marvin, Managing Editor

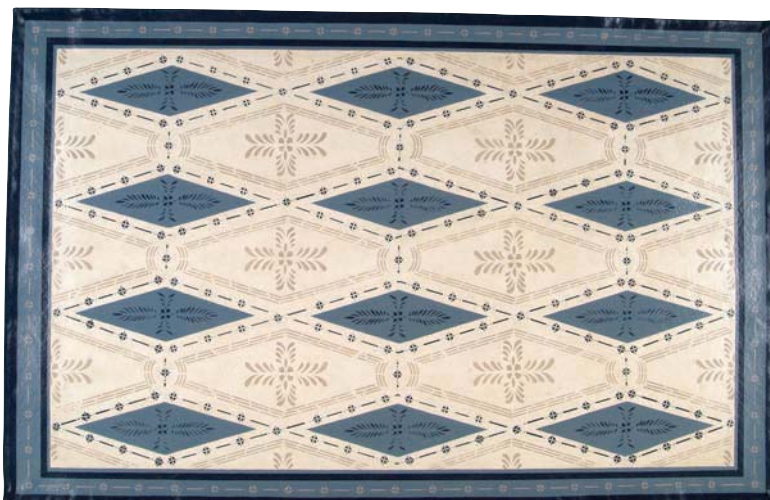
I always thought nothing brings a warm glow to a room like a roaring fire. But that was before I came across the new **Constellation chandelier** from Derek Marshall. The three-level, diminishing radius design mimics a classical form, but this sculptural piece is perfect for a more contemporary lifestyle. Shown here in amber glass, Constellation is available in a wide palette of colors and finishes. Its subtle, overlapping curves and flame-like color that glows from within when lit almost make me look forward to winter. **CONSTELLATION CHANDELIER, 32" x 24", \$3,370, WWW.DEREKMARSHALL.COM**



Kyle Hoepner, Editor-in-Chief

The old-fashioned painted floorcloth is homey but definitely not homey in the hands of Cameron Howard, of Dunberry Hill Designs in Townshend, Vermont. She tailors, hand-paints and varnishes heavy-duty cotton duck canvas to produce a durable floorcovering that calls to mind earlier, pre-linoleum days.

Although the basic technology may be antique, Howard's designs are anything but stuffy. A floorcloth like this one becomes a sort of Yankee cousin to the painted sisal in Bunny Williams's room at this year's Kips Bay Show House. **DUNBERRY HILL DESIGNS, (802) 874-7288; WWW.DUNBERRYHILLDESIGNS.COM**



Fared Ainscough, Assistant Art Director

Simplicity can be deceiving. Often, clean lines and plain shapes betray the amount of work and attention to detail needed to keep things simple. While thumbing through a book about modern Shaker furniture, I found the work of **Ian Ingersoll** from West Cornwell, Connecticut. By definition, Shaker furniture is the result of a religious dedication to hard work—even the act of creating is considered prayer. That devotion is apparent in Ingersoll's work, which is also the pinnacle of simplicity. I have to wonder if one of his chests or cabinets would help me organize and simplify my own life...but even that would likely be harder than it sounds. **IAN INGERSOLL CABINETMAKERS, (800) 237-4926; WWW.IANINGERSOLL.COM**

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Surface Beauty

Trikeenan Tileworks blends science and art to make its uncommonly good-looking tiles.

THE TRIKEENAN TILEWORKS SHOWROOM IN KEENE, NEW

Hampshire, feels more like an art gallery than a tile store. The walls of the narrow storefront on the city's chic, tree-lined Main Street are hung with bright displays of handmade tiles showing off the vibrant glazes that are the company's signature. Call it a showroom or a gallery: either way there's no question that a great deal of artistry goes into these tiles designed by Stephen and Kristin Powers, the husband-and-wife team of Rhode Island School of Design graduates who started Trikeenan Tileworks (named for their now-teenaged daughter and son, Trina and Keenan) eighteen years ago.

The showroom tells just a part of Trikeenan's story, though. The tale really begins a few miles away in an old brick mill building in the town of West Swanzey. Here is where a small cadre of dedicated workers ply centuries-old techniques to make ceramic tiles that will find their way into the finest homes in New England and far beyond.

Every tile—whether a simple six-by-six-inch glazed piece, a decorative tile with a raised design or one of the company's luminous “glass window” tiles—is made by hand. At one station, a worker uses a press to make decorative trim pieces, one at a time. Nearby, a colleague extrudes



KINDRA CLINEFF (2)

long slabs of clay, scores them into six-inch squares, trims the edges and sets them on racks to dry. In another work area, a man and woman work side by side. He touches the surface of a bisqued tile (a piece that's been fired once, at low temperature, so it will be ready to accept glaze) to a syrupy glaze the color of rust. She takes the tile and wipes off the excess. Elsewhere, people stack tiles in one of the ten electric kilns, inspect finished tiles for flaws or package tiles for delivery. You'd think this one-at-a-time progress would mean Trikeen's output would be small, but the company's tile shows up in some 150 showrooms throughout the U.S., Canada, the United Kingdom and France. Most of their tiles are crafted for specific projects, says Richard Randall, the director of manufacturing. "We stock the bisque, so we don't have to start from scratch," he says, "then we glaze the tiles to order."

Trikeen's glazes—all organic—come in some sixty-five colors, each with a richness that designers and homeowners alike prize. Interior designer Alice Williams, of the River Valley Design Group in Hanover, New Hampshire, is currently designing six bathrooms, a laundry room, kitchen and pantry for a home, and is using Trikeen's tiles for all of it. "It's such high-quality tile," she says. "The color palette is unique and exquisite, and has so much depth. And they have so many sizes and shapes for their tile, corners and trims, it installs beautifully."

Here in West Swanzey, the crew creates the company's Basics line: plain and decorative tiles and trim pieces that can be glazed with dozens of rich colors. Workers in a larger facility in up-state New York make the company's Modulus line, tiles at a more moderate price that can be

mixed and matched with the Basics collection. Whereas the Basics tiles are truly handmade, co-owner and managing director Kristin Powers calls the Modulus tiles "hand-crafted." Though the New York facility uses more automated processes, she says, the Modulus line has the subtle variations in size and color that characterize artisan tiles.

Working with natural products from the earth as they do, it's no surprise that Kristin and Stephen make it part of their company's mission to be environmentally responsible. The cardboard boxes their clay comes in get reused for shipping the final product. All the raw scrap clay gets reconstituted for reuse. Their glass tiles use only recycled glass. They've even developed a new glaze color by collecting and mixing the runoff at the New York facility.

