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Winter 2010

**HISTORY BEGINS  
AT HOME.**

The Historic House Trust is a not-for-profit organization operating in tandem with the New York City Department of Parks & Recreation. Our mission is to provide essential support for houses of architectural and cultural significance, spanning 350 years of New York City life. These treasures reside within city parks and are open to the public.

**TIDYING UP A  
COMPLEX HISTORY:**

In this issue, we take a fresh look at the Lott House, which has undergone numerous changes since its construction in 1720. Through the lens of photographer James M. Graham, we confront a jumble of time periods to represent the long, complicated history that we grapple with in preservation, finding beauty in the mix.

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Sarah Brockett, Editor

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# THE FUTURE OF THE PAST

## The Ethics of Dust Stabilization As Preservation

*"Is there not  
something suicidal,  
or at least amnesiac,  
in the impulse  
that dictates that  
an act of restoration  
should be so sly as  
to be invisible?"*

—JORGE OTERO-PAILOS

Contemporary art goes Dutch  
Emergency repairs to Latimer House  
Wyckoff Farmhouse greets the Dutch Prime Minister

# 1947

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**ON OUR COVER:**  
Walter Gerson cocktail dress with blue cotton gloves. Courtesy of Susan Bergin at Pocketbook. • Ieva is holding a vacuum from the Lott House collection (Lott# 2005.028 De Lux Vacuum). • Photograph by James M. Graham.

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A NOTE FROM  
**FRANKLIN D. VAGNONE**  
EXECUTIVE DIRECTOR

*“It’s very difficult to keep the line between the past and the present.”*  
“Little Edie” Bouvier Beale — *Grey Gardens* (1975)

What gives a house museum both its historical significance and present-day cultural relevance? And how do we weave the lines between our past and our present in authentic ways? Some may feel the historical value rests mainly with the social, such as the original owners of the house, their country of origin, the period when it was built, or its physical location in the community. Others may see value in the material, such as architecture, collections, fabrics, and furniture. All of these elements matter, and yet still every house has untold stories, many of them waiting to be discovered. And more importantly, others still yet to happen.

The interpreted life of a house museum should not remain constant; new details emerge which add new perspectives. Like mirrored pieces in an Isaiah Zagar mosaic, interpretation reflects back those of us who view it. In many instances, it was the mindset of the preservationists and historians who originally saved the house from extinction which dictated how the house came to be interpreted. Yet their involvement in the process should become an integral part of the house’s history as well.

House museums (including those in our collection) and their interpretations are framed by the social context within which they are restored. Issues such as immigration, race, economics, politics, gender roles, nationalism and aesthetics all combine to create a rather complex series of relationships. This is true of the physical restoration work as well.

Projects typically are constrained by a host of factors, with their structures and materials complicated by often substantial changes over time.

In this newsletter, we take on this broader perspective and present a spectrum of creative ways of meeting some of the challenges that complicate preservation. From the philosophical idea of preserving dust to contemporary artists’ reimagining of our Dutch heritage to HHT’s tangle, daily preservation efforts at the Latimer House, we consider the complexities of deciding how best to interpret the past.

It is with our feet firmly planted in the present—with its cultural codes, technology, and knowledge—that we make our decisions about the past. While the end result may be a perfectly restored 1780s room, the steps getting there are complex and influenced by our world of today. As you’ll see in this newsletter, preservation is as much about the present and the future as it is about the past!



Executive Director Frank Vagnone inspects the McFarlane-Bredt House with Staten Island Parks Borough Commissioner Thomas Paulo. Built in 1841, the Italianate house has been greatly altered, including being divided into apartments. The City of New York purchased the house in 1975, along with the neighboring Alice Austen House.

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**BEHIND THE CLOSED DOOR:**  
*This room was used as a bedroom or family parlor. The direct access to the mid 20th century bathroom highlights the functional changes the house underwent. While its decorations are less formal, the fireplace and a china cupboard indicate that this private room was still important. The fireplace surround and molding are Federal style, with simplified, more delicate silhouettes. • The wall paper may date to the 1920s or 1930s, though this diamond-trellis design was popular from the 1850s into the 1930s. • Hand-beaded black silk cocktail dress, c. 1940-1945. Courtesy of Susan Bergin at Pocketbook.*

