

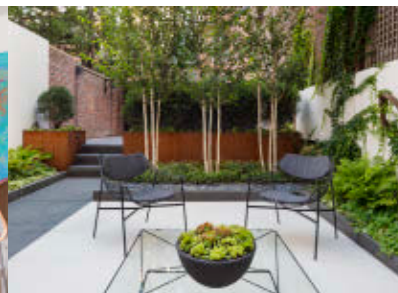
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VISIT

An architect's home strikes the perfect balance between urban edge and pastoral calm.

SELECTIONS

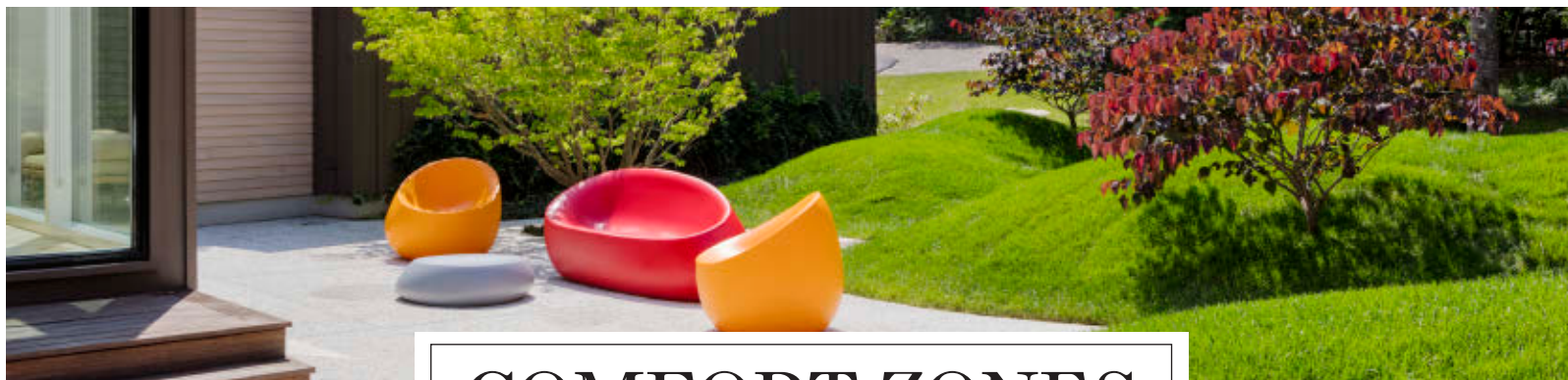
A mix of high- and low-priced items are unexpected vessels for greenery and blooms.

KITCHEN

Long overdue for an update, a family space in Rhode Island goes from drab to cheery.

DESIGN FOCUS

With 900 square feet to work with, a city family utilizes every square inch of its backyard.



COMFORT ZONES



MARCH/APRIL 2018

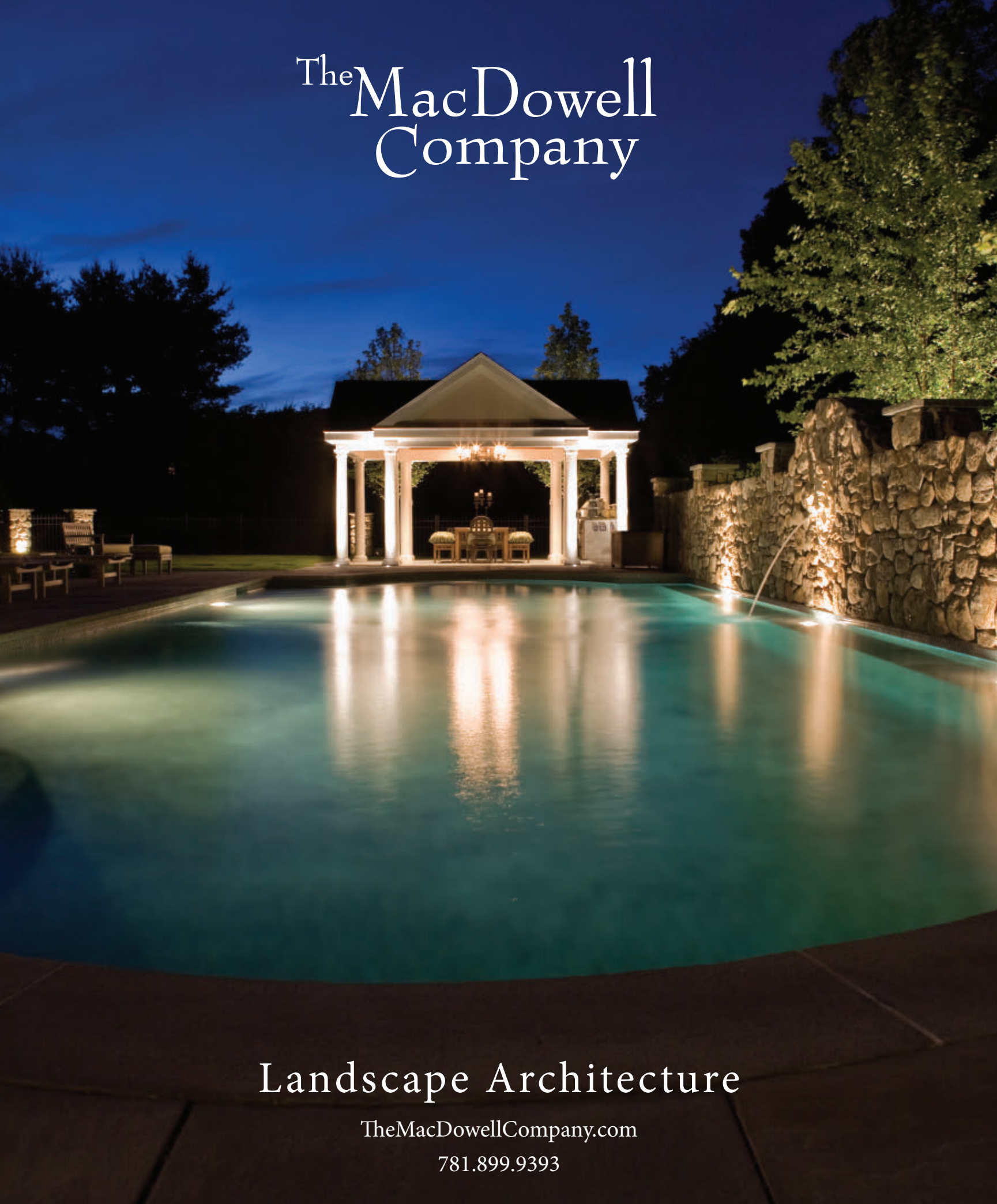
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A windowed corner of a home an architect designed for his family. Photo by Trent Bell. Story, Page 18.



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In a small town in Vermont, a modern barn is designed for a modern extended household.



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Baking beans dates to austere Puritan traditions, but 19th-century innovators learned to sweeten the pot.



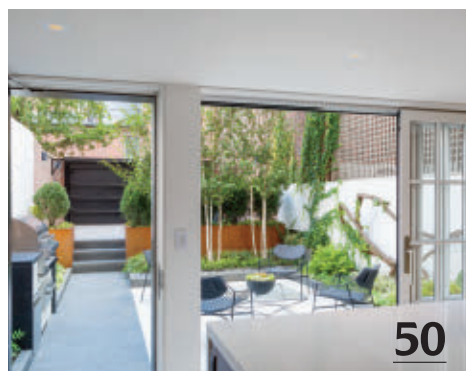
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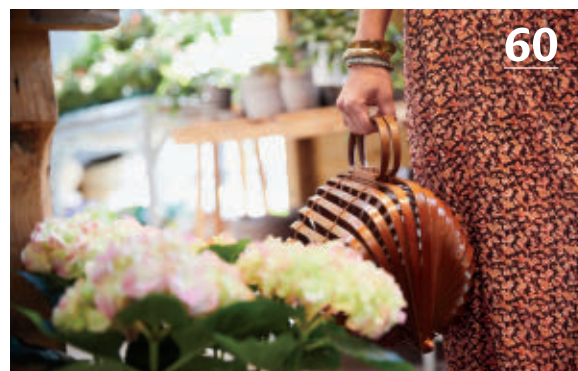
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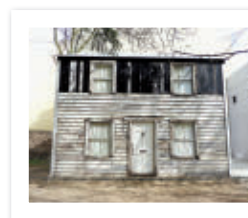
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THIS HOUSE MATTERS • In 1955, Rosa Parks famously refused to give up her seat at the front of a bus to a white man. She paid a price for her bravery. Harassed by death threats, she left her home in Montgomery, Alabama, in 1957 and moved to her brother's house in Detroit. Parks died in 2005 at age 92, but her odyssey continues. After the mortgage crisis in 2008, Parks's modest haven was in disrepair and slated for demolition. Her niece, Rhea McCauley, who had lived in the house with "Auntie Rosa," was able to purchase it for \$500 but was unable to raise the money to save it. She approached Ryan Mendoza, an American artist living in Germany, who dismantled it, shipped it to Berlin, and rebuilt it in his backyard in 2017. Now, thanks to the Nash Family Foundation in Manitowoc, Wisconsin, which is paying for its passage, the house is headed back to Detroit, though a permanent site has yet to be found. Working with Brown University's Center for the Study of Slavery and Justice, the WaterFire Arts Center in Providence (Page 42) will host an exhibit of the reconstructed house on view April 4 through June 4. It should get a hero's welcome.

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From the Editor

Writing and editing nerds who cover architecture and design will often go to the mat over the usage of “house” versus “home.” I am myself persnickety about how we present an edifice, space, the proverbial built environment (a house) over what we consider an idea, concept, value, mind-set (a home). But in this issue, I have no qualms. The residences we feature are all the essence of home. Each is wonderfully different from the other, but these dwellings are where their owners find their comfort zone. Starting with our cover story on architect Robert Linn’s own home (Page 18), where he beautifully puzzled out his family’s specific likes, needs, and preferences while working with a challenging site. He told our writer Regina Cole, “This house is bespoke for us . . . It brings us real pleasure to come home.” What more could you ask from a house? In Vermont, Mary Cullinane built a house just up the road from her best friend, whose family, which includes a husband and three children, had essentially become her own. “I adore those kids,” says Cullinane, “and I wanted to be able to witness their milestones and watch them grow into the people they will become.” So, she left the city life behind and hired architect Joan Heaton to create a home where “those kids” could hangout and sleep over anytime they wanted (Page 106). “I’m not a crier,” says Cullinane of the day she first brought her extended family to her new digs, “but I cried. I was so proud of what we had created.” I’d say that is the definition of home.



JOEL BENJAMIN

Gail Ravgiala

GAIL RAVGIALA, EDITOR

CONTRIBUTORS



DAVE GREEN

Kelly Davidson is a photographer whose work has taken her from Austin to Maui to Lisbon. But her most recent shoot brought her to Westport, Connecticut, near her hometown of Easton. “They say you can never go home again,” she says. “Turns out, you can get pretty close.” Heading to Westport with interior designer Nina Farmer to explore her favorite shops gave Davidson the chance to reconnect with her roots. “I never know where photography will take me,” she says, but, “I had no idea it would remind me where I’m from.” *HOMING IN*, PAGE 60



JESSICA DELANEY

Greg Premru, who enjoys hiking, fishing, and skiing with his family, photographs residential and commercial architecture and interiors. “My work is a collaborative effort between me and my clients,” he says. “The photograph must be more than an understanding of space and light. It must recreate a three-dimensional space into a two-dimensional image that is not just descriptive but evocative.” For this issue, he captured the versatility of a city courtyard and a house designed with *vastu shastra* principles. *DESIGN FOCUS*, PAGE 50; *AN ANCIENT APPROACH*, PAGE 74



Kathleen James, the executive director of the International Skiing History Association and editor of its bimonthly journal, *Skiing History*, lives and works in a renovated circa 1856 farmhouse in Manchester Center, Vermont. “One thing I love about Vermont is its reverence for history,” she says. “I admire homeowners who honor that history while interpreting it in new and interesting ways.” Mary Cullinane, whose modern barn in Weybridge was designed to bring her closer to her best friend and her family, is one of those people. *FAMILY OF FRIENDS*, PAGE 106



JOE ST. PIERRE

Bruce Irving, a real estate broker, home renovation consultant, and contributing editor to *Design New England*, visited the iconic B&M baked bean factory in Maine. “It was how I’d imagined,” he says, “old-school manufacturing, people moving giant pots around, the air fragrant with molasses and spices.” Visiting the house designed with *vastu shastra* principles was different: “I expected something exotic but found an absolutely comfortable space that I instantly wished I could call home.” *ICON*, PAGE 66; *AN ANCIENT APPROACH*, PAGE 74



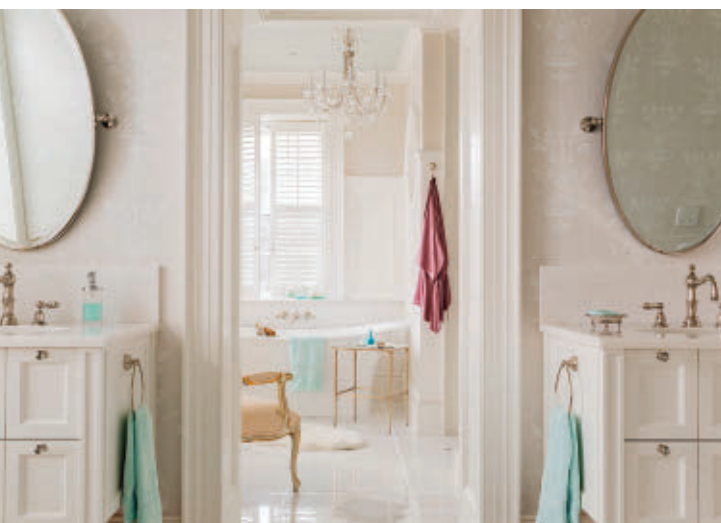
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Out + About



DESIGN NEW ENGLAND'S FIRST LOOK at Ferguson Bath, Kitchen & Lighting Gallery, Burlington, MA; **1.** Ferguson staff. **2.** Guests mingle in the showroom. **3.** Audio Video Design's Rob Henry (LEFT) with J.B. Clancy of Albert, Righter & Tittmann Architects. **THOREAU EXHIBITION OPENING** at the Concord Museum: **4.** Actors playing Henry David Thoreau (LEFT) and Ralph Waldo Emerson (RIGHT) with Churchill Franklin, president of the board of governors, and Peggy Burke, executive director. **5.** Event cochairs Kim Piculell Coughlin and Sarah Walton.



IFDA SERVICE DAY (FROM LEFT): 6. BACK ROW: Lauren Passaretti, Hawthorn Builders; Ed Cavallo, Thread Workroom; Dana Mead, WIHED; Tom Kuklinski, Kuklinski Woodworking; Lynn and Gary Rousseau, Herrick & White. **FRONT ROW:** Jessica Chabot, Hawthorn Builders; Jacqueline Becker, Jacqueline Becker Fine Arts Consulting Services; Vivian Robins, Vivian Robins Design; Marie Chaput, Thread Workroom. **7. BOSTON DESIGN CENTER HOLIDAY PARTY:** Donna Neligon, Mitchell Massey (CENTER), Michael Carter.



BUILDERS AND REMODELERS ASSOCIATION OF GREATER BOSTON (BRAGB) INSTALLATION DINNER: **8.** Gary Campbell (LEFT) with Emerson Clauss III, new board president. **9.** CEO Scott Palmer (LEFT) congratulates Past President Karl Ivester, winner of the Associate of the Year Award.

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MODERN NEW ENGLAND

The house that architect Robert Linn designed for his family echoes New England forms with a steeply pitched standing-seam metal roof and shiplapped wood siding. In the great room (FACING PAGE), a long table that connects to the kitchen island is a favorite place for homework, dining, lounging, and being together.



WHO
Robert Linn, principal of
Moskow Linn Architects,
Boston

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Visit

FACING BOTH WAYS

An architect's carefully planned home strikes the perfect balance
between urban edge and pastoral calm



Architect Robert Linn, half of the Boston team of Moskow Linn Architects, chuckles as he explains the history of his neighborhood in Cambridge, Massachusetts. “This was the last subdivision in Cambridge, created just after World War II,” he says. “At the far end of the city, almost in Belmont, it stretched along Grove Street and Blanchard Road with about 20 house lots. They were supposed to be available to returning veterans, but before they had a chance to buy anything, local politicians bought all the lots. The area became known as ‘Politician’s Row.’”

Being snapped up by greedy politicians was only the beginning of a conflicted situation. By the time Linn found one of the houses on Grove Street for sale five years ago, its location embodied the best and the worst of urban living. “The neighborhood has an edge feeling. It fronts a constantly busy road but has a beautiful, pastoral view,” Linn says.

The house occupies a narrow strip of land between Grove Street and Fresh Pond. While traffic steams by the front of the house, the rear looks out at water and greenery. That was what sold the Linn family, which includes Robert, his wife, Erin Driver-Linn, an associate provost at Harvard University, and their son, Jackson, a student at Cambridge Rindge and Latin School. Their English cream golden retriever, Moby, rounds out the family.

Linn, who has lived in Cambridge for 20 years, was steered to the site by builder Duncan MacArthur of MacArthur Construction in Cambridge, who had worked with him on a house down the street. “By the time we found it in 2013, the house that had been standing on the site since the late forties or early fifties was falling apart,” says Linn. “We kept the edge of the original foundation,

STREET VIEW

From the road, the house (LEFT) appears as a modest single-story Cape Cod-style house. Built into a steep hill, the rear elevation allows for a walkout lower level and views of Fresh Pond from both floors. The kitchen (ABOVE) is highly functional, with an island affording extra storage. White with wood accents, the room picks up on the palette found throughout the house.





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“THE HOUSE NESTLES INTO THE LANDSCAPE SO THAT, FROM THE STREET, IT APPEARS AS ONE STORY. THE LOWER LEVEL, BUFFERED FROM NOISE, OPENS TO PARK VIEWS.”

but the city considers this new construction.”

