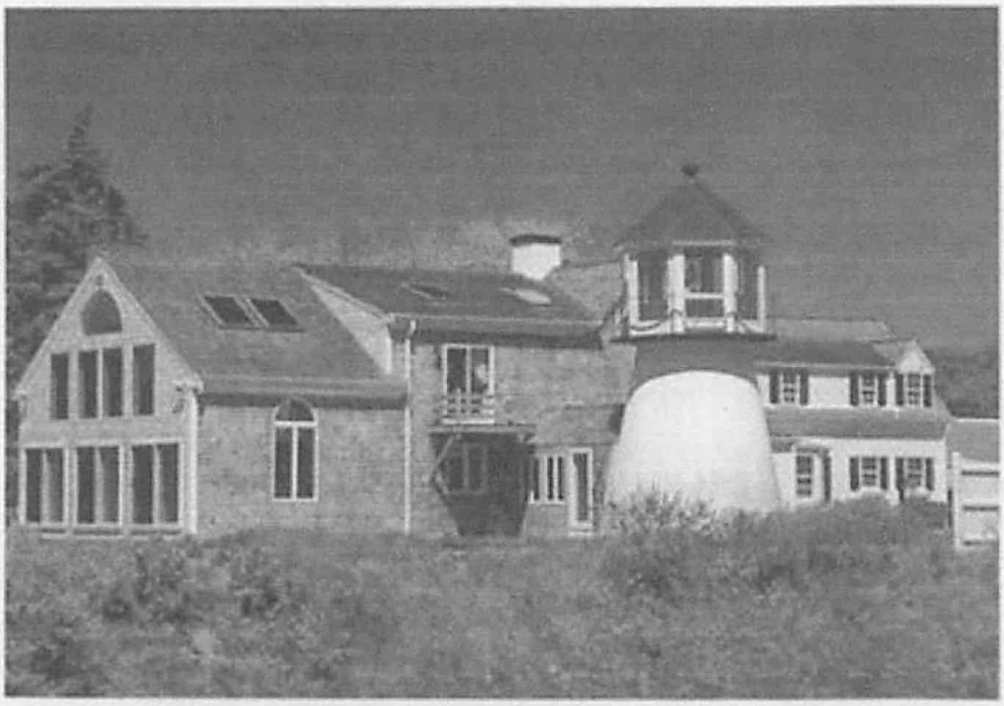
A New Light on Cape Living

by Marc Swan

Photography by Randy O'Rourke



Imagine this. It is a pristine, blue-skyed spring afternoon: the kind of day that seems to happen only on Cape Cod. Nantucket Sound glistens in the brilliance of the sun's rays. You are seated in a deck chair, drinking a cold drink, in an octagon-shaped, glass-enclosed lighthouse. The seagulls seem to fly effortlessly in and out of your view. Is this a dream?

For Janice Hyland and Alan Granby, dealers in marine antiques and former schoolteachers, it is a daily reality. Janice explains how it began: "Alan has a passion for marine artifacts: ship models, marine paintings, scrimshaw and navigational instruments."

So in 1982, they opened a marine antique shop on Cape Cod, while continuing to teach and manage the shop from Boston. In 1984, they gave up teaching and moved to the Cape to run Hyland Granby Antiques on a full-time basis.

Janice vividly recalls "a very hot Sunday: August 10th 1985." On that day Alan told her that he had bought the biggest marine antique he could think of — a lighthouse. It had been advertised in the *Boston Globe.*

Alan provides an historical perspective on this unusual purchase. "The Hyannis Light had been decommissioned in 1929. The government had taken off the lens top and probably threw it in the ocean; that's what they did then to deactivate them."

The lighthouse lay dormant for about two years. In 1931, it was sold to a Philadelphian. Since that time, it has remained under private ownership, changing hands four times.

In October 1985, Janice and Alan passed papers on the original Hyannis Light and the 1840s home that went along with it.

A bargain? "I'll never forget my first walk-through," Janice nods her head as she remembers. I said, 'You've got to be kidding.' The whole property was devastated."

The walls were painted gold, the shag rugs were in total disrepair, nothing seemed to work right. "Where does one begin?" Janice muses.

A friend and local builder from East Sandwich had seen the house in August, right after they first went through it.

Alan comments, "Duncan Sullivan is one of the best builders we know. He said we would be up to our necks with problems. But he advised us to buy it."

