

HISTO NEW EN

THE MAGAZINE OF
THE SOCIETY FOR
THE PRESERVATION OF
NEW ENGLAND ANTIQUITIES
SPRING 2001



S · P · N · E · A



ORIC INGLAND

COLLECTING HOUSES:
NEWBURY, MASS.

FROM THE PRESIDENT

The cover story in this issue of *Historic New England* traces how SPNEA's founder, William Sumner Appleton, developed a strong institutional presence in Newbury, Massachusetts, and how his restoration work there helped shape his preservation philosophy. It is fitting that this year's Members' Day and Annual Meeting will be held in Newbury, where we can explore the town's unique character and celebrate the completion of our new Visitor Center at the Spencer-Peirce-Little Farm. I look forward to seeing many of you there.

Also in this issue, we are proud to

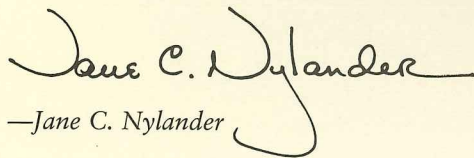


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present the work of two independent scholars who have focused on SPNEA in the past year. Costume historian Sharon

Burnston shares some insights on the intimate articles of clothing known as ladies' pockets, part of her research for a forthcoming book on SPNEA's costume collection. Kelly L'Ecuyer, Ph. D. candidate at Boston University, offers new information about the kinds of people who lived at the Harrison Gray Otis House during its approximately sixty years as a boarding and lodging house.

Lastly, I invite you to sample some of the special events at our properties, described in the magazine's program insert. SPNEA is committed to expanding cultural and educational activities in each community where we operate, and our rising attendance figures demonstrate that more and more people are discovering and enjoying what we have to offer.


—Jane C. Nylander

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COVER Spencer-Peirce-Little Farm. See article, p. 2.

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Local Character

Near the center of many New England towns lies the common or green. Often located close to a public meeting structure, the common provided an area for outdoor assemblies, militia exercises, and collecting livestock for herding to more distant common pastures. The town of

Newbury, Massachusetts, boasts two commons, the Upper and Lower Greens, each surrounded by historic structures. In each location, the settings have evolved over time as assorted vernacular buildings were placed in the landscape; today the historic ambience of the townscape gives the community a sense of place.

The c.1732 Short House, which anchors one corner of the Upper Green, has long been admired for its unusual architectural features: two brick end walls punctured with small gable-end casements and a boldly carved pediment at the center entry. Although the interior was once divided into two halves to house different families, the exterior has undergone little alteration in nearly three hundred years. Pictured in numerous publications throughout the twentieth-century, the Short House is one of Newbury's most familiar architectural icons.

Several miles to the south, the Seddon Tavern overlooks Newbury's Lower Green. Not an original building but a meticulous reconstruction of the c.1728 tavern destroyed by fire in 1940, it reflects a mid twentieth-century antiquarian understanding of eighteenth-century architecture.

Through its Stewardship Program, SPNEA holds preservation easements that protect the appearance and historic building elements of these two privately owned houses. Working with the owners of the two buildings, SPNEA provides guidance and a discreet presence that promotes preservation within the community. While the Short House and Seddon Tavern differ in age and design, SPNEA's easements on these two familiar buildings help ensure that Newbury's important community assets—the Upper and Lower Greens—remain unchanged for future generations of residents and visitors to pass by and enjoy.