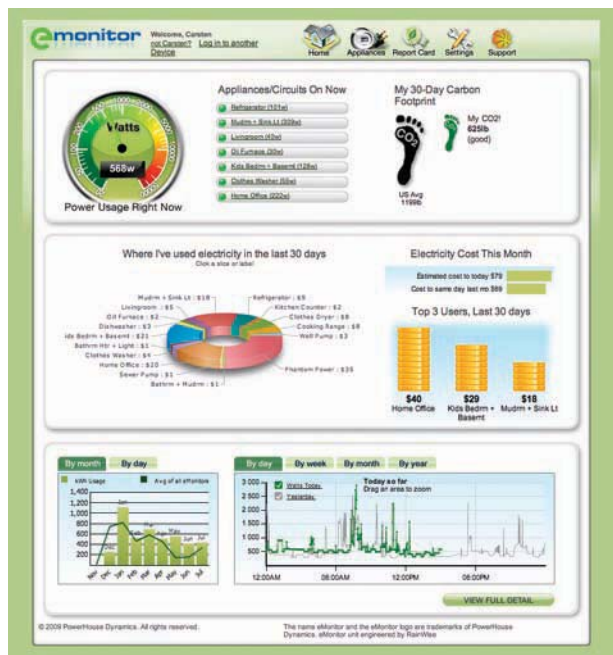
Making tile, says Randall, is part science, part art and part "tribal knowledge." Trikeen's tiles make one wonder if there isn't some magic involved, too. •

Trikeen Tileworks,
(603) 355-2961,
www.trikeenan.com



KINDRA CLINEFF (3)





Power Search

Each month you get an electric bill, but where exactly does all that money—and energy—go?

GETTING SMART-HOME TECHNOLOGY INDUSTRY EXPERTS TO

agree on “the next big thing” is no small feat, but among talk of 3D TV, streaming media and automated lighting control, one trend seems to be at the forefront of it all: home energy management.

Evan Struhl, president/CEO of Cutting Edge Systems, installs home energy management systems throughout New England. “There are a number of companies all on the same message,” he says. “They all have very nice, Web-based interfaces and are certainly a step in the right direction toward making people aware of the energy they are using and wasting.”

Demand for this new technology is being driven by two key motivators, the first of which is saving money on monthly utility bills—or at least being more conscious of what that money is being spent on. This is where products like the eMonitor from PowerHouse Dynamics can help.

“If you bought groceries the same way you bought electricity, you’d go to the grocery store and never see any prices... but at the end of the month you’d get a bill,” says Dan Kaplan, chief marketing officer at PowerHouse Dynamics. “What else do you buy that you have no idea what you’re getting?”

The eMonitor can tell you exactly what you’re paying

for, letting homeowners measure, monitor and control electricity consumption in an easy-to-read, real-time Web-based monitoring system (and iPhone interface). It also provides warnings about appliance problems and unusual energy usage and tells you what you’re spending—before you get the bill.

Concern about electricity’s environmental impact is just as important to consumers, which brings us to the second key motivator behind these new systems: conservation. “Reducing carbon footprint is why we got into business in first place,” says Peter Sharer, co-founder of Agilewaves. “Climate change is the issue of our generation.”

“People are looking at ways to make homes more efficient, and getting smarter about how energy is used,” adds Struhl.

In addition to electricity, the Agilewaves Resource Monitor can track gas, water, indoor air quality, temperature, humidity levels and more. “You can look at the information in any unit—pounds of carbon, dollars spent, kilowatt hours, gallons per unit,” says Sharer. “The key here is that, without this information, you don’t know what to do differently to reduce your bill or carbon footprint.”

The Resource Monitor also delivers, in real-time via the Web, both an aggregate and detailed performance of the home’s energy use. The company has partnered with Creston so the system automatically reduces energy use when necessary. “A homeowner could set a threshold or budget for energy consumption, or dollars spent, or carbon footprint,” says Sharer. “When it’s reached, an alarm would be sent to the control system to reduce lighting or turn off the AC in an area of the building.”

Home energy management systems will become essential as, over the next five years, utility companies install smart meters and move toward time-of-use pricing, with costs varying depending on the time of day.

“Unless you’re really aware of what your rates are in the house, how will you know when to do laundry or run the AC or heating?” says Struhl. “An automated system can manage it. So when the rates go up or down, the system can scale your usage.”

That sounds very smart to us, indeed. •

Cutting Edge Systems,
(978) 392-1392, www.cuttingedgehome.com
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(207) 374-1022, www.powerhousedynamics.com
Agilewaves, (650) 839-0170,
www.agilewaves.com



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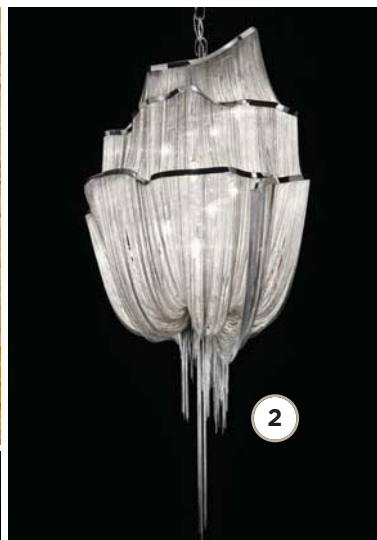
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New in the Showrooms

Unique, beautiful and now appearing in New England shops and showrooms

BY ERIN MARVIN



1 No need to travel abroad to find the best designs—**First Oriental Rugs** has gorgeous new arrivals from Pakistan and Tibet. Shearing low, adding silk, contrasting weaves and lines, soft hints of blue... rugs this season are all about texture and color. **DANVERS, (978) 739-9033, AND ACTON, MASS., (978) 263-0100, WWW.FIRSTRUGS.COM**

2 One of the newest showrooms in Boston's SoWa district, **Casa Design** is a treasure trove of modern furniture, lighting and accessories—many with a sustainable twist. New for fall is the shimmering Atlantis chandelier; a delicate fabric of liquid-like chains cascades over nickel bands. **BOSTON, (617) 654-2974, WWW.CASADESIGNBOSTON.COM**

3 Even more stylish seating options are available at **M-Geough** now that the showroom carries the newest collection from McGuire Furniture Company, Barbara Barry for McGuire. We're especially fond of the detailed rattan frame of the sophisticated Fretwork Lounge Chair, shown here. **BOSTON, (617) 451-1412, WWW.M-GEOUGH.COM**

4 With the introduction of Swan furniture, **America Dural** brings a contemporary line of Italian upholstery to traditional New England. The Swan line seems a perfect addition to a showroom known for its intelligent blend of classic and contemporary furnishings, antiques and modern art. **CAMBRIDGE, MASS., (617) 661-4100, WWW.AMERICADURAL.COM**