The massive refurbishment of this historical property began with im-

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Hyannis Light, decommissioned in 1929, sat idle and without a top until Alan Granby and Janice Hyland bought the property and gathered a group of Cape Cod artists and craftsmen to rebuild and refurbish it. Today (top left) the lighthouse sports a new top and expanded living quarters attached. Opposite: Artist/designer Philip Pieper designed the new top for the lighthouse, which now serves as a perfect spot for relaxing at the end of a day's work.

HYANNIS LIGHT, *continued*

promptu meetings between Janice, Alan, Duncan and Philip Pieper, a sculptor and craftsman who lived across the street from them in Dennis.

Alan and Janice agreed early on that they didn't want to bring in an architect. They wanted to be part of the creative process, and they both wanted to draw upon their interest in art in that process. "My life love is marine antiques," Alan adds. "I wanted a house built with the same spirit and craftsmanship as the artifacts it contains."

The craftsmen were the key, and as the renovation progressed, the original group of four expanded into a growing team of Cape artisans. Many were called on to do jobs they had never done before. "It was a labor of love for everyone, it seems. We all take pride in the finished product," Janice says. "Everyone worked above and beyond what was expected."

The team's approach to rebuilding the lighthouse top exemplified the input and consideration that went into each aspect of the renovation.



Top: The library and living room contain several examples of the owners' marine interests, combined with the work of a variety of craftsmen. Seen in the library are a ship model case by Phil Pieper, raised-panel cabinets by John Fenton, and a ship's wheel table base turned by Viking Millwork of Hyannis. Inset: White walls, furnishings and carpeting allow the details of each room to stand out.

Alan explains, "We wanted a useful, utilitarian space with low maintenance, and most importantly, we wanted to maintain the integrity of the old look." As Pieper describes it, they had very little to work from. "At that time, it was a brick tower with no cap on it. From the deck up there was nothing. It looked beastly without a top. No wonder no one had wanted to buy it."

He continues, "There seemed to be a lot of people around at the time who were interested in the project offering their ideas and comments. Almost everyone passing by had something to suggest. My first involvement with the project was when I built a small paper model of the lighthouse. I gave them a conceptual helping hand, with draftsman-type drawings and the model of the lighthouse. It helped them visualize the finished product."

According to Pieper, the design was "not so much from trying to recreate a replica of what used to exist, but a plan/design for the purposes that Alan and Janice envisioned for it. For example, they wanted a spiral staircase for guests to have easier access to the top. The staircase became a key point in the design."

In this, as in many of the projects, the owners' thoughts on design and function would be incorporated into and complemented by Pieper's own ideas, set forth in rough sketches or models. As Alan explains, it was then that "Duncan brought us from rough design to reality."

In June 1987, Alan and Janice finally moved into their refurbished home, but "the hammers didn't stop until after Thanksgiving, seven days a week," Alan says. The project has taken over two years, with finishing touches still going on.

The mix of original marine art and artifacts, artistic design, and superb craftsmanship has produced a warm, comfortable, very homey and eye-pleasing living environment.

Entering the main foyer and turning left, visitors face the sea through a dramatic expanse of light and space and glass. But first is the library room, with remarkable built-in bookshelves created by John Fenton, a Sandwich cabinetmaker.

In researching design, Fenton visited an historic home in Yar-

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mouthport which has what Alan describes as "the greatest raised-panel walls." Fenton replicated that effect by using full five-quarter stock as opposed to the normal three-quarter variety. This is just one of the many authentic touches evident throughout this uncommon home.

On the way to the cathedral living room, which opens onto a full vista of Nantucket Sound, sits a Queen Anne-style ship model case designed and built by Philip Pieper. It is equipped with a hidden release that allows access to the glass-enclosed bone model of *Belle Poule*, the ship that brought Napoleon's ashes home from St. Helena.

Pieper's creative response to technical problems is nicely illustrated in the wet bar that stands near the original stairwell to the lighthouse.

Janice says, "I gave him three panes of antique cut and stained glass. He built a teak wet bar around them to complement the decor of the lighthouse." And as Pieper describes it, this was one project that ended quite differently from the way it had begun. Alan and Janice had wanted the cabinet doors in the wet bar to swing open, but "the doors were so wide and heavy that I was afraid of structural problems, so I suggested a sliding track roller. It was workable, and at the same time it would add an interesting look as one door passed behind the other. The cabinet light breaks the stained glass into many more colorful facets than the original, like a kaleidoscope." Alan and Janice have termed this beautiful display the "Pieper Effect."