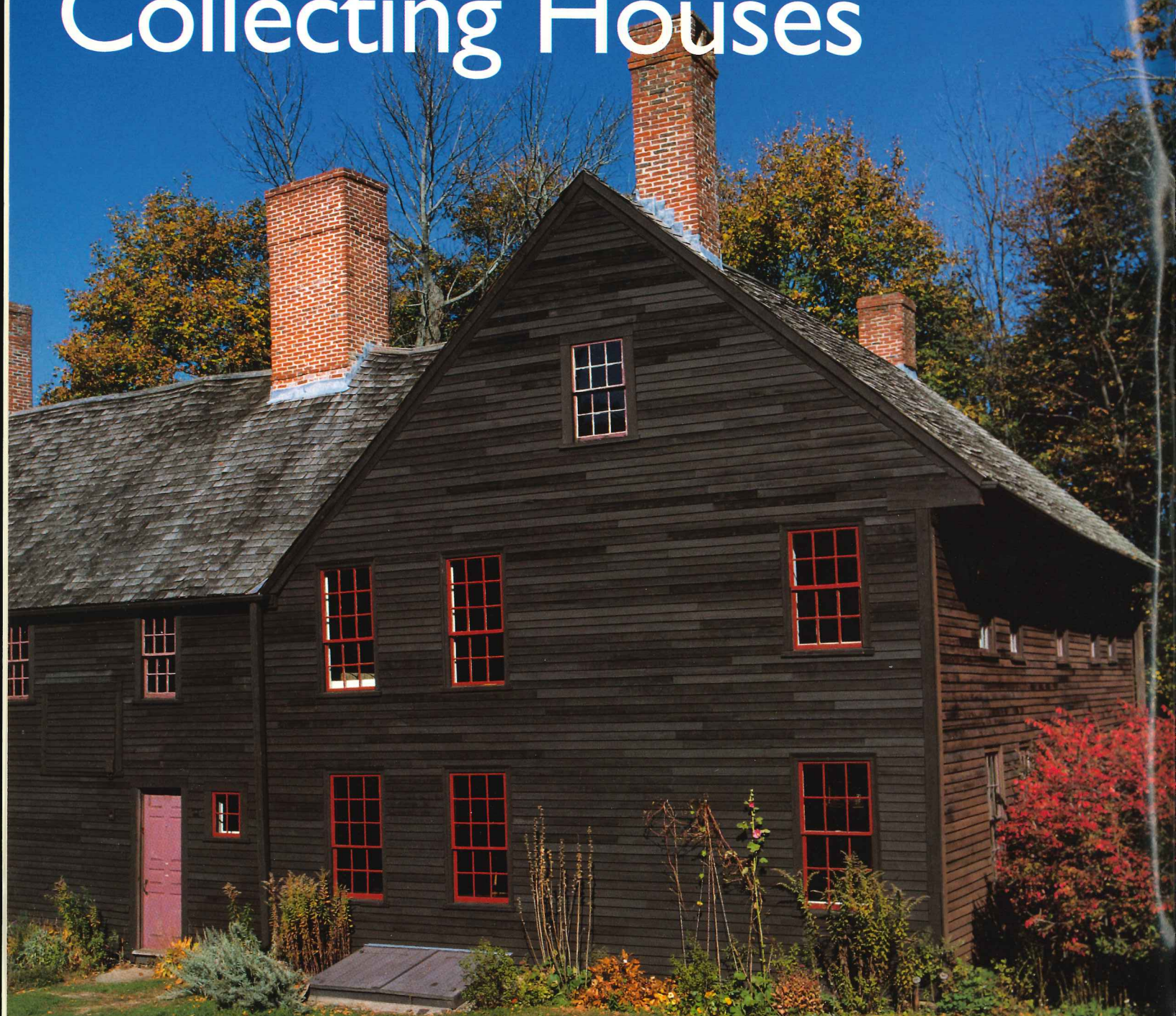


ABOVE The Short House is one of five seventeenth-century dwellings located near Newbury's Upper Green. SPNEA's William Sumner Appleton approached the owners about ways to preserve the property as early as 1917. **RIGHT** Seddon Tavern, a careful twentieth-century reconstruction of an earlier structure, evokes the memory of village life at the Newbury Lower Green. SPNEA's preservation easements protect the materials, overall massing, and scale.

—Shantia Anderheggen, Director of Stewardship

Newbury, Massachusetts

Collecting Houses



Coffin House today. The original structure, a two-room, two story house built c. 1654, is visible at left. What is now the main portion of the house, facing the road, was added in the early eighteenth century.



Three old houses cast their spell on **America's first preservationist,** William Sumner Appleton.

Ninety years ago, SPNEA acquired its first property, the c. 1670 Swett-Ilsley

House, in Newbury, Massachusetts. William Sumner Appleton, who had founded SPNEA only a year before, chose this rambling structure with a seventeenth-century core and later additions as his first preservation project. Appleton was especially interested in houses of the earliest colonial era, later dubbed the First Period, because these humble dwellings were vulnerable to drastic remodeling or even demolition. They were less likely to be rescued by private restoration efforts than grander Georgian or federal houses, and they could be purchased at modest cost. Further, these houses possessed a post-medieval aesthetic that appealed to Appleton, who had studied with Charles Eliot Norton at Harvard, had traveled extensively in Europe, and was familiar with the teachings of John Ruskin and William Morris. Appleton

valued hand craftsmanship wherever he found it, whether in an ingenious seventeenth-century door latch or a contemporary Boston-made Arts and Crafts vase.

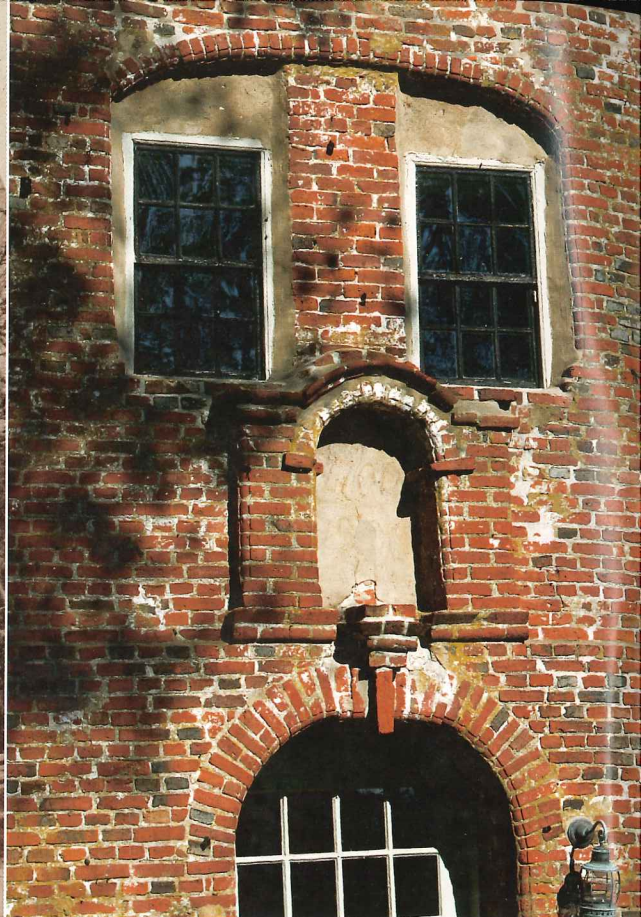
With the advice of restoration architect Henry Charles Dean, Appleton set about peeling away layers of lath and plaster at the Swett-Ilsley House to reveal original timbers, early eighteenth-century paneling, and one of the largest fireplaces in New England. Restoration stopped when funds were exhausted, before any long-gone original features like diamond-paned casements were recreated, resulting in a house with an unrestored eighteenth-century exterior and a

ABOVE LEFT The Swett-Ilsley House in 1918, photo by William Sumner Appleton. Appleton looked for ways to make historic properties self-supporting. After restoration, this house was rented to a series of tenants, who operated a tea room there until 1965.

ABOVE RIGHT Early handmade finishes in the Swett-Ilsley House interior alerted Appleton to the building's overall importance. Chamfers (decorative moldings) embellish structural beams, and painted dots and decorative graining accentuate walls and other woodwork. The fireplace, built before 1739, measures over ten feet wide and is one of the largest of its period.



LEFT By the late nineteenth century, antiquarians identified Coffin House as a relic of colonial times, as this stereo view, c. 1875, attests. **RIGHT** The entrance porch at Spencer-Peirce-Little Farm reveals mannerist style in this sequence of three arches. An exaggerated



keystone at the door arch provides a pedestal for the decorative niche above; whatever the niche once contained remains a mystery. The sash windows and brick pier in the second story were added in the eighteenth century, probably replacing a casement window.

partially restored interior reflecting both the seventeenth and early eighteenth centuries.

