

HISTORIC STRUCTURE REPORT  
THE CHAISE HOUSE AND CORN BARN  
THE PORTER-PHELPS-HUNTINGTON HOUSE  
HADLEY, MASSACHUSETTS

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The documentary material and historic photographs contained in this report came from the Porter-Phelps-Huntington Family Papers, which are housed on extended loan in the Archives of Amherst College. These are the property of the Porter-Phelps-Huntington Foundation, Inc. No part of this report may be reproduced in any form, without the permission of the Foundation.

## INTRODUCTION

The Porter-Phelps-Huntington Foundation, Incorporated owns and operates the Porter-Phelps-Huntington House Museum in Hadley, Massachusetts. (Photograph 1) Home to one family since its construction in 1752, the house was opened as a museum in 1955, by Dr. James Lincoln Huntington. It is filled with family furnishings and memorabilia of many generations and serves to interpret the history of this interesting family and their life in Hadley. The Chaise House (Photograph 4), which is part of the museum complex, presently serves as residences for the Curator, as well as an additional tenant.

In 1988, a Historic Structure Report examined the surviving 18th century sections of the museum house. However, the Chaise House and connected shed areas, called the "Corn Barn", were not included. The purpose of this report is to document the remainder of the museum complex, which is not as old, but does play an important role in the history of the Porter-Phelps-Huntington House.

The structural history of the Chaise House and Corn Barn consists of two distinct, but connected, periods. (Photographs 3 & 4) The original carriage house was erected in 1795 by Charles Phelps to serve his 1752 farm house. In 1797, the two structures were connected with a long ell, containing a farm kitchen, wood house, and three shed areas. (Photograph 2) These were used by several generations of the family, until the early 20th century, when the rotted condition of the area south of the woodshed was considered beyond repair. The original structures were dismantled by Dr. James Lincoln Huntington, the great great grandson of Charles Phelps.

The southern portion of the ell, was torn down in 1928, and reconstructed, using some old wood, but modern construction techniques, and combining the three original shed areas into one room called "the Corn Barn." (Photograph 30) The following year, Dr. Huntington took down the 1795 carriage house and rebuilt upon the site, in 1930, constructing a new residence for his family, which he called "The Chaise House." This new structure imitated the size and shape of the original and reused much of the old wood. (Photograph 37)

Although they were a vital part of the family's life, past researchers have largely overlooked the Chaise House and Corn Barn connected to the Porter-Phelps-Huntington House. Given current trends in historical interpretation, it is important that the museum staff gain a greater understanding of these related buildings. The history of the farm, along with the overall arrangement and use of its buildings is as important a topic for study, as the house's interior decoration and furnishings. Perhaps more importantly, as the home of museum founder, Dr. James Lincoln Huntington, the existing Chaise House was an integral part of the Porter-Phelps-Huntington House's early 20th century history. A study of this residence could help to illustrate the lifestyle of Dr. Huntington and his family. Examination of the structural history of the Chaise House and connected sheds, as compared to that of the main museum house, might shed light on Dr. Huntington's policies and practices of preservation. An understanding of these elements is vital to the interpretation of the Porter-Phelps-Huntington House and coincides with the current popularity of the study of the early 20th century Colonial Revival.



As an important section of the existing museum complex, the Chaise House and Corn Barn must be preserved for the future. The Porter-Phelps-Huntington Foundation should consider their conservation along with that of the museum house. It is hoped that the Foundation and museum staff will find this document useful in planning for the future, as well as in studying the past.

This report compiles what is known about the original chaise house and connected sheds. The existing Chaise House and Corn Barn structures are then examined to determine what portion of the old material was reused and how closely the original lines were followed. The conversions of 1928 to 1930, as well as subsequent alterations, are documented. Current conditions are studied and recommendations made for future use and conservation.

## HISTORY OF THE PORTER PHELPS HUNTINGTON HOUSE AND FAMILIES

To study the evolution of the Chaise House and Corn Barn, their context within the history of the Porter Phelps Huntington House and families must first be understood.

### Moses Porter

The site, along the Connecticut River, two miles from the center of Hadley (Maps 1 & 2), was part of the common land when the town was laid out in 1659. Over the years, much of the area was acquired by the wealthy Porter family and in 1752, Moses Porter chose to build a new home on his share of the estate. The house must have been quite impressive in its day and although it was almost completely covered over by later alterations, the 1988 Historic Structure Report shed light on its original appearance. It was a two and a half story pitched roof structure with four rooms on each floor and a central hallway. The exterior was quite vernacular in its interpretation of popular styles. It displayed a very early use of rusticated wood siding, covered with red sanded paint and "joints" outlined in white to resemble mortar. This treatment is unique in its combination with hewn overhangs on all four sides of the house. Moses Porter was able to enjoy his new home for only a short time. In 1755, he was killed while fighting in the French and Indian War.

## Charles Phelps

Porter's widow and daughter, both named Elizabeth, continued to live in the house throughout the 18th century. A male relative oversaw the farm until 1770, when the younger Elizabeth married Charles Phelps, who moved in and took over its operation. Phelps was an ambitious man and although he did not officially purchase it from his mother-in-law until 1794, he immediately began to enlarge the estate and make extensive alterations to the house and farm.

Phelps would certainly have wanted a home that reflected his rising status in the town. Although not formally educated, Charles Phelps became a prominent lawyer and politician. He served as town selectman, Justice of the Peace, and representative to the Massachusetts General Court. By the 1790s, he was a very wealthy man, among the highest tax payers in Hadley. Through his frequent trips to Boston, Charles Phelps would have been well aware of the latest fashions in architecture and he was anxious to try them out on his own house. According to family tradition, he was a self taught architect and had a strong influence on the appearance his home took on. It is known for certain that his son, Moses Porter Phelps (who later changed his name to Charles Porter Phelps) had knowledge of the architectural practice and helped his father with the designs.

Among the first additions was the 1771 construction of a kitchen ell off the west side of the house. In 1782, a large barn was built to the south. (Photograph 5) The chaise house itself was added in 1795 between the house and barn. (Plan 1)

In 1797, the chaise house was connected to the main house by a long Federal style ell, containing a farm kitchen, cheese room, woodshed, granary, and work sheds. (Photograph 2) The resulting complex would have displayed an interesting contrast between the dark rusticated house and white, Federal style ell. However, this existed only until 1799, when extensive changes were made to the main house. At this time, the gambrel roof was added, the exterior clapboarded, and overhang concealed. The front entrance was replaced by a Federal style door and doric columned portico. Throughout the 1780s and 90s, the interior of the house was also remodelled with Georgian and Federal woodwork.<sup>3</sup> By the time of his death in 1814, Phelps had created a large and fashionable house and a model farm on an estate of almost 1000 acres.

#### Dan and Elizabeth Phelps Huntington

Two years after Charles Phelps' death, daughter, Elizabeth Phelps Huntington returned to Hadley with her husband Reverend Dan Huntington and nine children (two more were born in the house). They lived with Elizabeth Porter Phelps until her death in 1817, when the Huntingtons inherited the house and farm. The second Phelps child, Charles (Moses) Porter Phelps, chose to build a home for himself across the road, on his share of the estate. A clergyman and teacher at heart, Dan Huntington was a less ambitious farmer, than Phelps had been. By the middle of the 19th century, the estate was reduced to 84 acres.<sup>4</sup> Due to the family's size and lower income, few changes were made to the house during Dan and Elizabeth's occupancy.

## Frederic Dan Huntington

Of the eleven Huntington children, it was the youngest, Frederic Dan, who loved the family homestead most. Before his father's death in 1864, he purchased his brother's and sister's shares of the big house, so that he would inherit it outright. However, his career as an Episcopal minister in Boston and later Bishop in Syracuse, allowed Frederic Dan to spend only the summer months in Hadley. He kept the farm active, overseeing much of the the work himself. During the winter, the farm was operated by a caretaker, for whom a cottage was built in the 1870s. Throughout the late 19th century, the house was a popular summer spot for Frederic Dan Huntington's children and grandchildren, who all spent a week or two there each year.