Gail Grant, a Cape sign painter, produced an exquisite reverse glass painting of an eagle surveying the passage of a schooner on the bar's refrigerator. It is in the French eglomise style: "a dying art form that makes it very difficult to find people to do it," Janice says. The painting was designed to accent the original reverse glass painting by Weyts of the schooner *Bark Arizona* of Stockton, Maine, which hangs adjacent to the refrigerator.

Janice explains the individuality of the rooms. "Every room had to have its own meaning and character. The walls and carpeting are white, allowing each room to have its own effect."

There isn't much that this creative team hasn't thought of. The painting galley, the library and the cathedral room are all controlled by a humidification system to eliminate damaging moisture in the air. The galley has fewer windows to lessen the damaging effects of sunlight on the original schooner portraits. The cathedral room, with its high ceiling and thick rough-hewn beams, was designed for folk art. It is filled with natural light, highlighting the display of original wood carvings.

An old-style English hearth frames one wall in this room. Alan had located a half hull carving of a schooner, "typical of the period of the house's heyday, the early 1870s," hanging in a tavern in Sullivan's Harbor, Maine.

After five attempts, Pieper was able to incorporate this artifact into the mantel. It accents the tone of the brick wall and creates its own harmony.

Next is the kitchen. "When do you hire a sculptor to put your kitchen together?" Janice remarks. Obviously when you want to bend away from the norm. This was

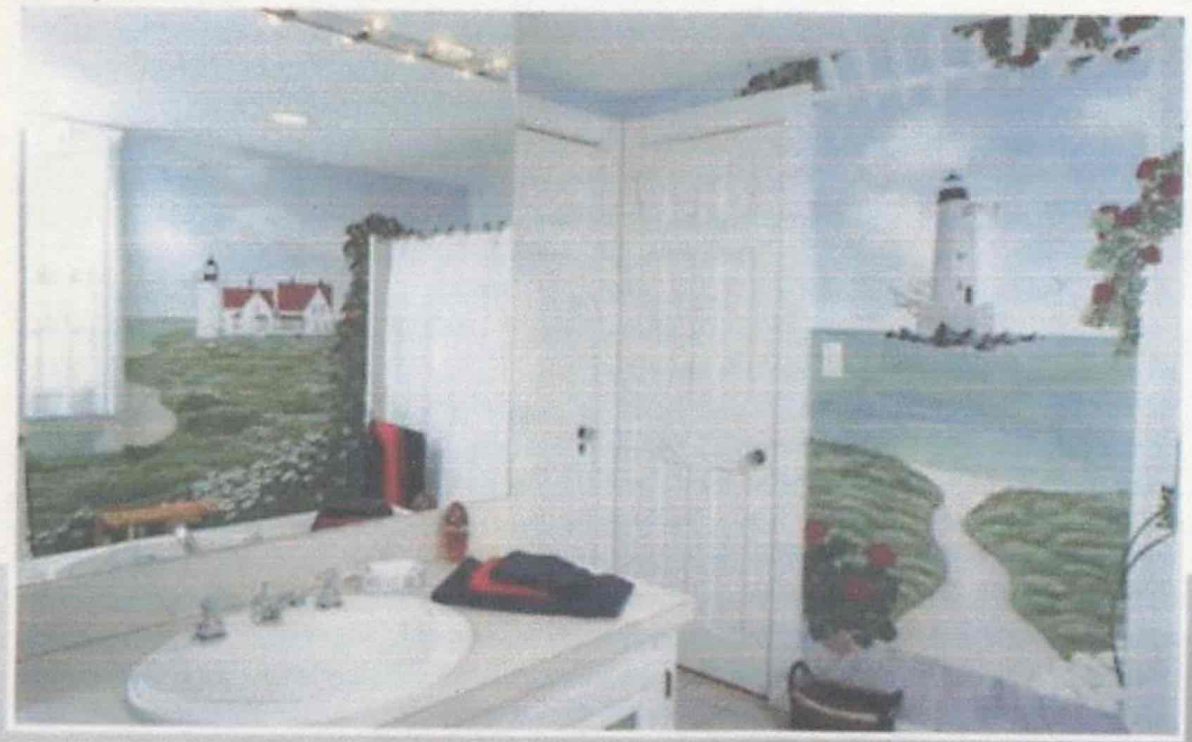
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Below: The master bedroom sits as a loft over the cathedral living room. Ship models set on the beams designed by builder Duncan Sullivan appear to float on the harbor. An antique lion and Fresnel lens add visual interest to the light that streams in through the windows and skylights. Bottom: A wet bar area connects the home with the lighthouse, which is reached through the door at right. Pieper's "kaleidoscope" effect is created by the sliding antique stained glass doors on the cabinets.