While working in Newbury in the summer of 1915, Appleton visited the neighboring Coffin House, c.1654, in an attempt to inform the Swett-Ilsley restoration. There he encountered a family still residing in their ancestral home and profoundly imbued with awareness of old-time tradition. Newbury's centennial had been celebrated in their front yard in 1735; a forebear, Joshua Coffin, had written the town's first and still definitive early history, in 1845. Appleton cultivated his relationship with the family, and fourteen years after his first visit, they gave the Coffin House to SPNEA to be preserved as a family memorial.

When Appleton undertook restoration of the Coffin House, he brought to the project a nuanced understanding gained from work on several other First Period properties during the 1920s. He had come to distrust the widely accepted practice of taking a house back to its presumed earliest appearance, which he termed more a memorial to the restorers than to the original builders. Instead, he chose to preserve the building's countless accretions so as to reflect the evolution of domestic life over three centuries. This approach,

which can be seen at many of SPNEA's house museums today, has since become a distinguishing feature of SPNEA's preservation philosophy.

Also in 1915, Appleton made his first visit to Newbury's fabled Spencer-Peirce-Little House. He immediately recognized the importance of this imposing stone mansion and knew the two-story brick porch to be unique in New England. Thereafter, he kept in touch with the Little family with some regularity in hopes of securing the preservation of the property. Appleton remarked in a 1943 letter to Miss Eliza Little, "Every time I see this fine family home I find myself wondering what its future is to be and whether or not this Society could in any way assist in assuring the preservation of the property and protect it from alienation and alteration." Although Appleton died in 1947, his thirty-year relationship with the Little family bore fruit in 1971, when Amelia and Agnes Little arranged for the land, buildings, and furnishings to come to SPNEA upon their deaths.

—Maggie Redfern, Site Manager, Spencer-Peirce-Little Farm

Join Maggie Redfern for the *SPNEA Experts On-Line* chat, "The History of Historic Preservation," May 22, 6:30 - 8 pm at www.spnea.org.



LEFT Polly Hutchison prunes a stand of late blooming tithonia in the half-acre cutting garden. **BELOW** Shareholder Perry Moylan and child with a basket of harvest bounty.

Casey Farm is open June 1 through October 15, Tuesdays, Thursdays, and Saturdays, from 1 to 5 pm. Guided tours include one room of the c.1750 house, several outbuildings, and the family graveyard. Visitors are welcome to stroll through the cutting garden and walk down to the bay. For information on CSAs in your area, visit biodynamics.org.

Preserving *a Working Farm*

In 1992, SPNEA transformed the operation of its Casey Farm in Saunderstown, Rhode Island, into a working family farm managed according to an alternative marketing system known as Community Supported Agriculture (CSA). Through this system, a concept that originated in Europe, farmers sell shares in the upcoming season's produce to participating neighbors. Participants share the farmer's risk, but even if one or two crops do not fare well, the overall produce per share is plentiful.

Casey Farm's CSA is a major success. In 2001, the program's eighth season, the farm has over two hundred shareholders and feeds more than a thousand people. The fields, out of production for many years, now bear heavy crops of more than sixty kinds of vegetables and fruit. A typical share in

June might consist of strawberries, salad and cooking greens, broccoli, carrots, scallions, and beets; in September, of tomatoes, peppers, eggplant, broccoli, cauliflower, green beans, and onions. Each household also contributes volunteer hours—an



important educational component that helps cement the connection between members and the land that grows their food. Friendships are formed as members pick flowers or hoe crops side by

side, and programs and events throughout the season transform the farm into a community center.

Over the past fifty years, changes in the production, processing, shipment, and sale of farm produce have severed the average American's connection to the land. Few people today are aware of where their food comes from or how it is grown. Casey Farm's CSA reestablishes this link while ensuring preservation of a small-scale agricultural landscape, a fixture of the New England scene for three centuries.

—Polly Hutchison
Casey Farm Manager



**Lucy Locket
lost her pocket,
Kitty Fisher found it.
Not a bit of money in it,
Only 'broidery round it.**

What's *in* a Pocket?

When Lucy Locket lost her pocket, it was a garment separate from her other clothes, worn tied around her waist under her outermost layers. Women began to wear pockets such as these, as opposed to pouches or bags hanging outside their clothes, during the late seventeenth century. Separate pockets continued to be worn into the mid nineteenth century, when women's dresses began to be made with sewn-in pockets as they are today.

A woman's pocket was the place she kept handy the items she used regularly, such as her spectacles and handkerchief, keys, money, sewing tools, or knitting. It was also her most private storage space, for some women perhaps the only private space they had, so a pocket might contain more intimate objects such as personal letters.

Museum collections of decorative arts, such as the SPNEA collection, often contain a variety of eighteenth- and early nineteenth-century pockets, some beautifully decorated with embroidery, needlepoint, appliqué, or patchwork. Pockets were most likely not intended to be seen when worn,

OPPOSITE The size and shape of pockets have befuddled many people in the past. When this pocket was donated to SPNEA in 1942, it was described as a pear-shaped linen shoe bag. Shown here with an eighteenth-century handkerchief, coins and pair of spectacles, it more clearly reveals its function. BELOW This pocket from Dover, New Hampshire, was embroidered with the initials "HB," a practice in keeping with the marking of other undergarments and household linens with the owner's initials. It holds an enameled memorandum book.





ABOVE LEFT Although most early pockets were plain, like the linen dimity one on the left, the fancier versions were more likely to have been saved. The pocket on the right is made of a patterned linen/wool textile called "tobine." **ABOVE RIGHT** "Tight Lacing, or Fashion Before Ease," mezzotint after John Collet, London c. 1770. Reproduced with permission of The Colonial Williamsburg

Foundation. This print of a fashionable woman being assisted into her tight corset, or stays, clearly depicts her underwear—shift, stays, fringed underpetticoat, and pocket. Erotic overtones are suggested by the bedroom setting, her posture and expression, and the display of her pocket, an item of clothing not intended to be seen in public. **BELOW** Child's pocket, c. 1800.

and most pockets were probably plain fabric. The decorated ones represent an attempt on the part of women to beautify their everyday lives. Pockets were also given as gifts. Decorated pockets are more likely to have survived than plain ones, as they would have been saved for sentimental reasons.

