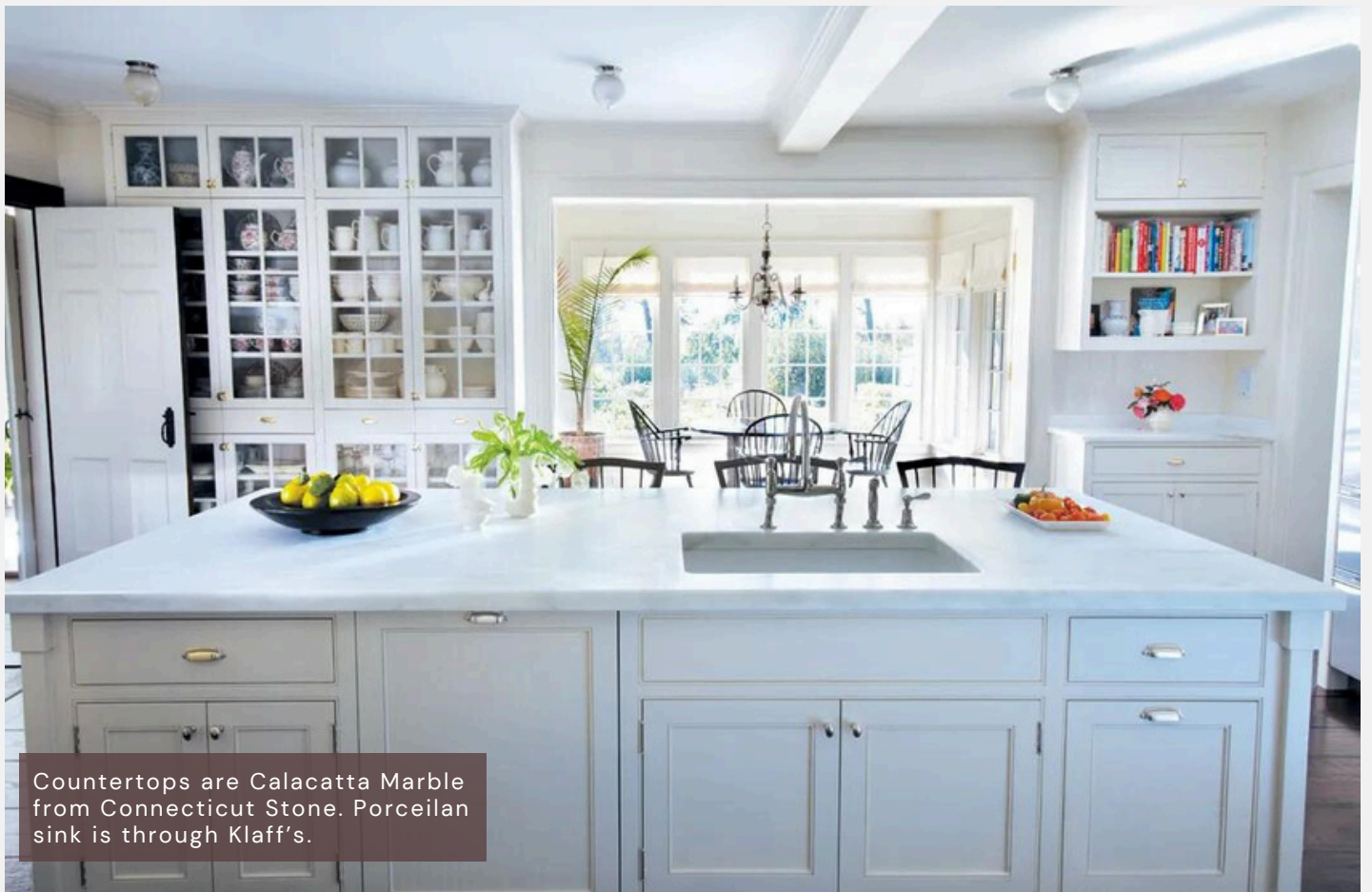


TRADITIONAL WESTPORT HOME

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Countertops are Calacatta Marble from Connecticut Stone. Porcelain sink is through Klaff's.

Casey and Chuck Berg bought this house on Turkey Hill from Martha Stewart in 2007 at the height of the teardown phenomenon. Already enamored of its fruit trees, its perennial gardens, its majestic beeches and its proximity to Westport's town center, the couple made good on their quest to own it when their broker told them that all of the other serious bidders were ready to demolish the Greek Revival and carve up the four-acre property into lots.

"We bought it in March before any of the flowers were in bloom and still I felt the pull, the beauty of the place drawing me in," says Casey Berg. "I loved the original moldings, fireplaces, how the 200-year-old pine floors creaked under my feet."



Paul Tallman cabinetry features polished silver pulls and knobs through Canaan Distributors.



A china cabinet holds a collection of antique creamware, pitchers and tureens, handmade earthenware by Frances Palmer and floral Johnson Brother dishes.



George Smith sofas are inviting in the family room, which is framed with reclaimed beams. Coffee table is custom from a Chippendale bench through Rose Tarlow.

