

making HISTORY

Born the same year as the United States,
a Connecticut saltbox undergoes a quiet revolution all its own.



WRITTEN BY **DEBRA ENGLE** PHOTOGRAPHED BY **JOHN GRUEN**
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OPPOSITE From floor to ceiling, the living room is rich, warm, and textural. Two French cane chairs came from a tag sale; an upholstered bench used as a table doubles occasionally for seating. "I'm a scourer," Amanda says. "I've bought a lot of bits and pieces over the years." **THIS PHOTO** Shaded by cascades of wisteria, a freestanding pergola softens the front of Amanda and Doug Jones' house without changing the structure.



TOP LEFT Amanda and Pekoe enjoy the dappled shade of the front patio. **TOP RIGHT** Painted a rich French gray, the walls of the parlor set the tone for gold furnishings and teal accents. The Georgian-style sofa was upholstered in horsehair in the 1990s. "It's a very old English look," Amanda says, "and incredibly durable." Matching millstones from the property sit on the hearth of the original fireplace. **ABOVE** In the entry, a French chest, lamps from San Francisco, and a restful landscape painting blend with a rhubarb flower gone to seed.

aFTER ELIJAH JONES FILED A DEED FOR A SMALL saltbox farmhouse in 1776, he no doubt furnished his simple home with items shipped from Britain and Europe. Now, more than 240 years later, another Jones family—Amanda and David—have followed in his footsteps, bringing their own transatlantic touches to the home and the 10 acres on which it sits.

The coincidence of their last name wasn't the only aspect of the farmhouse that intrigued the couple. The historic house came with a stone bridge, an original millhouse, and an old barn, all in a bucolic riverside setting. "When there's a lot of water flow, the river is glorious," Amanda says. "The millhouse actually rumbles."

Although the other structures were essentially sound, the house needed work—a lot of work. The ceilings were so low that Amanda's real estate agent suggested it might have been designed with elves in mind. Navy blue wallpaper made it feel like a cave, and the embankment behind the house had collapsed, pushing in the back wall so it leaned slightly.

After addressing the structural needs and revealing the hidden beams behind some of those low ceilings, Amanda set to work on the aesthetics of the house, incorporating natural, old-world touches through the palette and furnishings. "I wanted something neutral," she says. A graphic designer by trade, she used her artist's eye to choose grays and golds with splashes of color. "We've lived in France twice and Amsterdam once," she says. "Both countries use gray. It's a lovely, soft look."

Inside, she introduced more softness through textures and finishes. Marble counters in the kitchen are honed for a matte look, and exposed beams and siding still bear old paint. Similarly, linen fabrics that dress chairs and beds combine comfort and easy care, and Turkish and Persian rugs are faded and worn around the edges. "It's honest," she says. "Nothing is shiny."

It's the kind of design philosophy that lends the place both authenticity and personality, assuring that it lives like a home rather than a stuffy museum. Amanda is sensitive to the fact that any style



THIS PHOTO In the dining room, Amanda and her daughter, Holly, used a hammer to take down a plasterboard ceiling, revealing aged beams. An English Regency table, surrounded by early-1880s chairs found in a junk shop in Edinburgh, Scotland, are among many treasures that hail from other countries. "The rug is an old Persian that we've had forever," Amanda says.

THIS PHOTO After a complete renovation, the kitchen now includes beams hollowed out for plumbing and central heat. A local artisan built the cabinetry, designed to look like traditional furniture. A single piece of stone behind the range is from South America. "It's an inexpensive granite with incredible golden and gray seams that run through it," Amanda says.