PRESERVATION ACROSS TIME: AN INTERVIEW WITH JORGE OTERO-PAILOS  
**REIMAGINING THE LOTT HOUSE**

BY VICTORIA C. ROWAN, GUEST WRITER  
PHOTOGRAPHY BY JAMES M. GRAHAM

*The Hendrick I. Lott House underwent a major exterior restoration over the past few years. Its interior, however, remains a jumble of peeling wallpaper, rusting hinges, and weathered wood. Messy, yes, but at the same time each crumbling layer represents a different era in the 200-year life of the house, offering us a glimpse of trends and technologies past. As we consider how—and when—to interpret the house’s interior, we face the question that confronts all curators of historic homes: how will the public ultimately experience it?*

*A preservationist who has dedicated his career to answering that question with some of the most exciting avant-garde theories and dazzling artistic interpretations is Jorge Otero-Pailos, an architect, founder / editor of the journal Future Anterior, and professor at Columbia University’s Graduate School of Architecture, Planning and Preservation. HHT turned to him for a different perspective on preservation.*

VISIT JORGE OTERO-PAILOS’S academic office on Columbia University’s campus, and, consistent with the self-effacing reputation of his field, no one would find any obvious evidence of his radical work. Visit his cyber-residence however—www.OteroPailos.com—and there one will find a multi-chambered archive of his status-quo-rocking ideas, ranging from his provocative *Future Anterior* articles to his own architectural and art projects. Below are a few of the doors he opened in an interview with HHT.

“What do we preserve?” asks Otero-Pailos. “Pollution has been the material source of preservation’s existence; without it, we would not have had a need for the discipline and the way which we relate to buildings would be completely different. And yet, we never talk about pollution.... We have to recognize that yes, we’ve been caring for buildings but what we’ve also been caring for is pollution. For some that is polemical, but in actuality, pollution is our cultural heritage.”

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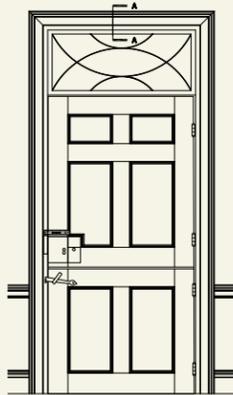
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**ABOUT THE  
LOTT HOUSE**

“The house (interior) has never been restored. As thrifty people, the Lotts recycled existing building materials and sometimes even finishes to suit their needs. As a result the house retains a great deal of old fabric under the later finishes. No one has ever restored the house back to any particular period nor have any theories of preservation ever been imposed on this house. It is an original and extremely valuable study document. In its own fashion, it is a pristine house.”

*(excerpt from the 2007 Historic Structures Report, Jabloski Berkowitz Conservation and HILHPA)*



With funding from the 1772 Foundation, HHT commissioned Superstructures Engineers + Architects to perform documentation and a finish analysis of the Lott House door. Their report, “Investigation of Two Historic Doors at the Hendrick I. Lott House,” will inform the next phase of conservation, which will be funded by the New York Landmarks Preservation Commission.

**PRESERVATION ACROSS TIME:  
REIMAGINING THE LOTT HOUSE**

*(continued from page 3)*

Citing John Ruskin (1819-1900) as an influence, Otero-Pailos believes that the accumulation of dust and the environmental signs of aging—what Ruskin dubbed “time stains”—are worthy of consideration, even preservation. Using the terms of the debate that began in Ruskin’s day, Otero-Pailos considers himself an “anti-scraiper,” one who favors minimalist intervention, even allowing ruin when appropriate—a preservationist—versus a “scraiper,” a conservationist who would rather efface all natural signs of aging, even if it involves hypothetical reconstruction.

“Today,” continues Otero-Pailos, “the default position is to do a lot of scraping. The interesting thing about scraping has been the idea that we can somehow take buildings back to their original condition, which is paradoxical. The scrapers are projecting themselves back into that time and using that pursuit of ‘purity’ as an excuse to do something totally different [to the site]. But what they are often ‘bringing back’ is their own agenda for fabricated symbols.” For example, the structures built by Neoclassicists of many eras, from the forefathers of our nation to Mussolini, have deliberately referenced the monumental white aesthetic of the Parthenon. Each structure was meant to associate the builders with a self-serving, idealized version of ancient Greek society, and yet the original temple complex actually was brightly painted.

While such cultural reimagining is common, Otero-Pailos raises the issue that every preservation project amounts to an intervention, that even a simple cleaning is an artificial manipulation that potentially rewrites the past, wipes away centuries of environmental impact, and erases the people who interacted with the structure over the course of its existence. Wishing to delve into these competing impulses—is it possible to both protect and destroy at once?—Otero-Pailos conceived of his “Ethics of Dust” preservation-as-art series, the title appropriated from an 1866 Ruskin book.

