

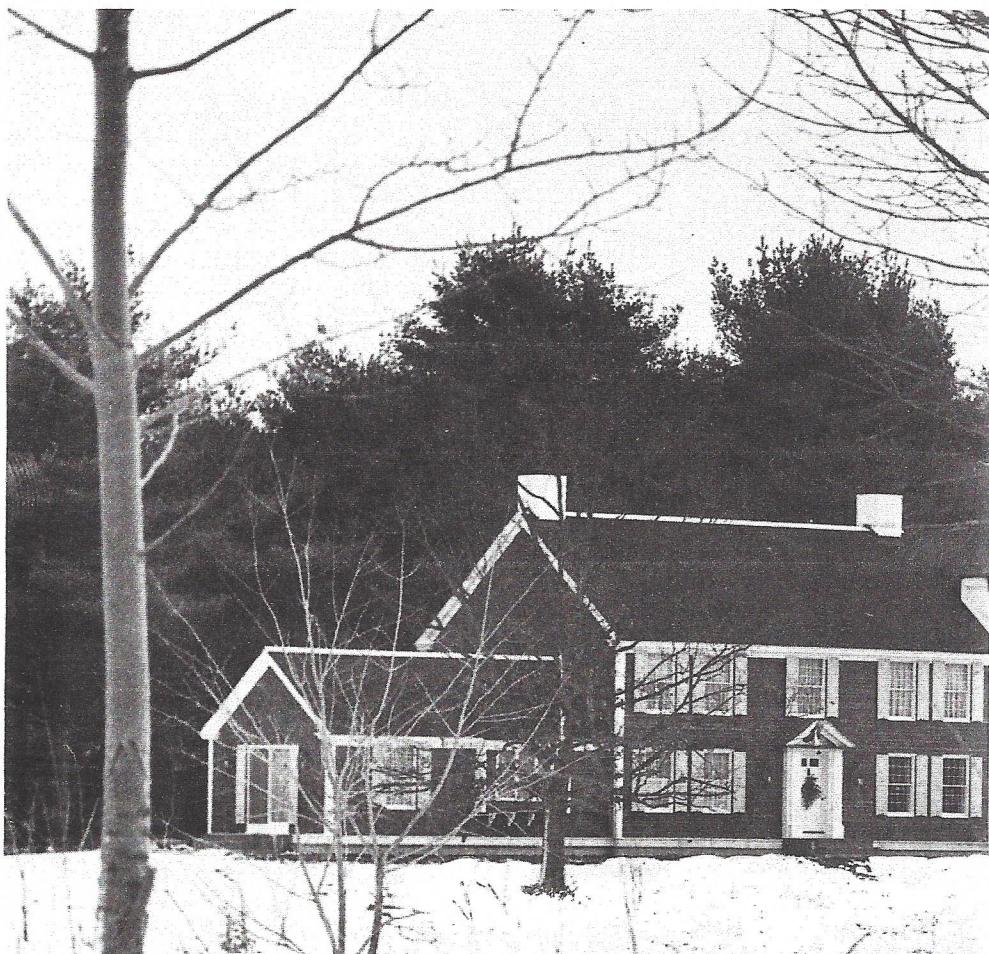
# Home construction

## A Traditional Design for

FOR several years, John and Marilyn Flynn had discussed building a new home and by the time they decided to buy a choice piece of land off Bunker Hill Avenue in Stratham, Marilyn knew she wanted a colonial home but found it difficult to envision the end result. She studied magazines, clipped pictures for future reference, researched colonial architecture and visited Williamsburg, buying all their catalogues. From this scrapbook beginning, designer William Maynes of Hampton and the Flynn's set out to design a house reflecting everyday life for a family of six. Maynes, whose background includes six years of study at the Museum School of Fine Arts in Boston and later courses in architecture, advertising and art illustration, has designed homes from New England to Virginia.

