

Maine HOME + DESIGN

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The Resource Guide

+ Portland Symphony Orchestra
Designers' ShowHouse



The Portland Symphony Orchestra's

12th Annual

Show

In 1927, America was roaring. The country was riding a blissful wave of pre-Depression innocence. The 1920s were an era of extravagance and good times, and 1927 in particular was a year of great highs and many firsts.

Charles Lindbergh's solo, non-stop transatlantic flight from New York to Paris captivated Americans early in the year. Then, at the close of the 1927 baseball season, the country was dazzled when Babe Ruth hit a record-breaking 60 home runs. And as the Ford Motor Company transitioned from the iconic Model T to the new Model A, the nation saw its monumental tribute to past presidents, Mount Rushmore, begin to take shape.

In Maine that summer, renowned American artist Edward Hopper was working on his famous painting of Two Lights in Cape Elizabeth. And in Falmouth, on a four-acre parcel nestled against Mussel Cove, the 6,000-square-foot Oakley Estate was nearing completion.

The Oakley family had their 14-room, six-bath estate designed with classic Tudor characteristics. An enormously popular style

during the 1920s and 1930s, Tudor homes mimicked the humble look of medieval European cottages with exposed decorative timbers, narrow windows, and steeply pitched roofs. While the Oakley Estate has the shape and proportions of a Tudor, its brick façade, slate roof, and copper gutters elevate it to a higher level of sophistication.

Although the estate has changed hands several times over the decades, and has undergone the occasional upgrade, soon after Falmouth residents Stephen and Kimberly Goodrich purchased the home in April of this year, they quickly realized that the kitchen needed immediate attention.

"I came over in mid-April to discuss remodeling the kitchen," remembers custom builder Dale Bragg of Yarmouth. "And then Stephen and I started looking around..."

By early May, an extensive rehab was well underway. "It seemed like every day we'd find a new problem," says Bragg. "The windows and doors all needed to be replaced, the brick façade needed to be re-pointed, the roof was leaking, and the copper gutters were in

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by Joshua Bodwell
Photography Darren Setlow



House

horrible shape.” It was around this time—when every corner seemed to reveal some new problem—that Stephen Goodrich told Bragg he wanted to have the house ready by September so that it could be featured as the 12th Portland Symphony Orchestra Designers’ ShowHouse. “Soon after we purchased the house,” says Goodrich, “I became aware that the PSO was interested in it as a potential location for their ShowHouse. I thought supporting the symphony would be a positive thing to be a part of.” Bragg, in his characteristically easy-going manner, took the announcement in stride.

Fourteen designers from around New England would be tackling some component of the estate, and to keep all of them coordinated and on-schedule with hundreds of workers, the PSO brought on Dale Akeley of Project Resources in Yarmouth to be the project manager. With the two-Dale team—Akeley and Bragg — working side by side, the ShowHouse came together as seamlessly as a project of its magnitude and ambition could ever hope to. Given the tight timeline, major renovations were completed at a breakneck pace: a whole new slate roof was laid, an enormous and obsolete

chimney was torn down, an upstairs hallway was widened, a steel support beam was added to open up the kitchen, an upstairs bedroom became the master bathroom, and...the list goes on and on. Throughout this chaos of destruction and reconstruction, designers still managed to refurbish their rooms. Miraculously, roughly four months later—and in probably half the time that a project of this size would have normally taken—the house was ready to be unveiled.

In many cases, showhouses are creatively and aesthetically disjointed. Many of them look and feel as though a dozen independently minded artists were let loose to paint upon a single canvas. At the Oakley Estate, however, the unusually high level of homeowner involvement led to a thoughtfully executed, refreshingly cohesive, and thoroughly exciting project.

Over the following pages, the most we’ve ever committed to a single project, *Maine HOME+DESIGN* chronicles the stunning results of those four feverish months of hard work and inspired design.

Entryway

Olivia Atherton
Olivia Atherton
Decorative Painting and Design

While some people might have been intimidated by the idea of designing an entryway—the very first room guests will see upon arrival—Olivia Atherton of Newcastle tempered any anxiety she may have felt with one comforting thought: at least it's small. "I understand the importance of the space," says Atherton, "but for me it's always about creating a design that fits the room's size and scale."

Casting off the possible confines of the home's Tudor-style vintage, Atherton aimed for "elegant but not stuffy." As skilled a painter as she is a decorator, Atherton hand painted the entryway's luminous walls herself. Atop three layers of "background" colors—"It's all about what's underneath," Atherton says with a glint in her eye—she added an additional four layers of color to the floral pattern, which she created from a mix of freehand work and hand-cut stencils.