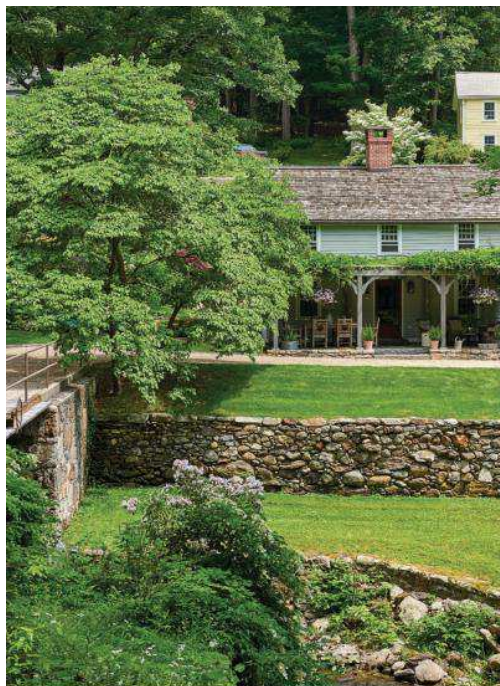
RIGHT In the laundry room, a newly laid brick floor complements a traditional-style cabinet with a marble top, a zinc tub found in a junk shop, and the original wall. **BELOW** The kitchen sink backsplash was custom-crafted with a traditional keyhole design based on Federal-style furniture. The hanging rack, made from pieces of wood left over from various projects around the house, is cantilevered to accommodate the leaning back wall.



or structural choices she makes are building blocks for the future of this historic home, now well into its third century. Not everything she discovered during the renovation is circa Revolutionary War. For instance, beams in the powder room may date from the 1920s or 1940s. “I decided to be honest about the building,” she says. “Over the years, people have morphed the house into whatever was required for their lifestyle.”

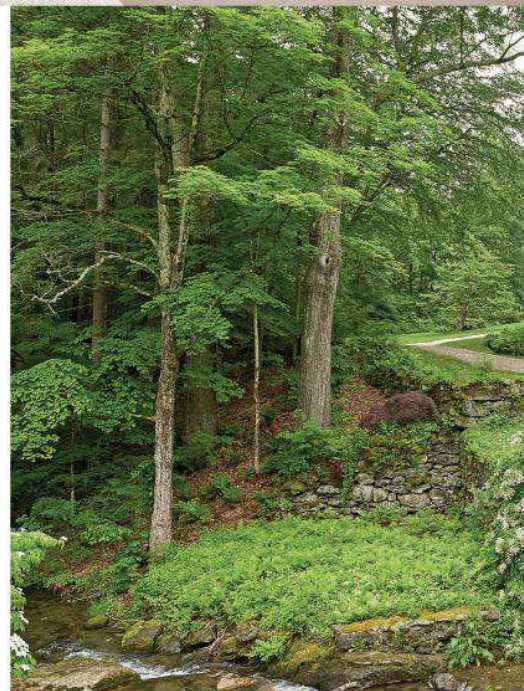
It’s likely that Elijah Jones could never have predicted such changes for his simple house in a fledgling country. Now in a new generation of stewardship and loving care, it appears that many of the home’s glory days still lie ahead. □

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ABOVE LEFT The simple saltbox and the property's fieldstone walls portray a setting from another time, when homes in the area sheltered mill keepers and workers from local factories.

ABOVE Amanda made good use of the bathroom's ample size by designing a vanity with what she calls "country bulk." The floor in this room couldn't be salvaged so it was replaced with boards painted gray. **LEFT** With low plastered ceilings and a tall upholstered headboard, the master bedroom is cozy yet regal. The Turkish rug came from a tag sale. **RIGHT** Creeping hydrangea grows near the waterfall. The water attracts otters, herons, and ducks. Even the snakes have become quite tame, Amanda says. "They've really sorted out the problem with mice and chipmunks."