While many pockets, plain and ornamented, survive in museum collections, it is difficult to know precisely how they were worn. The pocket was so symbolic of a woman's privacy that whenever one appears in a painting or print, its appearance has to be read more in terms of its symbolic value than its actual use. Most period illustrations that show a woman's pocket depict the woman engaged in behavior that is suggestive of either eroticism or business activities or both.

Pockets thus represent the kind of dilemma that objects of material culture can present to scholars. Much is known about how and when these items were made, but evidence of



how they were used remains fragmentary and tantalizing. From objects of the most mundane function to articles of highest symbolic value representing how society saw women and how women saw themselves, pockets were and continue to be powerful images of womanhood in early America.

—Sharon Ann Burnston

Ms. Burnston, a costume historian, has been studying SPNEA's eighteenth-century clothing holdings in preparation for a future book on pieces in SPNEA's collection. For further information on pockets, see the following;

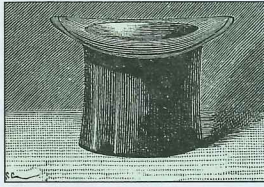
Burnston, Sharon Ann. *Fitting and Proper, Eighteenth-Century Clothing from the Collection of the Chester County Historical Society*. Scurlock Publishing Co., Texarkana, Texas, 1998.

Swan, Susan Burrows. *Plain and Fancy, American Women and their Needlework, 1700 - 1850*. Holt, Rinehart & Winston, New York, 1977.

Van De Krol, Yolanda. "Ty'ed About My Middle, Next to My Smock: the Cultural Context of Women's Pockets." Master's thesis, University of Delaware, Newark, Delaware, 1954.

Van De Krol, Yolanda. "Ladies' Pockets," *The Magazine Antiques*, March 1996, pp. 438-445.

Parlor Magic

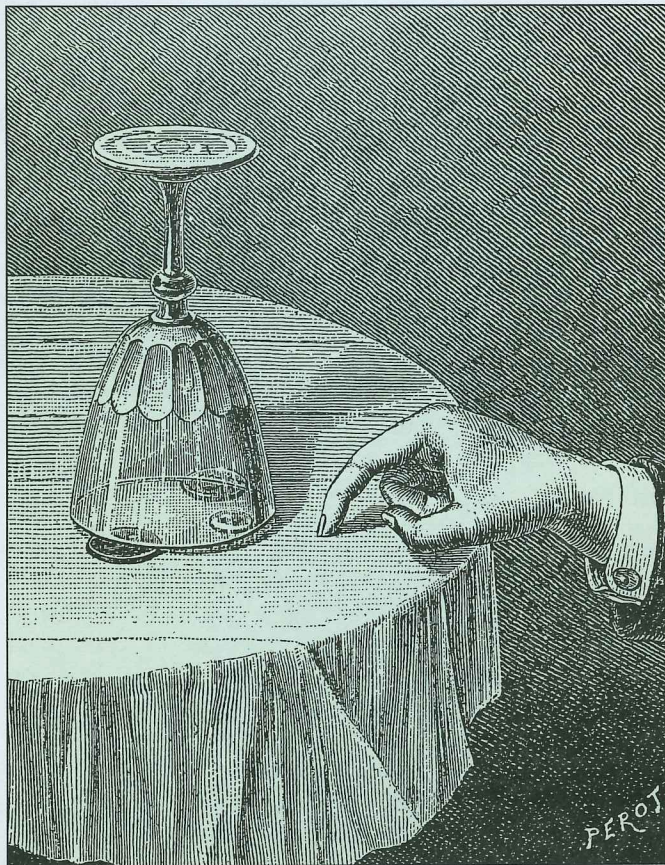
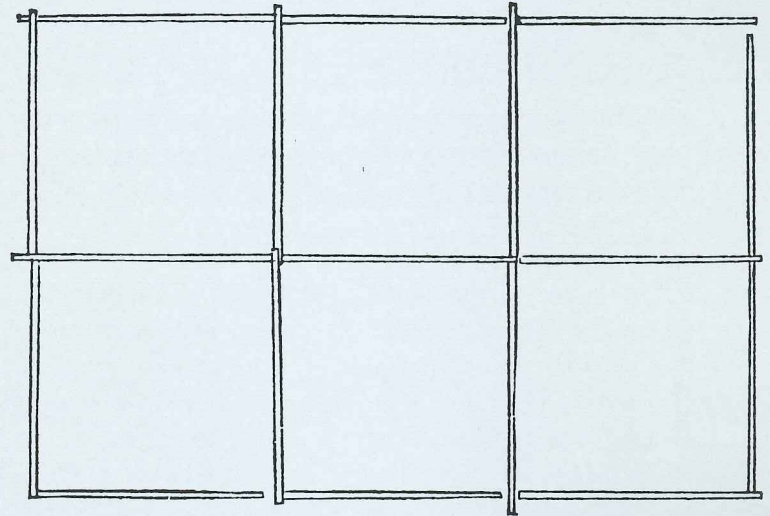


Solving puzzles

has always fascinated children.

The introduction of dozens

of family periodicals during the mid nineteenth century provided youngsters every month with new puzzles developed both by magazine writers and by children who sent in brain teasers they hoped would amuse other readers. The *American Agriculturist*, a periodical for farm families, had a special section for boys and girls with crosswords, rebuses, anagrams, riddles, and all types of parlor tricks. This column was so popular among young readers that one subscriber gratefully wrote that when the *Agriculturist* arrived “the boys come in from their sledding to puzzle over arithmoreums.”



Below are two puzzles from the 1880s that still challenge and delight children of all ages.

Toothpick puzzle.