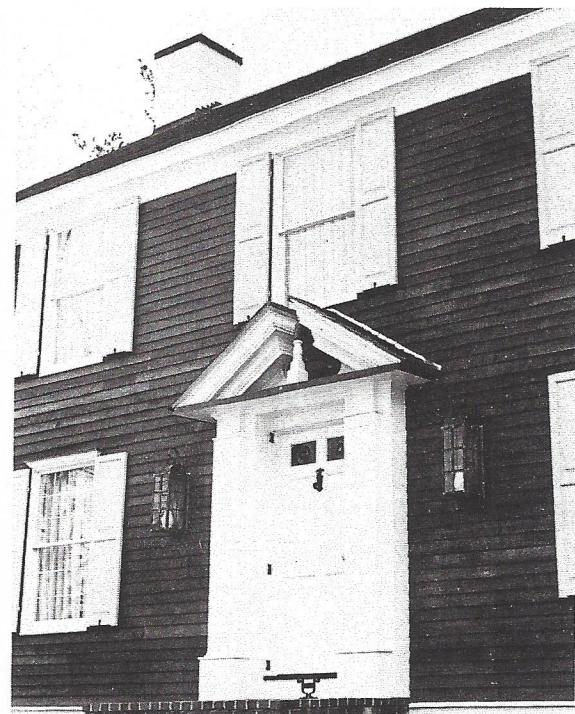
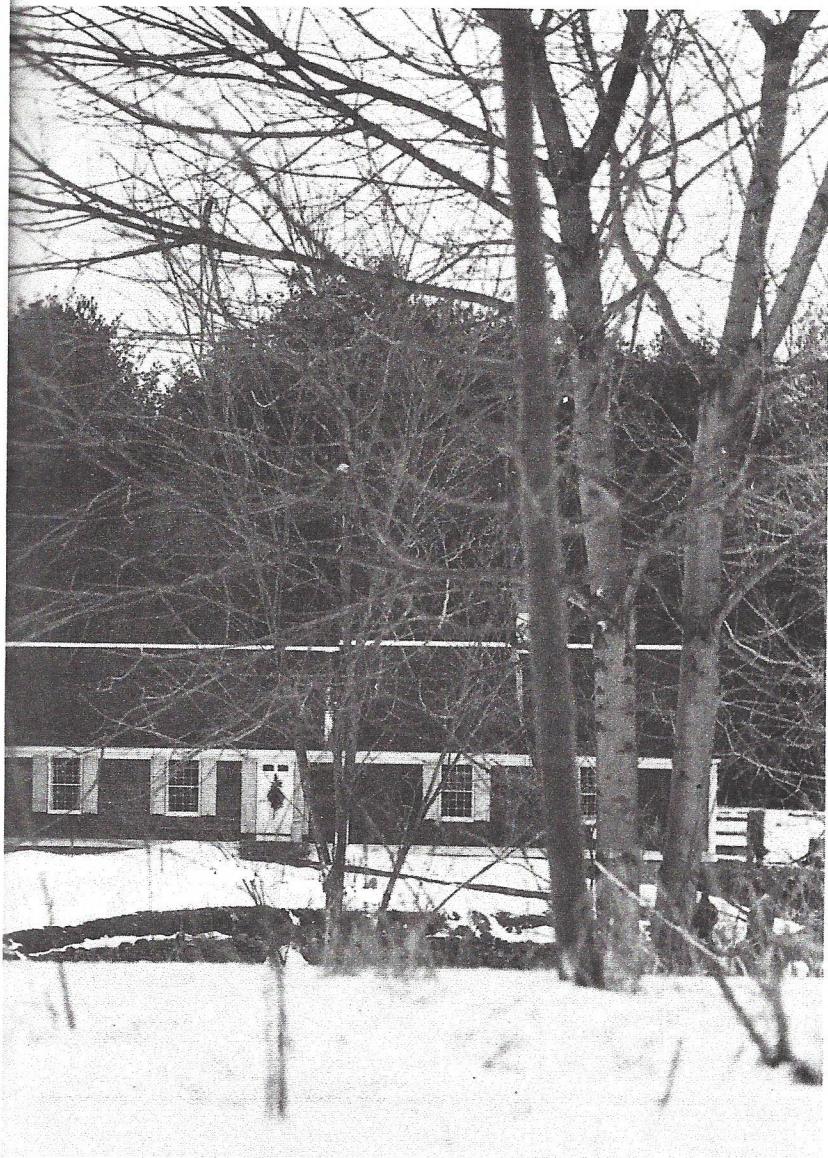
Al Cote, for over thirty years a building contractor in Exeter, was called in to build the dream house from design to reality. A rapport developed between Cote, Maynes and the Flynn's with mutual admiration for ability and fine craftsmanship, making for a feeling of satisfaction for a job well done.