The entryway's overall tone—with its soft walls, terracotta tiles, iron-framed table with rough-hewn-wood top, and assorted accents from the Cottage Garden Center in Damariscotta—provides a gentle, garden-influenced transition into the house. Atherton's hints of red and gold also give the space an oriental undercurrent. "Red and gold can go either way: tacky or sumptuous," she laughs. "I hope I got the latter!"

(Previous) Top: Kim Connell, Cheryl Cuddy & Renee Tringali, Debbie Kingry, Amy Hawkes, and Ann Henderson. Middle: Jason Robie & Jeff Binette, Linda Banks & James Light, Dale Akeley & Dale Bragg, Tracy Davis, David Klenk, and Penelope Daborn. Bottom: Lori O'Neil, Kevin Doree, Ted Carter, Debra Smith, D. Lynne Maxfield-Cole, and Olivia Atherton.

A touch of the outdoors in the entryway makes for a gentle transition in the Oakley Estate (right).

An elegant settee with airy English-inspired woodwork and an antique map of Paris on the wall above adds a regal stroke to the grand foyer (opposite).





Grand Foyer

Linda Banks and James Light
Simply Home

A home's foyer can suffer just as much from too much attention as it can from too little. "Learning to edit is crucial," says Simply Home's senior designer James Light of good interior design. Light, together with Simply Home proprietor Linda Banks, worked to design an understated foyer that is the embodiment of elegance.

The browns and pinks in a linen pillow that the homeowner adored were the initial inspiration for Simply Home's approach. "We always like to have a 'driver,'" says Banks. Then came the question of theme. "We immediately eschewed the notion of nautical," says Banks. "Instead, we wanted to honor the theme of an English Garden." Light is quick to add: "Our design references the garden," he says, "but it's not the potting shed."

Indeed, it is certainly not. The foyer is, in the designer's words, "simple and appropriate." The drama and elegance of the

room are achieved through tasteful design and subtle detail. "Foyers are transitional spaces," Light says, "and they need to be both quiet and inviting, so we looked at what this house is and where it is, and we respected that."

The team's sensitive garden theme led them to natural colors such as sage green, rose, and cocoa brown. A softly-textured Georgian Rope Trellis wallpaper was paired with a warm biscotti-colored carpet. Several large, hand-colored Italian garden plans were placed along the walls of the winding staircase. At the top of the stairs, the team hung a convex, Banks-designed butterfly mirror with a gold-leaf frame and, above the stairs, a round, wrought-iron armillary sphere chandelier brings in even more Old World charm. "We saw designing this foyer as an opportunity to return a part of the home to its original stature," says Banks.

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One side of the home's expansive kitchen is laid out like something of an open-air galley, and creates a chef-friendly "triangle" between the stove, sink, and refrigerator (this page and previous). The kitchen's other half is a casual family room, complete with a flat-screen television and comfortable seating, as well as a hideaway desk.

Kitchen

Tracy Davis
Urban Dwellings

Cheryl Cuddy and Renee Tringali
New England Cabinetry

Debbie Kingry
Foreside Design

Kitchens are truly the heart of a home. Given the importance and centrality of these rooms, perhaps it wasn't excessive that four designers each put their touch on the new Oakley estate kitchen: Tracy Davis of Urban Dwellings, Debbie Kingry of Foreside Design, and New England Cabinetry's Cheryl Cuddy and Renee Tringali. "The kitchen is the focal point," says Kingry. "And great kitchens often equal great homes."

In utter contradiction to the old adage that "too many cooks in the kitchen can spoil the soup," the team of designers created a room that is not only beautiful and stunningly sleek, but exceedingly practical for a modern family. Things got rolling from Davis's sketches of the cabinetry and counters. "With this project, we were the builders of the 'hardscape,'" says New England Cabinetry's Cuddy, "and Debbie was the artist of the 'softscape.'" All told, New England Cabinetry contributed to nine of the rooms in the ShowHouse.

In addition to the long-countered "working" side of the room—which succeeds in being both spacious

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and chef-friendly thanks to Urban Dwelling's thoughtful floor scheme—major structural renovations to the kitchen's "hardscape" created room for a great deal of additional living space. A comfortable sitting area (complete with a large new fireplace, hearth, and flat-screen television) with built-in bookcases and a small hideaway desk was added, as well as a corner-wrapping butler's pantry. "I wanted the space to feel sophisticated," says Kingry, who oversaw the kitchen's finer points, "yet still be a comfortable place for hanging out." The room's abundant windows fill it with light, and a set of French doors open onto the home's back patio.