The Bergs made an offer and, as Casey says, did their part in rescuing the historic landmark with a view of Long Island Sound. As veterans of architectural alterations, the singer-songwriter and her healthcare-executive husband knew that to accommodate their children on weekends, they had to make some changes.

But how do you improve upon the home of the Western world's queen of domestic arts? The Bergs hired architect John Fifield of Fifield Piaker Elman, which maintains offices in Westport and New York City. Fifield, who'd renovated other homes for the Bergs, quickly surmised that while living at Turkey Hill, the blonde monarch had been busy building an empire from a brisk commerce in products and advice on everything from espaliered pear trees and glue guns to enamel cookware and crème brûlée—and that it wasn't solitary living as much as living with a film crew that dictated the configuration of her space.



The sunroom has comfortable Newport rush lounge chairs covered in Rogers and Goffigon linen. Formations iron torchiere floor lamps are thought Holly Hunt. Oval Leschi gateleg table in walnut is through Roman Thomas.



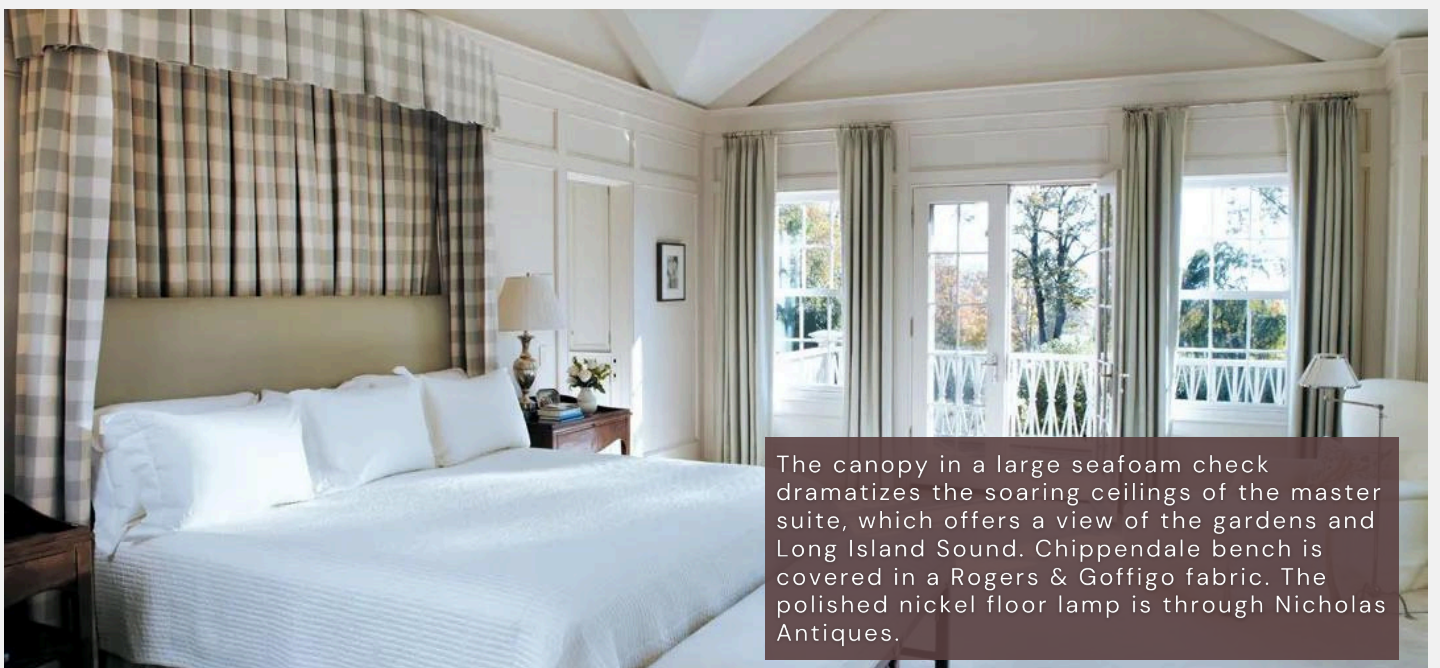
In the foyer, the console table and mirror are through Amy Perlin Antiques. The Persian rug is through Savory Rugs.



In the living room, a George Smith sofa covered in mohair velvet faces Roman Thomas wing chairs and ottomans. Bronze frame Honoré coffee table is through Jerry Pair. Floor lamps are through Nicholas Antiques.

“A lot of what was here was done for TV,” says Fifield of the house, which dates to 1820. “We brought the 21st-century lifestyle into a historic building.”

Fifield drew up a master plan that was equal parts restoration, renovation and addition, all of it designed to expand the house in an unobtrusive manner that maintained its integrity and improved its relationship to the land. A garden plan by Christopher Kusske of Kolkowitz Kusske Architecture Landscape Architecture in Rowayton imposed a new structure, organization and movement, seamlessly connecting the existing gardens with the new construction. (The house won a Historic Preservation Award from Westport’s Historic District Commission in 2009.)



The canopy in a large seafoam check dramatizes the soaring ceilings of the master suite, which offers a view of the gardens and Long Island Sound. Chippendale bench is covered in a Rogers & Goffigo fabric. The polished nickel floor lamp is through Nicholas Antiques.