No attempt was made to be authentic or to reproduce colonialism, only to capture the feel and harmony of it. The result is a contemporary home, spanning one hundred and fifty-seven feet with five thou-



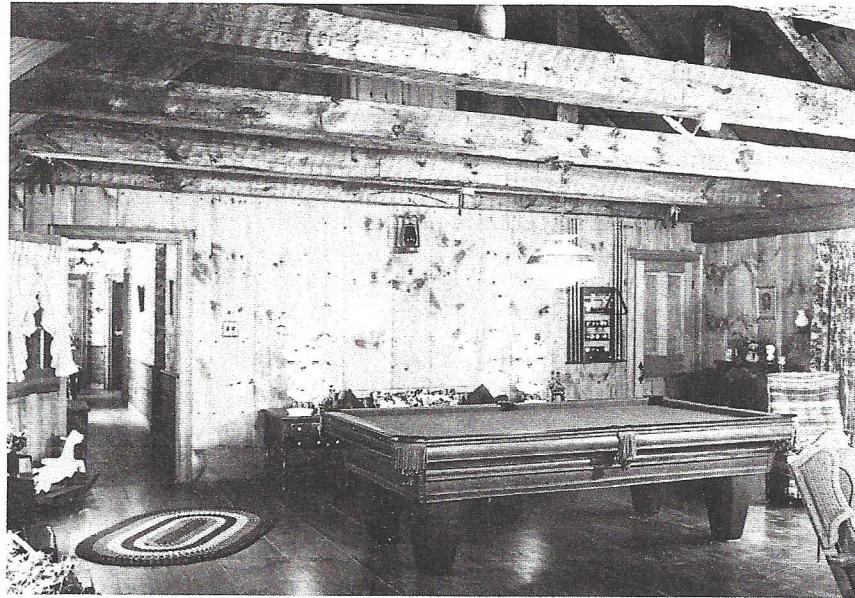
*by Yvonne Brault Smith*

# Contemporary Living



*Set well back from the road, the 157' long house is an impressive structure. Much of its 21 acre site will be landscaped. The front doorway was designed by William Maynes.*

*Photographs by Peter E. Randall*



*(left) The huge game room is reached from a corridor which extends from the living area of the house. The large beams were hand hewn especially for this room. (below) The library is beautifully paneled.*



sand square feet of space.

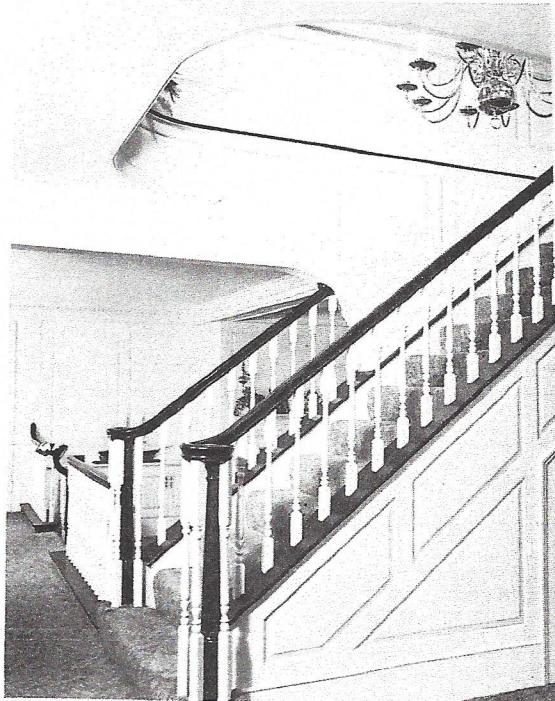
Starting with basic conventional lines, Maynes attempted to eliminate the confinement found in true colonial design yet retain the purity of line. In colonial days, on entering the center hall, you were boxed in with walls and doors. Here, walls were opened giving a sense of space and light. Throughout, the design is freer, it is contemporary but still in harmony with colonial. To the left, the living room is open and dropped a step, to be seen from the entry and on passing to the master bedroom. Paneling made by Lester McDougal of Salisbury, Massachusetts, covers the fireplace wall. All paneling was designed for the house, made by McDougal at his shop and assembled on the premises. Just as in earlier days, there are no stock moldings in the house, it was all made here by Cote's men. White paneled wainscoting is topped with pearl white wall paper with an off white snowflake design. Deep pile, rust wall to wall carpet covers the entrance and upstairs halls, the stairs and living room, while a shade of golden-rust was used for the floor length drapes. All of the deep tones of rust, gold, blue and green are to be found in the floral design of the upholstered furniture.