5 Bigger isn't always better, and such is the case with the new Ursuline apartment desk from **Ligne Roset**. With its walnut veneered work surface sitting atop a graceful cross-shaped base (35.5"h x 47.25"w x 25.5"d), Ursuline is sure to add style and substance to any workspace. **BOSTON, (617) 451-2212, WWW.LIGNEROSSETBOSTON.COM**

6 To call **Heir's** eclectic collection of art, antiques and covetable objects "unique" would be an understatement. Owner Tyler Doran just calls it "our special brand of aesthetic oddness." Stock is ever evolving (at press time, Doran was waiting for a thirteen-foot refectory table); new for now is this circa-1920s pinched-tin architectural panel. **PROVIDENCE, (401) 331-5680, WWW.HEIRANTIQUES.COM**



7 While visiting High Point, **D Scale** owner Dennis Duffy became intrigued with the Polaris line of leather furnishings, even traveling to Italy to view the manufacturing facilities. Just arrived at D Scale, New England's only resource for Polaris, is the Midway sectional, shown here. **BOSTON, (617) 426-1055, WWW.DSCALEMODERN.COM**

8 At **Trove**, we've got our eye on new bone inlaid boxes and trays, carved horn magnifying glasses, John Derian decoupage plates and the hammered tray, ice bucket and pitcher set shown here. **WESTON, MASS., (781) 642-0484, WWW.TROVEBOUTIQUE.COM**

9 No one sets a table quite like **Devonia Antiques**. New this season is the nineteenth-century Worcester Porcelain two-handle armorial tureen, one of a pair. But the gilt painted surface isn't all show, it has great provenance as well—the crown on the cover represents a Scottish baron. **BOSTON, (617) 523-8313, WWW.DEVONIA-ANTIQUES.COM**

10 According to the fashion-forward folks at **Acquire**, the industrial look is in this fall. Look for curvaceous gunmetal table lamps, various sized glass and metal apothecary cabinets and the eponymous Edison Lamp, shown here. **BOSTON, (857) 362-7380, WWW.ACQUIREBOUTIQUE.COM**

11 We didn't leave all the fabric choices to the designers in our new Perspectives department (page 208). New from **Osborne & Little** is Sylvana, Nina Campbell's latest collection of romantic, colorful designs. **BOSTON, (617) 737-2927, WWW.OSBORNEANDLITTLE.COM**

12 **Addo Novo** is one of only a handful of design studios in the U.S. showcasing items from acclaimed British designer Matthew Hilton. At the top of our wish list is the fashionable Hepburn Bed, which features an upholstered headboard on wishbone-shaped legs. **PORTLAND, MAINE, (207) 221-2780, WWW.ADDONOVO.COM**

New in the Showrooms



13 All of the handpicked items at **Peachtree Designs'** Yarmouthport location are housed in a nineteenth-century Victorian house and barn, including the impressive Kingston sideboard made from reclaimed wood (91"l x 20"d x 35"h), shown here. **YARMOUTHPORT, MASS., (508)-362-8317, WWW.PEACHTREEDESIGNS.COM**

15 The new Highgate bath fitting from **Waterworks** boasts a classical English design with a new white porcelain lever handle. The fixture's timeless design makes it at home in a contemporary or traditional setting. **BOSTON, (617) 951-2496, WWW.WATERWORKS.COM**

17 Interior designer **Charles Spada** does it again at his Boston showroom, Antiques on 5 on TWO, with a new line of custom-made iron, bronze marble-topped gueridons (center tables) and side tables. The versatile, elegant occasional tables are suited for any type of decor. **BOSTON, (617) 951-0008, WWW.ANTIQUESON5.COM**

14 The Gilded Wheat Sheaf Table from **Reside** just might be the perfect accessory for the fall season. The circa-1940s Italian gilded brass side table measures 21"d x 19"h. But better hurry—there's only one in stock. **CAMBRIDGE, MASS., (617) 547-2929, WWW.RESIDEINC.COM**

16 Who says leather has to be limited to neutrals? Not **Edelman Leather**, which premieres its new Perennials collection of cheerful colors that are meant to evoke a universal love of flowers. **BOSTON, (617) 330-1244, WWW.EDELMANLEATHER.COM**

18 Once again **Frette** proves its prowess in the bedroom with Edmond, a slightly more relaxed collection (named after the brand's founder, Edmond Frette) that boldly mixes black-and-white geometric patterns, animal prints and chic floral motifs. **BOSTON, (617) 267-0500, WWW.FRETTE.COM**

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Resources

*A guide to the products and professionals
in this issue's featured homes*



A PLEASANT SURPRISE PAGES 118-127

Architect: Kent Duckham, Duckham Architecture and Interiors, Boston, (617) 422-0952, www.kentduckham.com.

Interior designer: Tui Pranich, Dania Beach, Fla., (954) 925-4566, www.tuipranich.com.

Landscape architect: Gregory Lombardi Landscape Design, Cambridge, Mass., (617) 492-2808, www.lombardidesign.com.

Pages 120-121: Jimco coffee table in foreground from Furn & Co., Boston Design Center, (617) 342-1500, www.furnco.us; Lucite Coco chairs from Interiors by Royale, New York City, (212) 753-4600, www.interiorsbyroyale.com, with fabric by Rogers and Goffigon, New York City, (212) 888-3242; Lucite coffee table from Geoffrey Bradfield, New York City, (212) 758-1773, www.geoffreybradfield.com; Kent armchair to right of coffee table from Century Furniture, Boston Design Center, (617) 737-0501, www.centuryfurniture.com; Jimco bone armchair from Furn & Co.; sofa from J. Robert Scott, New York City, (212) 755-4910, www.jrobertscott.com; rug from Stark Carpet, Boston Design Center, (617) 357-5525, www.starkcarpet.com; table lamp from Keramis through Tui Pranich.

Pages 122-123: Chandelier by Vaughan Designs, D&D Building, New York City, (212) 319-7070, www.vaughandesigns.com; sofa and lounge chairs from J. Robert Scott; Karl Springer linen wrap coffee table from Matthews & Parker, available through The Bright Group, Boston Design Center, (617) 345-8014, www.thebrightgroup.com; rug from Stark Carpet; table lamp from Keramis; sculpture on coffee table from Patterson Group, Boston Design Center, (617) 443-4904; Madison dining table from Niedermaier, D&D Building, New York City, (212) 888-8680, www.niedermaier.com; dining chairs by Artistic Frame, New York City, (212) 289-2100, www.artisticframe.com; flower vase from Patterson Group.