His 2009 Venice Biennale catalogue of these works raises the following questions:

*“If the wall were to be cleaned, and if cleaning were a journey, then which point in time past would be the destination? Is restoration a ‘one way’ or a ‘return’ journey?”*

*“What is the difference between healing, cosmetic surgery, forensics, and a mortician’s efforts to arrest the inevitability of decay?”*

*“Is there not something suicidal, or at least amnesiac, in the impulse that dictates that an act of restoration should be so sly as to be invisible?”*



**THE WALLPAPER COVERUP (THE DOOR DOESN’T LIE):** The original still and rail Dutch door, which features original hardware, is indicative of the Dutch-American style. The door opens into a central hallway, which divided the house into public and private sections. The wood moldings in the central hall are consistent with moldings in other formal rooms and the wood parquet floor was probably a turn of the century addition, but the original floor remains underneath. • The wallpaper, however, with its pattern of a large rose bouquet in a diaper framework, dates to 1905-1915, when such revivals of Victorian papers were frequently used with matching friezes and ceiling papers. Additional investigation may yield more layers of paper beneath. • Champagne embroidered silk and lace gown with train, c. 1900-1915, and Edwardian straw hat with embroidered eyelet overlay. Courtesy of New York Vintage. • Photograph by James M. Graham.



**DRESSED TO IMPRESS:** This formal dining room was one of the primary public rooms for the Lott family. The finishes here are similar to those in the adjoining parlor and central hall. The fireplace surround in this room is also Federal style with simple pilasters and blocking. • Investigations have determined that the room was most likely wallpapered originally, with at least three distinct papers still remaining on the wall. This paper is in the Mission-style and dates to 1905-1910. • Chiffon floral and lace dress with satin sash, c. 1925-1930, and Edwardian coral hat with lace overlay. Courtesy of New York Vintage. • Photograph by James M. Graham.

*“On the other hand, can the act of cleaning be done so as to retain a memory of the cleaning, and of what was cleansed? Can cleaning atone for the erasure it produces?”*

In these pieces, Otero-Pailos restores a section of wall while preserving the very signs of aging he is removing. Seeking to bring literal and figurative transparency to a laborious restoration process that typically happens after-hours, hidden from public view, Otero-Pailos photographs the whole procedure as part of the artwork. Using a scaffold before an old wall, Otero-Pailos uses chemical solvents and latex to gently peel away the topmost layer of “time-staining” detritus. The latex traps the accumulated dust, dirt, and soot and creates a Shroud-of-Turin-like impression of the original surface. He then mounts the latex panels so they can be illuminated, achieving a sculptural effect that is at once surreal trompe-l’oeil (a glowing hologram of a solid wall!), off-putting (it’s just filth with good lighting!) and enigmatic.

So back to the question of when in time to locate a historic house when restoring its interior? Being non-doctrinaire in a cultural moment when there is no master theory, Otero-Pailos believes in the creative potential of unique context. As he claims in his Biennale catalogue, “Preservation is not just working on monuments but also includes these kinds of performance pieces, ceremonies if you will, that happen during the process of visiting historic sites. Preservation organizes how one visits. In fact, I define preservation as the organization of attention. It’s the kind of attention that is all about distracting. It’s distracting you from looking at that which you are not supposed to be looking at.”

This theme of performance art organizing—or distracting—our experience of a historic structure was put into practice at our own Hendrick I. Lott House through James M. Graham’s commissioned photographs. While the exterior of the house has

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*“Subverting the Cinderella trope, Graham uses his flair for finding beauty in the absurd to distract the viewer from thinking that these glamorous women could be exploited or that a house in this condition is too run-down to be worthy of aesthetic appreciation.”*

**HHT AT WORK**

This summer's rains took their toll on the Lewis H. Latimer House. A half-inch gap between the chimney and the house was discovered and rain poured down between them.

Conservation Committee member and Director of Historic Preservation at Beyer Blinder Belle Richard Southwick developed drawings of proper weatherproofing, called flashing, for the chimney. With an Emergency Preservation Grant from the New York Landmarks Conservancy and additional funding from our own Emergency Maintenance Fund, we hired a contractor to replace wood siding and insulation, secure the chimney to the house, and install proper flashing.



Our thanks to: Helen Marshall, Queens Borough President, the Emergency Preservation Grant Program of the New York Landmarks Conservancy, the Robert W. Wilson Charitable Trust, the Gerry Charitable Trust, the HHT Conservation Committee, and the Lewis H. Latimer Fund.