The creamy Roman Column paint by Sherwin-Williams gives the kitchen a warm base, but it's the finer details that make the room glow. The classic leaded glass used in the cherry-trimmed cabinetry speaks to the home's vintage, as do the antiquated-finish absolute black granite counters and the antique pewter hardware. The rich blue accents throughout the room imbue it with a flavor that is equal parts coastal New England and country French. "The family is never going to want to leave this kitchen!" Kingry says enthusiastically.





Powder Room

Kim Connell
Coastal Maine Interiors

Even though Kim Connell of Coastal Maine Interiors in Yarmouth tackled one of the house's smallest rooms, it's almost certainly going to be one of its most visited. Neatly tucked beneath the main staircase, Connell has transformed the tiny powder room into an alluring space.

Connell says the estate's vintage encouraged her to add a "touch of elegance" to the powder room. While she didn't dare add an area rug for fear that someone might trip while stepping down into the room, Connell did wrap the sink in a large, flowing skirt that puddles on the floor beneath. "I wanted to add some drama and texture," she says.

A member of the Window Coverings Association of America, Connell crafted treatments for the room's small window herself—delicate shutters with inserts made from the same fabric used around the sink. With the new shutters as her inspiration, she also created a magazine rack from a large antique shutter.

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Dining Room

Penelope Daborn
Penelope Daborn Ltd.

You always have to start somewhere," Penelope Daborn says pragmatically. When it came to designing the dining room, Daborn started with the focal point of any room where people come together to eat and imbibe: the table.

Daborn selected a cherry-wood Georgetown Double Pedestal Extension table from Thos. Moser, and it glows at the center of her design's warm palette. Daborn says she decided to take the more precarious approach of introducing contemporary elements, such as the table, into the old estate. "I wanted the dining room to feel a teeny bit edgy," she admits. The table, with its classically proportioned oval shape and sweeping legs, fits perfectly into the room's mix of furnishings and items from several periods and styles—a common characteristic of Daborn

designs. "I like to combine old and new," she says. "Houses feel warmer when they're a bit mixed up—like life."

Around the table, the shell-like backs of Moser's Aria chairs echo the caprice-shell chandelier above. Beneath the table, a bold hand-painted floor mat by Mary Lynn Engel bristles with Cubist energy. Beyond the table, Daborn's treatment of the large windows overlooking the estate's lush backyard is also a blend of traditional and modern: crisp, un-pleated curtains made from the unusual pairing of silk and cotton.

But all of these dramatic elements aside, the walls are what first capture the eye and set the tone. The color Daborn used, Concord Buff from Sherwin-Williams, infuses the room with so much light it feels as though the table might float away. "I knew I wanted warm," Daborn says with a smile.



The place settings in the dining room are like a beautifully layered parfait of color: white Irish linen napkins and a sprig of wheat sit atop blue Wedgewood china on a woven, salmon-hued placemat. Tortoiseshell flatware and glassware from Murphy & Co. complete the inviting setting.



Great Room

Ann Henderson
Ann Henderson Interiors

Artists. For designer Ann Henderson, a single oil painting—Winslow Homer’s 1876 *Breezing Up*—was the origin of her design for the estate’s great room. The painting’s oceanic blues and greens, in particular, captured Henderson’s imagination. “I wanted the room to have the same sense of power, light, and breeze as that painting,” she says. But with one exception: she didn’t want to go with an overtly nautical theme. Rather, Henderson wanted to respect the classical integrity of the elegant 80-year-old home and yet still make the great room feel casual and welcoming.

With iridescent blue walls and white woodwork, the great room has an immediate seaside quality. Henderson—who has been working in interior design for 25 years and has spent the past 15 running Ann Henderson Interiors in Keene, New Hampshire—brought in painter Jane Considine from Newburyport, Massachusetts to execute the multi-layered faux-finish walls, as well as several tasteful morsels of trompe l’oeil painting.

To play down the great room’s elongated shape, Henderson did not go with a traditional couch-facing-fireplace arrangement, but instead grouped a pair of chairs with a modest-sized sofa. She created another intimate sitting area in the room’s large bay window,



which she bordered with thickly layered window treatments. “I wanted these curtains to feel heavy, almost like columns,” says Henderson.