George Putnam Huntington, Frederic Dan's eldest son, never had a chance to inherit the house, however. Father and son died, coincidentally, on the same day in July of 1904. The farm in Hadley was inherited jointly by George's six children.

## Heirs of George Putnam Huntington

The best use of the estate was uncertain at this time. During the 1910s, it was run as a dairy farm by the eldest of the children, Henry Barrett Huntington. However, by 1920, this operation had ceased and the family had tired of the less than modern facilities available in the house. It was decided that improvements should be made to create a nice summer home for mother, Lilly Barrett Huntington. In 1921, repairs were made and bathrooms installed in the old house.<sup>3</sup> However, after Lilly's death in 1926, the future of the estate was again in question.

## James Lincoln Huntington

The middle son, James Lincoln Huntington, was the most devoted to the old house and fascinated by the family history. He dedicated his later life to their preservation, while residing in the Chaise House, which he had rebuilt in 1930. An understanding of his life and career, is an important part of the Chaise House's historical context.

Born in Malden, Massachusetts, in 1880, James Lincoln Huntington grew up in Boston, Ashland, Massachusetts, and Hanover, New Hampshire. He graduated from Dartmouth in 1902 and went on to Harvard Medical School, which he completed in 1907. In 1910, Dr. Huntington began his Boston practice of obstetrics and gynecology. He went on to serve on the staffs of the Boston City Hospital, the Boston Lying-in Hospital, the Harvard Medical School, and the Cambridge Hospital, eventually becoming head of the obstetrical department of Mount Auburn Hospital, in 1921.\*

In June of 1911, James Lincoln Huntington married Sarah Higginson Pierce of Brookline. They had two sons, Benjamin Lincoln Huntington and John Higginson Huntington. The family lived in Boston's Back Bay, making occasional summer trips to the old family homestead in Hadley.

James Huntington's interest in the old house grew, however, and during the 1920s his trips there became more and more frequent. At the time, the old house was being used as a summer home by his mother, Lilly Huntington, with visits by the various siblings throughout the season. After her death, the children continued to spend time there each summer, but James became the most frequent visitor.

By 1928, he was spending almost every summer weekend there, as well as any weeks he could break away from his medical practice in Boston. During that year, James oversaw the reconstruction of the sheds between the woodshed and chaise house. These had been standing since 1797 and were about ready collapse. In 1929, it was decided that James Lincoln Huntington should become the primary owner of the old house and farm. He bought out the interests of Paul, Barrett, and Catharine, and reached an agreement with Constant and Frederic.\* They would have lifelong interests in the property, but James would have primary use of it and would make most of the decisions about its future.

In the late 1920s, there were still a few livestock on the farm and a caretaker was certainly needed to watch over the house, filled with valuable antiques. Thus, when the caretaker's cottage burned in 1929, there was an immediate need for a new one. It was decided that the 1795 chaise house should be torn down and a caretaker's residence built in its place.

During the demolition, many other farm buildings were removed from the site. The hen house and corncrib were torn down, along with the icehouse, bull pen, and cow barn.\* By the spring of 1930, all the outbuildings had been reduced to lumber. The desired result was that the new Chaise House possess a fine view of the Holyoke Mountain Range to the south! One of the most drastic changes Dr. Huntington made to the grounds was the removal of the great 1782 barn, during the fall of 1929. This was transported to the center of town, where it still stands today as the Hadley Farm Museum.

Dr. James Lincoln Huntington was quite typical of early preservationists. Although he was extremely sensitive in the conservation of early materials in the old house, he was much less so in regard to the farm buildings around it. Instead of restoring the sheds and chaise house to keep the original material intact, he chose to tear them down completely and rebuild. He did maintain the massing and lines of the originals and reused a good deal of the old timbers, but much of the integrity of the farm complex was lost. Typical of his time, Dr. Huntington considered the main house and the antiques it contained to be most important and his resources were greatly depleted by his work on them. The expense of restoring the dilapidated farm buildings could not be justified, at the time, because they were thought to be less interesting and of little historical value. Although some vestiges of the originals may be found in the resulting structures, they must now be viewed as products of their own time and as examples of the work of an early 20th century preservationist. For this they hold their own valuable place in the history of the Porter-Phelps-Huntington House.

After the reconstruction of the Chaise House, James Lincoln Huntington spent increasing amounts of time in Hadley and by the mid 1940s, he had decided to make it his permanent home. He began giving tours of the house and searching for funds to preserve it permanently as a museum. Unfortunately, he was unsuccessful in this quest and in 1955, came very close to selling the house. At this time, however, concerned friends and neighbors came to the rescue with money to form the Porter-Phelps-Huntington Foundation. Dr. Huntington donated the house and its contents to them, but continued to own and occupy the Chaise House, until his death in 1968. Today, the Foundation works to preserve the museum complex and opens it for tours each summer.



## CONSTRUCTION OF THE CHAISE HOUSE, 1795

Charles Phelps' carriage house was raised on May 18, 1795.\* According to a Hadley tax valuation of 1798, Phelps owned at least one chaise and would have required a place to house it, as well as his numerous horses.\* The resulting structure exhibited the Federal style features Phelps must have seen on his trips to eastern Massachusetts. He wished to copy one building in particular; the barn of Judge Theophilus Parsons of Newburyport, with whom his son, Moses (Charles) Porter Phelps was living and studying. On December 31, 1794, Charles Phelps wrote his son of his intention to build, "I wish you would send me the dimensions of Mr. Parson's barn as I expect to build something of the kind early in the spring - and I think Mr. Parson's pleases me better than any I have seen - you will not omit the height and width of the chaise room."<sup>10</sup>

The detached carriage house was located between the house and barn. (Photographs 5 & 6) Exhibiting Federal style design features, it was two stories high, three bays wide and two deep. Photographs from the early 20th century shed light on the chaise house's original appearance. The main entrance was a segmental arch surrounding a sliding door. Two smaller board and batten doors flanked each side. The three windows across the second floor contained shutters, but no glass can be seen in the photographs. These do show one large 18 paned window on the south elevation, which may or may not be original. (Photograph 6) There was also one small window in the gable of the north wall. Photographs of the rear elevation show a door near the north corner and one open window in the center of the first floor. (Photograph 7)

Three sides of the carriage house were originally clapboarded, with the less visible rear sheathed in rough unpainted boards. Some of these boards exist today on the old house, in the west gable of the north ell, over the stoop, where they were reused in 1932.<sup>22</sup> Early 20th century photographs show the east and north sides of the carriage house covered in clapboards, which may always have been painted white. (Photographs 6 & 8) The south end, which was largely hidden by the barn, appears to have been sheathed in rougher unpainted clapboards.<sup>23</sup> (Photograph 6) It is impossible to know, now that the original chaise house is gone, whether this is the initial configuration. It is quite possible that the southern clapboards are the earliest and that the other sides were redone at a later time. However, those on the north elevation of the chaise house do appear to date from first construction. When the sheds were built off of it, probably in 1797, these clapboards were left in place but enclosed within the shed. A 1928 photograph, taken when the sheds were torn down, clearly shows no break between those clapboards that were within the shed and those that were exposed on the outside. (Photograph 8) Thus it seems evident that the north side of the chaise house was never reclapboarded after the adjoining shed was constructed. The photograph also shows that the clapboards on the front match those on the north in size and shape, thus they may well be original too.<sup>24</sup> The 1795 roof was probably of riven wood shingles. By the 1920s, photographs show that these had been replaced with asphalt shingles and rolled roofing.