Linn, who worked with Moskow Linn associate Sarah Carlisle on the project, designed a 2,600-square-foot house with a traditional New England profile. The steeply pitched standing-seam metal roof sheds snow and echoes vernacular forms. To make the most of the view to the rear and to minimize the road noise at the front, living spaces and the master bedroom are located on the upper, main floor. Jackson’s bedroom, the guest bedroom (which is also the family room), storage space, and utilities are on the lower level. The staircase is built along the front wall, acting as an additional noise buffer.

“The stairs are also a library, like another of the rooms,” Linn says. “We designed the staircase to mute road noise but also to be functional space. Other elements that help with noise negation are triple-glazed windows and heavy insulation.”

The heating and cooling system, while not designed to achieve net-zero-energy status, is efficient, with radiant heat under poured-concrete floors, a Scandinavian wood-burning fireplace, and an oil burner assisted by a Mitsubishi heat pump.

Most of the main floor is given over to a great room encompassing the kitchen, dining, and living rooms under the peaked ceiling. The fireplace is



LIVING (ROOM) COLOR

Next to the fireplace (FACING PAGE), a painting by Linn's father brings a burst of vibrant red into an otherwise white and wood-toned interior. Custom cubbies keep wood for the Scandinavian inset handy and neat.

CORNERING SPACE

The staircase (RIGHT) to the lower level, built against the front wall, helps buffer noise from the street and doubles as a library. On the stairs, concrete gives way to rift-sawn white oak. A small work space fitted into a corner of the kitchen (FAR RIGHT) has just enough room for cookbooks, a few storage baskets, a computer, and some counter space, efficiently using what might otherwise be an overlooked space.



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MASTER BEDROOM Located in a rear corner of the main floor, the sliding glass doors open to a deck that is also accessible from the great room. The deck, which overlooks the green space around Fresh Pond, is furnished with comfortable pieces and accented with plants, making it an ideal outdoor living and dining room during the warm-weather months.

built into the wall at one end; at the other end is the Linn-designed kitchen, which includes cabinetry finished with white conversion varnish, an induction cooktop, and a large central island connected to a long dining table. “When we were building this, I was afraid that the table would be too long,” Linn says. “Now I realize that we live at this table, dining and doing everything else, and I wish I had made it longer.”

Front-facing windows are high on the wall and shaded, while the opposite side of the room overlooks Fresh Pond from a variety of large glass openings, including sliders. A deck, used as an outdoor living room during the warmer months, is edged with raised planting beds where Driver-Linn, a passionate gardener, grows herbs. Below the deck, bluestone pavers line terraces leading toward the pond. More raised beds, built against the side of the house, face south for optimum vegetable production.

Except for one bright orange wall in Jackson’s bedroom, the interior decor is white, accented by natural wood tones. In the great room, a jolt of color is provided by a large, abstract red oil painting hanging beside the

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fireplace. *Homage to Vermeer* was created by Linn’s father, John W. Linn, an artist who was dean of the Henderson State University School of Art in Arkansas.

Space is used efficiently and allows for such luxuries as double sinks and a deep soaking tub in the master bath.

“This house is designed to be just big enough,” says Linn. “We literally use every inch.”

The only thing he might add, he says, is a small building in the backyard to serve as office space and guest quarters. Right now, an alcove in the master bedroom serves as a tiny office. “This house is bespoke for us,

with a wonderful connection to the outside and the view. It brings us real pleasure to come home.” 🏠

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DETAILS,
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RESOURCES



MASTER BATH While none of the two and a half bathrooms are very large, they do not skimp on comfort. The master bath includes a deep soaking tub, a separate glass-enclosed shower, and a double vanity. The second full bath is downstairs, next to son Jackson’s bedroom, while the main floor also has a powder room.



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time to sprout

Although it's still cold outside, inside we're craving spring. With a bit of creativity and the mind-set that anything can be a pot for plants or a vase for flowers, we've gathered a mix of high- and low-priced items that are unexpected vessels for our greenery and blooms. These potting lessons are worth repeating.



A PEA SHOOT sprouts in a Sterling Silver Chinese Food Pillbox, \$350, from Everyday Objects at Tiffany & Co., Copley Place, Boston; tiffany.com.



FROM CLOSET & CUPBOARD

Many ordinary items found around the house become extraordinary when used to hold plants. These delicate accessories taken from the closet and the china cabinet are intriguing vessels for ivy, daffodil bulbs, red dianthus, and a single pink tulip.

FROM LEFT: **Glitter Fabric T-Strap Heels**, \$39.95, David's Bridal; davidsbridal.com. **Vase**: Photographer's own. **Sterling Silver Pencil Sharpener**, \$275, from Everyday Objects at Tiffany & Co., Copley Place, Boston; tiffany.com. **Eva Zeisel Granit Teapot**, \$75, Design Within Reach; dwr.com. **Larabee Road Cup**, \$38, and **Larabee Road Saucer**, \$18, Kate Spade New York; katespade.com, at Bloomingdale's; bloomingdales.com. **Camille Champagne Coupe Glass**, \$10.95, Crate & Barrel; crateandbarrel.com. **Viv Champagne Glass**, \$4.95, Crate & Barrel. **Jewelry box**: \$12, HomeGoods; homegoods.com.

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CENTER: **Cup Stack**, \$120, Wyatt Little; wyattlittle.com. **Beer cans**: X Series 21, \$12.99 for six, Bent Water Brewing, Lynn, MA; bentwaterbrewing.com, at Whole Foods; wholefoods.com, and Maritime Lager, \$9.49 for six, Newburyport Brewing Co., Newburyport, MA; nbptbrewing.com, at Wegmans; wegmans.com.



Architect: Morehouse MacDonald & Associates
Photographer: Sam Gray Photography

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Cactus vase: \$48, Casita, Sudbury, MA; kt2designgroup.com/casita. **Lettuce Ware Covered Tureen:** \$350, Dodie Thayer for Tory Burch; toryburch.com. **Pineapple planter:** \$46, December Thieves, Boston; decemberthieves.com.





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Island Time

A family space long overdue for an update goes from drab to cheery

WRITTEN BY MEAGHAN O'NEILL • PHOTOGRAPHED BY JESSICA DELANEY

Just a few hundred yards from the banks of the Barrington River on a peninsula jutting into Rhode Island's Narragansett Bay, Melissa Ruhl and her husband, Charlie, found the home where they wanted to raise their family. The 1914 Colonial Revival house is walking distance to the library, just a mile from the beach, and in a charming neighborhood. "I knew I wanted this street," says Melissa. It was 1999, and she and Charlie had recently moved from Ohio and had been renting a house in Barrington, Rhode Island, when the 3,300-square-foot residence in the town came on the market. But the cutest house on the cutest street in the most adorable neighborhood had one glaring prob-

lem: "Our kitchen was really bad," says Melissa. Two decades later, they finally decided to fix it up. "I don't know why we waited until our oldest kids were in college," she says, referring to their 19-year-old twins, a son and a daughter. They also have a 15-year-old daughter, who lives at home.

The existing kitchen, with its early 1980s decor, may not have been pretty, but it functioned. "We always ate dinner together, every

TO TRANSFORM A run-down kitchen into a modern marvel, Emily Pinney of Pinney Designs added a multipurpose island with work surface, storage, and dining space for the Ruhl family in Rhode Island. The island is topped in walnut and Caesarstone quartz; the legs were custom-made of acrylic.



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night,” says Melissa. Still, the low counters, funky kidney-shaped table extending from a row of cabinets, and yellowing wallpaper needed an update. In addition, an inefficient passageway from the covered porch to a deck gave the family a spot to drop bags and boots but didn’t maximize space.

Melissa worked with Sheridan Associates Design-Build of Warren, Rhode Island, on a plan that bumped out a wall adjacent to the porch, enclosed the space that would become the mudroom, and drastically widened the opening between the kitchen and passageway.

Next, for help with the interior design, she turned to Emily Pinney, owner-principal of Pinney Designs in Cambridge, Massachusetts.

The goal was to create a sophisticated kitchen that would respectfully integrate with the century-old residence. When Melissa said she wanted Shaker-style cabinets, Pinney and project manager Katherine Elliott suggested cabinets with a shallow profile to deliver the more contemporary look she sought. Melissa also wanted a pristine white kitchen, but one that was a warm family space. The 4-by-9-foot island provides that balance with a walnut countertop for the dining section and crisp white Caesarstone quartz for the work zone.

“With so much white, we needed color and warmth,” says Elliott, who used molded plywood barstools upholstered in orchid leather

THE COOKTOP HAS a downdraft vent rather than a hood (FACING PAGE, LEFT), which made it possible to insert the cutout in the wall between the kitchen and mudroom beyond. Subway tiles (FACING PAGE, RIGHT) with alternating depths add texture to a backsplash. Stools upholstered in custom orchid leather (RIGHT) add a pop of color; an acrylic-on-canvas painting by Priscilla Hayes of Boston and East Boothbay, Maine, complements the color scheme.



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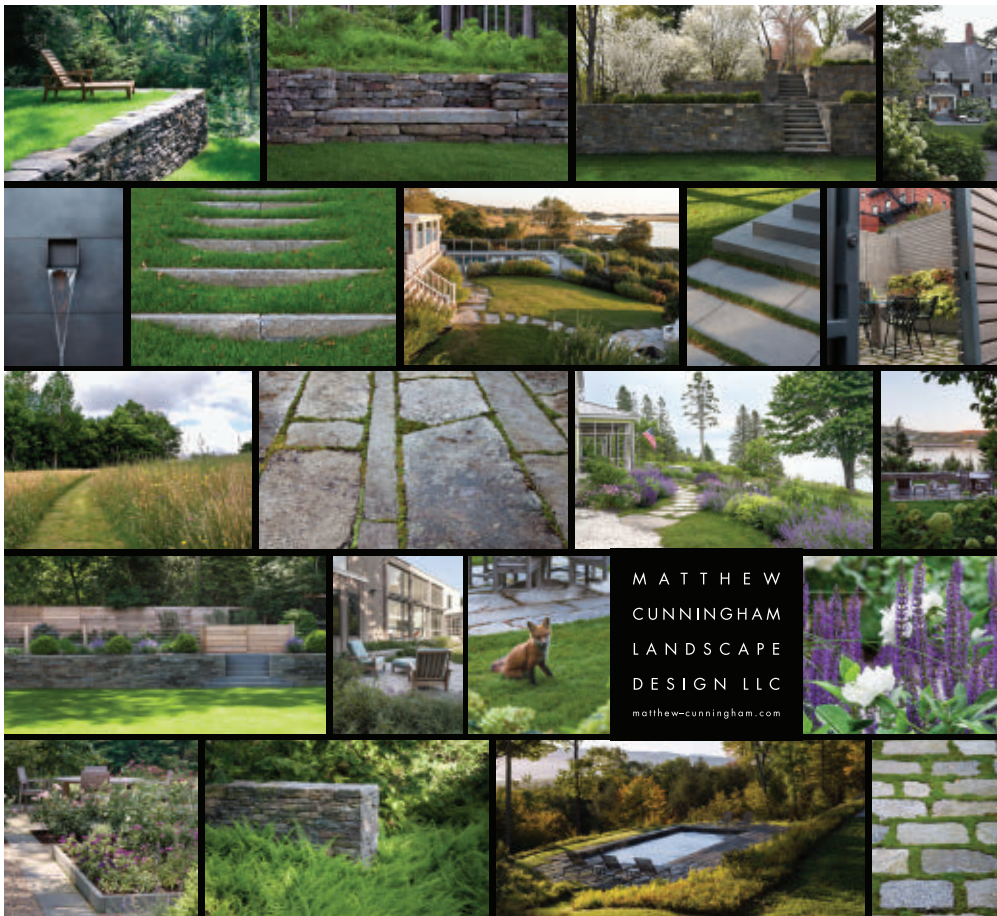
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around the island. Melissa's embrace of the bold color choice inspired Pinney and Elliott to take more chances selecting custom acrylic legs for the island and an over-size Jonathan Adler Regency-style chandelier. The 42-bulb statement light is like a fun piece of jewelry that dresses up the space without overwhelming it.

Pinney and Elliott brought in more color via a custom backsplash of half-inch tiles behind the bar area. "It has an ombré feel and a little bit of glam," says Elliott of the green, blue, and purple pattern that subtly shimmers. The wall between the kitchen and what was the covered porch was pushed back about 3 feet, bringing the functional area of the kitchen to 338 square feet. Above a new gas cooktop, the designers left an opening that mimics a window and looks into a sleek and efficient 100-square-foot mudroom, carved from the former porch.

Although pushing back the wall didn't add a huge amount of square footage to the kitchen, linking the space to the back of the house significantly improved flow. To make this structurally possible, Sheridan Associates installed a 23-foot steel beam above the ceiling. The passageway closets were



A SHIMMERING TILE backsplash (FACING PAGE) adds color and shine behind the bar. A passageway was converted into a sunny sitting area (ABOVE, TOP). Enclosing a porch made it an efficient mudroom (ABOVE); the slate-look ceramic-tile floor is in a herringbone pattern.

removed, the shed ceiling repainted, and a skylight replaced. Now it's a sunny sitting area with a cozy settee that's open to the kitchen. "Before, the spaces felt totally disconnected," says Michelle Richards, project manager at Sheridan. "Opening it up made a big difference, so that it really feels like an eat-in kitchen."

Client and designers also discussed opening up the wall between the dining room and kitchen, but Melissa preferred to keep the two separate. Ultimately, they decided to widen the narrow doorway to the dining room and install pocket doors with glass panes — a solution suggested by the Ruhls' 15-year-old daughter. They mimic original doors that lead from the dining room to the entry and allow light to filter into the kitchen from the south-facing front of the house.

The family is thrilled with the overhaul. "It felt claustrophobic before," says the Melissa. "Now it's the perfect little gathering place." ■

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A NIGHTTIME VIEW of the former US Rubber Factory lit up for a gala reveals the giant, column-free space that makes the WaterFire Arts Center the perfect place for large and festive cultural events. Additional exhibition spaces are provided by the roof garden and outdoor patio.



A Cathedral for the Arts

In Providence, a monument to Rhode Island's industrial past becomes a graceful multiuse cultural center

WRITTEN BY WILLIAM MORGAN

Forty feet of railroad track embedded in the floor of the WaterFire Arts Center in Providence serves as an eloquent reminder of this repurposed building's role in the heyday of Rhode Island industrialization. A 22-foot-tall door at one end of the giant space allowed locomotives to enter what was the US Rubber Factory with raw material from Brazil, which was unloaded by a rolling gantry crane before the train exited through a door on the opposite wall.

This noble if unsung story inspired the factory's rescue and renovation. The arts center sits in an extensive complex of former mills lining the Woonasquatucket River; another part of the rubber company building is now residential lofts, while the old Rhode Island Locomotive Works next door was redeveloped into offices. US Rubber bought the factory in 1918 and in 1929 erected what is now the home of Water-

Fire, a festival of water, flames, and music that is the Rhode Island capital's premier outdoor cultural event.

Beyond housing WaterFire's administrative offices, parking for 14 trucks, and workshops for constructing fire-tending boats, the building's use as an assembly hall extends the organization's cultural mission. Almost a quarter of a century after the first lighting of mini bonfires in the water along the Providence riverfront, the group that mounts the hugely popular event has, in the words of board chairman Leslie Gardner, "been able to consolidate its studios, workshops, offices, conference rooms, a bookstore, and a lecture hall under one roof and to offer space to other community groups."

During the third annual FireBall, the organization's gala fundraiser, last autumn (the first two were held in the unrestored factory), a flatbed truck carrying a reggae band entered the former train por-



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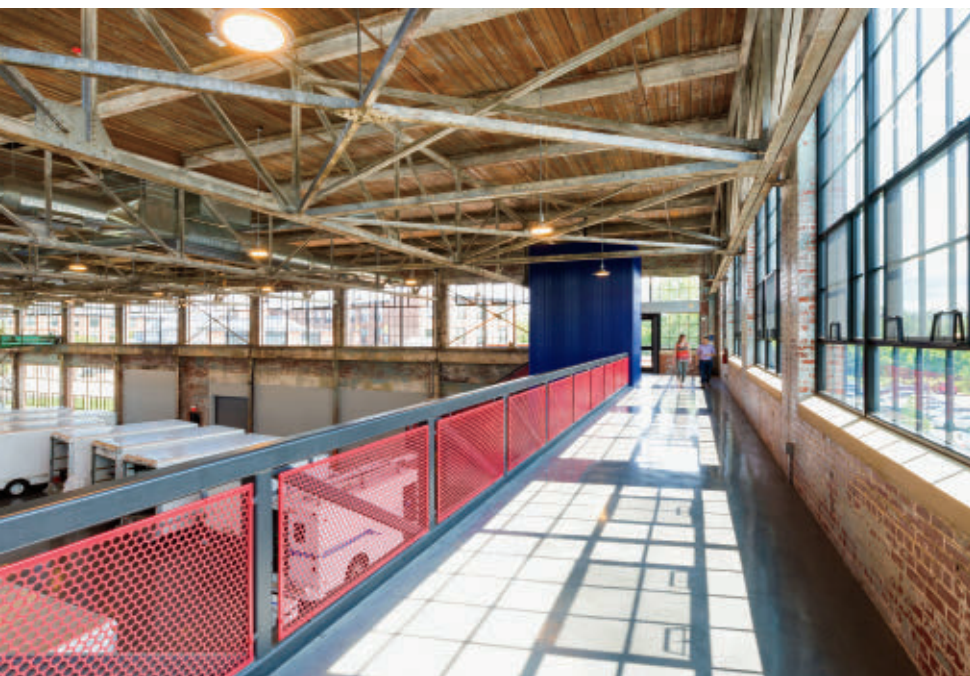
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PRIMARY COLORS ECHOING 1920s Modernism (LEFT) accent the only insertions in the interior of the grand space: staircase, elevator, and walkway. **Beneath the walkway (LEFT, BOTTOM)** are some of the trucks used to ferry boats, staff, and supplies that support a WaterFire evening on the river. The no-nonsense factory exterior (**BELOW**) gives little hint of the basilica-like interior.