Surrounding these central elements are “rustic yet refined” details such as end tables made from salvaged antique heating grates, sconces from East End Brass & Design Company that are reminiscent of hurricane lamps, and a Chinese alter table with a lustrous patina.

No novice when it comes to showhouses, Henderson says she enjoys the occasional challenge of creating a space on a strict deadline that hundreds of people will see. “For an interior designer to take part in a showhouse,” she says, “is equivalent to a movie actor going to Broadway.”

The built-in cabinet along the Great Room’s far wall (by New England Cabinetry) hides a flat-screen television (previous). The armchairs in the foreground swivel 360-degrees to allow for comfortable viewing.



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Sunroom

Amy Hawkes
Manchester Designs



Bathed in soft greens and blues, dotted with wicker furnishings and floral-patterned fabrics, the sunroom succeeds at pulling in the outdoors.

In Maine, sunrooms have become our precious year-round connection to the outdoors. The bright solarium that Amy Hawkes of Manchester Designs created at the Oakley Estate allows the owners to take in the out of doors and still enjoy all the creature comforts of home.

Located at the home's far end, the sunroom projects outward from the great room and features three full walls of tall windows. Hawkes chose a ceramic tile with the characteristics of slate for the flooring, and coated the walls in Benjamin Moore's oceanic Annapolis Green—a hue that sparkles like the sea on a sunny day. Throughout the room, Hawkes has interwoven relaxing shades of blues and greens. "They have such a soft, easy feeling and are very calming," she says of the palette.

Hawkes used floral fabrics throughout the sunroom (but stayed clear of overtly feminine designs) and chose several patterns with darker accents to make the space "more sophisticated." The simplicity of the room's linen curtains was also intentional. "I kept them very soft and plain, so they wouldn't compete with what's outside," says Hawkes. "I wanted to pull in the natural light."

In the end, by combining traditional elements with a few dashes of the contemporary—consider the conservative wicker chairs and oriental rug alongside the Art Deco-themed mirror and decidedly modern lamp—Hawkes succeeded in creating a room that befits both the home's age and its present-day use. "I wanted this to be a casual space that also has a certain level of elegance," she says, "a space where someone can read alone and enjoy the scenery or entertain friends."

Study

David Klenk

David J. Klenk, Furniture Maker

While David Klenk moved to Maine in 1985 intent on making his living as a furniture craftsman, the non-woodworking jobs he ended up taking for a time have served him well.

Klenk says the years he spent as city planner in both Portland and Yarmouth taught him several life lessons that inform his fine woodworking today. "I worked at seeing every angle ahead of time," he says, "and learned the real importance of things like patience and determination." Since 1995, Klenk has owned his own shop in Gray.

For Klenk, a craftsman who is as passionate about the philosophy behind a well-made object as the object itself, the rich history and vintage of the Oakley Estate were a perfect fit. Klenk worked with homeowner Stephen Goodrich to get the study's design concept down to four words: "like a boat's interior." To that end, the room was crafted entirely from mahogany that was hand-varnished; "that gives it the glow," says Klenk. The study also features a beautiful coffered ceiling (with recessed lights by House of Lights consultant David Richard) and an impressive built-in window seat upholstered with buffalo leather that stretches nearly the entire length of the west-facing wall. Additionally, Klenk custom-designed and built a coffee table and writing desk and chair for the room.

The craftsmanship in evidence in the study's woodwork—which will grow richer, deeper, and a touch redder as it ages—feels exquisitely detailed yet never stuffy. In a showhouse crawling with designers, subcontractors, and workers of all sorts, it is Klenk's study that nearly everyone wanders into periodically to quietly admire. "Twenty people must have helped me with this room," Klenk says appreciatively. "It's been wonderful to see everyone take a bit of ownership in it."



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Perhaps the study's most sumptuous feature is its buffalo leather window seat (left). Homeowner Steve Goodrich saw this stylish globe while on a recent vacation in the islands and knew it would be perfect for his new study (opposite). The globe's gleaming golden legs shine below craftsman David Klenk's lustrous coffered mahogany ceiling.



Master Suite

Tracy Davis
Urban Dwellings

If you live in clutter, your mind never has time to relax and regroup,” says Tracy Davis of Urban Dwellings. Diving headlong into her first appearance in a showhouse, Davis actually put her uncluttered touch on two of the estate’s most vital rooms: the kitchen and the master suite.