Page 124: Kitchen by Snaidero-USA, Hollywood, Fla., (954) 923-9850, www.snaidero-usa.net; bar stools by Mobelform, Dania Beach, Fla., (954) 922-7234; orange plate from Patterson Group.

Page 125: Headboard fabricated by Custom Craft Upholstery, Palm Beach, Fla., (561) 478-7610; Biaritz crystal column lamps from Vaughan Designs; bedding from Matouk Linens, www.matouk.com; bench by Palmetto Furniture Company, Society Hill, S.C., (843) 378-4541, www.palmettofurniturecompany.com, with Kravet fabric, Boston Design Center, (617) 338-4615, www.kravet.com; custom rug from Edward Fields Carpet Makers, New York City, (212) 310-0400, www.edwardfields.com.



ARTFUL SIMPLICITY PAGES 128-137

Architect: Greg Snider, Gregory J. Snider Architects, Providence, (401) 421-3130, www.sniderarchitects.com.

Interior designer: Meryl Santopietro, Providence, (401) 331-5375, www.merylsantopietro.com.

Landscape architect: Sara Bradford, Bradford Associates, Providence, (401) 521-6867.

Builder: JJO, Inc., Cranston, R.I., (401) 943-3774.

Page 128: Merida custom carpet from Steven King, Boston Design Center, (617) 449-5506, www.stevenkinginc.com; B&B Italia glass table from Montage, Boston, (617) 451-9400, www.montageweb.com; B&B Italia sofa; staircase constructed by Hardwood Design, Exeter, R.I., (401) 294-2235, www.hardwooddesign.com, with glass from Rhode Island Glass, Providence, (401) 421-4131, www.ri-glass.com.

Pages 130-131: B&B Italia orange ottoman from Montage; chaise from Design Within Reach, (800) 944-2233, www.dwr.com; chrome side tables from Ligne Roset at Adesso, Boston, (617) 451-2212, www.lignerosestboston.com; woven mesh chairs from Lars Bolander, New York City, (212) 924-1000, www.larsbolander.com. Artwork by Eugenio Espinoza, Miami, (305) 892-6331, www.silva-espinoza.com.

Pages 132-133: Exterior stonework by Michael Mazur, Earthworks, (413) 548-6933, www.earthworksgardengallery.com; arc sculpture by Bernar Venet, www.bernarvenet.com.

Pages 134-135: Cast concrete spa sink and tub by Livingstone Studios, Lincoln, R.I., (401) 487-7775, www.livingstonestudios.com; Artistic Tile porcelain tiles from DiscoverTile, Boston Design Center, (617) 330-7900, www.discovertile.com.

Pages 136-137: Sofa from Roche-Bobois, www.roche-bobois.com.



A PAINTER'S PALETTE PAGES 138-147

Architect: Patrick Ahearn, Ahearn-Schopfer and Associates, Boston, (617) 266-1710, and Edgartown, Mass., (508) 939-9312, www.ahearnschopfer.com.

Interior designers: Jon Hattaway and Martin Potter, MJ Berries Design, Boston, (617) 423-6100, www.mjberriesdesign.com.

Builder: KCO Builders, Brighton, Mass., (617) 254-1574.

Pages 140-141: Wall color, Biloxi Blue from California Paint Company's Historical Colors of America series, www.californiapaints.com.

Pages 142-143: Spring Scarlet fabric on studio sofa from Designers Guild through Osborne &

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Resources

Little, New York City, (212) 751-3333, www.designersguild.com; living room sofas from Martel Upholstery, Boston, (617) 269-6640, www.martelupholstery.net, with Malabar's Kandy fabric in henna, www.malabar.co.uk.

Pages 144-145: Hanging lamps and chandelier from Gates Moore Lighting, Norwalk, Conn., (203) 847-3231, www.gatesmoorelighting.com.

Page 147: Ceiling color, Hush by C2, www.c2paint.com; trim color, Benjamin Moore Ivory White, www.benjaminmoore.com; all art by Brad Morash, homeowner.



SLEEPING BEAUTY PAGES 148-155

Architect: Maryann Thompson, Maryann Thompson Architects, Cambridge, Mass., (617) 491-4111, www.maryannthompson.com.

Project manager: Evan Mathison, Maryann Thompson Architects.

Landscape architect: Michael Van Valkenburgh and Herb Sweeney, Michael Van Valkenburgh Associates, Cambridge, Mass., (617) 864-2076, www.mvvainc.com.

Contractor: Jim DePaolo Jr., Denali Construction, North Reading, Mass., (978) 276-0065, www.builtbydenali.com.

Lighting: Chimera, Boston, (617) 542-3233, www.chimeralighting.com.

Stone consultant: Dawn Carroll, a formerly independent designer now with GerrityStone, Woburn, Mass., (781) 938-1820, www.gerritystone.com.

Stones and tiles: Stonesource, Somerville, Mass., (617) 666-7900.

Casework: Paquette Associates, Westford, Mass., (978) 840-1500, www.paquetteassociates.com.

Pages 148-149: Stair and landscape design by Michael Van Valkenburgh Associates; steelwork by Carbone Metal Fabricator, Chelsea, Mass., (617) 884-0237; www.cmfi.com; cast-in-place steps by Denali Construction.

Pages 150-151: Interior stairs designed by Maryann Thompson, fabricated by Carbone Metal Fabricator; custom barn doors designed by Maryann Thompson, crafted by Paquette Associates with track and hardware by Denali Construction; coffee tables from M2L Collection, Boston, (617) 338-0022, www.m2lcollection.com; metal ball from Hudson, Boston, (617) 292-0900, www.hudsonboston.com; felt vase from Lekker Unique Home Furnishings, Boston, (617) 542-6464, www.lekkerhome.com.

Page 152: Barlow Tyrie table and chairs from Didriks, Cambridge, Mass., (617) 354-5700, www.didriks.com; large woven basket from Lekker Unique Home Furnishings.

Page 153: Kitchen by Arclinea Boston, (617) 357-9777, www.arclineaboston.com.

Page 154: Striped pillows from Hudson; crocheted throw from Lekker Unique Home Furnishings.

Page 155: Ofuro tub on deck from Roberts Hot Tubs, Richmond, Calif., (510) 234-7920, www.rhtubs.com; steelwork by Carbone Metal Fabricator; guest bath tub by Ann Sacks from

Monique's, Watertown, Mass., (617) 923-1167, www.moniquesbathshowroom.com; concrete counters and floors by Form/Function Concrete, Rowley, Mass., (978) 948-3578, www.formfunctionconcrete.com.