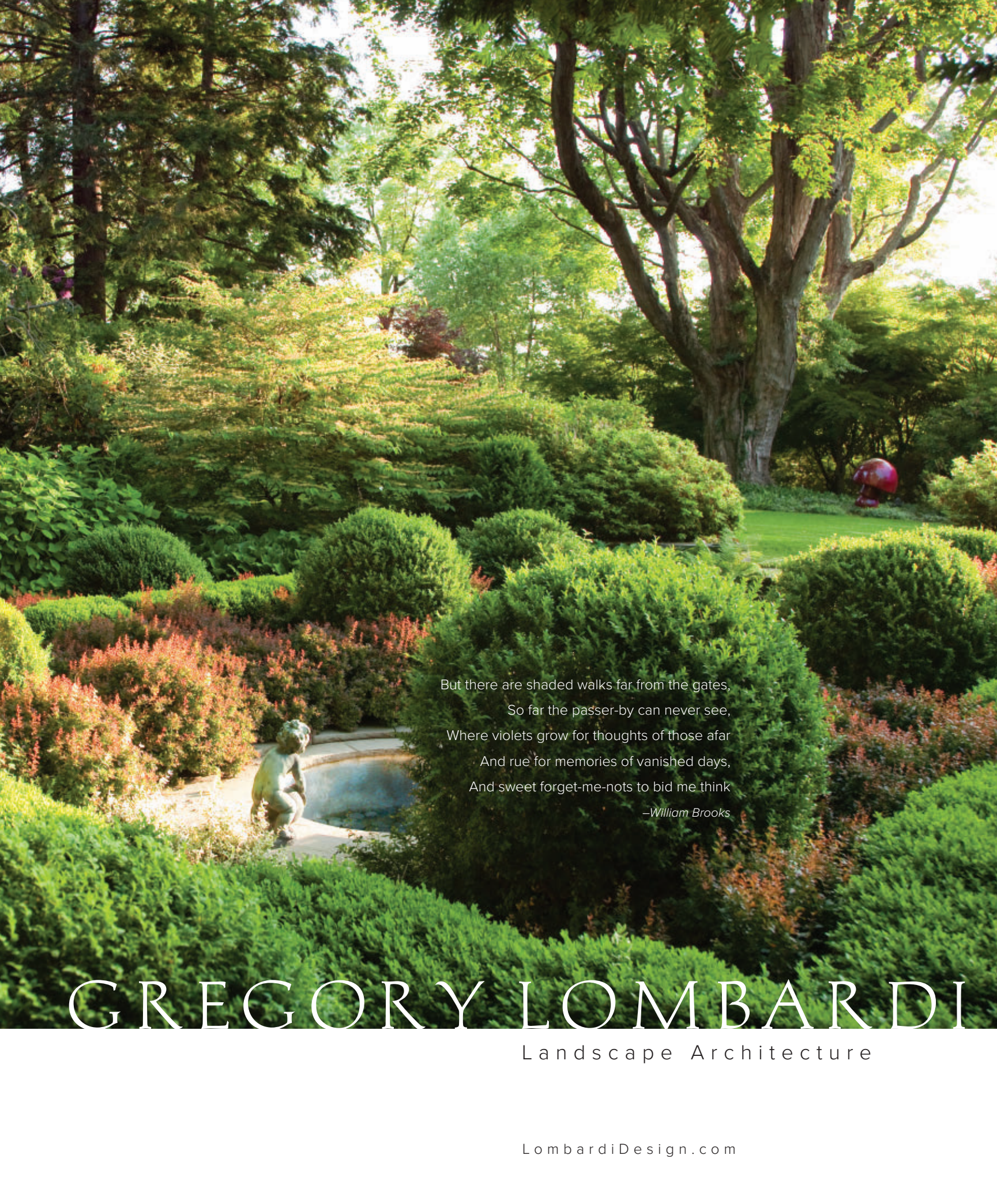


tal while trapeze artists performed beneath the 39-foot-high ceiling. The 73-by-200-foot space can accommodate 2,400 revelers and is the perfect setting for dances, exhibitions, awards ceremonies, and plays. (Five plays ran simultaneously during last year's Providence Fringe Festival.) "There is no space like this in Providence," says Russell Morin of Russell Morin Catering & Events in Attleboro, Massachusetts.

The first WaterFire in 1997 was a celebration of the opening up of the Providence River and its banks as the centerpiece of a revitalized downtown. The working waterfront and historic wharves, which had been paved over, now stood uncovered and restored as a public space. Since then, WaterFire, which is staged about a dozen times during the warmer months, has grown into a major tourist attraction. What began as a one-time artistic happening created by Barnaby Evans, a photographer and graduate of Providence's Brown University, is now a permanent tradition, with Evans as executive artistic director. When WaterFire bought the old rubber factory in 2013, its machinery and staff were scattered in various warehouses. They needed a home.

Even in its fallow state, the building's potential was evident to Evans: The simple, powerful edifice is a "mixture of the spiritual grace of a cathedral with the industrial grit of a real place of work," he says. (Built by Irish immigrant and rubber baron Joseph Bannon, the plant operated until 1975.) Peter Van Erp, an architect and chairman of the WaterFire building committee, recalls entering the space for the first time. "My immediate reaction," he says, "was that what we have here is a basilica."

The renovation began in 2016 and was completed a year later. Of the \$14 million spent on the project, \$1.2 million, funded by a US Environmental

A photograph of a lush garden. In the foreground, there are dense, rounded green bushes and some reddish-brown foliage. A small, circular pond is nestled among the plants, with a small statue of a child crouching by its edge. In the background, a large, mature tree with a thick trunk and dense green canopy stands prominently. The scene is bathed in soft, natural light, suggesting a sunny day with some shade.

But there are shaded walks far from the gates,
So far the passer-by can never see,
Where violets grow for thoughts of those afar
And rue for memories of vanished days,
And sweet forget-me-nots to bid me think

—William Brooks

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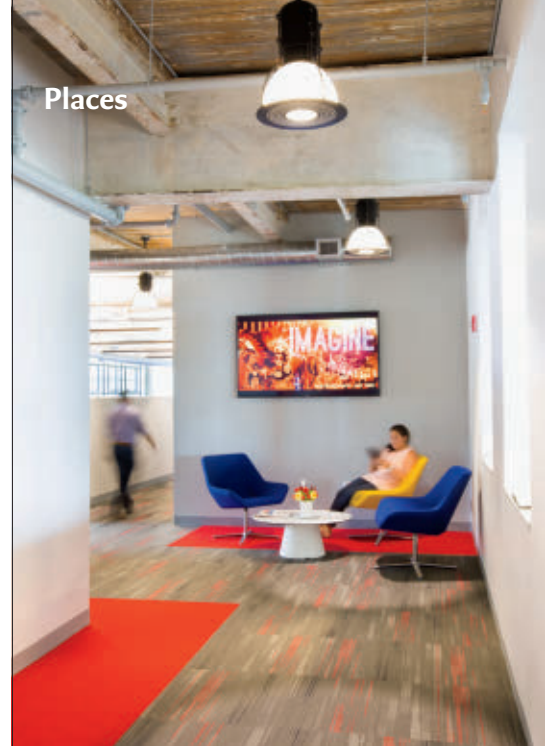
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Places



ONE-THIRD OF THE arts center, lying beyond the central space, houses office quarters for the WaterFire staff. The upstairs contains offices and conference rooms, while the ground floor provides the workshops for building boats and other projects. Exposed steel beams add to a muscular industrial aesthetic.

Protection Agency Brownfields grant augmented by private donations, went to environmental remediation. Douglas Brown and Virginia Branch of DBVW Architects of Providence worked to retain the integrity of the factory's restrained Modernism, emphasizing the skeletal structure of steel beams, rivets, bricks, and, not least of all, the 15-ton gantry crane still proudly bearing its maker's name, Milwaukee Electric Crane and Hoist Corp. Says Brown, "The building told us what to do; it practically designed itself."

"We did not change the factory's history," Branch says. The natural light, prized during the days of rubber manufacture, still pours through the large windows, defining the nearly perfectly proportioned rectangle and dramatically changing the atmosphere throughout the day.

The rehabilitation by Providence's TRAC Builders has transformed a single-function arts organization into the keepers of what is essentially Providence's only contemporary art center, one that can accommodate huge exhibitions or just about anything that contributes to the cultural life of the city.

The versatility of the space will be demonstrated when the WaterFire Arts Center becomes the first stop in the repa-



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DRAWN BY THE FIRE



My wife and I discovered WaterFire (ABOVE) by accident 1998 when we came to explore Providence as a place to live. The spectacle captivated us and helped persuade us to move to the Rhode Island capital. Any city that could support such an incredibly artistic, spirit-enriching celebration of city life must be a good place to call home.

A string of fires floated on the water. Mysterious and silent figures, dressed in black and manning small boats, continually added logs to the pyres in the river. Crackling flames, the smell of smoke, a concert of tribal rhythms interspersed with classical and contemporary music, and the eerie reflections on the water mesmerized the hundreds of people watching the fires.

That magical October evening had the primal pull of a midsummer vigil on a Scandinavian lake, or perhaps a Viking funeral. It was as if a great Norse explorer, after years of dangerous voyages through iceberg-laden seas, departed from this world with an allegorical journey down the Providence River. — W.M.

triation journey of civil rights icon Rosa Parks's Detroit home. The house was saved by Parks's niece, who gave it to Ryan Mendoza, an American artist who shipped it and personally reconstructed it on his property in Berlin, Germany. Working with the Center for the Study of Slavery and Justice

at Brown University, Mendoza will again rebuild Rosa Parks's fragile home inside the WaterFire Arts Center (the exhibit is scheduled to open April 4 and runs through June 4) before it is moved permanently to Detroit.

At a time when too many cities attempt to resuscitate their older urban cores with sports arenas and everywhere-USA office blocks, Providence identified an existing local resource and gave it new life. The WaterFire Arts Center is a potent symbol of what a local arts group can do. "We understood the potential of the space to expand WaterFire's mission," says Brown, "but did not realize how fast it would happen." ■

WaterFire Arts Center, 475 Valley Street, Providence; artscenterwaterfire.org. Visitor center open daily.



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Tips for kitchen remodel

Tip 1 Kitchens are all about function

Maximizing your storage is essential to having a great kitchen. I have seen many kitchens that have no place to put the frying pans, no real pantry and no counter space on either side of the cook top. These are not functioning kitchens. I contend that all cabinets less than 12 inches wide are useless. If you are going to spend the money to remodel your kitchen, let a designer help you maximize the storage space. No more trips to the basement to get that pan or roll of paper towels. At Dream Kitchens, I guarantee we will give you at least 30% more storage.

Tip 2 Personalize your kitchen

Kitchens are the center of our life. Try adding a custom backsplash, a piece of stained glass, or some moldings. Try contrasting stains or mix up some custom paint. There are endless ways to personalize. Generally, I go to someone's home, look at the colors and styles in the rest of the house and bring them into the kitchen. Or, show us pictures of what you like. We can make your kitchen showcase your style and set the mood for your home.

Tip 3 Since the kitchen is the center of your life, open it up to the rest of your home

Today, the cook wants to be part of the party. An open floor plan that connects the kitchen with the dining room, or even better, a family room, lets you use countertops as a buffet, or watch the Super Bowl while preparing food in the kitchen. Watchers and helpers should be on the fringe where they can talk to you but not get in the way. It is best to lay out your kitchen so you can do dishes and prepare food, chat with your guests and still see your favorite television show. We can make this all possible.

Tip 4 Get rid of the clutter

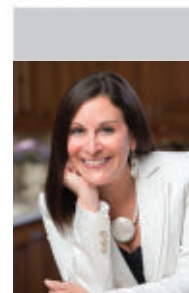
Most people's countertops are packed with the coffeemaker, toaster, food processor, knives, spices, and pantry items. This makes it almost impossible to prepare food and makes the kitchen look messy. Have a place to store everything so you can see and use those beautiful countertops. At Dream Kitchens, we will store everything away so you are ready for company any time of day!

Tip 5 Make your space efficient

There are many places we should get exercise but the kitchen is not one of them. Good cooking is about timing and everything

should be at your finger tips. Most kitchens have pots and pans stored many steps away from the stove, so you have to walk, get down on your knees, and then unstack and restack the pots to access a pan. I don't get on my knees for anyone. Dishes should be stored a step away from the dishwasher and sink and dish towels should be handy. Keep the plastic wraps near the fridge. Everything should be at your fingertips just where you need it.

Kitchens are where we spend the most time. Kitchens should be beautiful, organized and functional.

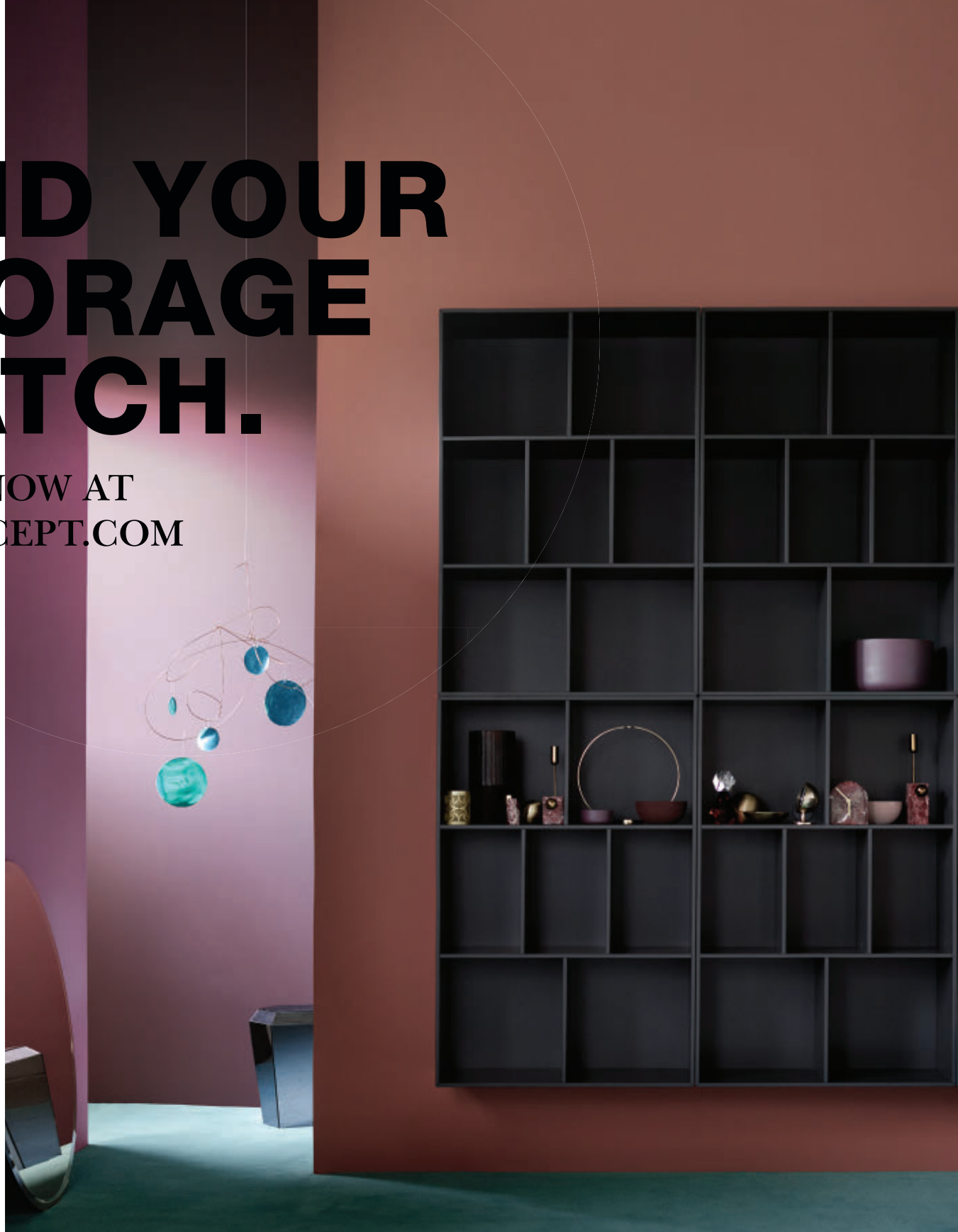


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A Place to Play

With 900 square feet to work with, a city family gets clever and utilizes every square inch of its backyard

WRITTEN BY COURTNEY GOODRICH • PHOTOGRAPHED BY GREG PREMURU

Once the interior of their town house on Boston's Beacon Hill was renovated, the owners — a couple who have three “high-energy young boys,” says the wife — turned their attention to the courtyard out back. “We had significantly contemporized the house,” she says, which left the connection between it and the courtyard, with its brick walls and lush greenery, feeling disjointed. Plus, they wanted to maximize their outdoor space so their children could have a place to play. With a recommendation from their contrac-

tor, Sea-Dar Construction of Boston, they called landscape architect Stephanie Hubbard, principal of Boston's SiteCreative, who “immediately had a sense of what we were trying to do,” says the wife.

Hubbard welcomed the challenge of working as much as possible into the 900-square-foot space while also making it feel connected to the rest of the house. With an upper driveway at street level and a lower seating area that leads to the kitchen, the courtyard allows this city family to truly enjoy the outdoors. Although there's also a roof deck, “we use the courtyard so much more, since the kitchen is where



THE 900-SQUARE-FOOT courtyard has an upper driveway and a lower seating area, where in front of the gas-powered fire insert, furniture from Casa Design Outdoor (ABOVE) in Boston makes for the perfect spot for the owners to enjoy a glass of wine after the children go to bed. Cement-board panels were placed over a portion of the brick walls to make the courtyard feel like a contemporary outdoor room. A black granite walk leads from the driveway to the kitchen (LEFT). From the kitchen (BELOW), doors open the interior to the courtyard; white porcelain pavers are used both inside and out. A fire augments the up-lights (FACING PAGE) that illuminate the grove of birch trees and copper-colored Corten steel planters.