American Agriculturist, May 1886

Form six squares with seventeen toothpicks as seen in the diagram. Now take away five of the toothpicks and leave the rest in three perfect squares. See page 13 for the solution.

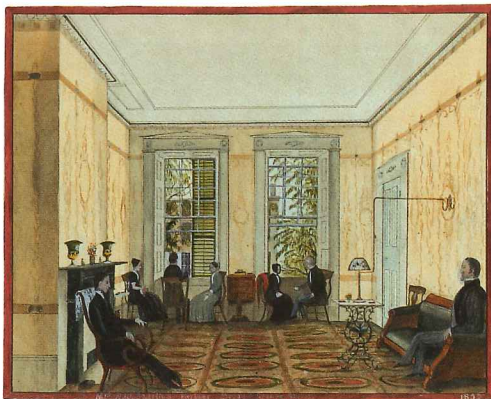
Removing a coin from beneath a glass.

American Agriculturist, December 1882

Try this trick after dinner, when the plates are cleared but the tablecloth is still on the table. Put a dime on the tablecloth and place a drinking glass over it, supported by two quarters (see illustration.) Challenge everyone to remove the dime from beneath the glass without touching the dime, the glass, or the quarters. Most people will try in vain to blow it out. After they give up, all you have to do is scratch the table cloth gently with your fingernail, and the dime will gradually move toward you from under the glass.

—Peter Gittleman

Director of Interpretation & Education



From Gentility to Convenience

Boarders and Lodgers at the Otis House

A naval officer, a law student, a newspaper editor, a carriage manufacturer, a bank clerk, a seamstress, a brick mason, and a teamster: what did these people have in common? At one time or another between 1854 and 1916, each was a resident of the Harrison Gray Otis House during its years as a boarding or lodging house.

In the mid nineteenth century, industrial growth created vast numbers of new jobs in Boston, putting pressure on the city's housing by people who needed to live close to places of work. Many older single-family homes in Boston's West End were converted to boardinghouses, which at that time represented a respectable alternative to maintaining a private home. These establishments offered affordable temporary housing with a pleasant, home-like environment for middle-class families, married couples, and upwardly mobile young men. Family-style meals were served three times a day, and boarders could socialize just as they would at home in a well-furnished parlor.

According to Miss Emily Leavitt, whose uncle lived at the Otis House, the Otis boardinghouse was a genteel "home" for some of the finest people." From 1854 to 1868, the Misses Williams, four unmarried sisters, managed the house and boarded "cultivated" people, including Admiral Thatcher and his young family, and George Punchard, editor of the *Boston Evening Traveler*, and his wife. Larger rooms like the first-floor dining room

and the upstairs drawing room were divided into well-decorated bedroom suites; boarders took their meals in the basement dining room and could entertain guests in the "stately" parlor.

Through the 1890s, the Otis House continued as a boardinghouse catering to prosperous married families and single young men in white-collar occupations. Although immigrants were moving into the West End at this time, census records show that nearly all the Otis House boarders in 1870 and 1880 were white native-born Americans from New England. They included a retired merchant and his wife, a college professor, business owners, clerks, and salesmen. The presence of several servants in the household shows that boarders continued to live a middle-class lifestyle.

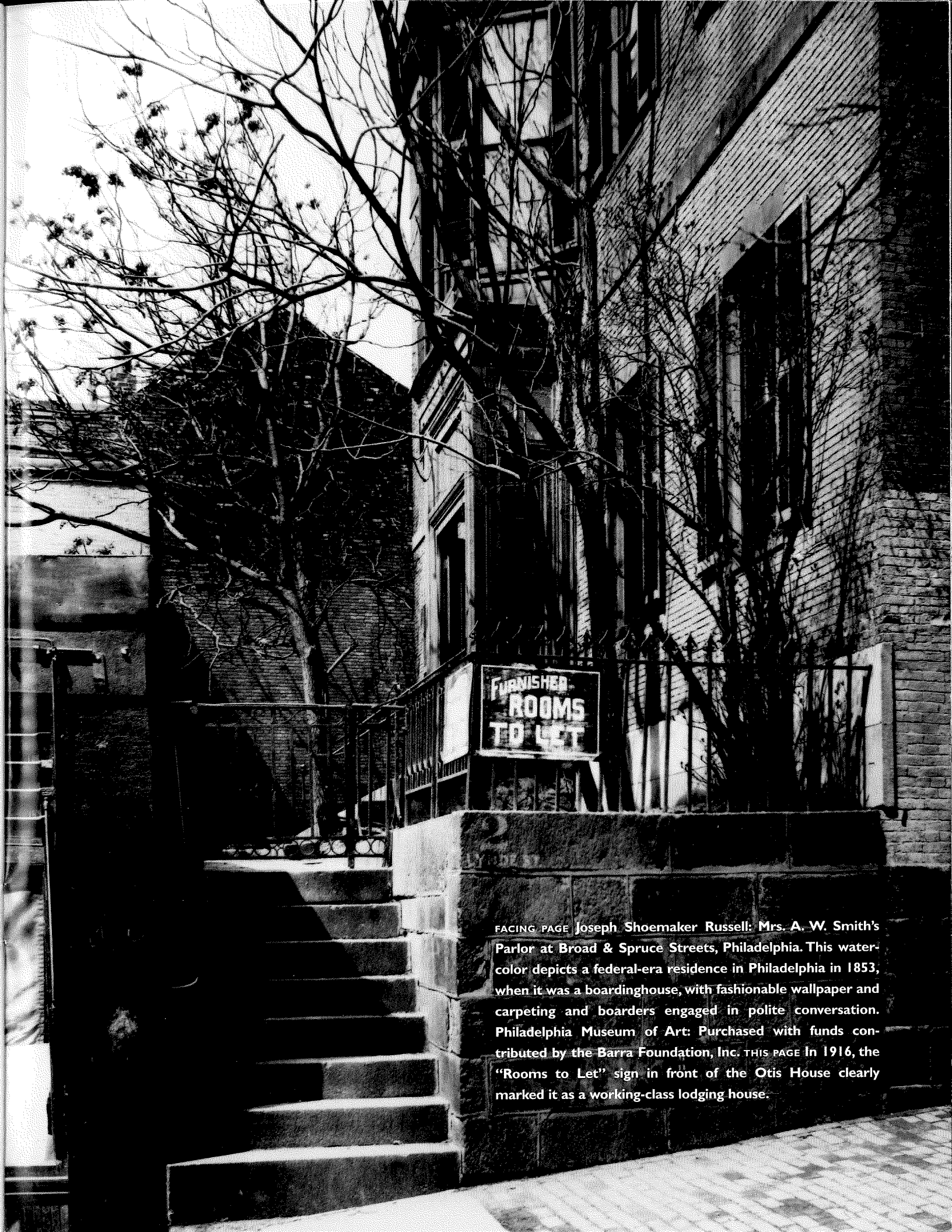
By 1900, however, the Otis House boarders listed in the census reflected the immigrant and working-class character of the neighborhood. A few residents were foreign-born, and several were the children of Irish immigrants. Many of the men were skilled manual workers, including a brick mason, a painter, and a plumber, while the female boarders included a dress-