To the right of the entrance hall is a paneled library with comfortable upholstered furniture. Over the couch hangs the Flynn coat of arms carved by B. M. Gerkin of Stratham. In this room and throughout the rest of the house, are pegged, wide pine board floors installed as in colonial days. Not easily found, over 6,000 board feet of wide cut pine was culled from the stock of several yards. With his knowledge of New England craftsmen, Al Cote found talented young men with a feeling for fine woodworking and a knowledge of

how things were done in the past.

(below) The conveniently arranged kitchen overlooks the front yard. Sliding glass doors on the opposite side of the room open to the back. (lower) The dining room was designed as an enclosed space and yet left partially open for more contemporary living. The beams are a combination of old and new ones.





*Specially built paneling highlights the front hall and entry. Bedrooms open off the upper hall.*



bination of newly hewn beams and the original gunstock posts were used to support an open partition in the dining room. With beamed ceiling, dark pine trestle table, hutch and corner cupboard, a colonial tavern setting was achieved. Patterned wallpaper of alternating solid strips of Wedgwood blue and garlands of old rose, gold and ivory flowers set the color scheme. Blue and ruby glass sparkles in the sunlight with pewter and Limoges china displayed on the hutch. The drapes at the long bay window are of an identical patterned linen as the wallpaper. Braided rugs of red, burgundy and black are scattered on the wide, pegged pine floors.