A NEW 16-FOOT-WIDE garage door (ABOVE), which accommodates two cars parked side by side, required approval from the Beacon Hill Architectural Commission. The driveway's concrete pavers coordinate with black granite in the seating area, making it feel like an extension of the living space. Past the birch trees and the gas-powered firepit's bed of smooth stones, Boston ivy (LEFT) climbs on the cement-board panels. On the opposite wall (BELOW), ferns and other shade-tolerant plants grow in a bed framed in black granite.

everyone ends up congregating," says the wife. "Whenever the weather allows, we open the sliding doors. Once the kids go to bed, we'll sit out there with a glass of wine. Even when it's cold, we still feel like we are enjoying the space visually when inside."

Since their style leans contemporary, the couple wanted to play down the brick walls. Hubbard's solution was to place cement-board panels over them. "It creates the sense of defining the outdoor room," says Hubbard, who worked with ZEN Associates of Woburn, Massachusetts, for the project's landscape construction. "It also brightens up the space and makes the plantings look fresh and vibrant against the white."

White porcelain pavers rated for exterior application were used in the kitchen and the outdoor seating area, unifying the indoor and outdoor spaces. A grill and gas-powered firepit were framed in black granite, which was also used on the walk from the driveway to the kitchen. The firepit, with its bed of smooth stones, was designed "so that when it is not on, it's a nice textural feature and a foreground to the plantings," says Hubbard. But the focal point is a grove of birch trees, chosen for their white bark, which ties in with the white of the cement boards. Behind the birches, an evergreen hedge planted in Corten steel containers picks up on the copper veneer around the kitchen doors. Shade-tolerant woodland plants such as ostrich fern, sweet woodruff, and Solomon's seal round out the greenery. Up-lighting in the plant beds provides ambience and illumination for the walkway.

"There's not an overwhelming amount of greenery," says the wife. "Stephanie did this wonderful job of still making it feel like a green space but scaled back a little bit."

Hubbard worked with the Beacon Hill Architectural Commission, whose approval was needed for the new driveway plan and a 16-foot-



wide garage door that accommodates two cars parked side by side. Here, Hubbard chose large-scale concrete pavers that coordinate with the seating area, making the driveway appear as an extension of that space. "We'll take the cars out of the driveway to give the kids even more space to ride their bikes," says the wife.

The courtyard is now a spectacular part of the home that's loved as much for its style as for its functionality, which for this family means flexibility. Within the first year of having the courtyard redone, the family moved the cars to the street and hosted a dinner for 30 guests under a tent on the driveway.

"I was thrilled, because that was exactly what I wanted to do," says the wife. "You have to think creatively when you're in the city." ■

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Changing Views

Stephen Previte finds stark and intimate beauty in the details of the North Country's rural and industrial landscapes

WRITTEN BY LORI FERGUSON • PHOTOGRAPHED BY JARED CHARNEY

New Hampshire artist and teacher Stephen Previte paints landscapes. For years, he embraced traditional imagery — bucolic vistas replete with weathered barns and aging farmhouses. Increasingly, however, Previte is turning his gaze to the city, exploring subject matter he describes as urban industrialism. His most recent works — filled with electrical transformers, smokestacks, and utility poles — capture the stark beauty found in any cityscape, if only one takes the time to look. “I’ve never been one to paint a pretty



STEPHEN PREVITE STANDS in an old icehouse (TOP), one of many inspiring edifices near his Hollis, New Hampshire, home. A pen-and-ink drawing (ABOVE) in which he explores his urban industrial bent.

picture,” Previte says, “and I always tell my students, ‘If I paint cute, I’ve failed.’”

Previte’s clear-eyed approach to his subject matter is not surprising considering his background. He happily spent much of his career as an engineer in mechanical design technology. Then one day, Previte received a call from his mother urging him to tune in to a PBS program featuring television artist Bill Alexander. “It was a schlock show, and up until then art wasn’t even in my vocabulary,” he says with a chuckle, “but I sat there watching this guy paint and suddenly thought, ‘I can do that!’” Previte rushed out and stocked up

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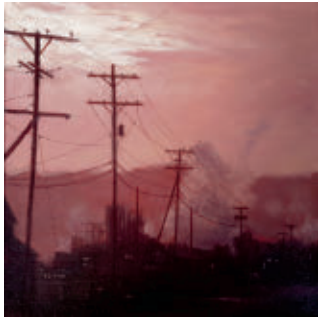
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Artist



A HALLWAY in the artist's home (FAR LEFT) is lined with framed pieces of art. "Art is a lonely life," says Previte, "but it's easier when you're with others, which is one of the reasons I love teaching." His urban industrial images explore the stark beauty of the cityscape, be it the jagged geometry of old mill building rooftops (ABOVE) or a line of utility poles that stand like sentinels across the horizon (LEFT).

on art supplies. "I quickly found that I *couldn't* do that," he says, "but the experience unlocked me." A few years later, when a change in circumstances prompted Previte to step away from engineering, he decided to see if he could make his newfound passion a second career.

Fast-forward nearly 35 years and it's evident that Previte, who just turned 70, has clearly refocused his engineer's eye with great success. These days, he works full time as an artist and also leads art classes in his Nashua,

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New Hampshire, studio. He has matured into an accomplished painter, claiming first-place prizes in art shows up and down the East Coast and appearing in exhibitions at the Whistler House Museum of Art in Lowell, Massachusetts, and the Currier Museum of Art in Manchester, New Hampshire. Entirely self-taught, he says, “I attended the school of hard knocks,” adding, “I learned to paint by reading books, taking museum trips, and watching other artists.” Previte learned his lessons well, and though he still never “paints cute,” he does paint with great sensitivity. “No matter what I depict,” he says, “my subjects are light and atmosphere.”

Composition is also a factor. A review of Previte’s *oeuvre* reveals an innate gift for rendering an engaging visual narrative with just a few salient details. “I’ve never been about the big picture,” he says. “I’ve always felt that I could make a more intimate statement by focusing on the closer segments of life.” A faded farmhouse door, an abandoned railroad bed, or a line of telephone wires waltzing off toward the horizon can serve to enliven the viewer’s imagination. “My hope is that perhaps you can see yourself knocking on that



door or gazing across that cityscape,” says Previte. “I like to put the viewer right there in the moment.”

Previte seeks inspiration from the world around him, snapping reference photos when the light and shadows are the strongest. He returns to the studio to flesh out his vision, which is true to the scenery his camera has captured, as long as it suits his purposes. “If there’s an element in the photos that doesn’t

A WORKTABLE IN Previte’s studio is filled with tools of the artist’s trade. He sketches in paint, never pencil, he says. “If you draw with pencil, then you have to stay within the lines, but if you start with paint and a brush, you’re already working more loosely.”



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Artist



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work with the composition I have in mind," he says, "I'll take it out. And by the same token, if I need something, I'll put it in. I always start my paintings by looking at my reference photo and then saying, 'Now what am I going to change?'"

Previte sketches his basic composition in paint, never pencil. "Pencils are too tight," he says. "They lock you in. If you draw with pencil, then you have to stay within the lines, but if you start with paint and a brush, you're already working more loosely." Yet he acknowledges that he wasn't always so cavalier about the details. "When I first started painting, I wanted to replicate what I saw, but as time passed, I found myself leaning toward a more painterly style, which I call representational impressionism. It takes a long time to reach the point where you're comfortable interpreting what you see."

He initially pushed back against his engineering training but then realized it was a gift. "For many years, symmetry was my life, and it was difficult to break free from that mind-set," he says. "Now, however, I've come to realize that my knowl-



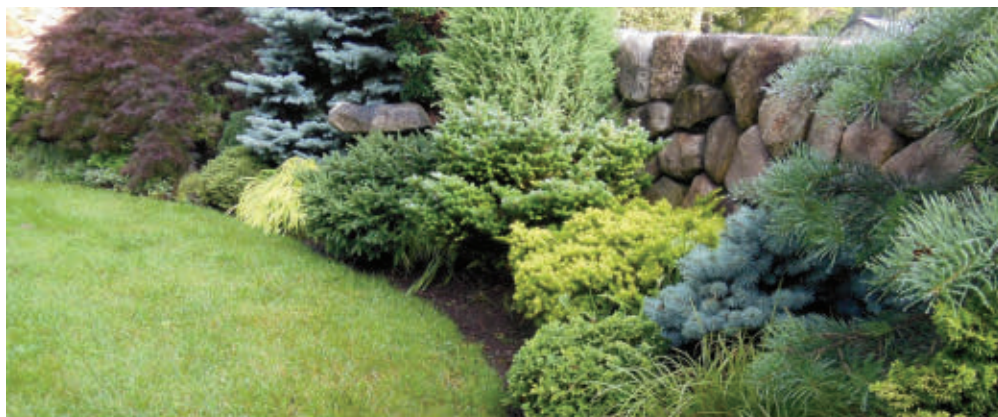
"I HAVE MANY more traditional landscapes, such as this unfinished river scene (FACING PAGE) scattered around my studio in various stages of completion," says Previte. "I find that's rarely the case with my urban images (ABOVE). They're more spontaneous and quickly completed."

edge of engineering is a benefit. It's helped me to understand perspective and structure and find beauty within the urban environment."

"Steve is a wonderful artist," says Sara Bogosian, president and executive director of the Whistler House Museum of Art, where Previte often exhibits. "His body of work is so diverse — landscapes, portraits, city scenes — and whatever he paints, he nails it. Technically and compositionally, he's very strong, and he has a wonderful color palette. He really understands painting, and we're proud to display his work."

Asked what's next, Previte says he's content taking it as it comes. "In engineering," he says, "there's always a formula, whereas with painting, it's creative and constantly morphing." He is certain, however, that he'll continue to explore the urban industrial vein. "Moving to that subject matter from traditional landscapes was a quantum leap for me, and now that I'm in it, I want to dig deeper — work the images in pastels, monoprints, that sort of thing. I'm finding the subject matter incredibly rewarding. My more traditional landscapes tend to dictate 'paint it real,' while these urban industrial pieces allow me to be more expressive — I'm not held back by the feeling that the work must be in a certain place. I finish the paintings in a short amount of time and move on — it's invigorating." ■

📍 See more of Previte's work and an upcoming calendar of exhibits at his website, previtefineart.com.



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Homing In

Boston interior designer NINA FARMER heads to her hometown of Westport, Connecticut, for design finds

WHEN THE MOOD STRIKES, Boston interior designer Nina Farmer drives to Westport, Connecticut, the town she grew up in and where her parents still live. Sometimes it's a family visit with her husband and two daughters, other times a quick stop on the way to or from New York City, where she travels often for Nina Farmer Interiors. Whatever the reason, she knows the Westport design scene. Over the years "things have changed a lot," she says — for the better. "There's been an influx of home boutiques." She took us to five of her favorite shops.

— COURTNEY GOODRICH

PHOTOGRAPHED BY KELLY DAVIDSON



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1 Terrain is the huge home and garden store (its parent company owns Anthropologie, BHLN, Urban Outfitters, and Free People) where we found beautiful things we never knew we needed but now have to have. Inside, past the plants, bulbs, planters, and rustic-chic garden accessories, there are tabletop items, kitchenware, furniture, and home goods. "I love Terrain," says Farmer, who likes to have coffee at the store's cafe — there's also a sit-down restaurant that serves brunch and dinner — then stroll through the shop. "They have a great assortment of plants and other items for the garden. I mainly end up buying tabletop and kitchen accessories here. The store is really well merchandised, with beautifully displayed items throughout. It's so nice to just peruse."

1. Farmer enjoys coffee at Terrain's cafe. **2.** The entrance welcomes with an abundance of plants and containers. **3.** Farmer walks through the garden section. **4.** Raw-edge porcelain bowls are by Middle Kingdom. **5.** Glass jars are mixed in with specialty food items.

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2 “L’Antiquaire has beautiful Italian and French 19th- and 20th-century pieces,” says Farmer, who over the years has formed a relationship with store owner Christy Savignol. “She has a really nice eye,” says Farmer. “I especially love the vintage and custom-blown Murano lighting fixtures she brings in from her many trips to Italy.”

“We are always delighted to assist Nina with her projects,” says Savignol. “She is so talented, and we particularly admire her sharp eye for quality.”

L’Antiquaire is in its 20th year and features specialty Italian lighting as well as architectural high-end European furniture from the 19th and 20th centuries. “I enjoy traveling abroad to purchase directly from my favored sources,” says Savignol. “I have always purchased only what I love, and everything else falls into place.”

1. Farmer and store owner Christy Savignol admire a fixture composed of mouth-blown glass disks that form a 36-inch-diameter orb; below it is a pair of signed vintage Venini mushroom lamps. **2.** A Murano glass sconce is blown with iridescence so the light reflection is ever-changing. **3.** A fixture made of thickly blown glass is offered in many colors.



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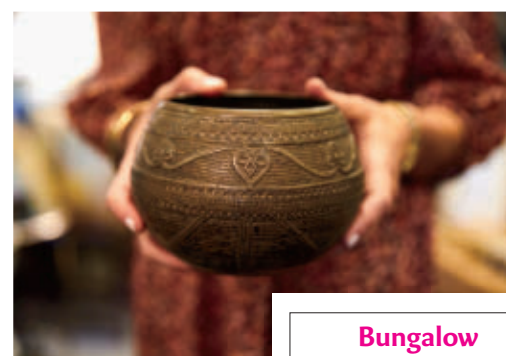
3 “Dovecote has an interesting assortment of accessories, books, art, and jewelry,” says Farmer. “I mainly use them for their vintage finds.” Recent scores include tortoiseshell nesting tables and a chandelier

from an old French chateau. Store owner Sarah Kaplan scours the best places in Paris for the eclectic mix of goods. **1.** Among Dovecote’s vintage wares are turquoise foo dogs and brass lions. **2.** A vignette includes acrylic armchairs, a glass chandelier, sunburst mirrors, and lots of pillows.

3. Tabletop items abound, including gray glass and brass votives.

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“Bungalow is chock-full of decorative accessories,” says Farmer, who touts the store for its wide selection of interesting pillows and throws, though she also loves the bronze table she purchased there recently.

Owner Wende Cohen was an antiques dealer abroad before she moved to Westport in 1996 and opened Bungalow. She brings her love of antiques and travel to Bungalow. “The store carries African and Moroccan pieces,” says Farmer. “It’s a great stop for picking up coffee-table books as well. You can load up on a ton of stuff here.” A solid brass bowl (ABOVE), bought by Cohen on a recent scouting trip to Paris, complements the store’s global aesthetic.

4



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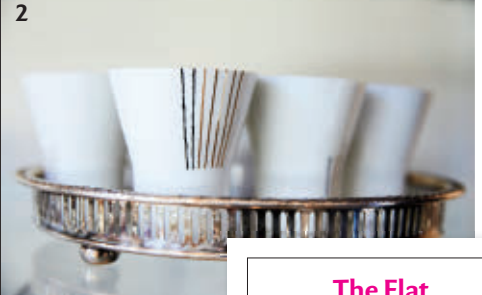
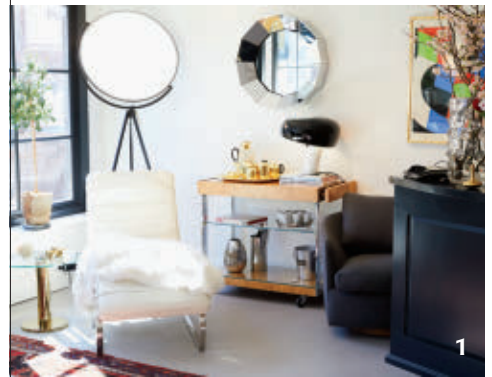


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"If you're looking for bar carts, vintage items, and home accessories, this is the place," says Farmer of The Flat. Founded by Becky Goss in 2016, it

moved to its current, larger location in September 2017, where it has a "great selection of Midcentury furniture and lighting," says Farmer, who likes to stop in to see what's new. Goss says she looks for objects with history and patina. "I'm passionate about Midcentury designers," she says, "particularly American, but the key is to mix it all together."

1. Owner Becky Goss stocks The Flat with a mix of Midcentury Modern vintage and contemporary items: The Superloon light is new from Flos, the bar cart and gray swivel chair are vintage Milo Baughman designs, the mirror is by Curtis Jere, and the artwork is a lithograph by Sonia Delaunay.

2. Vintage sake cups are arranged on a vintage silver tray. 3. Goss moved the store to this larger location in 2017. ■





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New Englanders Know Beans

Baking beans dates to austere Puritan traditions, but 19th-century innovators learned to sweeten the pot

WRITTEN BY BRUCE IRVING

As has been noted in this column, the Puritans were, on balance, not a fun bunch. By many accounts, they viewed eating as a practical rather than pleasurable affair, which may explain why they didn't have a problem prohibiting cooking on the Sabbath. From sundown on Saturday and all day Sunday, that was the time to worship God, not flip pancakes.

So, it became common practice to fire up the hearth on Saturday morning, baking bread in the brick beehive oven first, then putting a big pot of beans in to slowly cook as the coals cooled. By Saturday eve-

ning, they'd be ready to eat, with leftovers for Sunday. Even after the Puritan rules disappeared, the habit stuck. Ask most New Englanders of a certain age what their mothers served on Saturday night and you'll get the same answer: baked beans (with hot dogs and brown bread).