Known for her ability to marry the past with the present, Davis has created a master suite that is spacious yet pampering, and that manages to balance stateliness and everyday livability. Working at a swift pace to finish the master suite, Davis says she found particular design camaraderie with Foreside Design’s Deb Kingry, who validated several of Davis’s decisions along the way. “I wanted to capture the romance of the era this house was built in,” she says. “So I set out to create a bedroom that feels more like a European suite—open, with light flowing through.”

The bedroom, with its juxtaposition of a soft-edged, feminine palette and dashes of dark, masculine wood tones, feels like a private sanctuary within the house, a space to let the day’s dramas

wash away. In fact, by annexing what used to be an adjoining room, the bedroom gained a luxurious master bath.

Davis decided not to interrupt the threshold between the bedroom and bathroom with a door, which allows for a seamless flow between the two spaces. The long, sun-filled bathroom is lavishly appointed with shiny “his” and “hers” sinks, a steam shower, a claw-foot tub, and a generous walk-in closet at the far end. The bathroom’s crowning touch, however, is actually located just outside its window.

When Davis worked as part of the kitchen design team, the decision was made to extend the room out slightly in order to pull in more sunlight. This kitchen renovation ended up allowing a new deck to be added off the master suite above. Today, just beyond the window that flanks one side of the handsome claw-foot tub sits the perfect accoutrement to a romantic night under the big Maine moon: a hot tub.

“I like a challenge,” Davis says modestly of her first showhouse experience.



The Master Suite's sleeping quarters flow seamlessly into its sun-filled bathroom—the doorless transition can be seen behind the big, cozy reading chair that sits beside the suite's fireplace (above). At the far end of the bathroom there is a generously sized walk-in closet (right, below).



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Boy's Suite

D. Lynne Maxfield-Cole
Decorating Plus

When the Oakley Estate was completed in 1927, it was still an innocent era when it came to technology and children. The great American yo-yo craze had not yet occurred, and only two years had passed since an English toy manufacturer had begun producing the first electric trains. Today, to say the least, things have changed.

The boy's bedroom and bathroom both feature sophisticated technologies such as a wall-mounted LCD screen controlled by a wireless keypad, a built-in speaker system, motion-sensor faucets that release temperature-controlled water, and a self-cleaning and self-flushing toilet that also raises and closes its own lid. "You only have to show up and do your thing," quips designer D. Lynne

Maxfield-Cole of Decorating Plus in Auburn.

While the technology on display is certainly impressive, Maxfield-Cole was sure to add several details that are good old-fashioned "boy," such as a trundle bed for sleepovers and a custom-made sports-themed area rug. "Our philosophy with this room was to bring in technology," she says, "but also honor the age of the home by hiding almost everything behind the walls."

At the end of the day, mom and dad will be very much in control of the room's electronic gadgetry. "The parents have the ultimate control with this system," says Jason Robie, co-owner of SmartHome Solutions, a Wells-based company that designs, engineers, and installs a variety of electronics systems. Robie says the design of the



The sink in the boy's bathroom is but one example of the technology in the room: the faucet on the left is motion-sensor activated and expels water set at a predetermined temperature; the faucet on the right releases nice, cool filtered water for drinking and teeth brushing.

system was driven by education, not entertainment.

Excitement about the technology in the boy's room quickly swept through the entire house, leading to the integration of a master system that controls all the home's sub-systems: from the lights, audio, and intercom to the heating, air conditioning, and video monitoring. The home's central media server will allow CDs and DVDs to be accessed and enjoyed from any room in the house.

Finally, since the system is IP-based, it can be accessed via a website from anywhere in the world, at anytime—this means that with a few taps on a handheld computer or smart phone, parents out for a night of music at the Portland Symphony Orchestra

can access their home's video-monitoring system to make sure the kids are behaving for the babysitter. "These systems are not only practical," says Jeff Binette, Robie's partner at SmartHome Solutions, "they also add incredible value to homes, and with today's market, features like this really set houses apart."

"This eight-year-old boy will likely have a voice-controlled house by the time he's 50," says designer Maxfield-Cole. "Things evolve and homes have to evolve with them." She has dubbed her marriage of technology and consistency: "universal design." Seeking to create uniformity in all homes and buildings, Maxfield-Cole hopes that eventually an eight-year-old or an 80-year-old will feel comfortable no matter where they are.

Girl's Bed & Bath

Debra Smith
Cottage Road Casual Home Furnishings

Lori O'Neil
Sea Cottage Studio

When designing for a six-year-old girl, you usually can't go wrong by including a heaping splash of pink. Debra Smith and Lori O'Neil had the same thought in mind when they designed the girl's bedroom and bathroom respectively.