PEACE PRIZE PAGES 156-165

Architect: Bernard Wharton, Shope Reno Wharton, South Norwalk, Conn., (203) 852-7250, www.shoperenowharton.com.

Builder: Newport Housewrights, Middletown, R.I., (401) 849-2249.

Page 156: Front door by Yoffa Woodworking, Newport, R.I., (401) 846-7659.

Page 158: Ansel Adams photos from Robert Mann Gallery, New York City, (212) 989-7600, www.robertmann.com.

Page 159: Sofas from Ralph Lauren Home, Boston, (617) 266-4121, www.ralphlaurenhome.com; leather chair from National Upholstering Company, Union City, Calif., (510) 401-5880, www.nationalupholstering.com; rug from Elizabeth Eakins, South Norwalk, Conn., (203) 831-9436, www.elizabetheakins.com; tall candleholders from Yellow Monkey, Cross River, N.Y., (914) 763-5848, www.yellowmonkey.com; *Coastal View* painting by William Trost Richards from William Vareika Fine Arts, Newport, R.I., (401) 849-6149, www.vareikafinearts.com.

Page 160: Table lamps from The Yellow Monkey; dining chairs by Catskill Woodworking, Kingston, N.Y., (607) 832-4805.

Page 161: Kitchen cabinets by Yoffa Woodworking.

Page 162: Master bed by Fairfield Woodworking, Stratford, Conn., (203) 380-9842.

Page 163: Hall light fixtures by Artemede, Boston, 617-423-1450, www.artemede.us; master bath tub and faucets from Waterworks, Boston Design Center, (617) 951-2496, www.waterworks.com.

Page 164: Porch furniture from Casual Living, Columbia, S.C., (803) 790-5066, www.casualliving.com.



MUSEUMS OF OLD YORK 20TH ANNUAL DECORATOR SHOW HOUSE PAGES 168-169

Kitchen and pantry designed by Frank D. Hodge, F.D. Hodge Interiors, Boston, (617) 267-8103, www.fdhodgeinteriors.com.

Dining room designed by Anne Cowenhoven, Accent & Design, York, Maine, (207) 363-7949, www.accentdesignmaine.com.

Family room designed by Valerie Jorgensen, V. Jorgensen Design, Wells, Maine, (297) 251-0447, www.vjorgensendesign.com. •



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This contemporary cottage on 2.5 private acres fits three bedrooms into a compact 825 square feet. It lists for \$1.55 million with Beach Real Estate, (401) 466-2312, info@bibeachrealestate.com.

Block Island, Rhode Island

"ISLAND OF THE LITTLE GOD." THAT'S THE TRANSLATION OF MANISSES, THE name the Narragansett Indians gave this bit of paradise in the ocean off Rhode Island's southern coast. The name is apt; for such a small place—just 7,000 acres—the island has colossal beauty. The glacier that formed it thousands of years ago left behind sandy bluffs towering over long stretches of beachfront, rolling hills topped with beach grasses that wave in the sea breezes and 365 freshwater ponds dotting the land. Its modern-day name comes from the Dutch explorer Adrian Block, who came across it in on a 1614 expedition. In the early 1700s the island was invaded by privateers several times while England was at war with France and, in 1699, Captain Kidd is said to have visited not long before he was captured in Boston. During the American Revolution residents kept an eye out for British ships and lit fires to warn mainlanders of their approach. The island's almost 400 miles of stone walls speak to its history as a farming community, though since the mid 1800s it's been renowned as a summer resort. Today, between day trippers, vacationers and seasonal residents, as many as 20,000 people swim at its beaches, hike its nature trails or shop its boutiques on a nice summer day. —Paula M. Bodah

If You Lived Here...

Setting Block Island, the 9.7-square-mile pork-chop-shaped result of a glacial deposit, sits almost thirteen miles off the south coast of Rhode Island.

Attractions The island's natural beauty draws visitors to such sites as Mohegan Bluffs, where a staircase of 141 steps leads to the shore, or Rodman's Hollow, a 230-acre glacial basin with trails for walking and horseback riding.

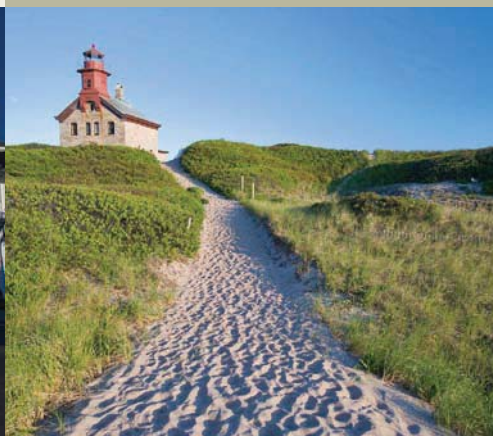
Commute Regular and high-speed ferries run to the Rhode Island mainland year-round and to New London, Connecticut, and Montauk, New York, in summer. New England Airlines offers regular twelve-minute flights to Westerly, Rhode Island.

Housing The island has a smattering of condos, but most homes for sale are single-family homes in styles from classic cape to shingled cottage to contemporary. A surprising number of lots are available.

What It Costs Single-family homes currently for sale range from about \$1.5 million for an 825-square foot cottage to \$3.9 million for a three-bedroom shingle-style house. Lots of two to three acres start at just over \$1 million.

Your Next-Door Neighbors If you live on "the Block" year-round, your 1,000 or so neighbors will be hardy souls, many from families that have lived on the island for generations. Come summer, you'll rub elbows with seasonal residents from Connecticut and New York, as well as up to 20,000 day-trippers on a single sunny day.

How You'd Spend Your Free Time Active types will never run out of options for beach-going, bicycling, hiking and birding. Shopping fans will enjoy browsing the boutiques that dot the ferry landing area.



BOTTOM PHOTOS BY MICHAEL MELFORD/BLOCK ISLAND TOURISM COUNCIL

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MEREDITH, NH

\$8,900,000. This ultimate lake lodge features hand-crafted luxury and views from almost every room. Birds-eye view from the roof deck, amazing kitchen, stone fireplaces, in-law apartment, and a boathouse nearing completion. In addition there is a W-shaped dock, wine cellar, exercise, sauna and several patios and decks.

Ellen Mulligan
(603) 387-0369



BOXFORD, MA

\$2,700,000. Accessed by a gated drive is this Cape-style residence on 11 acres. The four-bedroom main house features a professionally-designed media room and a gourmet kitchen with granite countertops. The wing area has an indoor pool, exercise room with sauna, a regulation racquetball/squash court, pistol range and guest suite.