maker and a waitress. Mrs. King, the boardinghouse keeper in 1900, employed only one cook/servant to provide meals and housekeeping for twenty-one boarders, suggesting that the quality of life could barely meet middle-class standards.

In 1910, the Otis House changed from a boardinghouse to a lodging house, in which lodgers rented single furnished rooms with no meals included. After 1870, lodging houses became increasingly common in Boston as boardinghouse keepers found they could save money by not providing meals and as lodgers began to prefer eating and socializing in bars, cafés, and restaurants. Middle-class reformers expressed nostalgia for old-fashioned boardinghouses, where the keepers could supervise their boarders, and criticized the lack of social controls over young, single lodgers, fearing the "moral complications of city life." Nonetheless, as middle-class families vacated the downtown for the newer streetcar suburbs, many houses all over the city were changed into lodging houses. Thus the evolution of the Otis House, from its origin in post-Revolutionary prosperity through industrialization and immigration, traces a dramatic cycle of social and economic change in Boston's history.

— Kelly H. L'Ecuyer

Ms. L'Ecuyer is pursuing a Ph. D. in Boston University's American and New England Studies Program.



FACING PAGE Joseph Shoemaker Russell: Mrs. A. W. Smith's Parlor at Broad & Spruce Streets, Philadelphia. This watercolor depicts a federal-era residence in Philadelphia in 1853, when it was a boardinghouse, with fashionable wallpaper and carpeting and boarders engaged in polite conversation. Philadelphia Museum of Art: Purchased with funds contributed by the Barra Foundation, Inc. THIS PAGE In 1916, the "Rooms to Let" sign in front of the Otis House clearly marked it as a working-class lodging house.

News New England & Beyond



Preserving Gropius House

Five years ago, when SPNEA preservation carpenters removed a rusting steel window on the south side of the Gropius House, in Lincoln, Massachusetts, for repair, they found that it had been installed without any flashing at the sill. Further investigation revealed that water infiltration over the years had not only damaged most of the window frames but also caused rot in the sheathing and wood framing. As a result of this discovery, SPNEA embarked upon a four-year, elevation-by-elevation, restoration and repair program of this significant twentieth-century structure. Proceeding systematically around the house, SPNEA has removed and restored the windows and installed flashing, developed with the assistance of engineers Simpson, Gumpertz and Heger, Inc. Framing and sheathing were carefully repaired, and the vertical redwood siding was repainted and rehung. In addition, the exterior steel staircase was dismantled, sandblasted to remove rust, galvanized, coated, and repainted. This spring the last group of windows will be reglazed, and interior plaster work and painting will restore the pristine look Walter Gropius intended. The work has been supported by the Massachusetts Historical Commission, Save America's Treasures, and the Commonwealth of Massachusetts.

HGTV Visit

Last summer Home & Garden Television (HGTV) filmed the garden at Hamilton House, South Berwick, Maine, for its series "The Secret Gardens of ..." Director of Landscape Preservation Diane McGuire and Landscape Manager Gary Wetzell were both interviewed about the origins of this colonial revival garden, created by Emily Tyson and Elise Tyson Vaughan in the early years of the twentieth century. Major restoration work is currently under way, with the arbor recreated and installed and the cottage garden replanted with perennials and annuals of the colonial revival period. The segment will be included in "The Secret Gardens of Portland" show, which will air this spring on HGTV.



Photo: Chandler Simpkins

Gallery Opening

SPNEA President Jane Nylander with Chairman Bob Owens at the opening of *Pilgrims, Patriots & Products* at SPNEA's One Bowdoin Square gallery.

Measuring Tree Rings

SPNEA has been awarded a \$10,000 Survey and Planning Grant by the Massachusetts Historical Commission to administer a project of dating historic buildings by dendrochronology, based on evidence contained in tree rings. Consulting specialists will take core samples of wood from buildings of known construction dates in eastern Massachusetts, such as the Old Ship Church in Hingham, 1681; Harvard University's Massachusetts Hall, 1718; and Old North Church in Boston, 1726. Patterns of growth in these samples will reveal a chronology of climatic change in the century prior to 1730. Samples from buildings of uncertain dates can then be matched to this visual time line. The dendrochronology project will help date the nearly two thousand buildings in the region believed to have been built before 1730.

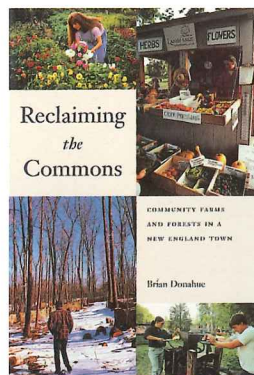


New Stewardship Property

The newest addition to SPNEA's Stewardship Program is the Captain Barney Hicks House, a well-preserved property in Westport, Massachusetts, that features a c.1790 farmhouse and numerous outbuildings. The property remained in Hicks family ownership for two hundred years before being sold in 1994 to long-time neighbors. The new owners' strong commitment to preserving the property led them to donate extensive preservation restrictions to SPNEA prior to selling it. In addition to numerous interior and exterior features of the house and outbuildings, SPNEA's restrictions will also protect site features such as stone walls and wooden gates.