Charles Phelps built his carriage house with typical 18th century construction techniques, as can be seen in the reused timbers that exist today within the cellar and living room of the Chaise House. Some of the largest were hand hewn, but much of the wood displays the vertical marks of a waterpowered saw. (Photographs 9-13) The sawmill was located about one mile north of the house, and Charles Phelps owned a share of it. Other timbers now in the cellar, which display the marks of a circular saw, must be from later repairs to the building, and cannot date earlier than the 1820s-40s. The original beams possess slightly different dimensions, but all measure roughly nine by nine, nine by eleven, or ten by ten inches. Joist pockets on these members are spaced 34 3/4 inches apart. Many of the mortise and tenons would have been held together with wooden pegs and the holes for these can be seen in some of the reused timbers. Although cut nails were coming into use, this 1795 structure was undoubtedly built with hand wrought nails. There was no cellar or foundation under the carriage house. The rear was supported on stilts, creating open space underneath for the storage of manure or farm equipment. (Photograph 7)

As there are no photographs of the interior, its configuration remains unknown. A single stall from the Phelps carriage house does survive. (Photographs 14-17) It is now relocated in the 1782 Phelps barn, which serves as the Hadley Farm Museum. It is not clear how many of these stalls existed initially, but this one gives an idea of what they must have looked like. The existing materials are not all original however, and when the stall was moved, around 1930, it was reconstructed with wire nails and patched with modern wood. Horse stalls were undoubtedly in frequent need of repair.

Thus the existing stall consists of materials from several periods. The main timbers are hand hewn, but boards exhibit both vertical and circular saw marks. The originals were certainly cut with a vertical saw and appear to remain in place on the stall's front end. The stall measures seven feet two inches high, seven feet ten inches long, and five feet two inches wide. It includes a hayrack, which appears to be original material and would have been filled from the loft above. The manger for grain certainly looks to be original, as well. In the attic over the Porter-Phelps-Huntington House woodshed, the floor is made up of numerous doors and old boards. Three small doors near the top of the stairs appear to have been stall doors and could quite possibly have come from the original chaise house. (Photograph 18) They were constructed with wrought nails and hung on two types of strap hinges. No conclusion can be drawn for certain, as they could just as well have come from other farm buildings on the site, but they are included here for the sake of documentation.

## CONSTRUCTION OF THE SHEDS, 1797

In the fall of 1797, Charles Phelps continued his improvements to the farm by constructing a long ell off the south side of his house. The Federal style facade of this one and a half story section was based on the chaise house design. (Photograph 3) The ell may well have acted to connect the main house to the chaise house and create a sheltered farm yard, but whether it filled the entire stretch initially, is unknown. The addition certainly included the current south kitchen, the woodshed and at least a portion of the present Corn Barn. It may have been divided into as many as five separate work spaces. The first two sections mentioned, remain intact today and were covered in the 1988 historic structure report. These will be referred to here only as they relate to the other shed spaces to which they were attached. Documenting the history of the Corn Barn area between the woodshed and Chaise House is the purpose of this report. Because this section was later taken down and rebuilt in 1928, with modern construction and identical siding and roofing over the entire area, its original structure can only be surmised from historic photographs and by comparison with the remaining woodshed and south kitchen.

Elizabeth Porter Phelps dates the erection of these sections in her diary. On October 13, 1797, she writes, "Friday - this day our woodhouse raised as far as the roof. Satt. finished." After a five week construction period, she continues on November 20th, "The workmen finished working on our woodhouse etc. this day."<sup>14</sup> The wood house she refers to is almost certainly the present one. (Photograph 8) The 1797 date coincides with the Federal style elements, as well as the sawn dimensional lumber used.

It is not clear why Elizabeth fails to mention the kitchen section. Perhaps its bents had been raised a few days before or after and she did not take time to record that event.<sup>16</sup> It must be noted that her diary is brief and irregular and certainly leaves out more than it includes.

An examination of the framing of the south kitchen and woodshed sections of the ell is included in the Adams and Roy Historic Structure Report. This reveals that their frames were integral, with the rafters evenly spaced and identical in size and character through both portions.<sup>16</sup> That at least part of the Corn Barn area was constructed in the same 1797 episode, is also indicated by the existing structure. The southerly bent of the woodshed is clearly identical with the northerly bent of the Corn Barn. (Photograph 19) If this was exposed as the exterior south wall of the wood shed, some evidence of earlier siding would be visible. As there are no extra nail holes or marks from siding, it is clear that this area was never an exterior wall. Pockets for the summer beams of the corn barn area can also be seen, cut into the attic girts of this wall. Further evidence for the contemporaneous construction of the Corn Barn is that the ridge pole and roof plates of the wood shed extend slightly into the southern room. (Photograph 20 & 21) They appear to have been cut off at this point when the original corn barn was torn down.<sup>17</sup> These members projecting from the south bent of the woodshed can also be seen in 1928 photographs showing the demolition in progress. (Photographs 22 & 23) Thus it is evident that at least a portion of the present Corn Barn area was built in 1797 along with the woodshed and south kitchen.

Whether the 1797 ell included the entire shed section may never be known, as the earlier room divisions were obliterated in 1928, when the original three rooms were combined into one. It seems unlikely that Charles Phelps would have built it extending almost all the way to the chaise house, but not quite making the connection. However, this possibility cannot be entirely ruled out. Early 20th century photographs of the corn barn before reconstruction, indicate that the sheds may not have been all one continuous structure. A pre-1926 photograph (Photograph 24) of the rear (west) elevation of the sheds shows two types of siding on the area that is now the Corn Barn. The siding on the northern section is vertical, while that to the south is horizontal. This may have been due to different uses of the two rooms. The northern area was probably used for the storage of corn and grains, with open slits between the vertical siding allowing for drying and ventilation. A small portion of this original siding can now be seen, where it was rehung in 1928, in the space north of the Corn Barn door. (Photograph 25) The southern section of the sheds was covered on the rear with more weathertight horizontal boarding, very similar to that on the chaise house next to it. Another variation can be seen on the rear of the sheds. At the point of change in siding, there is also a difference in the height on the floors and roof plates. The northern section appears to line up with the woodshed beside it, but the southern end is clearly different and cannot be part of the same integral frame.

The front (east) facade of the entire shed area was sheathed in vertical boards. However, differences between the north and south ends are visible here, as well (Photograph 3). The roofing existing in the early 20th century is uniform across both sections, but a bulge is apparent along with a slight difference in the ridge height. This seems to occur at the same place as the change in siding on the rear. A very slight break in the vertical sheathing on the front is also visible at this point. The difference in the shapes of the two front shed doors may also be noticed. When reconstructed in 1928, these were made to look more uniform. However, prior to this, the southern arch was wider and flatter, while the northern one was more in keeping with those on the chaise house and woodshed. Again, this could be the result of different functions, with a need for a wider door, for the entrance of large farm vehicles into the southern shed area.

A definite conclusion about the contemporaneity of the sheds cannot be drawn at this time, and perhaps may never be. However, though it may seem illogical to us, it seems quite possible that the ell connecting the house and chaise house was built in two phases. In the fall of 1797, the kitchen, woodshed and northern half of the present Corn Barn were certainly raised, but the final connection to the chaise house may not have been made until a later time.



The existing woodshed and south kitchen can be examined in order to surmise the original appearance and structure of the other sheds built in 1797. Wood reused later in restoration of the main house may also be studied. Although there was a cellar under the kitchen area, the sheds were built without a foundation. Like the chaise house, their sills rested on the ground in front and were supported by posts in the rear (Photograph 24). These were originally unhewn logs and were reinforced later, in some places, with granite slabs.

Similar to the chaise house of two years earlier, most of the main framing members of the ell were hand hewn, while the studs, rafters, wind braces, and floor joists were sawn dimensional lumber.<sup>1\*</sup> The rafters existing in the kitchen and woodshed today are tenoned into a large hewn ridgepole of pentagonal cross section. (Photograph 26) Alternating rafters are also pegged into the ridgepole by eight inch long wooden pegs. Sawn wind braces provide support between rafters and ridgepole at several points.<sup>1\*</sup> An examination of the existing north wall of the Corn Barn (Photograph 19), reveals that it was also reinforced with rising and falling braces at each corner. The girts and corner posts are hand hewn, while the studs are sawn. These studs are not continuous, by span only the distance between each girt, into which they are tenoned. The framing was joined by pegged mortise and tenons, along with hand wrought nails.