Gwen Washburn
(978) 887-6536



MOULTONBORO, NH

\$2,700,000. This unique, one-of-a-kind property offers 2,089 feet of prime Lake Winnepesaukee waterfront. Features include a 13.24-acre lot and a 1.3-acre lot. Long sugar sand beaches, privacy and panoramic lake views. Nestled in the pines with sunrise to sunset views.

Ellen Mulligan
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CHESTNUT HILL, MA

\$2,395,000. Exquisitely appointed and thoughtfully planned by Rosemont, this residence features luxury finishes including gourmet kitchen with adjoining breakfast and family room. A blend of elegance and comfort with exceptional amenities, 8,401 square feet encompasses 15 rooms, six bedrooms, 6-1/2 baths, state-of-the-art systems, 3-car garage and optional elevator.

Deborah M. Gordon
Jayne Friedberg
(617) 731-2447



BEDFORD, NH

\$2,350,000. Stunning Colonial-style residence sited on over 7 acres with over 12,000 square feet of living space. Comprised of 18 rooms including a two-story foyer, conservatory, and first and second-floor master suites. A heated barn with 4 stalls, heated indoor tennis/basketball court and a 4-car garage. Abuts 300 acres of town and conservation land.

Kathy Phair Alexander
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WABAN, MA

\$1,975,000. This residence with breathtaking views of Braeburn Country Club Golf Course has recently been renovated with state-of-the-art kitchen and bathrooms. The traditional English Tudor with a French Chateau influence features a living room with beamed cathedral ceiling, expansive decks, sunroom, and master suite overlooking the golf course.

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BEDFORD, NH

\$1,200,000. Magnificent luxury energy star certified, geothermal home located in Bedford. Architectural masterpiece with exquisite detailing carefully sited to offer superb views from almost every room. Built in 2008, a premier location on an exclusive cul-de-sac with land for expansion.

Kathy Phair Alexander
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WELLESLEY, MA

\$4,950,000. An exquisite presentation of understated elegance, this custom-designed 8,000-square-foot residence is set in the prestigious Wellesley Farms area. A handsome Dalia kitchen and adjoining family room open to a bluestone terrace and magnificent grounds. Full gym, billiards room and home system. Unsurpassed quality combined with refined decor.

Kathy Riley
(781) 237-9090

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Boston's Beacon Hill

Elegant and luxurious single family home on Charles River Square has been meticulously renovated and is in move-in condition. This home is complete with both gracious formal spaces and comfortable family rooms. Offering four plus bedrooms, three and a half baths, and including a luxurious master bedroom suite, as well as a sensational roof top terrace. Abutting the Annie Fields Garden. Includes one full deeded parking space at front door. **\$3,395,000.** Beth Dickerson 617.510.8585



Boston's Back Bay

The Commonwealth Avenue Mall is the vista from this elegant duplex penthouse. This home has a large and gracious living room, family/dining room, cozy library and an efficient kitchen on the first level. There are two bedrooms and baths in addition to a master suite with adjoining deck on the second level. Additional features include direct elevator access, central air conditioning, excellent storage, professional management and deeded direct access parking, . The building is also pet friendly. **\$2,100,000.** Lois Kunian 617.947.1155



Hilltop Estate

Proudly atop Nobscot Mountain with cascading views over 820 acres of the Richard Callahan State Park to the panoramic skyline of Boston and beyond, this brand new custom designed home offers the utmost in privacy and pleasure. This beautiful estate offers both the charm and convenience of a comfortable family home yet maintains a stately presence. Enjoy three levels of luxury living, 15,000 square feet, six bedrooms, four car garage and lots more. **\$3,495,000.** Karen Gray 617.960.7824/Kevin Thomas 617.448.9840



Boston's Back Bay

This fabulous Back Bay seven-unit building is located on charming, tree-lined Marlborough Street - one of Boston's most desirable spots. It features several elegant fireplaces, high ceilings and gorgeous detail throughout. Wonderful investment opportunity or for use as a single family residence. Close to the Public Gardens, Newbury Street's shops and restaurants, and gorgeous Commonwealth Avenue Mall. **\$3,295,000.** Julie Harrison 617.413.6332 julieharrisonrealestate.com

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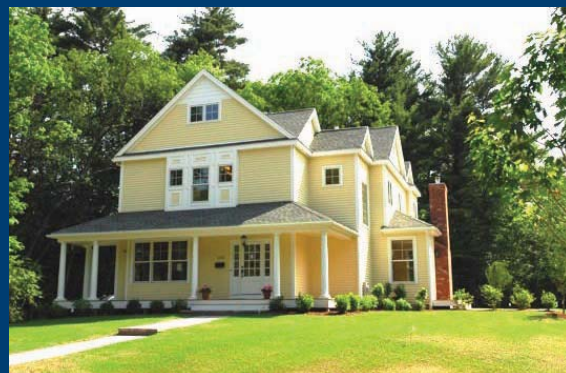
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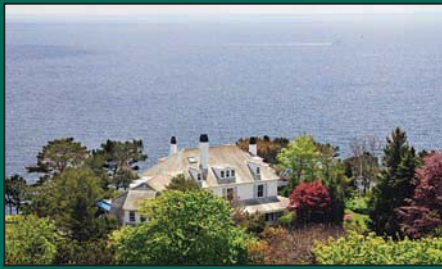


Mary@MaryCraneProperties.com



Magnolia, MA

Exceptional oceanfront villa was once the summer hideaway of actress Greta Garbo. Sited on 10+ private acres, this unique property offers sweeping vistas to the Atlantic. The estate has 17 rooms, 7 bedrooms, 7 full baths, 7 fireplaces, custom state of the art kitchen with vaulted sky-lit ceiling and deck, solarium, library, carriage house with 2+ bedroom apartment, tennis court, boat mooring and surfside bath house. \$4,500,000



Manchester, MA

"Seagate" Oceanfront estate sited above the open ocean on over 4 acres. Perfect for entertaining, this residence features 2 caterer's kitchens, an indoor basketball court, indoor lap pool, a billiard room, paneled library, fire-placed reception hall and master and guest suites. Offering a private beach, separate carriage house, guest cottage and licensed helipad. \$9,500,000



Prides Crossing, MA

Plum Cove offers breathtaking ocean views and a private, white sandy beach. This restored mansard Colonial in Prides Crossing features many amenities including a gourmet kitchen, sauna, game room, media room, offices, playroom and roof-top deck. Offering formal living areas with period detail, foyer with staircase, 9 bedrooms, 4 baths and 7 fireplaces. \$6,100,000



Magnolia, MA

"Rockledge" Oceanfront residence with panoramic ocean views of the Atlantic in historic Magnolia. Originally built for liquor magnate Hiram Walker, this Mediterranean style Villa has been impeccably renovated with state of the art amenities and features 10 bedrooms, 11 fireplaces, 11 baths and 3 half baths. Also offering an 8-car garage with office space. \$5,500,000