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 *Elderhostel, now called Exploritas, is a nonprofit organization that provides exceptional learning adventures for older adults. Exploritas offers nearly 8,000 programs a year in more than 90 countries that include in-depth lectures, field trips, and cultural excursions.*

# PRIME MINISTER OF THE NETHERLANDS VISITS WYCKOFF



*Students from the Amersfort School (local P.S. 119) sang a song in Dutch to celebrate the day and learn about local history. Choirmaster Frank H. Jump led the students in "Daar was laast een meisje loos" ("Once There Was a Clever Girl").*

**I**N CELEBRATION OF the 400th anniversary of Henry Hudson's historic voyage and New York City's Dutch heritage, the Wyckoff Association and the New York City Department of Parks & Recreation welcomed Dutch Prime Minister Jan Peter Balkenende to the Wyckoff Farmhouse Museum in Brooklyn. Parks Commissioner Adrian Benepe and Wyckoff Association Chairman E. Lisk Wyckoff hosted the Prime Minister for a house tour, colonial cooking, a song sung in Dutch by schoolchildren from local P.S. 119, and an unveiling of the plans for the 19th-century Wyckoff-Durling Barn to be reconstructed at the site as an education center—the first barn-raising in Brooklyn in more than 150 years!

The Wyckoff Farmhouse was home to generations of this Dutch family, and as the oldest structure remaining in New York City, is a testament to our lost Dutch heritage. Wyckoff descendants and Wyckoff Farmhouse Association board members welcomed the Prime Minister's party, which included Consul General of the Netherlands in New York Hugo Gajus Scheltema and Dutch Ambassador to the U.S. Renée Jones, as well as Brooklyn Borough President Marty Markowitz, Assembly Member Joseph R. Lentol, and HHT Executive Director Franklin D. Vagnone.

# 8 DUTCH HOUSES, 5 DUTCH DAYS

**I**N 2005, THREE DIRECTORS of Dutch-American historic sites in New York City began brainstorming about collaborative projects celebrating Dutch-American Heritage Day. Their idea quickly grew into an annual celebration called 5 Dutch Days, which takes place across the city in all five boroughs. This year on November 12–16, 8 of our 23 historic sites participated in the celebration of their Dutch roots.



*At the Dyckman Farmhouse in upper Manhattan, uncommon materials were used to create sculptures both inside and outside the house. Unbridled Pillar, described by artist Tanja Smeets as amorphous sculpture constructed from Uni-Rings (plastic disks meant to be used as concrete spacers) held together with zip ties, was on display at the Dyckman Farmhouse for a month.*



*At Bartow-Pell Mansion, a Greek Revival home in the Bronx, contemporary Dutch design mingled in a thoughtful contrast with the 19th-century collections in the house. The Soft Tree Trunk Stool designed by Alissia Melka-Teichroew and Ilona Huvenaars was created out of coated soft polyurethane foam.*



*The Old Stone House in Brooklyn hosted a multi-media installation by Persijn Broersen & Margit Lukács entitled Heart is Where the Home Is. The artists explored how several contemporary Dutch families still farm the land their forbears have owned for generations, just as many of Brooklyn's Dutch descendants did even into the 20th century. This film still is from the Broersen Family, 2006, 4-channel video, courtesy of Galerie Akinci, Amsterdam, the Netherlands.*

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# CAN WE “PRESERVE” CHANGE? SHOULD WE?

BY JONATHAN MELLON, HISTORIC HOUSE TRUST RESIDENT ENGINEER

**A**N 1840S GREEK REVIVAL style house in Savannah, GA altered in the post Civil War period to reflect prevailing architectural tastes of the time...an 1830s Federal style house in Brooklyn Heights with an entirely reworked façade from the Victorian period...Although the history of the United States is relatively a short one, the historic properties that have been preserved provide us with a timeline of the architectural styles that have dominated from one period to another; some lasted for decades, others for a fleeting few years.

Since the beginning of the preservation movement in this country, one of the central questions that has been asked is what do we mean when we



What is “authentic”? This image of the Van Cortlandt House Museum dining room c. 1970s represents a stylized recreation of the past.

say a property will be preserved? Virtually every structure has seen some alterations over the years, from such small changes as the replacement of a wooden shingle roof with a slate one, to more prominent alterations such as the addition of the wraparound porch at Gracie Mansion.