The present doorway from the Corn Barn to woodshed appears to be original and its outline can be seen in a 1928 photograph taken during the shed's demolition. (Photograph 8) Salvaged boards from the original sheds can be seen in the main house, where they were

used to restore the west wall of the "pine room."<sup>20</sup>

(Photographs 27 & 28) The floor boards of the existing Corn Barn are all reused from various parts of the original structure. Those that exhibit the marks of a circular saw must date from later repairs or perhaps from the later completion of the southern portion of the ell. A similar contrast of vertical and circular sawn boards is visible in the material reused as subflooring in the 1928 reconstruction of the Corn Barn. This can be seen under the southern portion of the sheds, which was incorporated into the cellar of the Chaise House in 1930. Also visible there are some structural timbers that must have been reused from the original sheds when they were rebuilt in 1928. These include an unhewn post, which may well have been one of the supports under the rear of the sheds. (Photographs 58 & 59) An old member, reused as a summer beam under the new floor of the southern shed area, (Photograph 60) lends possible support to the idea that this end of the ell was constructed later than the northern end. Cut by a circular saw, this timber could not date any earlier than 1820. It might represent a later repair, but it seems unlikely that such a large beam would need replacement so soon. On the other hand, it may enforce the possibility that the southern end of the sheds was not built in 1797, but was completed later, sometime in the early to mid 19th century.

Clapboards existing on the kitchen's east elevation appear to be the wall's original covering. There is no evidence of earlier siding underneath them. Typical of the late 18th century period, the clapboards were sawn, 13 to 14 inches long, and attached by wrought nails.<sup>21</sup> Although the other shed sections displayed different forms of siding originally, it may be surmised that these were also water sawn and attached by wrought nails.

The exterior finish on the woodshed section was replaced by James Lincoln Huntington in 1938. According to before and after photographs, he took no liberties with the original design," but the old materials were lost. As previously discussed, the front of the original corn barn area was sided with vertical boards with slits between them for air circulation. The rear of the sheds was covered in rough board sheathing. This wall was broken by only one window and one door, which must have been reached by ladder. (Photograph 24) The rooms would have been lighted only by the open front doors and slits in the siding.

The original uses of the shed rooms are unknown. They did include three separate spaces, prior to the 1928 reconstruction, but the location of dividing walls is unclear. It seems that the northern section, which was certainly built in 1797, was used for the storage of grain, hence the name "Corn Barn." Support for the existence of a granary in the space between the house and barn, is also lent by another family member in the early 20th century. She says, "The sheds, carriage houses, and granary extended almost to the barn."<sup>22</sup> This granary probably filled the entire area covered with vertical sheathing on the rear. The other two rooms must have been located in the southern portion of the sheds and may not date from the same construction phase. Their uses are unknown, but probably involved the storage of equipment. Farm work may also have been done there, when foul weather prohibited work in the dooryard outside.

These shed spaces were used continuously by the family, until the winter of 1927-1928, when heavy snow proved too much for the roof. Prior to their demolition and reconstruction in 1928, the sheds had seemingly changed little since their construction. The family probably saw repairs to these areas as less important than those to other sections of the farm. The only mention of repairs found in the family papers, was in July of 1917, when the east roof of the woodshed and corn barn were been repaired and resingled with Neposet Brand green asphalt shingles.<sup>24</sup> The rear of the sheds, along with that of the chaise house, was covered with rolled asphalt roofing prior to its demolition. This material was not very durable and this may have added to the deterioration of the shed's condition.

When the time came that the sheds were in need of extensive repair and restoration, the Huntington family had already spent so much money on upkeep of the main house, that complete replacement of these less important spaces seemed the only solution.

## RECONSTRUCTION OF THE SHEDS, 1928

The sheds had been in poor condition for some time, but the snow of the winter of 1927-28, was just too much for them.<sup>26</sup> By the beginning of October, 1928, Dr. Huntington recorded that they were about ready to fall. He stated, "We must do something to replace or rather restore them."<sup>27</sup> However, his idea of restoration was quite different from that of today and by October 19, the sheds had been demolished. They were indeed completely razed, with nothing left standing between the southerly bent of the woodshed and the north wall of the chaise house. (Photographs 8, 22, 23, & 29) As previously discussed, the ridgepole and plates of the 1797 structure were sawn off below the south bent of the woodshed to allow for the demolition.

Dr. Huntington's friend and local handyman, McGrath, was in charge of the shed's reconstruction.<sup>27</sup> According to Huntington, the new structure was to follow the original lines and dimensions with absolute accuracy and involve the reuse of some material.<sup>28</sup> The resulting character of the Corn Barn is indeed quite similar to the original. However, it was built using modern balloon frame construction methods and combined into one open room.

By October 26, the cement foundations for the new sheds had been laid.<sup>29</sup> The front sill sat flush with the ground, with an open crawl space below. The rear sill was supported by a brick covered foundation. (Photograph 33) The structure was built largely of modern materials. A few old timbers were used for support in the cellar. (Photographs 58-60) The floor boards and subflooring under them were also made up of old wood, which appears to have been salvaged from a variety of places in the original sheds.

All other members, including sills, joists, studs, rafters, and roofing, were new in 1928. (Photographs 34-36)

The rear (west) elevation of the Corn Barn was sheathed in clapboards, instead of the earlier rough boarding. This wall was broken by three small six pane windows, regularly spaced across the facade. (Photograph 33) (This configuration was later altered with the conversion of the Chaise House.) The front elevation of the new Corn Barn was sided with vertical boards, which were similar to the originals, but slightly wider. (Photographs 30-32) To the north of the northern door, Dr. Huntington placed a portion of the original siding. (Photograph 25) However, it was reattached with wire nails typical of the 1920s. The two sliding doors were replicated with modern materials. The southern arch was made somewhat narrower for symmetry. (Photograph 30)

The interior of the new Corn Barn was left unfinished with its framing exposed. This new shed continued to serve for storage and work space, although little or no farming was done on the site by this time. The southern portion of the sheds was incorporated into the Chaise House when it was reconstructed as a residence in 1930 (this will be discussed in the following section). Later, Dr. Huntington used the Corn Barn as a reception area for museum visitors and he hoped one day to make it into an auditorium.

## CONVERSION OF THE CHAISE HOUSE, 1929-30

In January of 1929, the caretaker's cottage that had stood near the Porter-Phelps-Huntington House since the 1870s, burned to the ground.<sup>20</sup> As the old 1752 house was not winterized by modern standards, Dr. Huntington was immediately in need of a new residence for a caretaker and a place for his family to stay on visits in the colder months. At first, it seemed that the existing chaise house could be renovated into such a residence. However, in July, when the architect and builder came to study the structure and draw up the initial set of plans, it became apparent that the sills were too rotten and the walls completely out of plumb.

James Lincoln Huntington decided that the old building would have to be entirely torn down and a new house, with a cellar underneath, constructed in its place. He claimed that all sound lumber would be salvaged and reused and that the new building would follow the lines and dimensions of 1795 exactly.<sup>21</sup> He also hoped to show a lot of the old materials and structure exposed.

Dr. Huntington did succeed in these measures, but in the end, did not much preserve the old carriage house atmosphere. The resulting Chaise House, fills the place of the original, but looks to be simply a second residence, in the style typical of the Colonial Revival period. All image of the original farm building is gone completely.

The architect for the new Chaise House was Dr. Huntington's old friend Elliot T. Putnam of 73 Newbury Street in Boston. Local builders, Pomeroy and McGrath carried out the project.<sup>22</sup> By August of 1929, the original chaise house had been demolished, with all sound material salvaged.<sup>23</sup> During the same month a cellar was dug for the new foundation.<sup>24</sup> In September, Putnam was in Hadley drawing his second set of plans for the new house. (Plans 2-8)

The resulting structure is certainly a typical part of the Colonial Revival movement. It does not reflect any particular model, but includes a mixture of elements of several older architectural styles. The floor plan is basically that of a central hallway, late Georgian home. There are chimneys at each end of the house, but the southern one is set back towards the rear of the house, creating a slightly atypical arrangement. To the right of the hallway are the dining room and kitchen, with one larger parlor or living room on the left. At the back of the hall, behind the stairs, Dr. Huntington built a closet and a safe to house the old family manuscripts. Upstairs, there were originally two chambers on each side of the hall, with a modern bathroom at the top of the stairs. The Chaise House, as designed by Putnam, included not only the volume of the original carriage house, but also expanded into the south west corner of the shed beside it. (Plans 2-3) This allowed for a second bathroom and closet spaces at the north end of the second floor and a laundry room off of the kitchen. Dr. Huntington's original plan was to provide a cottage for a caretaker, along with a living room and two bedrooms for his own family to use, when the old house was closed.