Book Prize

The SPNEA Book Prize for "a monograph or exhibition catalogue published in 1999 that advances the understanding of the architecture, landscape, and material culture of New England" has been awarded to Brian Donahue's *Reclaiming the Commons: Community Farms and Forests in a New England Town*, published by the Yale University Press. At a time when fifty percent of Americans reside in the suburbs, this book is an inspiring call for action outlining ways that com-

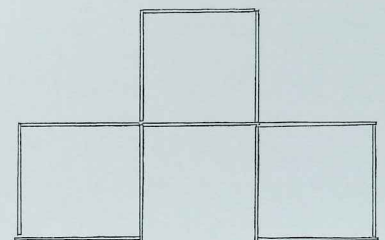


munities can preserve open land. Donahue outlines creative methods to ensure active use of farmland and forest that will deepen our relationship to the land around us. Watch for an announcement of a book prize program with a lecture and panel discussion in your mail and at www.spnea.org.

—Compiled by Catherine Mageau, Marketing Coordinator

MAKING FUN OF HISTORY Parlor Magic

Solution for Toothpick Puzzle:
Remove the four toothpicks that form the corners at top right and top left of the overall rectangle. Then remove the center toothpick in the bottom row.





THE SOCIETY FOR
THE PRESERVATION OF
NEW ENGLAND ANTIQUITIES



The Museum Shop

The Museum Shop offers a broad selection of items including authorized reproductions of objects in SPNEA's collection, identified by the

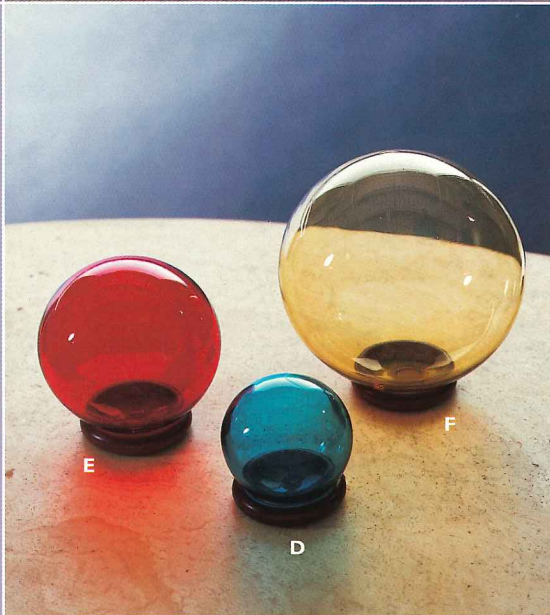


Historic New England leaf symbol. Our merchandise reflects the scope and spirit

of the museum's collection and is a vital part of our educational mission. Your purchases help us strengthen our programs, support our heritage, and preserve and share SPNEA's treasures for generations to come.

Ordering Information

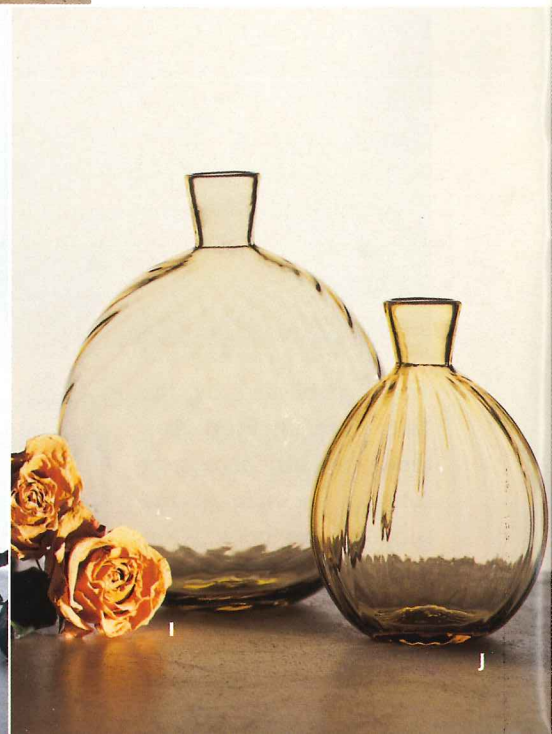
To place an order, or for information about additional products, gift wrapping, and shipping charges, please call the Museum Shop at (617) 542-7673. You may also order online at our website, www.spnea.org. SPNEA members receive a 10% savings on purchases; if you are not currently a member, you may join when you place your order.



To order call
(617) 542-7673

or order online
www.spnea.org

Prices subject to change.
10% discount for members.



BEAUPORT COLLECTION *(Left)*



Designer Henry Davis Sleeper added drama to his shorefront home with backlit displays of colored glass objects. Make colorful compositions of your own using a variety of shapes and colors.

- A Large Footed Bowl, amethyst.
7" diameter \$65
- B Small Footed Bowl, cobalt.
5" diameter \$45
- C Grapevine Bowl, amethyst.
5 1/4" diameter \$165

Witch's Balls

Called "witch's balls" by early twentieth-century collectors, these brilliant spheres are available in amber, teal, cobalt, red, green, and amethyst; each comes with a wooden display stand.

- D Small. 4" diameter \$28
- E Medium. 5" diameter \$40
- F Large. 6" diameter \$52

Vases

- G Hyacinth Bulb Vase, green.
7 1/2"H \$35
- H Trumpet Vase, cobalt.
7"H \$75. 11"H \$95
- I Quilted Flask, amber. 7"H \$45
- J Ribbed Flask, amber. 5"H \$25

HAMILTON COLLECTION *(Right)*



As they restored their eighteenth-century mansion in Maine during the early twentieth century, Emily and Elise Tyson used sparkling glass to lyrical effect. These exquisite reproductions will bring light into any decorative scheme.