But how did these beans end up in the goodwives' ovens in the

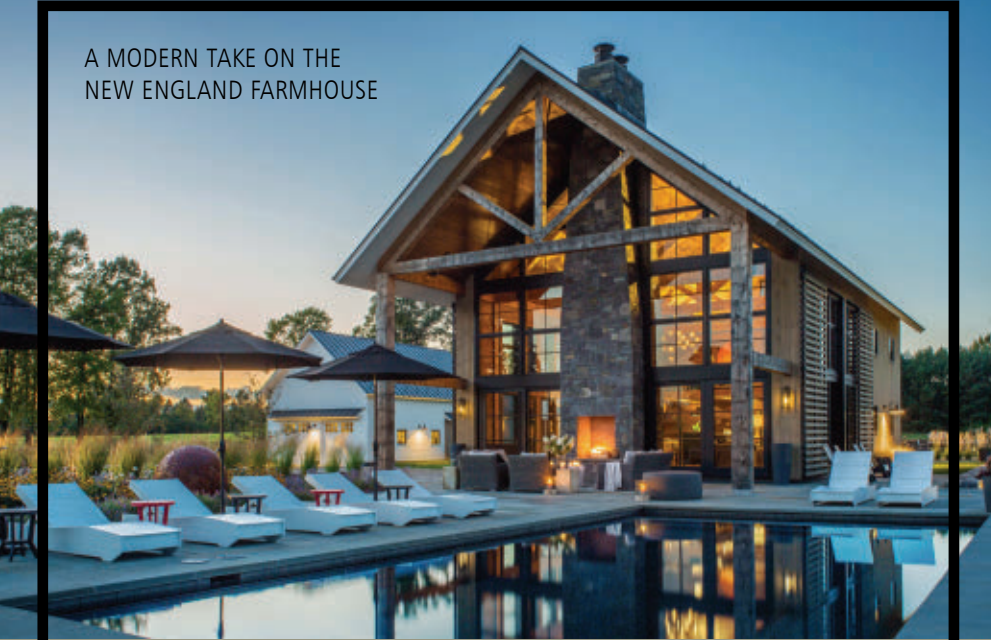
BAKED BEANS (ABOVE LEFT) were a New England staple on families' Saturday night dinner tables, stemming from a Puritan tradition. The **B&M factory (ABOVE RIGHT)** in Portland, Maine, which has been baking beans since the 1920s, uses navy beans (**ABOVE TOP RIGHT**) for its canned varieties, ranging from original to vegetarian to barbecue.



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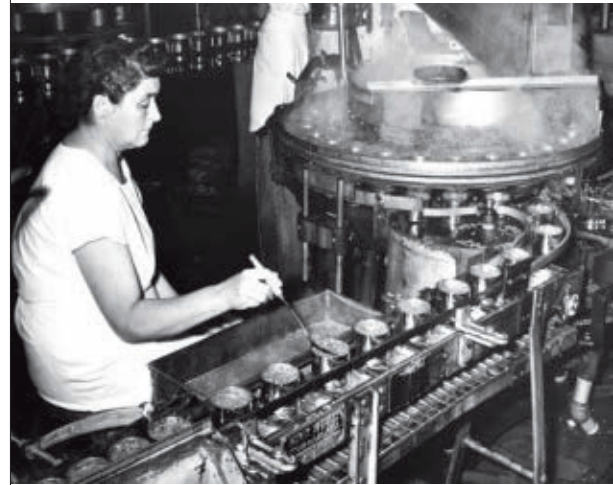
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A WORKER SPOONS beans into cans (ABOVE TOP) at the B&M plant before they go into a sterilizing retort where they will steam for five hours. Beans are stirred in one of the giant cauldrons (ABOVE) built into the brick-lined ovens.

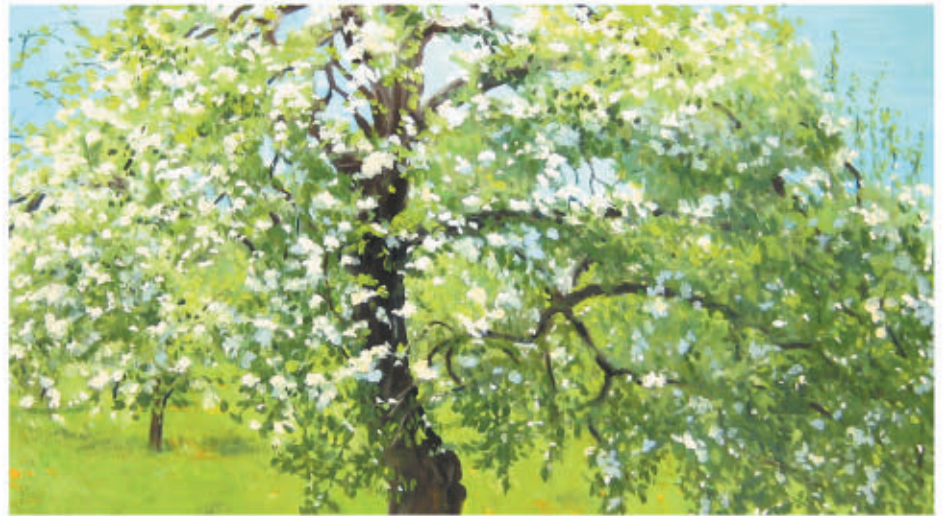
first place? Their origin story goes back to England, says Maine-based food historian Sandy Oliver, where pottages were long a favorite, “a whole class of bean and pea dishes, often stewed, but when cooked in a pottery jar or pot could be buried in ashes near the fire or in an oven.”

Oliver says those were not the molasses-sweet versions, commonly referred to as Boston baked beans, we know today. Baked beans’ first appearance as a written recipe was in 1829’s *The American Frugal Housewife*, by Lydia Maria Child (delightfully subtitled *Dedicated to Those Who Are Not Ashamed of Economy*), which described a dish utterly devoid of sugar — just beans, pork rind, and a little pepper. Molasses was a 19th-century addition, something Oliver theorizes resulted from canned-goods companies trying to imitate the look of old-

The bearer of the New England baked-beans-with-molasses torch is Burnham & Morrill, better known as B&M, which has been baking beans in its iconic factory on Casco Bay in Portland, Maine, since the 1920s.

fashioned home-cooked beans. “The canners used a lot of Great White Northern beans, perhaps because they were widely available, cooking them in big cauldrons,” she says. “Cooked that way, Great Whites don’t brown up the way older varieties do when baked, so the manufacturers let the molasses do the coloring.” Americans, being famously sweet-toothed, loved the taste, especially kids, who grew up to be parents who fed their kids baked beans on Saturday night.

The bearer of the New England baked-beans-with-molasses torch is Burnham & Morrill, better known as B&M, which has been baking beans in its iconic factory on Casco Bay in Portland, Maine, since the 1920s. Production supervisor David Rickett, who has worked there for 45 years, gives a tour of the four-story facility, redolent of cooking beans and history. The process starts with navy beans from Michigan, delivered in 1-ton bags. Blanched at 190 degrees Fahrenheit for seven minutes, they pick up moisture and their skins become permeable, the better to soak up the trademark molasses-and-spice sauce that awaits them in huge iron pots destined for 60 brick-lined ovens. They bake for several hours, after which the pots are opened to let the fragrant and steaming beans out, dropping through pipes to the production line on the floor below, where more sauce is added before canning. The cans are lowered into massive retorts, steam cookers that, over about five hours, yield a sterilized product ready for shipping. The factory makes seven kinds of baked beans ranging from original to vegetarian and barbecue. For the real traditionalists, it also produces brown bread in a can.



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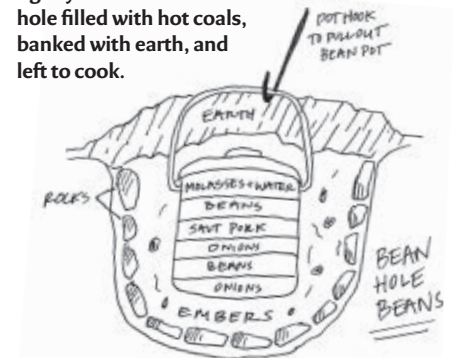


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Icon

Those who seek tradition beyond what's available on the supermarket shelves might consider a trip to Patten, Maine. There, the Lumbermen's Museum celebrates the culture, history, and practices of the state's famous backwoods industry, including the wonders of bean-hole beans. "Bean-hole beans were a staple in the early log drives of Maine," says curator Rhonda Brophy. "The cook would venture ahead and set up camp, anticipating the arrival of the men working the drive, to have a hot meal ready and waiting." Since there were no ovens around, pits were dug, lined with rocks, and fires lit, with pots of beans and water hung above. The rest of the process is replicated faithfully at the

BEAN-HOLE BEANS WERE COMMON fare at lumbermen camps during the early days of logging in Maine's timber country. Ingredients would be layered in a pot, which was then tightly covered and set in a hole filled with hot coals, banked with earth, and left to cook.



museum's annual bean supper: "Once the beans are parboiled, in goes a mixture of molasses, salt, pepper, dry mustard, and salted pork," Brophy says. "After the fire has burned down to a good bed of coals, the covered pots are placed into the pits, covered with soil, and left to cook overnight, or at least six to eight hours." One important step: "The pot handles are positioned upright with a small bit showing above-ground," says Brophy. "I once attended a bean-hole bean dinner where the handles were buried, and there was considerable digging in search of the pots." Rounding out the dinner are biscuits baked in fire-side reflector ovens, Maine red hot dogs, coleslaw, boiled coffee, and gingerbread, served every year on the second Sunday of August.

All of which sounds a lot more fun than a Puritan Sunday. ■



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*“I’M NOT A CRIER,
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MARY CULLINANE, HOMEOWNER
STORY, PAGE 106



PHOTOGRAPH BY JIM WESTPHALEN



A CONTEMPORARY RIFF on classic New England forms, the house nonetheless adheres to many *vastu shastra* principles, including placement of the main entry adjacent to the east-west axis, an auspicious spot. The swimming pool and koi pond occupy the water quadrant of the site.

AN ANCIENT APPROACH

Working with the centuries-old Hindu principles of **vastu shastra**, an architect and his clients achieve a design for body and soul

WRITTEN BY BRUCE IRVING
PHOTOGRAPHED BY GREG PREMUR

THE Chinese practice of feng shui has been knocking around the Western world for quite a while now, so much so that this ancient method of harmonizing physical space with spiritual forces has become a verb on HGTV, as in “Feng shui your home with simple decorating fixes.”

Overexposure is not an issue for *vastu shastra*, a Hindu design system with similarly deep roots. At least not yet. If a beautiful light-filled house recently built in Milton, Massachusetts, is any indication, *vastu*’s days of obscurity in this country may be numbered.

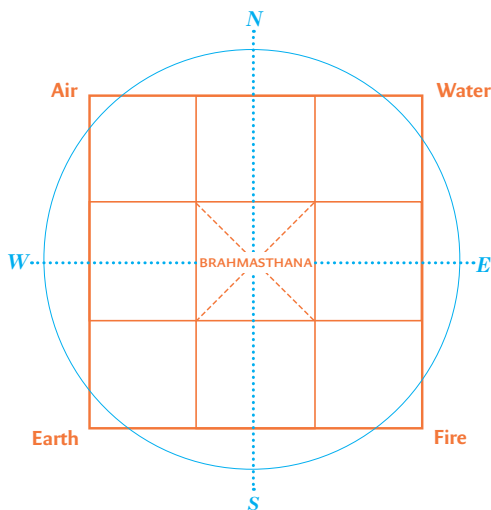
The 5,375-square-foot house belongs to Bharat and Sweta Agrawal. Both born and raised in India, the couple were determined to incorporate *vastu*’s principles into their new home. The pair, who had admired several projects designed by LDA Architecture & Interiors in Cambridge, Massachusetts, contacted firm cofounder Douglas Dick about the prospect of a *vastu*-inspired house, and his curiosity was piqued.



“We brought about 10 vastu-based priorities to the project,” remembers Sweta. “When Doug showed up at the second meeting with a well-thumbed book about vastu design, we thought we might be putting too much pressure on him. He told us not to worry, that he wanted to go deep because it gave the design team discipline.” Partly because of the learning curve involved and partly because it’s LDa’s preferred approach to projects, other members of the team were brought in early: landscape architect Michelle Crowley and her associate Naomi Cottrell of Boston’s Michelle Crowley Landscape Architecture; general contractor Jim DePaolo of Denali Construction in Wellesley, Massachusetts; and LDa project manager Julieta Ohri and in-house interior designer Dean Sawyer.

Outside, their creation has the crisp, simple New England lines for which LDa is known. A pair of clapboarded two-story gabled elements are linked by a center atrium, with a low-slung three-bay garage clad in vertical board-and-batten siding. The house sits at the bottom of a curving drive, on a flat site carved out of what Crowley describes as “former pasture gone completely wild” that was cleared to fashion the home’s surroundings to vastu specifications.

“Vastu shastra” translates to “science of architecture.” Its tenets, dating from at least the sixth century, center on the cardinal directions, with each quadrant assigned an element — fire, water, air, and earth — and the house and grounds aligned accord-

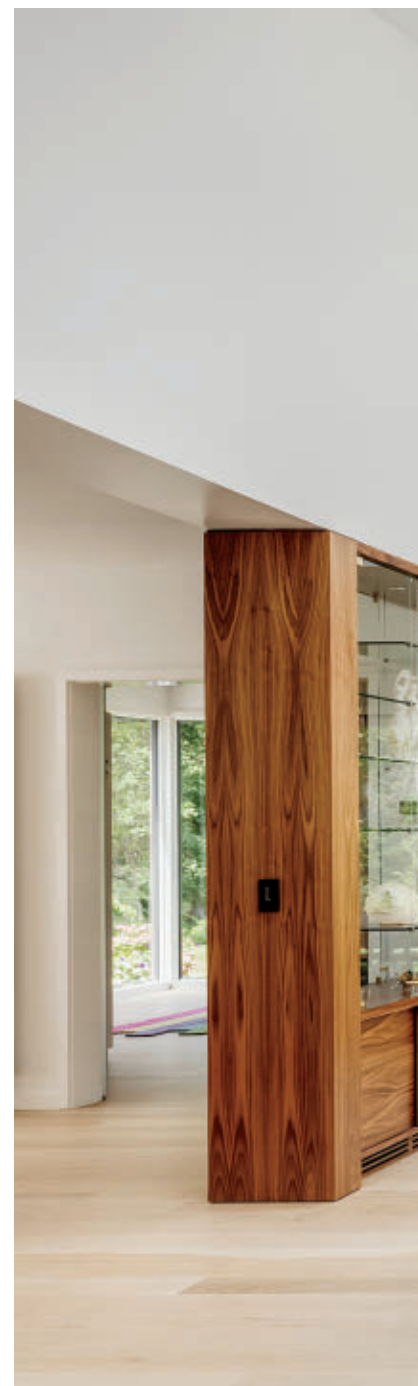


IN VASTU SHASTRA, the mandala, a nine-square concentric diagram aligned with the cardinal directions, indicates where elements of a dwelling should and should not be placed. It centers on the middle square, or *brahmasthana* — an open courtyard in India, but in this house, a glass-roofed living room (RIGHT).

ingly. The Milton home’s driveway enters at the southeast, or fire, quadrant, where Cottrell planted vibrant red winterberry bushes and red twig dogwood. Each quadrant also has a shape associated with it — fire is a triangle and a pointed piece of the landscape frames the parking area. The east-west axis is considered auspicious, and the house’s main entrance is situated on the east, catching the rising sun and opening to the water quadrant on the northeast. Here lies the swimming pool, familiar as a suburban icon yet exotic in its front-yard placement. The quadrant’s circle shape is expressed in the koi pond, a “peaceful spot” where Bharat keeps



THE CENTRAL SPACE features a two-sided gas fireplace (ABOVE) accented with a circular light sculpture and colorful seating. Behind it, the dining room (FACING PAGE, BOTTOM LEFT) has a custom built-in china cabinet. Bertoia stools line the walnut kitchen peninsula (FACING PAGE, BOTTOM RIGHT), where homeowners Sweta and Bharat Agrawal (LEFT) start the day with daughter Kimaya, 6.







SEVERAL ROOMS, INCLUDING the master bath (LEFT TOP) are painted or papered in rich colors. The vanity appears to float above the floor, as do the bed and nightstand in the master bedroom (LEFT BOTTOM). Bharat sourced some of the artwork from India, including the dining room's 300-year-old carved horse (ABOVE) and an antique wooden screen in the powder room (BELOW).





THE AGRAWALS MADE SURE as much light as possible filled the house, especially in the south-facing family room (ABOVE). The sofa is by Ligne Roset, the hanging fireplace by Fireorb. In the mudroom (BELOW), everything has its place, stored neatly behind custom cabinetry. The brass mesh panels provide color, texture, and ventilation.



a couple dozen fish.

In the northwest is the air quadrant, a grassy area holding playground equipment, where the couple's young daughter can swing and climb toward the open sky. A crescent planting bed fulfills the vastu shape requirement here. Finally, to the southwest, rectangularly scored pavers mark the earth quadrant, where the lawn is sculpted into a set of small berms designed by Crowley, modeled after the nearby Blue Hills.

When Bharat moved to the States 20 years ago, he was struck by how little light penetrated traditional New England houses, at least compared with

the sunny homes he knew from his birthplace in Jodhpur, Rajasthan. "In my first home here, a Colonial, I asked the builder to replace the windows on each side of the front door with one big window. He thought I was crazy, but he did it." This new house, he told the team at LDa, had to be all about light.

Vastu design is based on the mandala, a concentric diagram, in this case a grid of nine squares. In India, the central square, or *brahmasthana*, would typically be an open courtyard. In chilly New England, the architects cast it as a glass-roofed living room. Light-filled, with colorful furniture and art and a two-sided gas fireplace, it is the heart of the

KIMAYA'S BATHROOM IS full of color (LEFT TOP), from the vinyl wallpaper from Elitis to the bright red powder-coated Danish plumbing fixtures by VOLA. She was only 4 when design began, but she had input, especially in her first-floor playroom (LEFT BOTTOM), where she called for a magnetic chalkboard (not shown) and a sleeping loft.



ALL OF THE bedrooms, including this guest room on the second floor, have fenestrated corners to let in maximum light. The full-length curtains slide in a thin track recessed into the ceiling. The dandelion wall decal is from Wall&decò.

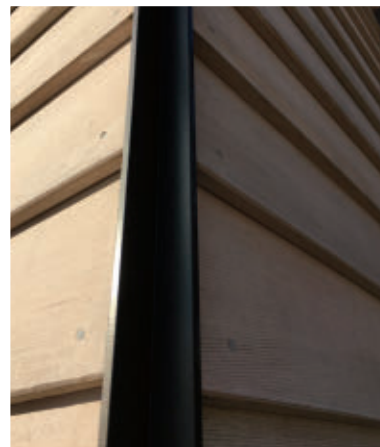
house. Arranged around it are the kitchen, entry, temple, stair, guest bedroom, dining room, playroom, and family room. It's an open plan made more open by slatted wooden screens instead of solid walls and a glass panel that reveals the dramatic custom steel-and-oak stairway that DePaolo and his crew fabricated on-site. "What I love about the first floor," says Sweta, "is that I can sit anywhere and still feel connected to all the other rooms."