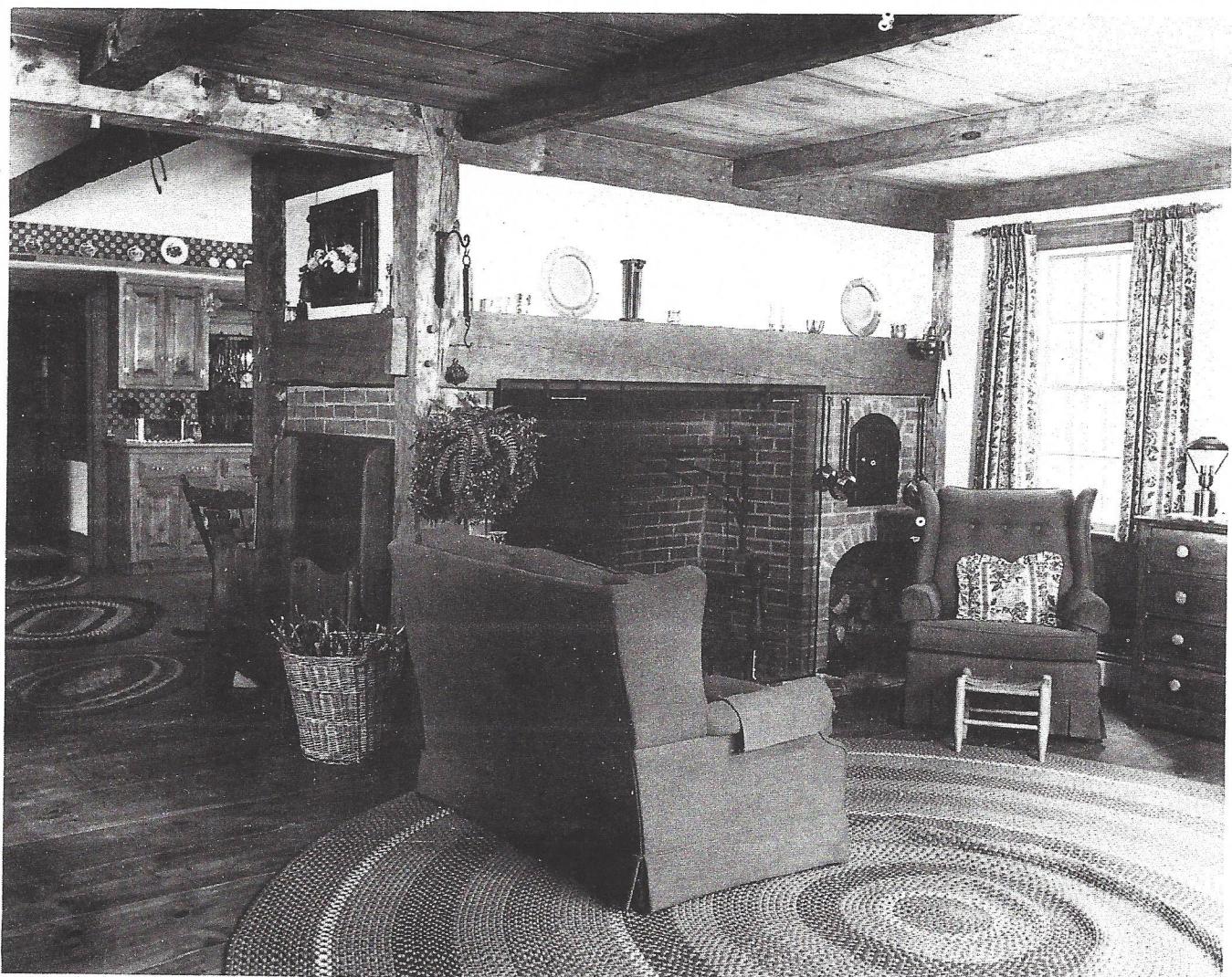
The deep reds of the dining room spill into the large pine paneled kitchen with the same braided rugs scattered across the pine floor. Deep red wallpaper, patterned with a small ivory medallion is repeated in the identical patterned linen curtains at the window and sliding door leading to the garden. All of the pine cabinets were made on the premises by Cote workmen, featuring McDougal paneling.

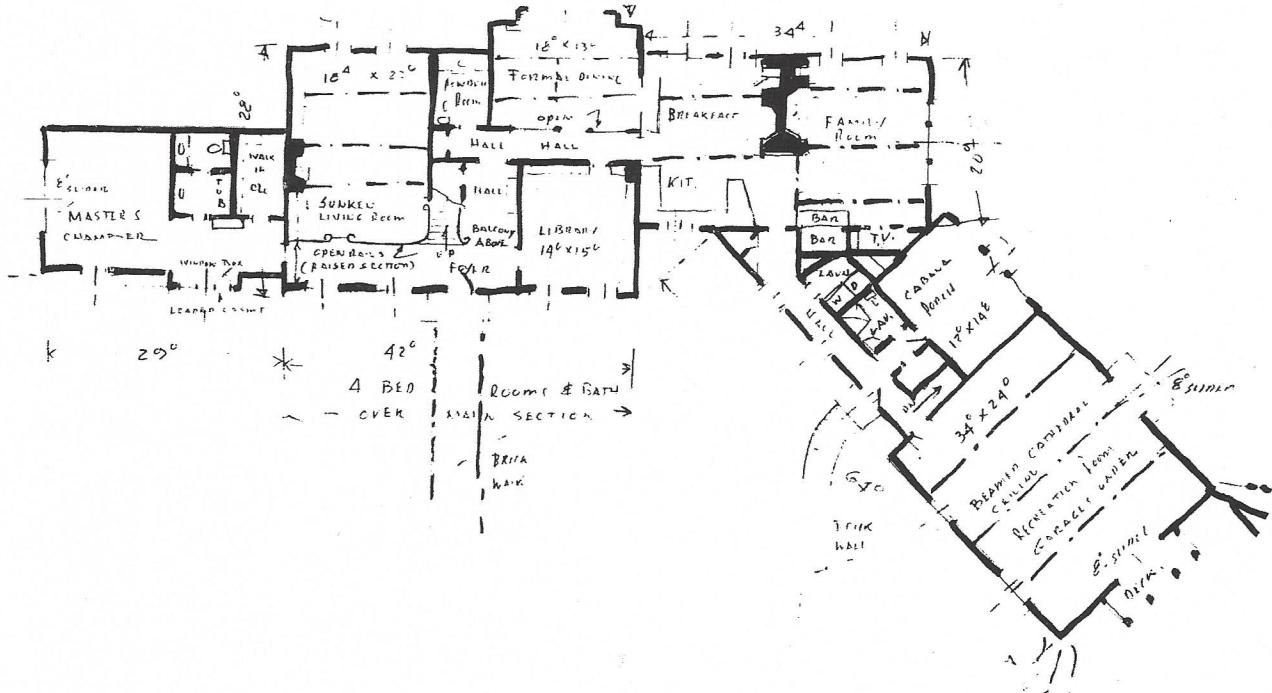
A massive brick wall with fireplaces back to back separates the kitchen and den. The large open fireplace dominates the kitchen. An electric rotisserie was installed at the left and old kitchen utensils hang from pegs above; hand dipped candles, a wood butter paddle, tin sieve and a honing stone. An oval table with pine chairs and a large rocker near the warmth of the fire makes for a comfortable family gathering place.

