

special section



THE FIRST ANNUAL
NEW ENGLAND DESIGN HALL OF FAME

2007
INDUCTEES

Richard Bertman

Lee Bierly and
Christopher Drake

Celeste Cooper

Jeremiah Eck

Richard Fitzgerald

Graham Gund

William Hodgins

James V. Righter

Charles Spada

2007 inductees



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front row (l-r): william hodgins, richard bertman, lee bierly, christopher drake. back row (l-r): richard fitzgerald, charles spada, james v. richter, jeremiah eck. missing from photo: graham gund and celeste cooper.



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LIVING LEGENDS

On one of the last warm days of September, we gathered some of the legends of design and architecture in New England for a group portrait. Up on the sixth floor at the Boston Design Center, the inaugural inductees of the New England Design Hall of Fame posed while a photographer shot frame after frame.

They were mostly quiet, almost as though they were part of a still life. And, yes, they were patient. I didn't see them looking at their watches, wondering when this would end. As our photographer asked for a bit more of a smile, or for one of them to move slightly to the left, what struck me was that they were so polite, so gentle, so humble. Their obvious respect for each other told me that all of them—

through their talent and staying power—have truly earned a place in the photograph on page 106.

The roster of inductees into the New England Design Hall of Fame is, in fact, a list of great designers and great architects. Before most of us even thought about the role design or architecture would play in our lives, William Hodgins had opened his interior design practice. Before New England was a place where postmodern architecture was celebrated, James Volney Righter was creating a look that was both quirky and beautiful.

**the ten hall of fame inductees made it possible for
so many of us to do the work we do today.**

And so it is for every one of the ten inductees. They made it possible for so many of us—designers and architects, as well as those of us who show their work to the world in magazines—to do the work we do today. In this issue, and at a gala dinner on November 7, we pay tribute to them. And we thank them.

The strength of a community can partly be measured by how it honors its elders. After the photography session, there was a ceremony in the courtyard at the Boston Design Center to officially announce the names of the Hall of Fame inductees and to unveil the new landscape design for the BDC's courtyard, which will become a living legacy honoring them and future inductees.

As we sipped champagne and toasted the ten Hall of Fame honorees, interior designer Michael Carter came up to me. He told me what a busy day he had had, but that he had told his staff, "I *have* to be at the BDC at five.

"We owe them so much," he told me.

What Michael said is a wonderful way to sum up why the New England Design Hall of Fame was created.

We, as a community, thank them, honor them and appreciate them.

A handwritten signature in black ink that reads "Dan Kaplan".

Dan Kaplan
dan@nehomemag.com



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MacNeely Architects, a Fellow of the American Institute of Architects and a founding member of the Congress of Residential Architects (CORA), whose mission is to provide a forum for advocating and enhancing residential architecture by licensed professionals. Frequently he gives public speaking engagements and professional development seminars on residential architecture for other members of the industry, and is a former lecturer in architecture at the Harvard Graduate School of Design. “Jeremiah, as an educator, is more than a little aware of the history of residential architecture,” comments architect Mark Hutker, “so there’s a really keen blend of a modern spatial sensibility with a sense of traditional materials and construction techniques in the culture of architecture that he works within.”

Richard Fitzgerald, executive director of the Boston Society of Architects, calls Eck a “uniquely

2007
ARCHITECTURE

Jeremiah Eck

Nobody likes a phony. Especially Boston-based architect Jeremiah Eck. “I like the notion of an authentic house that is rooted to the site,” says Eck. “Most houses built today are phony. I look for a real house. I care a lot less about whether a house is traditional or modern, and much more about its authenticity.” | “Traditional” and “modern” aren’t labels that fit Eck. In fact, it is Eck’s *lack* of a label that best defines him and the houses he builds. Rather than being categorized into a single signature



“look,” Eck eschews clichés to create timeless designs individual to each project, letting the landscape dictate the style. Architectural critic Robert Campbell describes Eck as “a gifted architect who has thought long and fruitfully about how people today really use their houses, and about how a house may best be fitted to the land, the view, the sun and the neighbors, while retaining the enduring qualities that make a house a home.”

Eck has been designing real houses for more than thirty years. He is the senior partner of Eck

capable residential designer” and lauds his influence on younger architects. Eck’s work has been featured in more than 300 books, magazines and newspapers—from *Metropolitan Home* to *This Old House* and *Home* to *The Boston Globe*. Eck has authored two books of his own, *The Distinctive Home: A Vision of Timeless Design* and *The Face of Home: A New Way to Look at the Outside of Your House* (The Taunton Press, 2003, 2006).

“Eck’s houses have a wonderful sense of proportion and are richly built,” says fellow Taunton Press



previous page: wide roof overhangs and board terraces are expressions of the local environment in south carolina's hill country. above: the open, contemporary plan of a falmouth, massachusetts, house. below: an oak bluffs cottage design reflects nearby nineteenth-century carpenter gothic cottages.

author and architect Frank Shirley. “There is artisanship in the bones. A lot of houses built today—spec homes—use the opposite approach. They are large in scale but lacking in substance. Eck’s homes don’t need to do that; they are so refined and the craftsmanship has such depth that they inspire awe.”

Eck recognizes architecture as an art form, and his artistic vision has been honored many times. He is the recipient of several professional awards, including four for Excellence in Architecture from the New England Region A.I.A., a WRCLA/AIA Architectural Design Award, a Boston Society of Architects Exports Award and one from Record Houses. The award he is most proud of came from the American Wood Council and The Canadian Wood Council, honoring him for craft with wood.

The landscape dictates another part of Eck’s life as well: he is an accomplished painter, and his work has been exhibited in galleries and shows throughout New England. He almost exclusively paints landscapes, preferring to capture the spirit or meaning of a place rather than its reality.