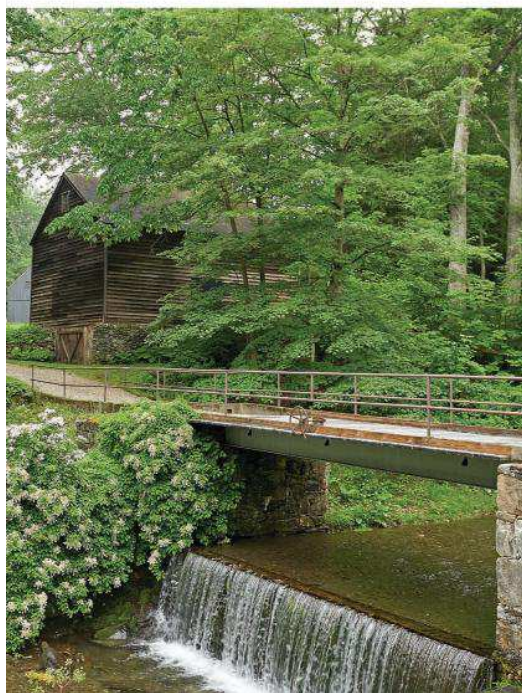


“RATHER THAN TRYING TO MAKE IT A NEW HOUSE, WE TRIED TO BE VERY GENTLE IN TRANSFORMING IT AND KEEP AS MUCH AS POSSIBLE INTACT AND OLD.”

—HOMEOWNER AMANDA JONES



ABOVE Amanda collects zinc and galvanized containers for vases and hanging plants, admiring their smooth texture and color. **ABOVE RIGHT** Designed to puddle on the floor, this bedroom's bed skirt lends a nonchalant air. The room's soft greens are pulled from the Turkish rug, which came from a dealer in Edinburgh. **RIGHT** Used for entertaining, the old barn's rough textures counter the fineries of candlelight and beakers hung from the ceiling for decoration. The Joneses found old machinery from the original mill in the barn along with marks in the wood floor from animal hooves.



RESOURCES

CONTACT THESE DESIGN
PROFESSIONALS FOR MORE INFORMATION
ABOUT THEIR SERVICES OR PRODUCTS.

COUNTRY HOME® STYLE MAKERS

PAGES 6–10

Loi Thai, Tone on Tone;
toneontoneantiques.blogspot.com.

Marian Parsons, Mustard Seed Interiors,
LLC; missmustardseed.com.

Leslie Saeta, Leslie Saeta Fine Art;
saetastudio.com.

SEASON'S GREETINGS

PAGE 12

Liz Marie Galvan; lizmarieblog.com.

A QUIET PLACE

PAGES 14–25

Interior decoration:

Kate McCann, Grey Dove Design,
Jersey City, New Jersey; 917/816-5377;
greydovedesign.com.

CALL OF THE WILD

PAGES 26–35

Interior design: *Collin Robison,*
Collin Robison Design, Newtown,
Connecticut; 917/660-1956;
collinrobisondesign.com. *Visit Collin*
and Trent DeBerry's online shop and blog,
Hound House, at houndhousect.com.

GOOD MOVE

PAGES 36–43

Interior design: *Joseph Lazzaro,*
Baltimore and San Francisco;
josephlazzarodesign.com.

A CHANGE OF PLANS

PAGES 52–61

Design and construction: *Yankee*
Barn Homes, Grantham, New Hampshire;
800/258-9786; yankeebarnhomes.com.

LIVING AT THE LAKE

PAGES 68–75

Design: *Terry John Woods, Parkinsville,*
Vermont; terryjohnwoods.com.

Construction: *Chad Burt, Cornish, Maine;*
207/289-6307.

LOVE STORY

PAGES 76–85

Kitchen design and renovation:

Michael Trapp, Cornwall, Connecticut;
860/672-6098; michaeltrapp.com.

SALVAGE OPERATION

PAGES 86–93

Restoration: *Amanda Adams, Lothian*
Salvage, support@lothiansalvage.com;
lothiansalvage.com.

IT'S ONLY NATURAL

PAGES 94–101

Architecture: *Louis Nequette,*
Birmingham, Alabama; 205/329-7001;
nequette.com.

Interior design: *Liz Hand Woods, Details,*
Birmingham, Alabama; 205/870-8005;
lizhandwoods.com.

Construction: *Mitch Dickinson,*
Dickinson Construction Co., Inc.,
Springville, Alabama; 205/467-7230;
dickinsonconstructioncompany.com.

MAKING HISTORY

PAGES 102–109

Cabinetmaker: *David Bowen, Salisbury*
Artisans, Salisbury, Connecticut; 860/435-
0344; salisburyartisans.com.