The kitchen is ringed with handsome walnut cabinetry designed by LDa and built by Michael Humphries Woodworking of Northfield, Massachusetts. An entire wall is tiled in an arresting marble-

and-mirror mosaic. Across the peninsula, the family room opens to a single-story atrium with a striking hanging fireplace.

Throughout the house, details add to the sense of light and lightness. Nearly every vertical element, including trim, kitchen cabinets, built-in furniture, and the wooden screen walls, stands a bit clear of the horizontal planes of floor and ceiling, thereby seeming to float, an effect accentuated in places by LED backlighting. The drive toward light and air continued even "as the blueboard went in," recalls Bharat. "We kept coming back to 'open it up,' so we replaced walls with wooden screens and glass on the first floor

THE 8-FOOT-DEEP koi pond (at left in photo) is a year-round home to 20 small and 6 large fish. The swimming pool features six jets that shoot arcs of water, providing visual interest and a soothing sound. Outdoor furniture (BELOW) from Vondom brightens the terrace in the earth quadrant; the berms mimic the Blue Hills.



DESIGN DECISION

Clean Corners

Among the most important details on any house exterior are the outside corners. Traditionally in New England, clapboards and shingles either run into a vertical cornerboard, are mitered, or are “woven,” each course beveled to its mate, alternating side to side. Done correctly, these treatments look good and hold up to our tough weather.

Full-on tradition, however, was not what architect Douglas Dick was looking for on this house. “I wanted to reinforce, at the smallest detail level, a contemporary reinterpretation of the traditional New England gable form.” So, he turned to a solution he’d recently used to join fiber-cement wall panels on a multifamily housing project: outside corners of powder-coated extruded aluminum, specifically, X Outside Corner Lap Trim by Fry Reglet Architectural Metals. With built-in channels to accept the clapboard ends without the need for caulk (ABOVE), they provide, as Dick says, “a clean, abstracted, and machine-made corner” — perfect for the house and perfect for New England.

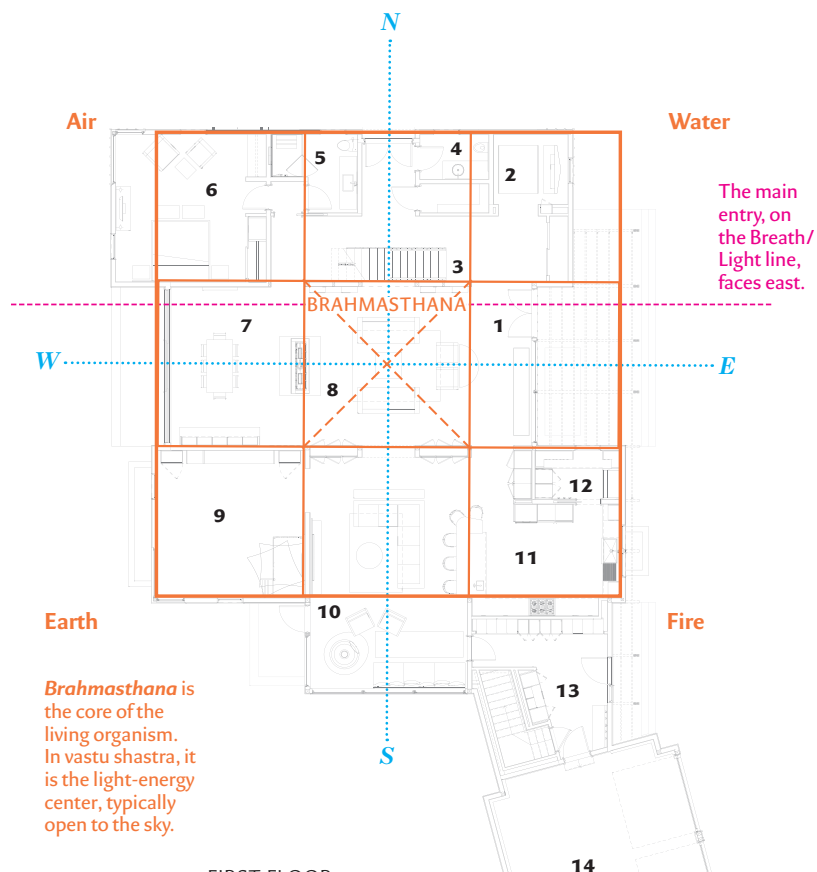
and with glass in the master bath.” They even swapped conventional doors and a wall in the dressing room with glass, “just so things wouldn’t feel shut down.”

The camaraderie among the team is palpable, with folks finishing one another’s sentences and a general sense of excitement about a job well done. “We all learned so much,” says Dick. “I know I’ll be incorporating vastu in my work going forward, like the use of natural light as an organizing principle of how we occupy and move through our homes. And I’m a believer in the brahmasthana — a room that is visually, functionally, and spatially the space that defines the essence of home.”

Judging from how beautifully this project came out, expect to start hearing “I want to vastu my house!” 🏡

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RESOURCES





FIRST FLOOR

- 1 ENTRY
- 2 TEMPLE
- 3 STAIRS
- 4 POWDER ROOM
- 5 GUEST BATH
- 6 GUEST BEDROOM
- 7 DINING ROOM
- 8 LIVING ROOM
- 9 PLAYROOM
- 10 FAMILY ROOM
- 11 KITCHEN
- 12 PANTRY
- 13 MUDROOM
- 14 GARAGE

BUILDER
Denali Construction



A SITE PLAN (LEFT) shows the house placed on the north-south and east-west axes, with water, fire, earth, and air quadrants running clockwise from the upper right. The land, which was a thick tangle of invasive trees, shrubs, and vines, took five months of preparation, including clearing and grading. A pergola marks the main entry (RIGHT TOP), which faces east and the rising sun. A side view of the house (RIGHT BOTTOM) shows a second-story fenestrated corner, a signature of the light-friendly design.

HOMEOWNERS PAULA AND Reed Dickinson (FACING PAGE) meet at the antique piano in the foyer, where Reed often plays to entertain guests. The gilt-framed paintings are by Reed's father. In the dining room (THIS PAGE), an English Regency mirror, sideboard, and lamps, all antiques, are set against paneled walls designed by architect Sally Weston and wallpaper from Susan Harter Muralpapers.





A New Adventure

A 1990s GEORGIAN-STYLE HOUSE BECOMES A GRACIOUS COUNTRY HOME
REFINED WITH ART, ANTIQUES, AND ARCHITECTURAL DETAILS

WRITTEN BY JILL CONNORS • PHOTOGRAPHED BY ERIC ROTH



B

uying an 11-acre lot with a 6,000-square-foot house in need of work isn't what most people would consider the move of empty nesters or the definition of *downsizing*. Reed and Paula Dickinson, however, thought it might be fun. They bought the Georgian-style house in 2014 and embarked on a two-year renovation that interior designer Michael Carter of Carter & Company in Bos-

ton concurs was done with spirit. "They prepared for each design meeting as though they were throwing a party, providing food and drinks, and I soon found myself thinking, 'I have been included on Reed and Paula's adventure.' It was great," says Carter.

For Reed and Paula, the house, built in the 1990s, was indeed a new direction. "We lived in our previous house for 25 years and raised our family there," says Paula. "We were

ready for something different." The setting on Massachusetts's South Shore, where the lot overlooks a river that runs into Cape Cod Bay and has a winding approach through marshland and trees, intrigued them. Inside, well-proportioned rooms and 10-foot-high ceilings added up to good bones, but outdated surfaces and materials and missed opportunities to play up the view meant that there was much work to be done.

The Dickinsons turned to architect Sally Weston of Sally Weston Associates in Hingham, Massachusetts, who enhanced the basic structure, adding a front portico and a carriage house-garage connected to the main house by a colonnade. "Inside, we added windows

to play up the view, and many new details," says Weston. For example, she turned a hallway into a butler's pantry by lining it with quarter-sawn oak cabinets complete with leaded-glass cabinet doors, designed three-quarter paneling for the dining room walls, added V-groove panels in hallways, and redesigned the family room hearth with fieldstone.



THE DINING ROOM'S refined details include an antique dining table under a graceful gilt-and-crystal chandelier. The living room (FACING PAGE, TOP) has a mix of upholstered pieces, antique tables, and a newly added limestone fireplace surround. Weston designed the new portico (FACING PAGE, BOTTOM) to add distinction to the facade of the Georgian-style house.





“We wanted character and to play up the feeling of a turn-of-the-century early 1900s house,” says Reed. “We also wanted a house that was big enough and fun enough for family.” The Dickinsons’ two children are grown and pursuing continued schooling and professions of their own, and there is extended family in the area.

Working with Steve Colclough of Colclough Construction in Rockland, Massachusetts, the Dickinsons brought Carter into the project early in the building phase. One of the first things he and project manager Bill Schroeder did was create a whole-house plan for paint selections. “The color scheme of the house is all about subtlety, mostly pale grays and greens,” says Schroeder, who recently left Carter & Company to form his own design firm, W.R. Schroeder Interiors in Boston. The baseboard and crown molding in nearly every room is the same off-white, an equally subtle element playing to what Schroeder calls the house’s “formal informality.”

Since the Dickinsons brought very few furnishings from their previous house — most of it was too worn or too small — Carter set out to find antiques that would be important elements in his design. “I love using antiques,” says Carter, who was an antiques dealer early in his career. “It gives a sense of age to the house.” An 1890s tall case clock in the foyer, English Regency mirror in the dining room, antique dining table and chairs, and antique twin beds in the guest room are just a few of the pieces that lend a gracious air to the house.

Artwork provides a particularly personal touch, all of it painted by Reed’s father, Donald Reed Dickinson, a local artist renowned for

THE ENTRY CONVEYS a gracious country-house ambience (ABOVE) with a 10-foot-high ceiling, paneled walls, deep base and crown mouldings, and the stairway’s handsome newel post and balusters. All the wood floors in the house, including the foyer’s wide-board pine, were given a uniform brown tone by a dye and stain process.

FACING PAGE: 1. The master bedroom, which includes a private porch, is done in a sumptuous palette of blues, grays, and lavender. **2.** The room is complete with chintz window treatments and partial canopy. **3.** The master bath features a marble-topped double vanity, marble floor, and claw-foot tub with Edwardian-style fittings. **4.** A guest bedroom is furnished with antique twin beds. **5.** The walls in the ensuite guest bathroom are pale greens, a tone reflected in the floor tile.

landscapes and portraits. “As a designer, I’ve never had all one painter to work with for an entire house,” says Carter. “Every painting has prominence and really belongs in this house.” To celebrate their importance, they are enhanced with museum-quality gold-leaf frames.

From the start, the Dickinsons were drawn to the layout of the house, where the first-floor rooms promote an easy traffic flow for entertaining — from the dining room and library off the entry foyer to the piano area and living room on the southern side of the house, facing the river view. They are particularly smitten with the great room/kitchen and deep porch that Weston designed to play up the those views, strategically replacing some solid walls with windowed expanses. “In summertime, we basically live on this porch,” says Paula.





THE BREAKFAST AREA and sunroom (ABOVE) play up the river view through windows supplied by J.B. Sash & Door in Chelsea, Massachusetts. The Tuscan columns, beadboard ceiling, and wicker furniture give the new porch (FACING PAGE, TOP), a traditional sensibility. Landscape design is by Sean Papich Landscape Architecture of Hingham. A fieldstone fireplace transforms the family room (FACING PAGE, BOTTOM), where glass doors open to the outdoors.

Year-round, the kitchen is the gathering place, complete with a fireplace adorned with Delft tile, a breakfast area, and a sitting zone near the windows. The buttercream walls and cabinets get a French twist from furnishings and fabrics in white and bright blues. “It feels like Provence colors worked into a New England scene,” says Carter.

New England scene indeed: From the kitchen, a sweeping view of the marsh and river hints at the sea beyond. Through one set of French doors is the pool, through another set, the porch. A dock provides easy access to water, should someone want to go for a sail. It’s a country house, New England style, with traditional details inside and plenty of natural attractions outdoors. For Paula and Reed, there are projects to consider, from transforming an old house on the property into a guesthouse to possibly adding a greenhouse. More than anything, this is a fun gathering spot that means Paula and Reed’s adventure continues. ■

FOR MORE
DETAILS,
SEE
RESOURCES

DESIGN DECISION

Four Different Wood Floors, One Consistent Look

Throughout the house, the rooms had four different types of hardwood floors — maple, Brazilian cherry, white oak, and pine — that created a jarring patchwork. Instead of pulling up any of the boards, the design team relied on a local floor specialist to work some magic. Jimmy Nguyen of Dan’s Custom Hardwood Floor in Hingham, Massachusetts, started by sanding the floors to remove the existing oil-based clear finishes. Next, he applied one coat of dark-walnut-hued aniline dye to all the floors, then followed it with a coat of oil-based stain in a light-oak tone. Three layers of oil-based clear finish completed the process. “Oil-based stains just sit on top of the wood,” says Nguyen. “You need the aniline dye to penetrate the chemical structure of the wood and create a similar base coat before applying the stain for uniformity of color.”



beauty *in the* bounty

IN HER OWN NEW
HAMPSHIRE GARDEN,
LANDSCAPE DESIGNER
JENNY LEE HUGHES
ADMIRE HER KALE
AND EATS IT, TOO

WRITTEN BY TOVAH MARTIN
PHOTOGRAPHED BY KINDRA CLINEFF



JENNY LEE HUGHES brings grain to her flock of Romney sheep (FACING PAGE) safely separated from the garden by an electric fence. Sentinels of *Thuja occidentalis* 'Degroot's Spire' (THIS PAGE) flank the undulating grass pathways that lead into the vegetable/annual/shrub borders. Large-footprint shrubs such as *Hydrangea paniculata* 'Pinky Winky' provide volume.



Based on the ultrascenic view of Center Pond in Stoddard, New Hampshire, Jenny Lee Hughes and her husband, Edward Yoxen, blindly bought the shell of a 1774 farmhouse and its densely wooded 50 acres. It turned out the house was unsalvageable. Hughes, a landscape designer, and Yoxen, a retired academic, preserved what they could of the “ghostly remains” but ultimately rebuilt the Greek Revival home, adding rooms, including a farmhouse kitchen. “We weren’t young and foolish,” says Hughes of the purchase made when she was 51 in 2004. “We were just foolish.”

The couple had no master plan for the heavily wooded landscape, but that changed when some sheep, a gift from Hughes’s mother, arrived and they had to clear 8 acres for the flock’s grazing. While they were at it, Hughes removed trees from another 2 acres to accommodate gardens.

They started with an upper terrace, doing what Hughes knew best — stonework. In the 1980s, she had worked with a group of serious stone-wall masons, hoping to uplift the trade at a time when few took artistic garden masonry seriously. Not only did they master the art of stone-walls-with-panache, they also incorporated fancy footwork into



patios and other facets of their rocky designs. “We thought we were the cat’s meow,” Hughes recalls. The experience led her to study at Radcliffe’s landscape design program in Cambridge, Massachusetts, where, she says, extremely talented teachers “taught me that there is never just one approach to a design.” She adopted a fusion style, doing things more courageously and curvaceously but also incorporating a newfound respect for European garden design, with its formal hedges and button-down lines. “I really love every style, as long as it’s done well,” she says.

Throughout this evolution, Hughes’s signature remained her slightly renegade love of edibles at a time when they were generally segregated from ornamental plants. “Why separate them?” she asks. “Why not explore vegetables as part of the limitless roster of what we use in gardening?” If her clients were so inclined, she happily worked everything from arugula to zucchini into her designs. In her own backyard, she took the practice to extremes, using grains and pairing self-seeding annuals with vegetables to lure pollinating insects to cross over between edibles and ornamentals.



AS A LANDSCAPE designer, Hughes (RIGHT) makes it a point to fit garden maintenance into her daily schedule. "Three hours a day in my own garden is my goal," she says.



A PEA-STONE TERRACE (ABOVE, RIGHT) stretches out from the back door with a bump-out of self-sown poppies swarming around clusters of *Thuja occidentalis* 'Degroot's Spire'. A pair of garden chairs invites visitors to sit and take in the view. Looking down from the upper terrace (LEFT), the garden accents the view of Center Pond while *Thuja occidentalis* 'Degroot's Spire' and Norway pines bring the sense of the distant forest to the foreground.

Like the sheep, her organic approach to gardening came from her mother. Hughes grew up in rural Massachusetts on a steady diet of Rodale's *Organic Gardening*. Other kids mowed the lawn, "but my mother made me mulch the flower, vegetable, and dye plant beds," says Hughes. She learned biodynamic gardening (and lived in a yurt) at an alternative New England high school before traveling to Oregon to join a commune with an emphasis on gardening. "The gardens were really imaginative," says Hughes. "Some were in moon and star shapes." But learning to integrate vegetables with flowers came from a Puerto Rican



neighborhood in Cambridge where she found inexpensive rent and gardeners who got the most out of small city lots.

On the Stoddard property, Hughes, who prefers to eat organically grown food, saw growing edibles as practical. She planted a substantial vegetable garden close to the house. From there, she went ornamental. She installed vertical sentinel arborvitae, *Thuja occidentalis* 'Degroot's Spire', to echo the vertical lines of distant hills and establish a dialogue with the surroundings. She left a few forest pines intact, giving the foreground mature elements and a sense of continuity. A rescued heirloom apple orchard plus a few cherry, peach, and plum trees add visual intrigue and extend the harvest to fruits.