Artist Mindy Jackson-Jefferys painted marine scenes on the walls of the guest bath (below) and guest bedroom (bottom). The bath features six local lighthouses. Reflected in the mirror is Nobska Light of Falmouth. Bishop and Clerks, a former lighthouse that was visible from Hyannis Light, appears on the right. The guest bedroom, which faces away from the harbor, has its own water view in this historic scene depicting the lighthouse and coal jetty that once extended into the harbor. Willy MacDuff, the resident Scottish terrier, poses.





Pieper's first kitchen design. It is amazing in its simplicity and pure functionality.

They started with an antique marble oyster bar that had been passed down in Janice's family. Pieper masterfully created curved mahogany doors for it. He also designed portable wooden wheel carts that slide easily into the walls to hide most of the kitchen equipment in a seamless fashion.

The kitchen table was created by Pieper from a bell originally on the lightship *Crocus*, with a wheel from another ship firmly holding the glass top in place.

The blue tile wall, as well as the counter tile, were created by Dick and Sue Foss, two Cape masons who met in art school. The artistic feeling has begun to permeate the whole house.

The next stop is up a short stairway to the first guest bedroom. Mindy Jackson-Jefferys, a stenciler, hand painted and sewed the washable covers on the room's twin beds. One portrays the original lighthouse; the other, the refurbished lighthouse.

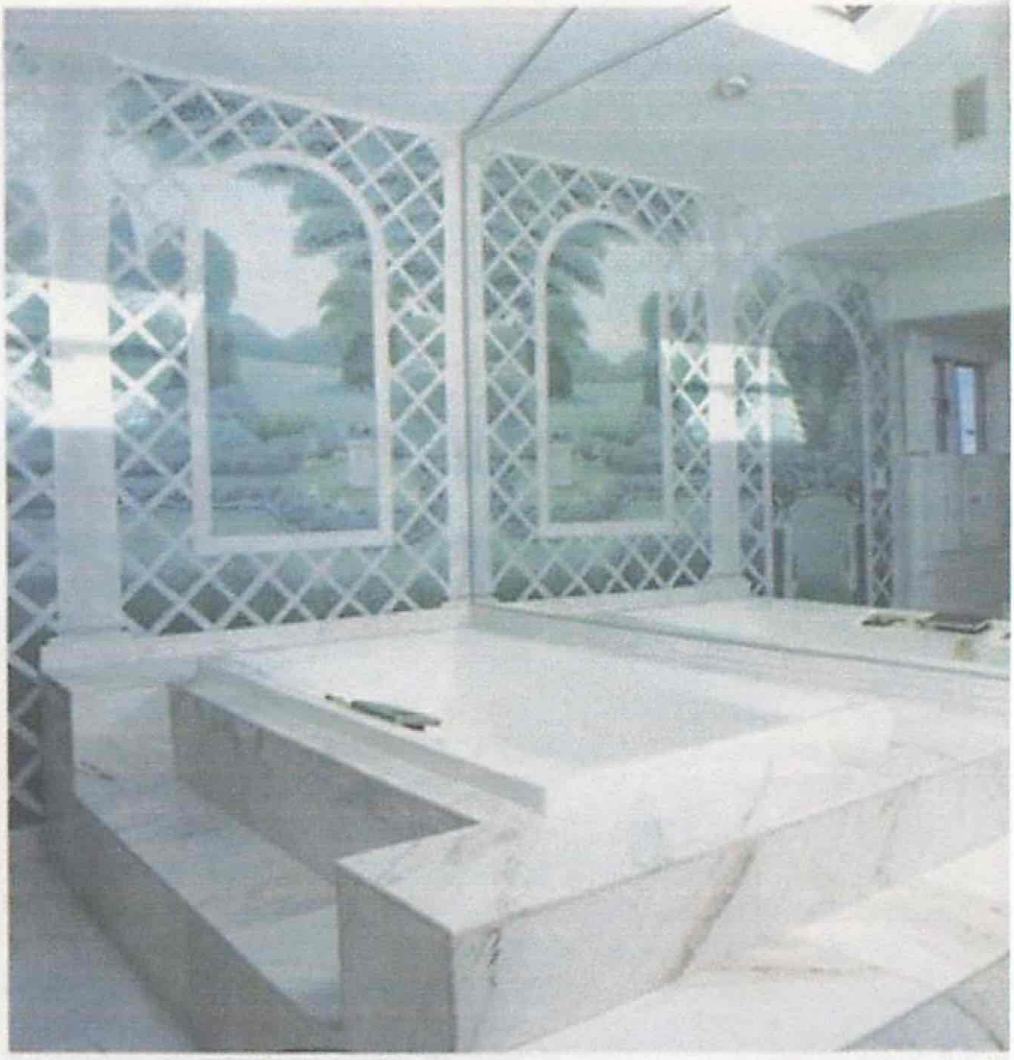
Jackson-Jefferys also stenciled and painted six lighthouses on the walls of the guest bathroom. One portrays "Bishop and Clerks," a former lighthouse that was visible from the house. The outside wall shows Nobska Light in vivid red and stark white. The details are complete down to three grazing Canada geese amidst spring flowers in bloom.