The color scheme in the adjoining den is red, white and blue, with repetition from several of the other rooms. At the windows, the drapes are the same blue striped linen of the dining room, the red

*(right) instead of a solid wall enclosing the living room, the railing creates form and yet allows for a more contemporary openness.*

*(below) The den and its massive fireplace.*





braided rugs of the dining room and kitchen continue on into this family room, furnished with big comfortable couches and winged chairs covered in flag blue linen and antique pine tables. It too is a family gathering place spilling out from the kitchen.

It is here in the kitchen and den that one is aware of the fine mortise and tenoning of the wood. In places, the beams appear to have fancy dovetailing on a large scale.

A long corridor off the den-kitchen leads past, on the left, a dressing room, shower and cabana for the outside swimming pool. The floor is covered with slate, colored, cut and laid to simulate brick. Again, the wallpaper and linen drapes are of the same pattern, landmarks of old port towns, Boston, New Orleans, New York, in ivory, burgundy and dark brown. A convenient entry is on the right and at the end of the corridor is the large, open game room with its high pine ceiling, supported by the adzed 10" x 10" beams. Few other homes have a room large enough for a pool table with plenty of space left for other

games and activities. The wide pine paneled walls have a planed form to them and here again are wide pine pegged floors. There are large windows on three sides and another at the peak, flooding the room with light. On a prominent wall hangs the first pastel Bill Maynes did of the exterior of the house when still in the planning stage. "He said it was just a rough sketch and he'd do a better one for me but I wouldn't give it up for the world," Marilyn Flynn told us as we retraced our steps to the center entrance hall.

Ascending the stairs to the bedrooms, we get a closer look at the magnificent brass colonial chandelier. Mrs. Flynn used the Williamsburg catalogues for reference on lighting fixtures, brass box locks and hardware but was able to purchase everything locally.

There are four bedrooms upstairs for the four Flynn children, Cathy, Michael, Jack and Patricia. The boys' rooms are furnished in pine with orange spreads and drapes. Patty's room has white French Provincial furniture and lots and lots of blue ruffles, while Cathy's room

is all feminine pink.

The master bedroom on the first floor is decorated with a bright blue, pink and white bold flowered wall paper. Blue crushed velvet was used to cover a slipper chair, chaise lounge and as a spread and large throw pillows on the king size bed. Drapes of the same pattern as the wallpaper are at the sliding doors leading to the terrace and at a large leaded glass window, recessed to relieve the long wall opposite a twenty-foot closet and private bath. With dark stained pine double dresser and chest, a bright pink shag wall to wall rug completes the decor.

The Flynn house sets far back from the road on twenty-one acres of wooded land. There is peace and quiet and all you could ask for.

"Now that it's finished," I asked Marilyn Flynn, "is it what you expected?"

"It's more than I ever dreamed," she answered. "I never imagined it would be like this. The wallpaper, the fixtures and furniture were all a worry, not knowing how it would work out. It's amazing and so much more than I hoped for."