That initial clearing of the land revealed piles of stone from a project abandoned by a previous farmer. The rocks provided material for terraces and walls around the house. Next, Hughes roughed out the curves of the gardens and installed small trees such as *Styrax obassia*, because, she says, "you want open spaces to stay open." Five hundred boxwood plugs served as an economical way to slowly create hedges. "Six years later," Hughes says, "the hedge began to look like something." She then began adding vegetables to the gardens beyond the vegetable beds, along the way discovering combinations that work well. Shirley poppies make good bedfellows with edibles, "if I remember to thin the seedlings out," Hughes says. "Too many poppies, and there's

SWISS CHARD, LETTUCE, bok choy, rhubarb, and poppies all grow in unison (ABOVE LEFT). White cosmos, purple poppies *Papaver somniferum* 'Lauren's Grape', and *Cosmos sulphureus* (ABOVE RIGHT) form a meadow behind the house. Hedges of boxwood and coral kale (FACING PAGE, TOP) are lush beside a border of agastache, iris, and phlox.

no room for vegetables." Lettuce, cabbage, and kale can partner with shrubs that are still in their fledgling stages. Even tomatoes can be planted in tandem with young or small-stature shrubs, "as long as there is enough space and sunlight." Eggplants are paired with nasturtiums. Heuchera looks great with purple cabbage. Curly parsley combines beautifully with calendula or Profusion zinnias. Golden lemon thyme makes a nice contrast beside the boxwood hedge. All together, it is a hard-working landscape that is practical and beautiful.

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DETAILS,
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Hughes is constantly striving to keep the scene a reflection of where she is "at" as a designer. "I hope I don't have a 'style,'" she says. "My garden is different because it's my garden. When working with clients, I'm sensitive to their personality."

There is one gardening tenet that Hughes believes applies to any garden: "Leave an empty slot, and the earth just wants to grow weeds." In her own landscape, edibles, not weeds, fill those voids with integrity and art — and tasty food for the table. ■



PALATABLE PAIRINGS

The lines between ornamental and edible gardens have always been blurred for Jenny Lee Hughes. In her own landscape, she often plants something absolutely scrumptious nestled beside a perennial or annual that's a great-looking bedfellow but won't necessarily find its way to the kitchen or plate. In fact, she's made a fine art of mixing metaphors, so to speak. Here are some edible with nonedible combinations that are particularly successful.



LETTUCE & LOVE-IN-A-MIST
Nigella damascena



LETTUCE & JOHNNY-JUMP-UPS
Viola tricolor



KALE &
BOXWOOD HEDGE



ARTICHOKE
& PARSLEY



CABBAGE & SEDUM
'AUTUMN JOY'



BRUSSELS SPROUTS & DRUMSTICK ALLIUM
Allium sphaerocephalum

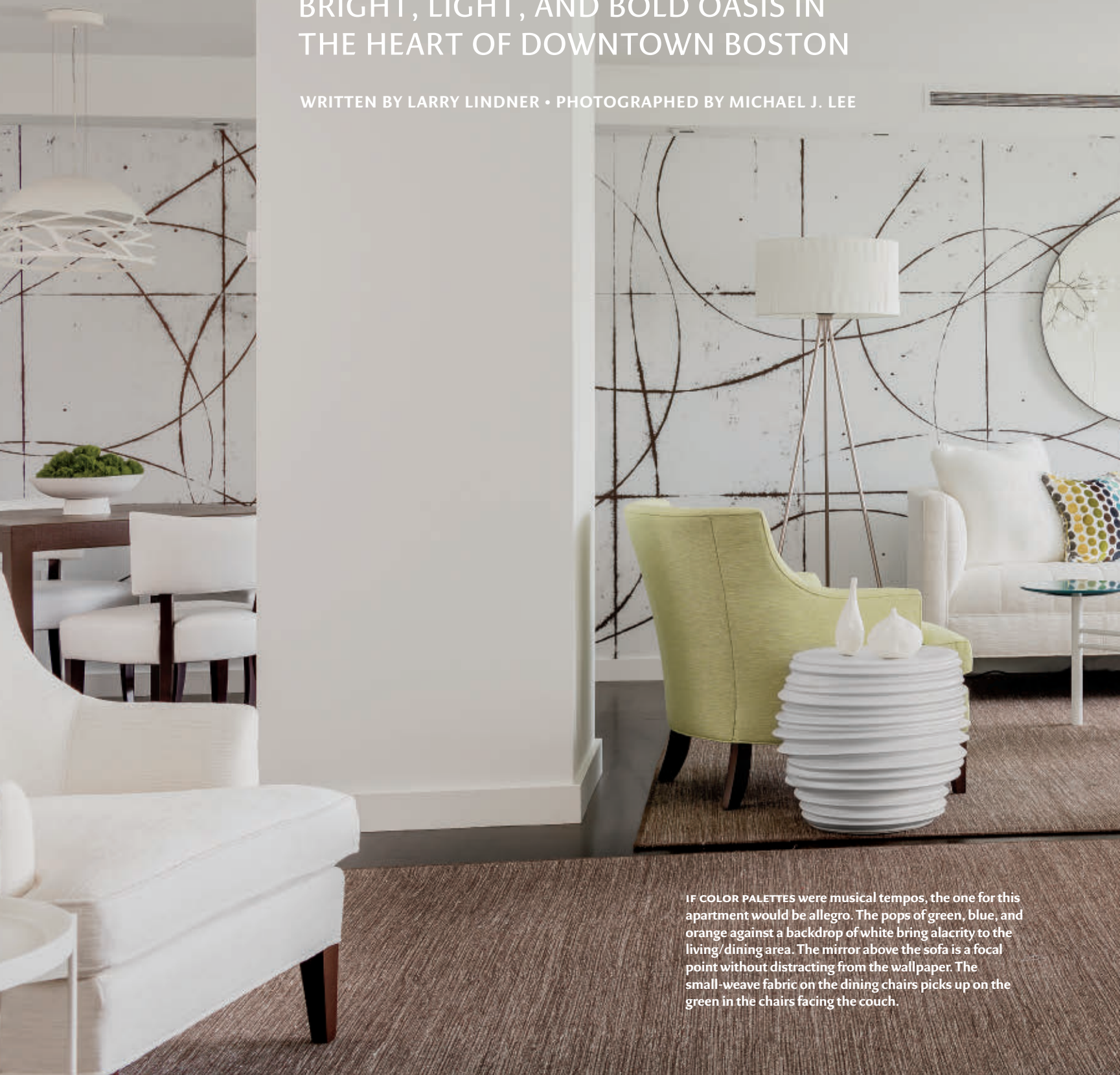


GARLIC & POPPIES

modern *intent*

A CONDO IS DEFTLY REMADE INTO A
BRIGHT, LIGHT, AND BOLD OASIS IN
THE HEART OF DOWNTOWN BOSTON

WRITTEN BY LARRY LINDNER • PHOTOGRAPHED BY MICHAEL J. LEE



IF COLOR PALETTES were musical tempos, the one for this apartment would be allegro. The pops of green, blue, and orange against a backdrop of white bring alacrity to the living/dining area. The mirror above the sofa is a focal point without distracting from the wallpaper. The small-weave fabric on the dining chairs picks up on the green in the chairs facing the couch.

INTERIOR DESIGN
F.D. HODGE INTERIORS

CONSTRUCTION
ADAMS + BEASLEY ASSOCIATES





“My favorite color is red,”

says the owner of an elegantly renovated condominium in downtown Boston. “But the green just made me happy. It spoke to me.”

Somewhere between chartreuse and apple green, the shade, which graces two upholstered chairs in her living room, was initially spotted on a lively polka-dot textile (“one of the first fabrics I chose,” the owner says) that she and designer Frank Hodge of F.D. Hodge Interiors in Boston used on pillows for the room’s sofa.

Hodge worked closely with his client to create what he calls a “very edited and clean space” with a modern heart, with a palette that evolved from the polka-dot fabric. The project was something of a departure for Hodge, who says he is “generally very traditional in my design aesthetic.” But his client had a clear vision for remaking the space, where she has lived with her partner for several years, from dark golds and browns to bright, light, and bold. They saw eye to eye, says Hodge, and “everything is very intentionally chosen and grouped” to create a fresh, contemporary look.

Where color doesn’t unify the apartment, a deliberate nod to the modern does. “It was the intention to con-

sistently weave this modern aesthetic through the whole project,” says Eric Adams, a principal at Adams + Beasley Associates of Carlisle, Massachusetts, the custom building firm that renovated the kitchen and two bathrooms and worked with Hodge to build out and finesse architectural and design details. “Everything’s very geometric and goes with a more modern language,” Adams says. “You can walk through the unit and feel like there’s a cohesive aesthetic through-line, even though each space has its own little story.”

While the design aesthetic had to change, the client wanted to preserve the layout of the apartment. “The space, the flow,” she says, worked beautifully. A combined living/dining space opens to a large patio that looks over an iconic church spire and scenes of Boston straight out of Currier and Ives. The master bedroom, with its own private patio, takes advantage of the same views and allows its occupants to walk directly into the kitchen without having to cross paths with anyone who might be staying in the study-cum-guest room.

Together, client and design team focused on reinterpreting what was already there. The aim was for a cohesive

THE OWNER LOVES to have friends over to play bridge and canasta, so interior designer Frank Hodge gave her a custom card table (FACING PAGE, LEFT). Linen-wrapped and fabricated by Art Applications in South Boston, it's painted Van Buren brown by Benjamin Moore to reflect the tone in the polka-dotted sofa pillows. A fine artist as well as a designer, Hodge painted what he calls the site-specific "ethereal landscape" for the wall above the Kayak credenza from Cattelan Italia (FACING PAGE, RIGHT). The dining area (THIS PAGE) opens to the pantry/wet bar.



THE BROWN WALL of the entry hall (THIS PAGE) is Venetian plaster polished to a high gloss with wax, making it resemble an inlay. The white floating table hides a drawer for keys, notepad, pens, etc. Square-framed ceiling lights augment the sharp-lined design scheme.

THE WALNUT VENEER and white of the kitchen (FACING PAGE, TOP) is also found in the study and bathrooms. The kitchen electrical outlets and switches are all tucked out of sight. The furniture colors in the den (FACING PAGE, BOTTOM) reflect the colors in the Leslie Graff painting of books above the couch.





The stainless steel refrigerator was intentionally left exposed to accentuate the modern feel of the overall design.

plan, which is why the green in the pillows wends its way into the fabric on the dining chairs, the round rug in the entryway, and the custom-made headboard in the master.

Working with Area Environments Custom Wallcovering, a Minneapolis, Minnesota, company that employs fine artists to create wallpaper patterns that can then be customized, Hodge installed a mural-like paper with a chimerical pattern on the far wall of the great room. A focal point of the apartment, it has swirls of metallic bronze against a white background and draws the eye across the expanse of space. The rich color picks up on the chocolate brown in the flooring, rugs, and accent pieces, while the background is the “decorator white” used throughout the space.

Adams + Beasley employed unifying colors and materials such as walnut veneer and stainless steel in the kitchen and bathrooms. “A lot of times we panel and integrate all the kitchen appliances,” Adams says, “but in this case, they were a cool materialistic addition to the composition of the whole package, which contributed to the modern vibe.” Radiant floor heat in the kitchen and master bathroom adds to the comfort level. “If anyone is wondering whether they should do radiant heat and they live





“You can walk through the unit and feel like there’s a cohesive aesthetic through-line, even though each space has its own little story.” — ERIC ADAMS

in New England,” says the client, “it’s a must. And it’s not that expensive in the scheme of things.”

The client is thrilled with the outcome. “Eric and the whole staff [at Adams + Beasley], from the foreman to the people in the office, made the project a joy,” she says. “He has wonderful communication skills.” As for Hodge, “I want to give him as much credit as we can,” says his client, who went on to hire him for the interior design of the couple’s vacation house on Cape Cod. She notes that his contributions go beyond his interior design skills, including a fine art painting he did for the space above a credenza near the dining table.

With the just-so feel of the apartment, the couple enjoy really *living* and entertaining there. Friends are often invited for evenings of bridge and canasta. Overnight guests come and go. The couple’s combined bevy of grandchildren and great-nieces and -nephews enjoys visiting, too. The brightly unified space has turned out to be just right for everyone. ■

FOR MORE
DETAILS,
SEE
RESOURCES

DESIGN DECISION

Wires, Wires Everywhere, but None to Be Seen

The building team from Adams + Beasley Associates executed some intricate behind-the-scenes work to conceal wiring associated with the client’s computer and electronic devices by building unobtrusive cabinetry in the den.

The team also rigged an audio system serving the entire unit by repurposing some existing equipment, still in good working order, and snaking all the wiring through the ceilings and into a storage closet where the controls are. Dimmable LED light strips are morticed into the bottom of the floating shelves in the den, providing additional light for a desk. The same technique is used under floating vanities in the master bath, creating night lights that illuminate the floor.

Light switches are also cleverly hidden. The one for the den shelves is the size of a pencil eraser and tucked out of sight under the desktop. In the kitchen, switches and outlets are recessed into the base of the upper cabinets. The outlet for the island is in a *trompe l’oeil* drawer whose front tips down for easy access.

A LONG WINDOW seat in the capacious master bedroom (FACING PAGE) allows the couple to take advantage of the view over one of the prettiest spots in downtown Boston, replete with iconic architecture and a park. At night, Karkula pendant lights hung over the nightstands flanking the bed throw a mesmerizing swirl pattern on the wall behind them. The green-and-white gingham pattern on the sitting-area chair (RIGHT) is by Bassett Hall for Robert Allen.



PILLOWED CERAMIC TILES from Porcelanosa in the master bath (RIGHT) make a bold, crisp statement. His vanity (PICTURED) is close to the shower. Her vanity is in a separate part of the room. "It was really important to them to each have their own vanities and their own space," says custom builder Eric Adams. "They have different routines and are in and out of the house at different times of the day."



THE GREAT ROOM — in a home designed to keep the homeowner close to her best friend and her family — evokes a traditional Vermont barn, with structural steel beams instead of timbers. On the south-facing gable end, 12-foot-wide glass doors slide into the wall to access a wooden deck (FACING PAGE). Sited to take advantage of passive solar heat, the building is also superinsulated, wrapped in 4 inches of rigid foam.



FAMILY OF **FRIENDS**



In a small Vermont town, a modern barn is designed for a modern extended household

WRITTEN BY KATHLEEN JAMES • PHOTOGRAPHED BY JIM WESTPHALEN



▶ **THE FIREPLACE IS A central design element, a request of homeowner Mary Cullinane. She chose a Stuv wood-burning stove from Belgium with a pull-down tempered-glass front. A hinged pine door hides a flat-screen TV.**

▶ **THE KITCHEN “DISAPPEARS into the house,” says Cullinane, who doesn’t cook much for herself. With a basket-weave front and walnut top, the custom-made island is “more like a piece of furniture,” she says.**

Mary Cullinane and Stacey Rainey met in 2006, when both women were working as managers for Microsoft. Among other projects, they worked together to plan and develop the School of the Future, a Microsoft-supported public high school in Philadelphia. They also became the closest of friends.

Over the next 12 years, Rainey and her husband, Cort Boulanger, had three children (Callan, 10, Tilly, 8, and Mac, 3). Cullinane, who is single, says that during that time they became a tightknit “friend family,” spending holidays and vacations together, including skiing

and hiking in Vermont and even traveling to Italy. So in 2012, when Rainey and Boulanger decided to move from Boston to Weybridge, a rural town near Middlebury, Vermont, it seemed possible that “Mar-Mar,” as Rainey’s children call Cullinane, might someday join them.

Someday came in February 2016, when Cullinane bought almost 11 acres of undeveloped land just three-tenths of a mile up the road in Weybridge. “I was driving up to Vermont from my New York and Boston apartments all of the time,” she says. “It was crazy. I adore those kids, and I wanted to be able to witness their milestones and watch them grow into the people they will become.”

Cullinane hired Joan Heaton of Joan Heaton Architects in Bristol,





CULLINANE'S LOFT BEDROOM is simple (TOP LEFT) with built-in storage for clothing and a glass railing for unimpeded views. The master bath (TOP RIGHT), tucked under an eave, gets plenty of natural light from a skylight. Callan, Mac, and Tilly (ABOVE) are right at home in their custom-made bunks. From the entryway (LEFT), a staircase supported by a single steel beam leads to the loft, which sits above the compact kitchen.

Vermont, to design and Silver Maple Construction in New Haven, Vermont, to build a home on the property. First intended to be a vacation getaway, it soon became Cullinane's primary residence.


Cullinane immediately delivered two documents to Heaton — a design brief that summarized her personal story, her goals for the home, and her priorities; and a PowerPoint presentation with ideas for floor plans and examples of details, such as flooring and finishes, that she liked and disliked. "It was the most thoroughly documented research folder I'd ever seen," says Heaton, laughing. Cullinane also set an ambitious timetable: They would break ground by Memorial Day and she'd move in on Labor Day.

Cullinane wanted a home that would evoke the Vermont lifestyle and vernacular while also integrating four key features: two — a swimming pool and an alcove for built-in bunk beds for sleepovers — for the kids, and two — wine storage and a fireplace — for herself.

She and Heaton quickly settled on a basic Vermont barn form, updated with structural steel beams instead of traditional wood timbers. With large expanses of glass on the south- and west-facing walls, the house is sited to take advantage of passive solar energy for heating, while offering long views over the rolling countryside to the distant Adirondack Mountains of New York. The unassuming exterior is clad in horizontal cedar siding with a standing-seam metal roof.

Beneath a gable end, a pivot door opens to a mudroom with a tile floor and a wooden bench made from a cherry slab. An open staircase supported by a single steel stringer, echoing the steel beams in the great room, leads to the loft bedroom and master bath. The mudroom space also contains a "wet" bathroom with a rain-style shower head — for guests and kids — and a laundry closet with a stacked washer and dryer.

Just past the entrance, the space opens to a light-filled great room with 13-foot-high walls and a vaulted 22-foot-high ceiling. At one end,



STONE RETAINING WALLS anchor the house on the 11-acre site, which includes a firepit, pool, outdoor kitchen, horseshoe pit, and 120-yard, par-3 golf hole.

tucked under the bedroom loft, is an open kitchen that “disappears into the house,” says Cullinane. “I don’t cook a lot for myself, but I do like to entertain.” With that in mind, the Liebherr refrigerator and Bertazzoni stove are small and narrow, and the island, with its ash basket-weave front and walnut top, looks more artisanal than utilitarian. The nearby wine cellar is a work of art, a temperature-controlled glass enclosure with racks and pins that hold bottles sideways for easy label viewing.