This bath adjoins another guest room where Jackson-Jefferys has painted a remarkable water scene. It covers an entire wall and provides a water view for guests in this room, which faces away from the ocean. The scene is of the coal jetty that used to stand in front of the lighthouse, extending 300 feet into the harbor where another light reflected the lighthouse's beam out to sea.

The scene is heavy, with dark storm clouds beginning to clear over the harbor, the boats settling in their wakes. In the center is a rebuilt hidden shutter, which when opened floods the room with bright sunlight.

Down the hall is the master bath. It takes a moment to get accustomed to the light and color of this room,

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The master bath, also painted by Mindy Jackson-Jefferys, depicts an English garden. A mirrored wall gives the illusion of extensive grounds, while the skylight creates the effect of light streaming through a trellis. Masons Dick and Sue Foss laid the room's marble floor, and cabinetmaker John Fenton created a cabinet to enclose the shower.

HYANNIS LIGHT, *continued*

where two walls are painted to represent an English garden scene. An armillary sphere, one of Alan's favorite marine artifacts, is visible through a trellis in the fanciful garden. Janice favors shell sundial birdbaths, and Jackson-Jefferys incorporated one in the scene on the opposite wall, indicating the extent to which the artist worked with Alan and Janice to create a space unique to them.

"This was Mindy's first attempt at a marbleized look in columns," Alan points out. "The results are very close to the actual marble used in the bath deck." He adds, "We picked out each piece of marble for the floor and deck and transported them here. The deck had to be redone four times before it was right."

The marble bathroom floor was also laid by masons Dick and Sue Foss. John Fenton, the cabinetmaker from Sandwich, designed and built the shower, which is subtly enclosed behind raised-panel folding doors.

And now the last stop inside the house: the master bedroom. It sits as a loft above the Cathedral room. The beams, designed by Duncan Sullivan, are fitted just below eye level. The view to the water is unencumbered.

Models of schooners are affixed to the beams. Looking at them from the bed, they seem to float across the water. "This is another example of Duncan's sensitivity to our needs," Alan explains.

The tour ends with a short trip back through the house to the narrow, original stairwell leading up to the new lighthouse top. The view from the lighthouse is the icing on the cake.

The ferry to Nantucket has slowly crossed to a point directly in front of us. In a majestic swoop it turns seaward. From this vantage point the world appears limitless.

The viewing room floor, atop the lighthouse, is made of teak and holly wood, both common nautical woods. Scott Johnson, a finish carpenter, "did all the finish work inside the house and in the lighthouse," Alan points out.

On this day, Willy MacDuff, Alan and Janice's 17-week-old Scotch terrier, is curled up at Alan's feet. Janice is telling the story of the raising of the new lighthouse roof, to replace the lens top lost so many years ago. The octagon-shaped, glass-enclosed piece had to be built on the ground, then hoisted up to check the fit, then lowered again for "fine tuning."

As with so many other aspects of this massive restoration, "so much was undetermined," trial and error was the usual method. A clear day was necessary for the top's final setting into place.

Janice describes what happened. "Halloween Eve day 1986 was clear, glass-calm; Pieper was watching the final lift. He had allowed only a quarter-inch clearance for the fitting into the stairwell. It was a tense moment.

"The crane lifted the last piece into the air, shifted course and settled the top into the opening.

"Pieper looked anxiously at me as it was being lowered. 'I hope it fits the hole.' "

It fit perfectly.

Contributor's Note: *Marc Swan, an Osterville-based freelance writer, contributes regularly to local news publications as well as to* Cape Cod Life.