The exterior of the Chaise House is covered in white painted clapboards, attached by wire nails. (Photographs 37-40) As it has been since 1930, the roof is of asphalt shingles. An exception is the portion of painted tin roof over the northern bathroom. The twelve-over-twelve windows are flanked by movable louvred shutters. Off the north west corner of the house is a small porch, which was originally entered by a door from the laundry room. (Photograph 41) The expansion of the house into the shed beside it caused an alteration to the rear of the sheds as they had been rebuilt in 1928. (Plan 6) The roof of the southern end was raised, one of the three shed windows removed, and the bay covered by the back porch. (Photograph 40) The front entry of the sheds remained the same, with the southern arch as an entrance into a storage area vestibule, which led into the laundry room behind. This area was partitioned off from the Corn Barn with particle board and a newer, smoother floor was laid in the entry.

Inside the Chaise House, the decorative details are a mix of Georgian and Federal style elements, along with a good deal of 20th century mass produced millwork. (Plan 8) The front doorway simply reflects the Federal style, as does the door it surrounds. (Photographs 42-43) The stairway, on the other hand, is essentially Georgian in derivation. (Photographs 44-46) The living room fireplace wall displays Georgian type panelling, while the other walls are covered in raised panel wainscotting, with plaster above. (Photographs 47-49) The living room is also decorated by exposed framing, which appears to have been reused from the original structure and stained dark to match the panelling. (Further discussion of this feature will follow.) The hallway displays simple board wainscotting, with a molded chair rail above.

Along its southern wall are casings, which cover the timbers extending through the wall from the living room. The fireplace in the dining room is Federal in derivation and the walls adorned by a simple baseboard and Federal type cornice moulding. Identical baseboards run throughout the other rooms of the house, including the kitchen. A third fireplace, located in the south west chamber is also of the Federal style. None of this decorative woodwork is reused. It consists of 20th century materials, with applied moldings attached with wire nails. The four panel doors and twelve-over-twelve windows of the house are also 1930 mass produced millwork. (Photographs 51-52) The woodwork of the Chaise House reflects neither the original appearance of the carriage house or of the main 1752 house beside it. It must have been chosen by Dr. Huntington simply for its "colonial" style elements. This type of woodwork would have been widely available in 1930, due to the popularity of the Colonial Revival.

On the other hand, much of the hardware in the Chaise House is reused. Many of the latches are certainly old and provide a fine view of a variety of Norfolk and Suffolk latches. The H-L hinges throughout the house appear almost too "rustic" and may well be reproductions. The strap hinges of the front door do appear to be old, however. All hardware is attached with screws and imitation wrought nails. None of it was original to the Porter-Phelps-Huntington House, however. It was purchased by James Huntington, in 1929, at an auction in Gilbertville, Massachusetts.\*\*

Dr. Huntington may have desired the Chaise House to reflect the original in size and shape, but he did not chose to use the older post and beam construction techniques. There is no exposed or cased framing in the house, except where it was reused in the living room

as a decorative detail. The existing walls certainly do not appear wide enough to enclose heavy framing timbers within them either. The Chaise House is certainly of balloon frame construction. However, there was no opportunity to view the interior structure of the house, during this investigation. Due to the placement of the sill and subflooring, the structure can not be seen by looking up from the cellar. Neither is there access to the small attic crawl space above the house. Some old structural timbers were reused in new locations in the Chaise House, but it is believed that the main structure is of modern materials. In the future, if the opportunity to view the interior structure arises, the Porter-Phelps-Muntington House staff should examine and make note of construction techniques and materials.

A cellar was dug under the entire Chaise House and the concrete floored foundation was poured to include the portion under the shed beside it. The front and rear sides of the foundation are concrete with brick above, while the rear wall is entirely of brick. The sills of the Chaise House are made up of numerous salvaged timbers, pieced together. The summer beams and posts are also of wood reused from the original chaise house. These have all been placed in new configurations and the original function of each member has not been determined. Floor joists under the Chaise house date from 1930, as does the beaded board subflooring. (Photograph 61) The cellar and foundation run continuously under the Chaise House and the shed area attached to it, which housed the laundry room, etc. However, a division between the two areas can be observed in the framing above. The structure of the shed portion appears to date from 1928, when it was reconstructed. It appears that when this portion of the shed was

made part of the Chaise House in 1930, the structure above was left intact, but a new foundation laid under this area, uniting it with the cellar of the Chaise House.

A good deal of wood was indeed salvaged, and can be found reused throughout the new Chaise House. The hallway and living room floors, as well as the stair treads, are of wide yellow pine boards, which must have made up the floors of the carriage house. Older nail holes can be seen in these and when they were reattached, wire nails were often placed through the holes. (Photographs 53-54) The floors throughout the other rooms of the Chaise House were laid in new narrow boards of pine on the first floor and oak on the second. As previously discussed, old beams were cut up and used as vertical supports in the cellar. (Photographs 9-13) The greatest amount of original material may be seen where it was reused in the Chaise House living room. (Photographs 55-57) It appears that the girts and joists might possibly be in their basic original configuration. However, the wall studs have been left out and the corner posts made from timbers that were horizontal members originally. It seems unlikely that the size and shape of this living room represents a room in the original carriage house. The joists may well have been longer and filled a wider span. It is difficult to see inside the joist pockets, but it looks as if the joists may have been sawn to a shorter length and new notches cut into them when the room was reinstalled. Regularly spaced nail holes are visible on the undersides of the joist. It seems doubtful that there was any sort of ceiling finish, covering the joists in the original chaise house. The pattern of nail holes actually looks very similar to that seen in the reused floor boards. Perhaps the joists were turned upside down when they were reinstalled.

This would have been possible if the joists were indeed shortened and new tenons cut in them to fit into the joist pockets. At any rate, before the framing of the living room was reconstructed, the timbers were cleaned, refinished, and stained a dark brown to match the panelling and wainscoting of the room. Carpenter's Marks are found along the girts at every joist and stud pockets. It is unusual to find so many such marks on a single member and these appear suspiciously clear and legible. They could be original to the 1795 construction of the chaise house, as similar, but less clear marks appear on other reused timbers in the cellar. However, Dr. Huntington must have had them cleaned up and made more prominent when the house was rebuilt. He may even have gone so far as to add more marks than appeared originally, to make the framing of the room more rustic. The current exposed beams in the living are for decorative purposes only. They are not an actual representation of the structure of the 1930 Chaise House. Dr. Huntington made an attempt to show some of the original framing of the chaise house, but in altering it and combining it with Georgian style panelling, very little of the original carriage house feeling was preserved.

The actual construction process is not documented in Dr. Huntington's journal, as he was absent during the winter of 1929-30, while it was progressing. In early February, Elliot Putnam drew up the final plans. When Dr. Huntington returned at the end of March, the new house was almost ready to be plastered.<sup>26</sup> By May, it was nearing completion, with carpenters, plumbers, and painters all at work.<sup>27</sup> Finally, in August, the area behind the house was graded and terraced to make a lawn and garden.<sup>28</sup> The actual cost of the project is unknown, but a bill from Putnam in September of 1930, cited the total cost to date as 13,113 dollars.<sup>29</sup>

## JAMES LINCOLN HUNTINGTON'S OCCUPANCY OF THE CHAISE HOUSE

Dr. Huntington and his family, along with their two maids, Mollie and Helen, spent the entire summer of 1930 in Hadley, while the new Chaise House was being completed. As before, they passed the warmer months in the old house, with James travelling back and forth to Boston as his medical practice demanded. He would receive a call that a patient was about to deliver, and would rush right off to Boston, no matter the time of day, or night, though often he arrived too late.

