

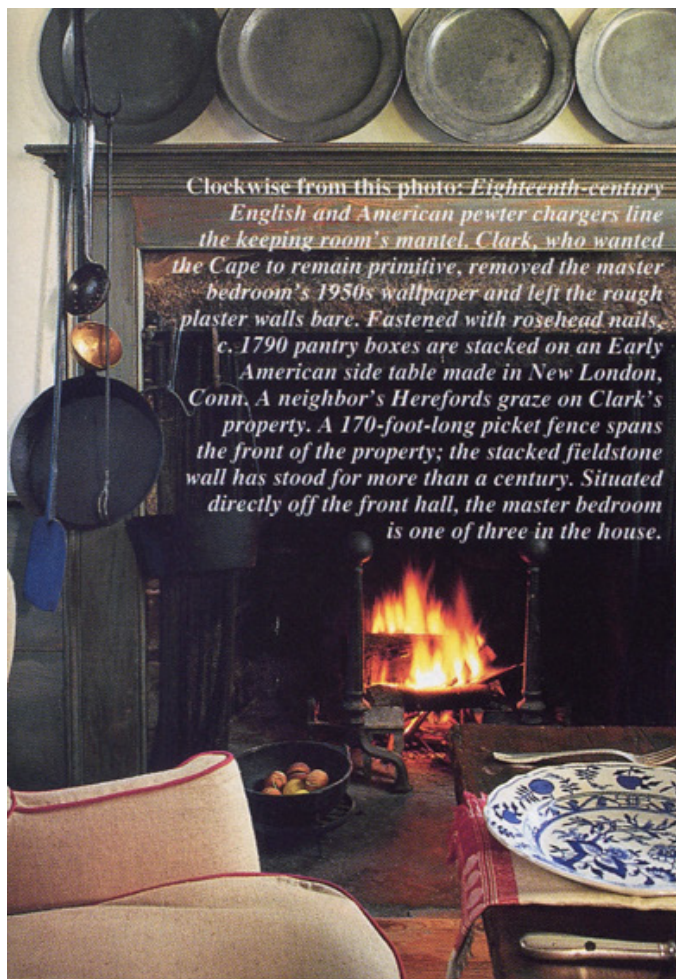
*The edge of the seven-acre pond that borders the property provides an inviting spot for sunset gazing and picnicking. A 1930s rowboat Clark purchased from a fisherman on this very pond rests against the maple tree.*

PUMPKINS: SCOTT'S FARM MARKET.









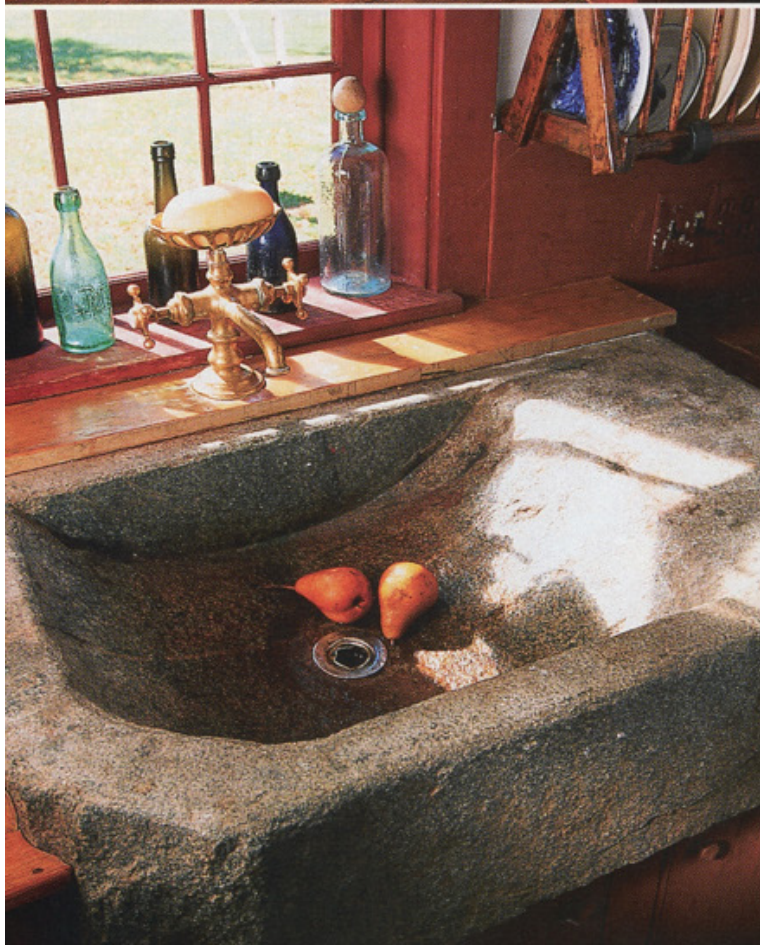
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This photograph: The kitchen features countertops made from period pantry boards, a Shaker-style plate rack, and a refurbished 1919 enamel-and-cast-iron Glenwood stove. Bottom left: Clark replaced the kitchen's stainless-steel sink with a Colonial-style version produced by stonemason Scott Majek. After rough-cutting a hunk of granite, Scott spent several weeks chiseling out the sink. Bottom right: Clark's cast-iron canine doorstops and penny banks assemble on top of a step-back cupboard. "They don't go with my Colonial orthodoxy," says Clark, "but they are wonderful, timeless pieces of sculpture."

PLATE RACK: RICHARD MULLIGAN SUNSET COTTAGE. GRANITE SINK: SCOTT MAJEK.





Purchased for its simple shape and functionality, the c. 1720 lift-top blanket chest provides much-needed storage space in the master bedroom. An 1836 wool coverlet dresses the Sheraton four-poster. The schoolgirl sampler of a house with double chimney is exhibited in a period frame. Clark recycled a damaged coverlet to create seat cushions for the ladderback armchairs.

PILLOWCASES: CALVIN KLEIN HOME



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When Clark Frankel purchased this 1787 Cape, he had no plans to undertake a period restoration. Then he visited an antiques dealer's Early American home and found himself fascinated by the fact that every backdrop and object in the man's house had come from another time. "Nothing about

the place reminded me of the 20th century," says Clark. "From that point on, I attempted to achieve as authentic a period home for myself as I could." The dwelling is not a museum, though. "It's a living, working house," says Clark. "where everything is accessible and very much the way it was meant to be."

To recall how the parlor may have looked late in the 18th century, Clark removed the plaster ceiling to expose the chestnut floorboards above it, replaced missing beams with period timbers, and opted to leave the original hand-lathed plaster walls and chair rails unembellished. A green bowl filled with Granny Smith apples and a copper flagpole ornament Clark admired for its sculptural qualities are displayed on the early-18th-century chest of drawers. The unsigned oil portrait, found in New York State, was painted in the 1820s.

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