When a property is preserved, efforts have been made to have it reflect its period of significance; the time when it was occupied by an important individual or when an important event took place there. Yet honing in on a specific moment in the building’s history often leads to difficult decisions about the interior and exterior restoration, as well as the collection of objects that will be displayed. This issue has been thrust in to the ever-evolving national preservation discussion with the recent restoration of James and Dolly Madison’s Montpelier in Virginia.

Beginning in 2001, the Montpelier Foundation began an exhaustive assessment of the property. They opened up walls and floors to perform a thorough examination of the house’s physical evolution and critically scrutinized newly found architectural plans for the house. The house had been altered significantly by major additions and countless other changes by its most recent owners, the DuPonts. After the analysis, the Foundation and its partners reached the decision to restore Montpelier to the period of Madison’s presidency. The subsequent restoration work was a turning back of the clock—visitors today encounter a site that closely resembles Madison’s house of 200 years ago.

While the course of action taken at Montpelier is certainly an understandable one, and an extremely well documented and executed one at that, it is also one that raises a host of important questions. The restoration of Montpelier did not just consist of repainting clapboards to their historic color or removing modern windows—it essentially removed much of the house itself. While these later additions certainly were not related to Madison’s experience in the house, they did reflect its evolution over the years, representing a parade of architectural styles and tastes.

A similar issue, albeit on a much smaller scale, was encountered recently at one of our own houses with the restoration of the dining room at Van Cortlandt House. New York City’s first historic house



Detail of the outermost wallpaper, which dates to c. 1824. The earliest layer dates to c. 1750. The Van Cortlandt House staff consulted Gregory Herringshaw of the Cooper-Hewitt National Design Museum and Wendy Weeks of the American Paper-Staining Manufactory and Exhibit at the Farmer’s Museum in Cooperstown. Mr. Herringshaw identified the outermost paper as the work of the Parisian wallpaper firm, Jacquemart & Benard. Further research was completed by the Northeast Document Conservation Center, who separated and cleaned a sample of the surviving layers of wallpaper. Together, the layers of paper span the period of historic significance at the museum.

museum, this house was home to the Van Cortlandt family for close to 140 years, during which it saw alterations to its interior as it passed from generation to generation. When it became a house museum in 1896, it was restored, and has since seen a series of continued alterations that have sought to enhance and capitalize on the earlier restoration efforts.

This project focused on the restoration of plaster and woodwork in the dining room, but it was expanded when structural problems with the fireplace became evident. What began as a relatively simple restoration project resulted in a series of some surprising discoveries.

Upon removal of plaster on one wall, a long since forgotten doorway was discovered, which may have led at one time to a summer kitchen. Adjacent to the door were remnants of the wood paneling that originally covered the whole wall. A number of layers of wallpaper also were uncovered on the wall, which, along with the doorway, had been preserved beneath the plaster.

As was the case with Montpelier, the decision was made to restore the dining room to how it would have looked during its period of significance at the turn of the 19th century. The plan calls for the restoration of the doorway, for the wall to be covered with wood paneling, and for the other walls to be covered in early 19th century reproduction wallpaper.

As part of the project, however, the original layers of wallpaper that were uncovered will be preserved beneath the new wallpaper as a record of the house’s evolution.

Still, as was the case with Montpelier, the decision to restore the room to a particular period ultimately results in hiding the marks of change over the centuries from the visiting public. At Montpelier the extreme decision to remove later alterations has forever removed the opportunity for visitors to observe and engage with the changes that shaped the house over the years. At Van Cortlandt, with the original wallpaper safely documented and preserved underneath the new layer, that opportunity still exists for future museum curators to expose and in turn shed light on changing popular tastes of the New York elite.

But what if we had complicated this project by not simply restoring the room to present a recreation of the past? What if we had simply left the blocked-up doorway, adjacent woodwork, and layers of wallpaper exposed? This approach has become a hot topic of debate in the preservation community. Would it disrupt visitors’ experience of a historic site, or challenge them to think critically about change over time? These are important issues that remain to be resolved by preservationists in the coming years.

## MANHATTAN (cont’d)

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**PRESERVATION ACROSS TIME:  
REIMAGINING THE LOTT HOUSE**

*(continued from page 5)*

been meticulously restored with great attention to historical accuracy—i.e. using period-appropriate wooden roof shingles, reconstructed wooden and copper-lined gutters, paint color replicating 1920s photographs—the interior is still in the condition of its donation to the city. In continuous use for centuries, the house over the years got new flooring, hardware, fixtures, and wall paper as needed, but never a total redecoration. The last residents were sisters who left the building in the late 1980s, bequeathing in the interior a jumbled chronicle of their lives and those of their ancestors.