In the fall, James Huntington began his frequent stays in the Chaise House, coming out to Hadley every weekend until December, then resuming this practice the following March. During the summer of 1931, James and Sally Huntington spent every weekend in Hadley, while their son, John, was able to enjoy his entire summer vacation there with one of his school chums. They oversaw and carefully documented the laying out and planting of the sunken garden in the foundation of the old barn. (Photographs 62-63) In the fall, trees and hedges were planted along the front of the new house.\*<sup>2</sup> The family followed a similar schedule in 1932. They continued to spend the warm months in the old house and used a portion of the Chaise House when it was colder. Caretakers resided in the Chaise House and oversaw the estate. Except for Anna and Albert Pollit who lived there during the summer of 1932, the names of those who filled this position are largely unrecorded.\*<sup>3</sup> From 1933 on, Dr. Huntington was able to live in Hadley for the entire summer and then every possible weekend through the winter. His wife Sally joined him frequently, but often drove out separately. He continued his Boston obstetrical practice, making many trips back and forth.

In March of 1936, Hadley was visited by one of the worst floods in its history. The Connecticut River rose up over the fields, until there were 18 inches of water in the Chaise House. On March 20th James Huntington came through the door in a row boat and stepped out onto the third step of the front stairs.\*\* After the flood, the Chaise House required extensive cleaning and a complete overhaul of the heating system.\*\* Two years later in the fall of 1938, a major hurricane caused a flood that reached the top of the cellar stairs and the front step of the Chaise House. (Photograph 64)

As the years went on, Sally Huntington spent less and less time in Hadley with her husband, while he was there more and more. Dr. Huntington later stated that by 1937, he was passing most of his time in Hadley, where he had payed poll taxes and voted since 1931.\*\* In 1938, he began to take on occasional medical cases there.\*\* Quite popular with his patients, Dr. Huntington's practice grew rapidly. By 1940 he had offices in Hadley and Northampton and was the consulting obstetrician at Cooley Dickinson Hospital.\*\* He continued to see patients in Boston, too, and spent a great deal of time on the road. Dr. Huntington enjoyed driving and thought little of travelling back and forth in one day, which was no easy feat in 1940. Two years later, however, he gave up his Boston practice, and the following year, moved permanently to the Chaise House. Sally did not share his love for Hadley or his passion to preserve the old family home, so she remained in the city and the two were divorced in June of 1944.\*\*

James Lincoln Huntington was not alone in the Chaise House for long. On December 29 of the same year, he was married to Agnes Genevieve Keefe, with whom he had been friends for several years. It seems they had the house to themselves, as all farming had ceased, by this time, and caretakers were no longer needed.

According to Genevieve, no repairs or improvements had been made to the Chaise House since its construction. However, this soon changed and between 1945 and 1950, all rooms were painted and papered.\*\* In October of 1947, Lewis Roy painted the kitchen and laundry room for 146 dollars.\*\* Most of the painting was done by Lafleur Brothers of Northampton. They worked in the Chaise House in January and February of 1947.\*\* Then in April of 1949, they painted the living room walls and ceiling. Later that year, the west bedroom was painted and papered, as was the hall woodwork and Dr. Huntington's den.\*\* To make the house more weather tight, new storm doors and windows were also installed and in 1945, insulation was blown into the walls by Hancock Insulation Company of Boston.\*\* Further improvements included a new Gibson refrigerator and the carpeting of the front stairs in January of 1946. Later that year, a congolem rug was installed in an unknown location.\*\* More linoleum was laid, in the kitchen, in the spring of 1949.\*\* A large cedar lined closet was installed in the north east bedroom, during 1947. Throughout the 1940s, a J.F. Pellisier acted as the Huntington's handyman and carpenter. All plumbing was done by Leland Sanders of Hadley, and Parson's Electric of Northampton handled the electrical work.\*\*



James Huntington's financial resources began to dwindle with his expenditures on the old house and the construction of the new Chaise House. Throughout the 1940s, he continued his local medical practice, making only occasional trips back to Boston. He also worked for the Red Cross in their Northampton office. All spare time was spent researching, maintaining, and giving tours of the old family home. His wife, Genevieve shared his passion for history, to some degree, and helped him in his quest for the preservation of the Porter-Phelps-Huntington House. She also continued her job at New England Telephone, in Amherst, where she had been employed before her marriage.

The Huntingtons were able to have the rear of the sheds and Chaise House painted in 1953.\*\* However, by the mid 1950s, they had run into severe financial trouble and the future of the Porter-Phelps-Huntington House was at stake. Dr. Huntington had tried again and again to find a benefactor for the old house, but there was little interest in the home of this only slightly famous family, at a time when buildings were valued mainly for their associations with illustrious persons or events. In the spring of 1955, James wrote to his sister that if no outside money had come in by fall, they would be forced to begin selling off the contents of the old house and the Chaise House.

James and Genevieve decided that they would have to put the Chaise House up for rent, to gain some additional income. They spent the summer of 1955 in the old house and then in the fall, took a room in Northampton. The Chaise House was rented to three officers from the nearby Westover Air Force Base.\*\* Rough plans were drawn up for an apartment for the Huntingtons in the south kitchen of the old house, but these were not carried out.\*\*

Instead, it was decided to make an apartment out of a portion of the Chaise House. That way, the Huntingtons could still live in the house, but rent out the larger part of it. The apartment was to take up the shed portion of the Chaise house, as well as the two northern bedrooms on the second floor. (Plans 2 & 3) Construction was underway by the late summer of 1955. The laundry room was converted to a kitchen, with the original doorway between it and the old kitchen plastered over. The door from the laundry room to the porch was also closed up and a new one cut from the Chaise House kitchen, so that the tenants would have use of the porch. New Anderson windows were installed in both kitchens.\*<sup>9</sup> The apartment was to have a living room on the east side of the second floor and Dr. Huntington could occasionally use this as a medical office. The north west chamber was to be the Huntington's bedroom. The apartment would also include the north west corner bathroom.\*<sup>2</sup> The entrance to the apartment would be through the vestibule behind the south shed door and into the kitchen. A second set of stairs was cut to the cellar from just outside this kitchen door. The house and apartment would share a common basement, along with a furnace (Photograph 68), water heater, and incinerator. By October of 1955, construction was essentially complete, but painting, plumbing, electrical wiring, and roofing were still to be done.\*<sup>3</sup> In early November, Parson's Electric of Northampton wired the apartment and installed a new Thermador gas range.\*<sup>2</sup> The Huntingtons moved into the apartment in mid November, although it had no running water and was yet to be painted.\*<sup>4</sup>

Rental of the Chaise House brought some additional income to the Huntingtons, but they would still not have been able to support the old house, had not friends and neighbors come to its rescue. In 1955, the Porter-Phelps-Huntington Foundation was formed to take over operation of the house museum. The following year, James Lincoln Huntington donated the old house and grounds to the Foundation. He was to be curator for life and Genevieve could also fill the position, if she so desired. The Huntingtons were to have use of the old house and yards, so long as it did not interfere with museum tours.\*\* Dr. Huntington continued to hold the title to the Chaise House and Corn Barn, along with the strip of land running from the street, through them, and on down to the river.