Smith, the owner of Cottage Road in Yarmouth, didn't pull any pink punches when it came to the girl's bedroom. The room is awash in a multitude of pink hues, from the shimmering, glazed pink walls to the dresser, mirror, chairs, and assorted fabrics. At the center, a hand-painted, teal iron bed anchors the flurry of pink. "I wanted the room to have a dreamy quality that makes it 'little girl,'" says Smith, "but I also wanted it to be sophisticated enough that she can grow up with it."

Nary a single piece of the bedroom's décor escaped Smith's custom-touch—for instance, she bedazzled the ceiling light with gems and trimmed a wicker side table with a patterned pink fabric. "I felt everything needed to be a little special for this house," she says.

In the girl's bathroom, O'Neil brought a similarly keen eye for minutiae.

O'Neil, who most often works as a decorative painter and muralist through her Sea Cottage Studio, got her wish when she





suggested that the original bathroom be stripped back to the studs and built anew. This top-to-bottom renovation led to the inclusion of radiant heating in the floors and a stunning walk-in shower.

Today, the diminutive bathroom feels bright and fresh thanks to O'Neil. Though the homeowner was leaning toward the popular Italian Carrara marble for the bathroom, O'Neil recommended the light-veined Imperial Danby from nearby Vermont. "It just feels softer and more feminine," she notes.

The delicate console sink may be a thoughtful nod to the home's former life, but the sconces O'Neil selected from Fogg Lighting, the dainty dressing table she designed, and her three original paintings are pure princess.

The bold, hand-painted iron bed in the girl's bedroom is surrounded in a sea of pink-hued fabrics in a multitude of patterns and textures (opposite). In the girl's bathroom even the shower tiles got the "pink treatment" (above, right). Designer Lori O'Neil added a personal touch to the room by painting three original princess pieces to hang beside the sink (above, left).

Landscape

Ted Carter
Carter Design Group

A soft-spoken man with a quick smile, Ted Carter is a landscaper who is just as interested in energy as he is in greenery.

Carter—whose work with his Carter Design Group has become synonymous with tasteful, high-quality landscaping over the past three decades—often begins a large-scale project by walking around the property with his dowsing rod. Instead of using the ancient practice to search for underground water, Carter dowses for what he describes as “concentrations of energy,” around which he will place significant hardscape features, such as a bench or patio.

When considering the driveway and front gardens, Carter knew bold changes were needed to enhance the energy guests would feel upon arrival. “The approach to a home is so important,” he opines, “and at the Oakley Estate the asphalt used to come up within ten feet of the front door, which was unacceptable for a house of this stature.” Carter pushed the tarmac back, more than doubling the length of the front path. Then, using mellow slabs of bluestone, the path was also widened from four to six feet so that a couple could traverse it abreast. “This is a much more gracious entry now,” Carter says. The mix of formal and relaxed plantings he placed around the entry includes boxwood, holly, vertical European hornbeam, and Washington Hawthorn trees.

Carter’s most dramatic move in the backyard was softening the gradient, which formerly dropped precipitously away from the house. “Stepping out used to—literarily—be a downer,” quips Carter. Just steps from the kitchen’s French doors, he also designed a more rustic flagstone path that leads from the patio to a small vegetable and herb garden before leading on to a striking in-ground pool. Along the path, lush stephanandra makes up a great deal of the groundcover.



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At the far edge of the property, where the tidal ebb and flow of Mussel Cove meets the shore, Carter placed a granite bench by sculptor Gary Haven Smith under a grand old pine tree. Carter often works with sculpture curator June LaCombe, as he did at the Oakley Estate, to place sculpture into his landscape designs. “Art introduces spirit into the garden in such a serious way,” he says.

In this case, however, the bench serves another purpose, too. In addition to sitting near a great concentration of energy, Carter says the bench creates a “destination” in the landscape. “We live in a day and age of great uncertainty,” he muses, “and we all need places we can commune with and feel safe in.”

After a new set of French doors were added to the estate’s dramatically renovated kitchen (previous), landscape designer Ted Carter softened the grade along the back of the house and added sweeping fieldstone stairs. Carter also pulled the haggard outdoor lights that once dotted the veranda’s walls and replaced them with stone urns (above and previous).



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The Oakley Estate's stunning pool (replete with a corner hot tub) was rejuvenated by Kevin Doree and his team at Falmouth's Christman Pool Service. **MH+D**