When we invited photographer James Graham to do an on-location shoot, we encouraged him to play off of the house's history and authentic collage of evolving periods. As each caption indicates, a model may be wearing a 1970s dress while holding a 1920s dusting brush, in a room from the 1830s addition with wallpaper from the 1870s. Otero-Pailos also has pointed out that all too often, in both the preservation and domestic spheres, the hard physical labor of cleaning defaults to women because of sexism. Subverting the Cinderella trope, Graham uses his flair for finding beauty in the absurd to distract the viewer from thinking that these glamorous women could be exploited or that a house in this condition is too run-down to be worthy of aesthetic appreciation.

One of the most important messages Otero-Pailos wants his work to communicate is that preservation can be an act of creative interpretation and contextual expressionism. Rather than deny the passage of time, why not both work *and* play with it? In one of his architecture projects, he even fast-forwards its cornerstone to 2116, when it will have to be restored again. Where conservation can be limiting and sometimes retrograde, artistic approaches can be expansive, open-ended, and vital. With the Lott House, HHT hopes that the building's life story will continue to be written for years to come. ■

**Thanks to our partners on this project:**

PHOTOGRAPHED BY: JAMES M. GRAHAM  
 MODELS: CHANTAL AND IEVA @ MARILYN NY  
 MAKEUP: DANIELLA SHACHTER  
 HAIR: SHARMEEN AZMUDEH  
 WARDROBE: NYC VINTAGE & POCKETBOOK

**Special thanks to:**

DIANNE PILGRIM, HHT DIRECTORS' COUNCIL MEMBER  
 AND GREGORY HERRINGSHAW, CURATOR OF WALLPAPER,  
 COOPER-HEWITT NATIONAL DESIGN MUSEUM



**MAKING THE BED (THE CHANGING PATTERNS OF SLEEPING):** *The second floor of the Lott House was initially built as an open loft that was later divided into the separate bedrooms we see today. • Because the wallpaper in this bedroom still has bright and synthetic colors, it most likely dates from after 1928, when papers became light-fast or nonfading. The background of this paper was probably white when new and gives the paper a “modern” look with its contrasting flowers. • Ieva is holding a hemp mop with a bamboo handle from the Lott House Collection (LH-2005.375). • Maurice cocktail dress, red polyester with black print, c. 1970-1975. Courtesy of Susan Bergin at Pocketbook. • Photograph by James M. Graham.*

# BECOME A MEMBER TODAY!

Membership has its rewards, and through the Trust's CORPORATE MEMBERSHIP program, businesses can enjoy exclusive entertaining and outreach opportunities, while supporting some of the most distinguished historic landmarks throughout the five boroughs. Our complete range of benefits is listed below. For further information or to become a member, please call (212) 360-8282.

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- Free admission for your company employees and clients to all 18 house museums in the Trust's collection
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- Acknowledgement of your support in the Trust's quarterly newsletter
- Free admission for your company employees to all 18 house museums in the Trust's collection
- Invitations to all of the Trust's special events, including a private behind-the-scenes house tour, ice skating at Wollman Rink in Central Park, and tickets to V.I.P. seating for the New York Philharmonic's annual performance in Central Park

By supporting our work of restoring and maintaining these extraordinary historic sites, you will help to preserve New York City's rich architectural and cultural heritage.

All Trust members enjoy free admission to all the historic house museums in our collection, as well as our quarterly newsletters and members' discounts at Trust events.

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<p><b>ASSOCIATE</b> \$75</p> <p>Fully tax-deductible Two membership cards</p>	<p><b>FAMILY FRIEND</b> \$125</p> <p>\$120 tax-deductible Benefits of an Associate, plus: Children's Guide to Historic Houses in New York City Parks</p>	<p><b>CORNERSTONE</b> \$5,000</p> <p>\$4,815 tax-deductible Benefits of a Guardian, plus: Opportunities for private visits to historic houses outside New York City</p>
	<p><b>FELLOW</b> \$500</p> <p>\$435 tax-deductible Benefits of a Patron, plus: Private behind-the-scenes tours of the Trust's houses</p>	

*A yearlong membership to the Historic House Trust makes a great gift for any occasion.*

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## INSIDE THIS ISSUE, READ ABOUT:

Preservation on a micro level—the ethics of dust, contemporary Dutch artists reinterpreting our houses, emergency repairs to Lewis H. Latimer House, and the complexities of discovering historic evidence during restoration.

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