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Topsfield, MA

Handsome Manor House sited on 13+ acres abutting the Ipswich River and horse trails. This residence features a foyer with grand staircase, fire-placed formal living and dining rooms, commercial kitchen, library with fireplace and 1st level master suite wing. The 2nd level offers 4 bedrooms and 2 baths. Also included a stable/workshop and 3 bedroom caretakers cottage. \$3,750,000



Hamilton, MA

Custom Colonial sited on 5.1 acres overlooking the Miles River. This new 6,500 sq ft residence offers state-of-the-art systems and features high ceilings with 4 fireplaces, professional kitchen and pantry, 5 bedrooms, 6 full and 2 half baths including master suite, and an au-pair apartment. Walk-out lower level with access to pool. \$3,400,000



Beverly Farms, MA

Oceanfront Stucco mansion in Beverly Farms located directly on West Beach with views of Misery Island, Baker's Island, Marblehead and beyond. This fantastic property features a formal dining room, new gourmet kitchen, 4 bedrooms, 3.5 baths, 3 fireplaces, office, mud room and lower level family room with bar. Sited on 1.57 landscaped acres with formal gardens, blue stone patios and cobblestone driveway. \$5,600,000



Manchester, MA

Custom Shingle Style home sited on 2 landscaped acres with curved rock walls near Singing Beach. This 4-year old residence features a marble kitchen with curved island and mahogany butler's pantry, family room with granite fireplace and all of the amenities. Offering 5 bedrooms and 4.5 baths including luxurious master suite. Two garages: 3 bay attached and 4 bay detached \$3,500,000



Beverly Farms, MA

Stately Colonial sited on 3 acres in Beverly Farms near private West Beach. This residence features high ceilings, French doors and offers a formal living, dining room and library all with fireplaces. Offering 5 bedrooms and 4.5 baths, including a master suite and au pair on lower level. Lovely in-ground pool and carriage house with parking for 5 cars. \$2,300,000



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Prides Crossing, MA

Stately Colonial on over an acre on Paine Avenue with landscaped grounds and rights to West Beach. This residence offers gracious rooms with hardwood floors, gourmet kitchen with breakfast area and fireplace, music room, library, master suite with office, wine cellar, six fireplaces, family room and game room as well as an au pair suite. Lovely in-ground pool with brick patio. \$2,995,000

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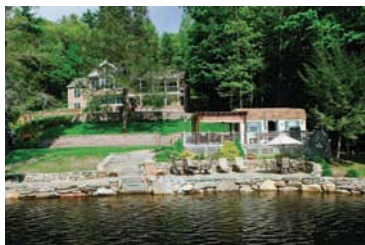
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Woodstock, Vermont

Echo Valley Farm is a wonderful country property. Charming antique cape (11 rooms, 6 bedrooms, 3 ½ baths) on 42.1+/- acres with plenty of room for family and friends. Barn with 'party room' and a fabulous spring-fed swimming pond complete the property. Easy drive to town from a wonderfully quiet setting. **\$1,250,000.**



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Marion, Massachusetts



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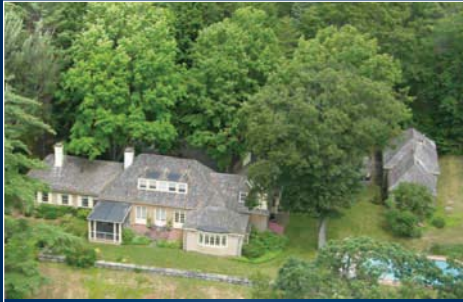


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HARVARD - Stunning 1914 estate with 30 acres, totally private, surrounded by landscaped grounds, in-ground pool, detached 3 car garage with unfinished second floor and attached former butler's quarters. Spacious country home with a subtle elegance. First floor master suite. 5 fireplaces. High ceilings. Walk to schools, pond, town center \$2,475,000



GRAFTON - Country 50 acre estate with sweeping fields, covered bridge over trout stream, and hillside with scenic views. Custom designed by Builder/owner boasts 7600sf with every amenity for quality living. 14 spacious rooms plus 3 1/2 baths, 3 finished levels. Gunite pool, waterfall, 3 car garage, large new barn, office building & garages \$2,700,000



HARVARD - Hilltop 4.5 acres offers Easterly views from this exquisite architectural French Country Manse. Grand 2 story entrance foyer, 3 finished levels, 4 1/2 stunning baths, detailed fireplaces, and high ceilings. Exterior balconies and decks enjoy sweeping lawns, magnificent stonework, plantings. Abuts conservation. Heated 3 car garage and kennel \$1,248,000



BOLTON - Quiet cul-de-sac 2.6 acre estate boasts this 15 room residence with 4 bedrooms, 5 full baths, 5700sf of open and inviting living, elegant and distinctive throughout. Lite-touch and Crestron systems allow for customized comfort. Craftsmanship, materials, and technology are second to none. Major commuting 5 minutes away. \$1,299,000



HARVARD - Panoramic views to West and Northwest mountains over this magnificent valley - 19 acres with soil testing completed for several lots. A 2 acre lot is offered at \$475,000; other lots start at \$650,000. Located at the top of this renowned hill with Fruitlands Museums, estates, orchards, and country homes on acreage. \$2,350,000



LUNENBURG - French Normandy Manor masterpiece - every room is elegant and lavish! Views over the 7 landscaped acres with in-ground pool, thatched roof cabana, coy pool with waterfall, and 24 zone sprinkler system. 8 zones radiant heat. High velocity central air. Home theatre, exercise suite and retreat area. A very special and rare offering \$1,175,000



HARVARD - Privacy on 6 acres with fenced pasture, lawns, paved circular drive within a mile of the town center, schools, and Bare Hill Pond, opposite the Williams conservation fields. Spacious and rambling 11 room cape with large 1st floor master suite - comfort galore! Home office. Space to expand. 2 car garage, deck, brick patio, small barn \$599,000



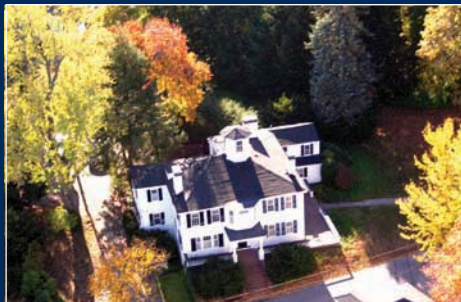
CARLISLE - Private 4 acre property with babbling brook in tranquil setting, abutting town forest, adjacent to bird sanctuary and walking and jogging trails. Bright kitchen open to familyroom with fireplace, hardwood floors. New energy efficient windows, hot water heater, high efficiency furnace, new roof, 2 zone irrigation system, wine cellar \$649,000