The family's financial troubles were alleviated to some degree, but Genevieve had grown tired of James' obsession with the old house and family history. In 1956, she went to work at Mount Holyoke College, living there on campus, in South Hadley.\*\* Dr. Huntington stayed on in the apartment and continued to rent out the Chaise House. The Air Force officers resided there for several years. Then in 1958, Gerald and Regina Fitzgerald moved in to what would be their home for the next 26 years.\* Dr. Huntington made some improvements for his tenants, as well as to his own apartment. Apparently, Genevieve still spent some time there with him, as he wrote to his sister in 1957, "Our living room (Genevieve's bedroom) is mighty attractive with the gay hangings, fresh paint and paper, and rugs to match, and best of all our book cases are now filled with my books.\*\*\* The book cases he refers to were installed in the north east chamber and have since been removed. Other improvements included the painting of the cellar walls white and floor red,

as well as the renovation of the kitchen and bathrooms in the Chaise House.\*\* The existing kitchen cabinets appear to date from this time. (Photograph 65) This may also have been when the closet and safe area at the rear of the front hall was divided and a new bathroom installed. With one of the original Chaise House bathrooms given over to the apartment, there would have been a need for another. The fixtures in both bathrooms, along with the formica vanity upstairs, certainly look to date from the 1950s.

During the early 1960s, James Huntington was in and out of the hospital for various ailments. When at home, he employed a woman named Florence to cook and clean for him. In 1961, he decided to deed the Corn Barn to the Porter-Phelps-Huntington Foundation, along with the piece of land running through it. This would reduce his own property taxes and allow him to pay for only one third of the summer upkeep of the museum grounds, rather than the half he had previously been covering. He retained ownership of the Chaise House, the sunken garden, and the land around it, however. The Foundation could not own this while it was used as a rental property, or their tax exempt status would be affected.<sup>70</sup> The transfer of property was achieved by November of 1962.<sup>71</sup> At the same time, Dr. Huntington began making tentative plans to renovate the Corn Barn. He hoped to convert it into an assembly room, with two windows and a French door, leading to the back lawn, in the rear wall, and a fireplace and new chimney in the north wall. There would also be new restrooms nearby, for museum visitors.<sup>72</sup> The plan progressed little until a year later, when carpenter, Matty O'Connor came to make an estimate.<sup>73</sup> It must have been too high for the Foundation, as the plan was never carried out and no mention has been made of it since.

A few improvements were made to the Chaise House during the mid 1960s. In 1963, the exterior was painted.<sup>74</sup> Wall to wall carpeting was installed in every room, but the kitchen, in 1965.<sup>75</sup> The following spring, Dr. Huntington decided to make the ante-room outside the apartment weatherproof. He sealed the sliding door and cut a new hinged door in it, trying to change the outward appearance as little as possible.<sup>76</sup> (Photograph 31)

Through 1965, Dr. Huntington continued to give tours of the museum, handled memberships and dues, and spent time cleaning and rearranging furniture in the old house. However, his health was falling rapidly. In 1965, Genevieve returned to the apartment in order to better care for him.<sup>77</sup> The beginning of 1966, found James in the Kane Nursing Home in Amherst. By March he was back in Hadley putting around the old house, but in May he was forced to give up all work at the museum completely and return to the nursing home permanently. James Lincoln Huntington died there on May 5, 1968.

His wife, Genevieve, had returned to Mount Holyoke College in 1967, but she retained possession of the Chaise House and continued to use the apartment for vacations. Sometime during the 1970s, she moved to Florida, but did come back to Hadley often for the summer. The Fitzgeralds lived on in the Chaise House, through the 1970s and agreed to split the cost of repairs and improvements with Genevieve. The house and apartment were still connected by a doorway in the upstairs hall and often when Genevieve was away, the Fitzgerald's used her apartment as guest bedrooms.

Beginning in 1970, the two southern bedrooms, the hall, and dining room in the Chaise House were all painted and papered. The following year, the Fitzgeralds constructed a built-in book case in the south west bedroom. By 1972, the Chaise House was experiencing water in the cellar, every time it rained. Genevieve had the walls sealed and blacktop laid outside the house along the east and south sides of the foundation. During the year, the ceilings of the bedrooms and hallways were also painted for the tenants and, at their own expense, the Fitzgeralds installed a new sink and formica counters in their kitchen. In 1973, the west side of the Chaise House roof required repair. The ceilings that had been painted in 1972 were already peeling badly, so in 1974, new "beaver board" ceilings were installed below the old ones. Leakage into the cellar continued and in 1975, the bulkhead was rebuilt and the foundation partially sealed again. More painting occurred in the mid 70s. The apartment bathroom was painted and wallpapered in 1976. Then the following year, the apartment kitchen, stairs, and upper hall ceiling were painted. In the Chaise House, a bedroom, the living room, dining room, and the kitchen, along with the hall ceiling were done as well. Later, wallpaper was removed from the hall walls and the floors were sanded and painted. The back porch was also in need of repair and it was jacked up and new supports put under.\*

In September of 1977, Genevieve Huntington was married, in Florida, to Vladimir Steinmetz. According to James Lincoln Huntington's will, the Chaise House was to revert to the Porter-Phelps-Huntington Foundation upon Genevieve's death or remarriage.

## THE CHAISE HOUSE UNDER THE PORTER-PHELPS-HUNTINGTON FOUNDATION

Thus in 1977, the Porter-Phelps-Huntington Foundation came to own the entire complex of buildings, including the Chaise House and Corn Barn and the land surrounding them.

The Fitzgeralds continued to rent the Chaise House, until 1984. The apartment next door was in need of improvements and during the summer of 1978, two students from Hampshire College lived there, doing work in exchange for their rent. This involved covering over the upstairs door between the Chaise House hall and the apartment. The door was left intact on the Chaise House side, but plastered over in the apartment. A new wall was constructed between the two areas, on the second floor, with insulation for sound proofing. In the apartment, the hallway partition was removed to make the west bedroom larger. Flooring from a closet was used to fill in the space where the wall had been. The built-in book cases were also removed from the east apartment bedroom. Wall-Tex, probably from the 1955 conversion, was pulled down in the apartment kitchen. Finally, the entire apartment was painted white. Current occupant, James Boylan, moved into the apartment in the fall of 1979.

In October of 1984, Porter-Phelps-Huntington House Curator, Susan Lisk, took up residence in the Chaise House. Some improvements had been made during September, including removal of a cupboard and counter unit from the north east corner of the kitchen. Linoleum was removed from the kitchen floors, to reveal thin pine boards underneath. The floors of the dining room were also redone. The work then continued from October, 1984 to February of 1985. The halls, which had previously been white with "Williamsburg blue" woodwork, were painted a cream color. The bathrooms were also

wallpapered and repainted. Wallpaper and a dropped ceiling were installed in the east bedroom. No other repairs were made to the interior of the Chaise House, until the summer of 1987, when the west bedroom, which had been cream colored, was painted salmon pink, with off-white trim.\*\*

Under the Porter-Phelps-Huntington Foundation, a number of repairs have been made to the roofs of the Chaise House and Corn Barn. The rear (west) side of the Corn Barn roof was redone in asphalt shingles in June of 1982. The front of the Corn Barn was roofed in cedar shingles in May of 1986, replacing asphalt shingles that had been brittle and curling. In June 1983, the south west corner of the Chaise House roof, was redone in asphalt. According to the contractor, this was the first reroofing since the house's 1930 construction. The original was badly in need of replacement with many missing shingles, so that only the felt paper prevented major leakage. In 1986, the tin roof over the apartment bathroom, was repainted with aluminum fiber roof paint.\*\*

On Sunday June 5, 1989, a fire occurred in the Chaise House. It started in the north west corner of the basement on a ledge between the foundation and sill. The major beams were charred and the corner of the kitchen floor burned through. A fire wall, consisting of a thick piece of wood across the cavity between the studs, about a foot and a half up the first floor wall, probably stopped the fire from spreading. Serious smoke damage occurred throughout the Chaise House and water used on the fire in the basement caused a few inches of flooding. The electrical wiring burned and sections of the copper pipes burst. Little damage occurred in the apartment, except where the fire fighters were forced to break down the front door to get in. Repairs will be discussed in the following section of this report.\*\*



## EXISTING CONDITIONS

### Structure, Foundations, and Chimneys

Structurally, the Chaise House appears to be in good condition. Examination of timbers in the basement reveals no indication of rot, molds, or insects. Certainly some minor settling has occurred, but there are no sagging floors or walls out of plumb. The Corn Barn is now structurally sound, following repair of the front sill in 1986, when the rotten portion of the original sill was removed and a new timber pieced in.\*\* At the same time, the faulty gutter, which had caused much of the damage, was repaired to alleviate future problems.