- K Inkwell Perfume Flacon.
3"H \$75. 3 1/2"H \$85
- L Bubbleball Cologne Flacon.
4"H \$75. 5"H \$85
- M Doorstop. 3 3/4" diameter \$75
5" diameter \$125
- N Crabapple. 2"H \$24
- O Paperweight. 2 3/4" diameter \$55



THE MODERNIST COLLECTION

Clean lines, balance, and an appreciation for basic materials characterize the accessories in this collection. The modernist touch will lend distinctive style to home or office.

Gropius Tea Set

This elegant tea set, designed for Rosenthal USA Ltd. in 1968 by internationally renowned architect Walter Gropius, has never gone out of style. All pieces are available in either black matte or white finish.

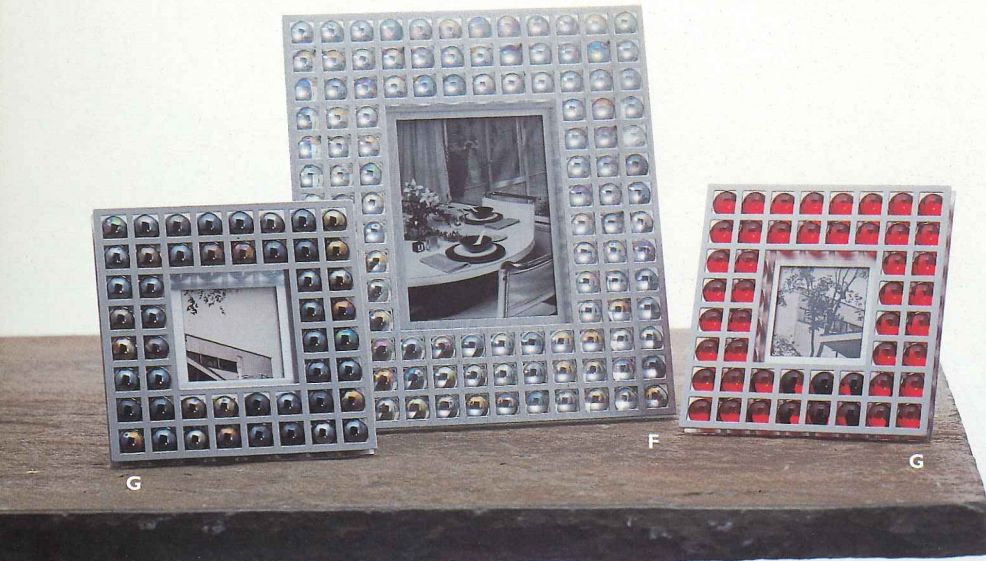
- A White Teapot, four-cup capacity. \$299
- B Porcelaine Noire Creamer. \$149
- C Porcelaine Noire Covered Sugar Bowl. \$159
- D White Tea Cup. \$29
- E White Saucer. \$17

Frames

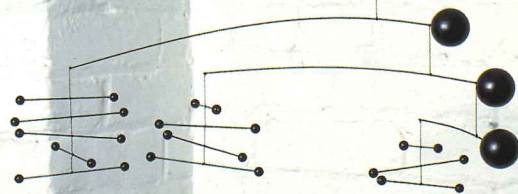
- F Large Frame, clear. 8 5/8" square, opening 4 1/4" H x 3" W \$60
- G Small Frame, black or red. 4 7/8" square, opening 2" x 2" \$40

Mobiles

- H Symphony in Three Movements Mobile. \$48
- I Flowing Rhythm Mobile. \$36



H



I

TOLEWARE



The eighteenth-century art of enameling and lacquering metalware originated in France. SPNEA's toleware is handmade and painted by craftsmen using traditional techniques. Inspired by originals in SPNEA's collection, these pieces are both decorative and functional.

- J** Musicians Tray. 23½"L x 18"W x 2"H, black or red, \$155
Tray stand available. \$115
- K** Nest of Crown Cachepots. Red or black with chinoiserie motif. Set of three, small 4"H, medium 6"H, large 6½"H \$120
- L** Swan-handled Cachepots. Black with neoclassical design or red with fruit motif. 10"L x 5¾"W x 5"H \$98



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- M** *Landscapes and Gardens for Historic Buildings*. Rudy J. Favretti and Joy Putnam Favretti. A handbook for reproducing and creating authentic landscape settings. SC, \$24.95
- N** *Italian Villas and Their Gardens*. Edith Wharton. Landscape methods from the Renaissance onward. SC, \$17.95
- O** *So Fine a Prospect: Historic New England Gardens*. Alan Emmet. Carefully chronicled, entertaining, and generously illustrated. SC, \$29.95
- P** *An Island Garden*. Celia Thaxter, with illustrations by Childe Hassam. Facsimile of the first edition published in 1894, in slip case. HC, \$34.95



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The Architect Henry Austin

LEFT Advertisement for architect Henry Austin of New Haven, Connecticut. Wood engraving by John William Orr, New York, c. 1860. Gift of Geo. Gregory Smart.



Recently, the Library and Archives acquired this engraved advertisement for the architect Henry Austin (1804-1891). Practicing in New Haven for more than fifty years, Austin was one of Connecticut's most distinguished and prolific architects,

producing numerous public, commercial, and domestic works. Among his important buildings in New Haven are the City Hall and the Egyptian Revival gate at the Grove Street Cemetery. Austin also designed buildings in other parts of New England and the mid-Atlantic states. The Morse-Libby

House, now called the Victoria Mansion, in Portland, Maine, is one of his most significant works.

Like the Victoria Mansion, the imposing residence depicted in this advertisement is designed in the Italian villa style, of which Austin was a master. The central section was built originally by Ithiel Town, another well-known Connecticut architect, to house his extensive architectural library. Later, Austin, who early in his career worked for Town as a builder, enlarged the house for Joseph E. Sheffield, a financier and benefactor of Yale University. Austin was obviously proud of the work he did for this distinguished client to feature it so prominently on an advertisement. Sheffield bequeathed the house to Yale, where it remained part of Yale's science complex until its demolition in 1957.

—Lorna Condon
Director of Library & Archives



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