HARVARD - What a charmer! 1700's ell with older kitchen/great room with fireplace, bath, rear porch, and 2nd floor playroom adjoins the 1950's reproduction 3 story home with large rooms, hardwood floors, lots of windows and character! Picturesque 2.66 acres with lawns, gardens, mature flowering fruit trees and shrubbery. Update \$549,000



BOLTON - Lovely contemporary colonial, two story family room and first floor bedroom suite. Fresh paint inside and out and refinished hardwood floors. Newer conservatory/sunroom with imported Italian floor. Finished basement adds tremendous living space. Specialized landscaping includes ornamental trees and terraced front \$570,000



HARVARD - Premier location beside the Town Center commons where so many festivities take place. High ceilings, oversized windows, wood floors, 3 staircases to second floor bedrooms and baths. 3rd floor widow's walk. Detached 2 car carriage barn. Picturesque grounds. Natural gas heat, hot water, cooking. A gem as is, or update more. \$783,000



LITTLETON - The Samuel Davis House (1685 saltbox) set on over 8.6 acres (conservation-protected land) including expansive lawns and gardens, meadows, and small pond. With 45 years of stewardship, the antique value has been protected by diligent maintenance and thoughtfully researched restorations and additions. 12 rooms, 5 bedrooms and 4 baths, 5 fireplaces. \$1,440,000



—🌀 Jamestown, R.I. "Conanicut Point". A new shingled cottage with incredible panoramic views of Narragansett Bay, Prudence and Hope Islands. \$1,795,000.



—🌀 Jamestown, R.I. Stunning architect-designed contemporary with spectacular ocean views. Fieldstone fireplaces, decks, elevator. Beavertail area. \$1,795,000.



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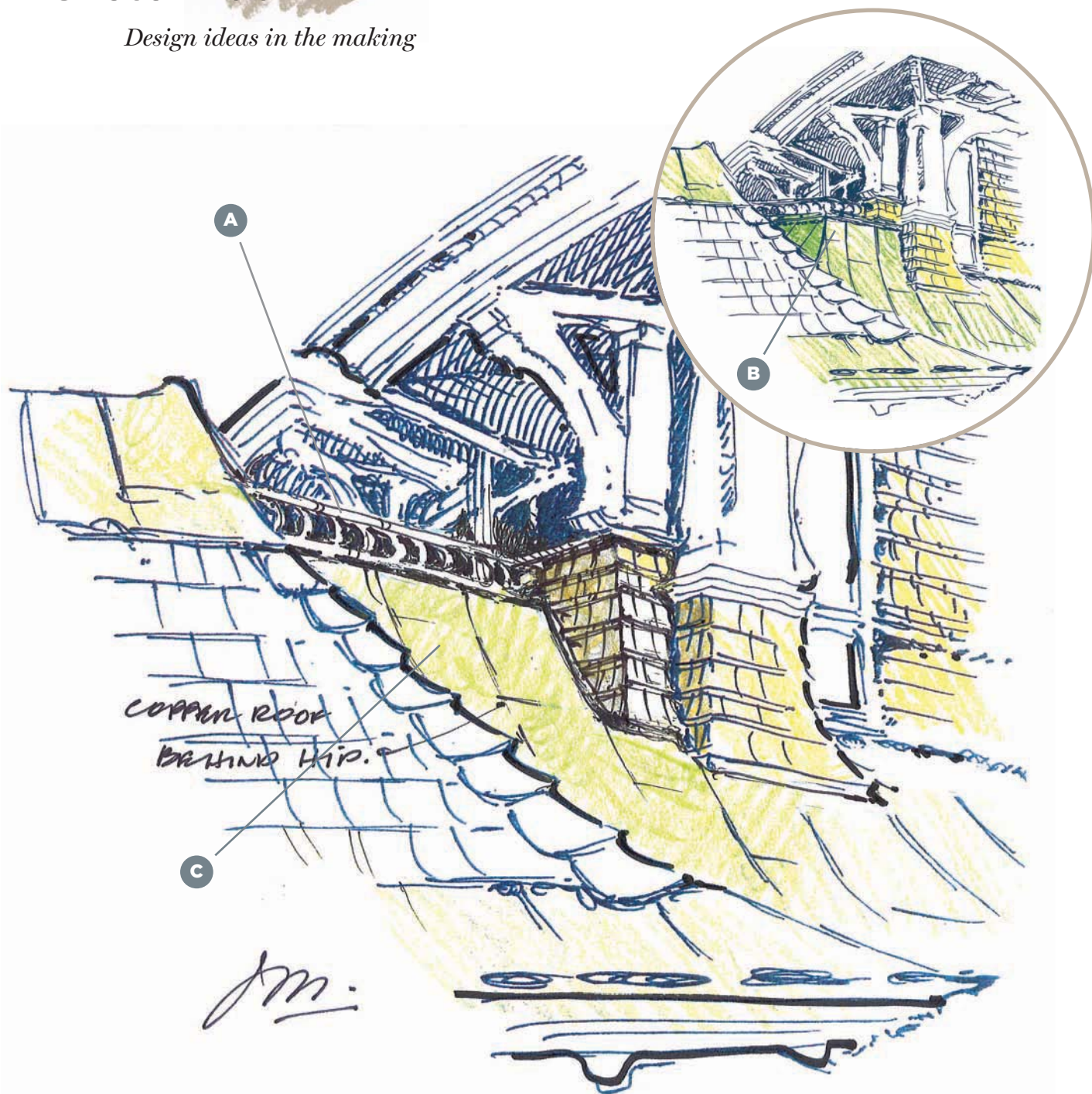
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THE PROBLEM WAS TYPICAL of complex shapes. In this case, fitting hipped roofs neatly into each other, like a stepping pagoda, on an oceanfront hillside residence. The vertical height of the railing wall needed around an outside deck (A) created an awkward situation that interrupted the smooth stepping aesthetic by poking an “elbow” beyond the next lower hip (B). Completely hidden in traditional plans and elevations, the problem was also difficult to grasp in computer simulations. Therefore, hand sketches. After drawing all the potential remedies, we dropped the floor of the deck to allow the copper roof to slide neatly in behind the adjacent slate hip without interruption (C). Every project has a million details like this. As each detail is resolved and brought into line with the overall aesthetic, the project gains a more powerful unity. Interestingly, many of the especially nagging problems, once solved, become the loveliest pieces of the building. They are the irritating grains of sand that become pearls.

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