A Swedish 19th-century chandelier hangs over a Pickwick mahogany table in the intimately scaled dining room. Chippendale dining chairs are through Rose Tarlow. Drapes a Chelsea Editions hand-embroidered Belton Vine.



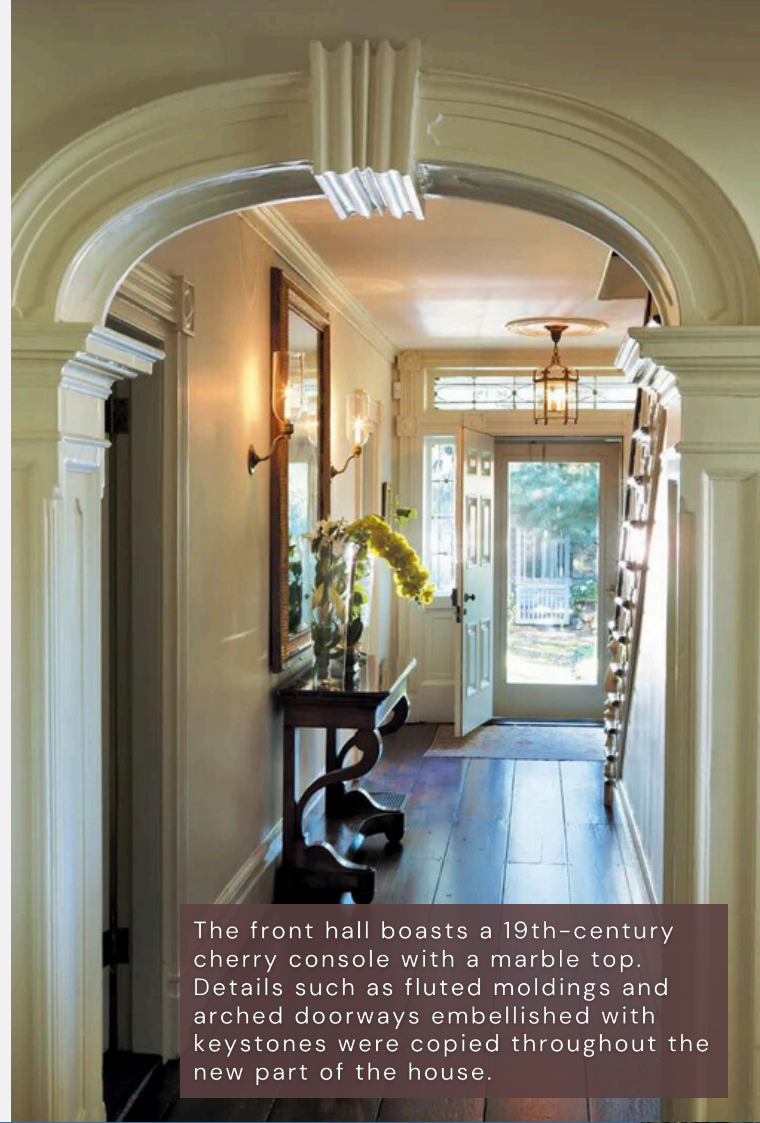
An Elsie Wolfe slipper chair covered in Rose Tarlow's Sweetgrass fabric adds an air of elegance to the master dressing area. Mirrored tray is from Lillian August. Polished nickel wall sconce is through Ann Morris. A Frances Palmer vase holds a bouquet of flowers.

Renovation included closets that meet today's acquisitive standards; new HVAC, stereo and entertainment systems; a spacious family room whose ceiling is accessorized with sturdy reclaimed beams reminiscent of the home's history; an expanded kitchen that reorients one's gaze toward the extensive gardens; matching gables and balconies; and a master suite with a large balcony, soaring ceilings, and a dressing room fit for a runway model.

Fifield also formalized the side entry with an addition that links the main house to the carriage house, where Stewart filmed much of her show. Floors—wide pine planks in the old section, hand-tooled oak in the new—were all stained a consistent shade. Millwork in the new section of the house was fashioned to replicate that of the old section, as was the hardware.

To complement the building's understated scale, exterior shingles and trim were painted Bedford Gray, a Martha Stewart custom blend she created at Turkey Hill, but later named for her new hometown when she added it to her collection. The monochromatic color scheme lends the house a humble elegance that evokes the history of the site, at one point the home of an onion farmer.

The Bergs hired interior designer Amber Sweedler, with whom they'd worked on previous residences, to further bridge the old and new parts of the house. She selected furniture and accessories appropriate for the size and the period of the rooms, and left intact original features such as a kitchen hearth and cupboard and a fireplace for hot coals. "It's Old World, not old and stuffy," says Berg. "It has a peacefulness." Its previous resident might just agree that it's a good thing.



The front hall boasts a 19th-century cherry console with a marble top. Details such as fluted moldings and arched doorways embellished with keystones were copied throughout the new part of the house.



Landscape architect Christopher Kusske developed a design to connect the existing gardens with the new construction. This elegant walk sits on axis with French doors and features twin hornbeam hedges, liriopé and boxwood spheres.