“An incredible amount of design went into solving each and every one of Mary’s goals,” says Heaton. “Hopefully, it doesn’t show. This project was a lot of fun.” The most ingenious solution to a wish-list item may be the kids’ “bedroom,” four cozy bunk beds hidden behind barn doors. “Each detail is a drawing in my file,” says Heaton, “... the railings, ladders, and cubbies for their reading lights and books.” And it’s not just for show: The kids spend the night with Cullinane almost once a week and often stop by on their way to or from school.

As planned, the house was finished by summer’s end. Sean Flynn, Silver Maple’s lead contractor, called Cullinane and told her to drive up.

“I was carrying Mac, and Callan and Tilly were right behind me, along with Cort and Stacey,” she says. “Sean opened the door, and Tilly went running to her bunk bed, and the kids were laughing and giggling. ... I’m not a crier, but I cried. I was so proud of what we had created.”

Cullinane and Rainey are now collaborating on another project — they’ve launched Community Barn Ventures, a consulting firm aimed at helping entrepreneurs and growing businesses succeed, “as well as to support the community in which we live and work,” says Cullinane.

“My whole life has been about my career. I’ve moved a lot for my jobs,” she says. “But I feel at home here. The kids are one of my greatest gifts. It’s a nice little world we’ve made.” ■

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Sean Flood, *Chopper Ride*, (detail)

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Caulophyllum giganteum



Houstonia caerulea



Lobelia cardinalis

NATURE'S BEST

For Mark Richardson and Dan Jaffe, authors of *Native Plants for New England Gardens*, the gardens around our suburban houses or on our urban roof decks are not just for looks. They should be crucial ecosystems that capture and filter storm water, clean the air, provide habitat for wildlife, and generally improve the environment. Native plants, they attest, are essential to making gardens so — and indigenous species are downright practical, requiring, write

the authors, “fewer inputs like irrigation, fertilizer, and pesticides to remain healthy.” They also are a good bet to survive New England weather. After all, by Richardson and Jaffe’s definition, native plants were here before the first European settlers hit the region’s shores and survived centuries of winter storms and rainless summers.



Native Plants for New England Gardens
by Mark Richardson
and Dan Jaffe
(Globe Pequot, 2018,
paperback, \$21.95)

Both men know of what they write. Richardson is director of the botanic garden at the New England Wild Flower Society, and Jaffe, who also took the luscious photos for the book, is the society’s official propagator and stock bed grower. The uninformed might think native plants are limited to the undergrowth found in the forest, but the book highlights herbaceous perennials, trees and shrubs, ferns, grasses, and vines. It emphasizes the golden rule of gardening: Select the right plant for the right place, and provide the soil, sun/shade, and moisture preferences for each of the 100 species included. And, keeping it user-

friendly, the appendix lists the plants by attributes in categories such as top plants for pollinators, sunny gardens, dry sites, and dramatic foliage. Time to go native. — GAIL RAVGIALA

Et al.



***Remodelista: The Organized Home* by Julie Carlson and Margot Guralnick (Artisan, 2017, hardcover, \$24.95)**

IN ITS PLACE

Spring is most certainly the time to clean the house, and if you're wrestling with the problem of what to keep, what to donate, and what to throw away, *Remodelista: The Organized Home* can help supply some inspiration. Written by Remodelista.com editors and Massachusetts natives Julie Carlson (Cape Cod) and Margot Guralnick, (Belmont), the book urges the reader to buy fewer, better things and put them on display. With more than 100

tips on organizing, beginning with universal storage practices (label it, sort it, re-purpose it) and daily rituals (hang up your coat on arrival, open mail daily), the book delves into typically clutter-strewn spaces such as entryways, kitchens, clothes closets, and workstations. It offers practical and stylish organizing ideas for how to keep things in check and looking good.

— COURTNEY GOODRICH



BLADE RUNNER

As artificial intelligence gains strength in this era of driverless cars and robot-assisted surgeries, an environmentally friendly robotic lawn mower seems a logical addition to outdoor caretaking. NatureWorks Landscape Services Inc., a Walpole, Massachusetts, company that provides gardening, lawn care, irrigation, and landscape construction services, has a fleet of more than 15 robotic machines mowing lawns for clients in the Boston area. These gizmos trim the grass routinely — leaving clippings that continually feed the lawn like fertilizer. Producing a manicured look, the robotic mowers are powered by lithium-ion batteries, are quiet, and are surely the future of lawn care. — C. G.



i NatureWorks Landscape Services Inc., Walpole, MA; natureworkslandscape.com.

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"Alterations to a House by the Sea" - G. P. Schafer Architect

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Resources

18–25 Visit • Facing Both Ways

Architecture: Moskow Linn Architects, Boston; *moskowlinn.com*. **Builder:** MacArthur Construction Company, Cambridge, MA; *maccoco.com*. Roof: Rheinzink; *rheinzink.com*. Heat pump: Mitsubishi; *mitsubishicomfort.com*. Fireplace: Rais; *us.rais.com*. Windows and doors: Schüco; *schueco.com*, through EAS; *eas-usa.com*. Plumbing fixtures: Kohler; *kohler.com*. Appliances: Bosch; *bosch.com*.

36–41 Kitchen • Island Time

Interior design: Pinney Designs, Cambridge, MA; *pinneydesigns.com*. **Architecture and construction:** Sheridan Associates Design-Build, Warren, RI; *sheridandesignbuild.com*. Cabinetry: Direct Kitchen and Countertop Distributors, Revere, MA; *directkitchen.net*. Countertop: Caesarstone; *caesarstone.com*. Stools: Cherner Chair Company; *chernerstore.com*. Stool upholstery: In the Moo'd, Jerry Pair Leather; *jerrypairleather.com*. Chandelier: Meurice in nickel, Jonathan Adler; *jonathanadler.com*. Sconces: The Urban Electric Co.; *urbanelectricco.com*. Hardware and pulls: Moderne, Alno; *alnoinc.com*. Knobs: Windsor, Emtek; *emtek.com*. Artwork: Priscilla Hayes, Boston and East Boothbay, ME; *priscilla-hayes.com*, from Syd + Sam, Cambridge, MA; *syd-and-sam.com*. Tile: Ann Sacks; *annsacks.com*. Cabinetry paint: Snowfall White, Benjamin Moore; *benjaminmoore.com*. Wall paint: Dove Wing, Benjamin Moore. Appliances: Thermador; *thermador.com*, from Gil's Appliances, Bristol, Middletown, and Providence, RI; *gilsappliances.com*. Mudroom: Hardware: Atlas Homewares; *atlashomewares.com*. Wall color: Van Courtland Blue, Benjamin Moore.

42–47 Places • A Cathedral for the Arts

Architecture: DBVW Architects, Providence; *dbvw.com*. **Builder:** TRAC Builders, Providence; *tracbuilders.com*. **Structural engineer:** Odeh Engineers Inc; North Providence; *odehengineers.com*. **MEP/FP/T Engineer:** Garcia, Galuska & DeSousa Inc., Dartmouth, MA; *g-g-d.com*. **Civil engineer:** Fuss & O'Neill, Providence; *fando.com*. **Historic consultant:** Providence Revolving Fund, Providence; *revolvingfund.org*. **Financial Adviser:** Barbara Sokoloff Associates, Providence; *sokoplan.com*.

50–53 Design Focus/Garden • A Place to Play

Landscape architecture: SiteCreative, Boston; *sitecreative.com*. **Builder:** Sea-Dar Construction, Boston; *seadar.com*. **Landscape construction:** ZEN Associates, Woburn, MA; *zenassociates.com*. Furniture: Casa Design Outdoor, Boston; *casadesignoutdoor.com*. Containers: Corten; *corten.com*.

74–83 Architecture • Interiors • An Ancient Approach

Architecture and interiors: LDa Architecture & Interiors, Cambridge, MA; *lda-architects.com*. **Builder:** Denali Construction, Wellesley, MA; *builtbydenali.com*. **Landscape architecture:** Michelle Crowley Landscape Architecture, Boston; *michellecrowley-la.com*. Family room: Sofa: Ligne Roset; *ligne-roset.com*. Console: Asplund; *asplund.org*. Ottomans: Lekker Home; *lekker*

home.com. Daybed: Piper Woodworking, Springfield, MA; *piperwoodworking.com*. Fireplace: Fireorb; *fireorb.net*. Artwork: David Kracov; *david-kracov.com*. Kitchen: Design: Michael Humphries Woodworking, Northfield, MA; *michaelhumphries.com*. Chairs: Knoll; *knoll.com*. Backsplash tile: DiscoverTile; *discovertile.com*. Sinks: Kohler. Faucets: Brizo; *brizo.com*. Mudroom: Floor tile: DiscoverTile. Living room: Sofas and chairs: Ligne Roset. Side table: Jonathan Adler. Coffee table: Domus Design Collection; *ddcnyc.com*. Dining room: Table: Domus Design Collection. Chairs and bench: Blu Dot; *bludot.com*. Bar backsplash: Athena Marble & Granite; *athenamarblegranite.com*. Powder room: Wallpaper: Élitis; *elitis.fr*. Pendant: Siemon & Salazar; *siemonandsalazar.com*. Guest bedroom: Bed: Blu Dot. Decal: Wall&decò; *wallanddeco.com*. Kimaya's bathroom: Wallpaper: Élitis. Shower and floor tile: DiscoverTile. Wall tile: Ann Sacks. Sink: Kohler. Fixtures: VOLA; *vola-bath-kitchen.com*. Master bedroom: Bed and table: Roche Bobois; *roche-bobois.com*. Wall paint: Westchester Tan, Benjamin Moore. Master bathroom: Wallpaper: Élitis. Wall paint: Woodmont Cream, Benjamin Moore. Floor tile: Ann Sacks. Vanity: Athena Marble & Granite. Sink: Toto; *totousa.com*. Faucet: Newport Brass; *newportbrass.com*. Outside: Furniture: Vondom; *vondom.com*. Corner aluminum: Fry Reglet Architectural Metals; *fryreglet.com*.

84–91 Interiors • A New Adventure

Architecture: Sally Weston Associates, Hingham, MA; *sallyweston.com*. **Interior design:** Carter & Company, Boston; *mcarterandco.com*. **Landscape architecture:** Sean Papich, Hingham, MA; *seanpapich.com*. **Contractor:** Colclough Construction, Rockland, MA; *colcloughconstruction.com*. Windows and French doors: Marvin; *marvin.com*, from J.B. Sash & Door, Chelsea, MA; *jbsash.com*. Floor refinishing: Dan's Custom Hardwood Floor, Hingham, MA; *dancustomhardwoodfloor.com*. Foyer: Wall paint: White Dove, Benjamin Moore. Trim paint: Gray Mist, Benjamin Moore. Rugs: Michaelian & Kohlberg; *michaelian.com*. Stair runner: J.D. Staron; *jdstaron.com*. Lighting: Vaughan; *vaughandesigns.com*. Dining room: Mural: Susan Harter Muralpapers; *susanharter.com*. Paneling paint: Ballet White, Benjamin Moore. Chair fabric: Cowtan & Tout; *cowtan.com*. Living room: Wall paint: Evening Dove, Benjamin Moore. Trim paint: Whitestone, Benjamin Moore. Coffee table: Hickory Chair; *hickorychair.com*. Master bedroom: Wall paint: Culluna, Farrow & Ball; *farrow-ball.com*. Window treatments and bed hangings: Longbourn, Cowtan & Tout. Guest bedroom: Wallcovering: Edith, Stark; *starkcarpet.com*. Breakfast room: Wall paint: Hepplewhite Ivory, Benjamin Moore. Chairs: Oakville, Somerset Bay; *somersetbayhome.com*. Custom table: Leonards New England, Seekonk, MA; *leonardsantiques.com*. Family room: Wallcovering: Herringbone, Phillip Jeffries; *phillipjeffries.com*.

92–97 Garden • Beauty in the Bounty

Landscape design: Jenny Lee Hughes, Stoddard, NH; *jennyleehughes.com*.



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Mentoring is its own reward. But we think mentors deserve some recognition. *Design New England* is accepting nominations for Mentors in Design (MIDDIES). These outstanding individuals share their time, expertise, and wisdom with the next generation. Anyone in interior design, architecture, building, landscape design, or related fields is eligible.

Fill out the form at designnewengland.com/middies by April 16, 2018. Our judges will select a Mentor of the Year and three Distinguished Mentors, who will be celebrated at a gala later this spring and featured in the July/August issue of *Design New England*.

2017 HONOREES, CLOCKWISE FROM UPPER LEFT: MENTOR OF THE YEAR GREG PREMUR; DISTINGUISHED MENTORS KAREN CLARKE; ALLISON IANTOSCA (CENTER); RALPH SEVINOR.

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98-105 Interiors • Modern Intent

Interior design: F.D. Hodge Interiors, Boston; *fdhodgeinteriors.com*. **Builder:** Adams + Beasley Associates, Carlisle, MA; *adamsbeasley.com*. **Living area:** Wallpaper: Area Environments Custom Wallcovering; *areaenvironments.com*. Sofa and chairs: Mitchell Gold + Bob Williams; *mgbwhome.com*. Sofa fabric: Glant; *glant.com*. Chair fabric: Manuel Canovas; *manuelcanovas.com*. Pillow fabric: Glant and Romo; *romo.com*. Floor lamps: Y Lighting; *ylighting.com*. Carpets: Steven King Decorative Carpets; *skcarpets.com*. Card table: Art Applications, South Boston; *artapplicationsinc.com*, in Van Buren Brown, Benjamin Moore. Chairs: A. Rudin, *arudin.com*. Chair fabric: Kravet; *kravet.com*. Mirror: Room & Board; *roomandboard.com*. Credenza: Cattelan Italia; *catelanitalia.com*, from Y Living; *yliving.com*. Artwork: Frank Hodge. Curtains: KH Window Fashions Inc., Northborough, MA; *khwindowfashions.com*. Curtain fabric: Pierre Frey; *pierrefrey.com*. Chrome side table: Mitchell Gold + Bob Williams. Dining table: Knowlton Brothers; *knowltonbrothers.net*, from The Bright Group; *thebrightgroup.com*. Chairs: A. Rudin. Entry: Mirror: Y Living. Venetian plaster walls: Natalie Gardner, Maynard, MA; *nataliegardnerartist.com*. Artwork: Liz Barber; *lizbarber.com*. Den: Artwork: Leslie Graff; *lesliegraff.com*. Kitchen: Cabinets: Troy Cabinetmakers; *troycabinet.com*. Hardware: Mockett; *mockett.com*. Cooktop, oven, refrigerator: Thermador, through Yale Appliance + Lighting, Boston; *yaleappliance.com*. Refrigerator: True; *true-residential.com*, through Yale Appliance. Backsplash tile: Tile Showcase; *tileshowcase.com*. Floor tile: Porcelanosa; *porcelanosa-usa.com*. Pendant lights: Foscarini; *foscarini.com*. Sink: Kohler, through Monique's Bath Showroom; Watertown, MA; *moniquesbathshowroom.com*. Faucet: KWC; *kwc.com*, through Monique's. Bar faucet: Hansgrohe; *hansgrohe-usa.com*, through Monique's. Master bedroom: Cabinets: Troy Cabinetmakers. Hardware: Mockett. Pendant lights: Karkula; *karkula.com*. Chair: Bassett; *bassettfurniture.com*. Chair fabric: Bassett Hall for Robert Allen; *robertallendesign.com*. Artwork: Deborah Falls; *deborahfalls.com*. Martin Quen and Jinous Kani, through Renjeau Galleries, Natick, MA; *renjeau.com*. Master bath: Cabinets: Troy Cabinetmakers. Hardware: Mockett. Wall tile: Porcelanosa.

106-111 Architecture • Family of Friends

Architecture: Joan Heaton Architects, Bristol, VT; *joanheatonarchitects.com*. **Builder:** Silver Maple Construction, New Haven, VT; *silvermapleconstruction.com*. **Structural engineering:** Artisan Engineering, Shelburne, VT; *artisaneng.com*. **Landscape architecture:** Raycroft-Meyer Landscape Architecture, Bristol, VT; *raycroft-meyer.com*. **Landscape contractor:** Colby Hill Landscape Company, Lincoln, VT; *colbyhilllandscape.com*. **Structural steel:** Nop's Metalworks, Middlebury, VT; *nopsmetalworks.com*. **Windows and doors:** Marvin Design Gallery by Windows & Doors by Brownell, Burlington, VT; *wdbrownell.com*. **Living area:** Woodstove: Stuv; *stuv.com*. Kitchen: Refrigerator: Liebherr; *liebherr.com*. Stove: Bertazzoni; *us.bertazzoni.com*.

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Cerulean Quests

IN HIS PURSUIT OF THE PERFECT BLUE, Gianfranco Pocobene, chief conservator at the Isabella Stewart Gardner Museum, would, no doubt, win approval from the institution's namesake founder. Gardner opened her palace in Boston's Fens to the public in 1903, with every detail, then and now, to her exacting standards.

For the Long Gallery, where the 13th-century French Soissons stained-glass window (ABOVE) sets an ecclesiastical tone, Gardner had in mind a divine blue that Florentine art dealer Stefano Bardini used on his walls. She implored her art adviser and friend Bernard Berenson, who lived in Florence, to "get on a piece of paper the blue color. ... I want the exact tint." He complied, but, characteristically, Gardner took her vision to another level, giving her gallery a more vivid tone. "She knew that this rich blue color would powerfully accentuate her collection," says Pocobene, "and she was right."

Since then, the gallery has been repainted blue four times, but the color was never quite right. Last fall, using traces of the original paint painstakingly reconstituted with gelatin, water, and pigments in an animal glue binder, Pocobene re-created the color to glorious results (LEFT). "Having this shade of Bardini blue back on the gallery walls is absolutely transformative," says Christina Nielsen, the museum's William and Lia Poorvu curator of the collection. "It makes the paintings and other works of art glow."

COURTESY ISABELLA STEWART GARDNER MUSEUM



Laura Moss Photography

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