The mechanical systems operate smoothly, for the most part. The Chaise House and apartment were rewired after the fire in 1988. Many of the copper plumbing pipes were also replaced.\*\* The 1930 oil burning furnace, from the United States Radiator Corporation, operates properly, although it is probably not the most fuel efficient heating system available. (Photograph 68) Continuing to rent a hot water heater is not the most economical approach for the Foundation, either, but is not a serious problem. Heat detectors were installed in all rooms and closets in 1979, as were three additional smoke detectors, in 1987.

It is not known when work was last done on the foundations and chimneys of the Chaise House or Corn Barn, but there has certainly not been any since at least 1978. The rear brick foundation of the Corn Barn appears in good condition. There is about one inch of rising damp visible and a bit of moss growing, indicating some moisture. The dirt crawl space under the Corn Barn is certainly damp with water rising from the ground and draining in from faulty

downspouts. These cool, dark, and damp conditions are not causing serious problems, at present, but do not contribute to the longevity of the sills and subflooring of the structure, and have proven to be sources of trouble in the past.

Along the rear foundation of the Chaise House, soluble salts are visible indicating water in the bricks, about two inches up. At the corner of the foundation and bulkhead, moss can be seen growing up to a foot above the ground. (Photograph 67) This represents a fairly severe moisture problem. As the land does slope away from the foundation, this must be caused by groundwater rising, along with backsplash and leakage from the damaged gutter above. The seasonal floods that often come right up behind the Chaise House and fill the cellar with water, are seemingly unavoidable causes of water damage. In the spring of 1984, there were two and a half to three feet of water in the cellar and the water pressure caused gaps to open up in the masonry of the foundation walls.\*\*

The north chimney of the Chaise House appears to be in fair condition and no serious leakage has occurred, though the flashing could use replacement. The flashing around the south chimney is not in good shape either. Here there are also several loose bricks at the top of the stack and this is probably allowing water to penetrate down into the bricks below. Serious leakage has occurred around the south chimney (Photographs 69 & 71) and it requires immediate attention.

## Exterior

The exterior of the Chaise House is badly in need of work. The entire museum complex was painted early in the 1980s, but this was done poorly with little preparation. It is thought that there was almost no scraping or sanding at all done to the Chaise House.\*\* The older paint underneath has now failed so completely that severe peeling has occurred. A great deal of bare wood is exposed and the clapboards are now splitting and cracking and many may need replacement when the building is finally painted. The problem is particularly bad over doors and windows, where there is no flashing for protection. The window sills are in poor condition, due to water damage and rot. The windows on the first floor are out of plumb from the settling of the house, so the storms do not fit properly and are not energy efficient. The wire nails that hold the clapboards are rusty and the iron oxide has badly stained the Chaise House exterior. The louvred shutters are beginning to crack and the applied moldings are falling apart. This is again caused by exposure due to the lack of paint. Peeling paint and water damage to clapboards and are most severe on the rear elevation of the Chaise House, where a leaking gutter has caused great problems. (Photograph 66)

The porch off the north west corner of the house is also badly in need of repair. (Photograph 41) It appears to be structurally sound, but a great deal of exposed wood needs replacing. There is a great deal of rotten wood, due to exposure from lack of paint. The asphalt roof is in poor condition, with many cracked and splitting shingles. There are glass windows that could be put on the screen porch in the winter, but these no longer fit, as the frame is so out of line.

### Roofing and Gutters

In the fall of 1988, some caulking was done to patch the Chaise House roof. However, the entire roof is badly in need of replacement. The shingles on the east side are brittle, with many broken edges. Even the south west corner of the roof, which was redone in 1983, is in need of work, due to tree limbs rubbing against it. The asphalt shingles put on the west side of the Corn Barn in 1982, are in good condition still. The cedar shingles on the east side are only three years old and, of course, are in very good condition. Some slight warping and lifting is beginning to occur, but this should not be a problem for quite some time. The flashing around the north chimney appears to be ripped and must be replaced.

The aluminum gutters and downspouts on the Chaise House and Corn Barn are generally in fair condition, but they do need cleaning badly, as many are completely full of debris. Other problem spots include the copper gutter along the rear of the Chaise House, which is full of holes and leaks badly. One of the downspouts behind the apartment is squashed closed and needs a new bottom piece. The wooden gutter along the front of the Corn Barn is in good condition, having been repaired in 1986, but needs to be cleaned of mildew and painted, so the wood will not decay. The downspout on the front of the Corn Barn passes under the building in a pipe and empties out behind it. However, behind the Corn Barn, the land slopes in towards the foundation, so the water flows down around it.

### Chaise House Interior

The interior of the Chaise House is in excellent condition, following repairs after the 1988 fire. The hallway has recently been repainted and floors refinished. The only problem here is a leak in the ceiling upstairs, in front of the east bedroom door. (Photograph 70) This must be caused by leakage through the roof and attic, down to this spot. However, as the attic area is inaccessible, the exact caused could not be determined.

The living room floors were redone in 1984 and are in very good condition. The plaster walls were repainted early in 1989. There is, however, a problem with the woodwork in this room, particularly in the fireplace wall. Here, the applied, nailed on moldings are warping and separating from the panels. This is certainly due to water damage. There is a severe problem with leakage around this south chimney. In the ceiling of the living room, in front of the chimney, other water damage can be seen. (Photograph 71)

The dining room is in excellent condition, as it was wallpapered, painted and the floors refinished with polyurethane, during the winter of 1988. Prior to the painting, damage was visible in the ceiling, from the leakage of a radiator above. This had caused the ceiling to peel constantly and a number of old repairs were visible. Whether the leaking is a current problem, may soon be apparent again.

The Chaise House kitchen was most severely damaged by the fire. During the winter of 1988, it was repainted and the floors polyurethaned. A layer of white wall tex, probably from the 1950s, was found under the top layer of paint and removed. The molding around the tops of the cupboards needed replacing, but one that matched the original exactly could not be found. Repairs were also made to the baseboards and walls in the north west corner of the room, where fire damage had occurred. The kitchen ceiling had been painted many times, mostly in white, but there was one layer of light green. The ceiling was in bad condition, so in 1988 a new plaster board one was installed below the previous one, which lowered the ceiling about three quarters of an inch.

The first floor bathroom was probably installed in the 1950s. The fixtures date from that time and are in very good condition. However, leakage from the sink and radiator has caused severe damage to the linoleum and probably the floor boards underneath.

The second floor bathroom displays a similar problem, this time with leakage around the bath tub and toilet. The linoleum is severely damaged and the floor under it is rotting.

The Chaise House bedrooms are in very good condition. The south east room needs no attention. However, in the south west room, leakage around the south chimney has again caused damage. (Photograph 69) Water damage to the plaster can be seen in the ceiling in front of the fireplace. The hearth stone has also split and is separating. This might indicate that its supports are shifting with water penetration around the chimney.

#### Apartment Interior

Aside from the work done in 1978, little change has occurred in the apartment since its conversion in 1955. Although it is structurally sound, the apartment is badly in need of cosmetic repairs to make it a more pleasant living space. The ten year old paint is peeling severely in all areas. The floors are worn and could use refinishing. The black and white marbelized linoleum in the kitchen is quite worn and stained. The 1955 stove and refridgerator are outdated, as well as being physically unattractive. The bathroom contains fixtures, which must date from the 1930 construction of the Chaise House. These are in fair condition and could be retained. There is a serious leakage problem visible in the ceiling over the kitchen sink, which must be caused by the radiator above. A fair amount of damage has occurred to the wood and plaster in this area.

#### Corn Barn Interior

There is no rot or leakage visible in the Corn Barn, though there may be some moisture problems in the crawl space below. That the front sill required replacing in 1986, indicates this possibility. The floor sags slightly in the center, but is not a serious problem. The floor of this space is rough and uneven, due to the variety of reused boards. Some damage has been done to the bottom of the sliding door, as rain water splashes under it.

## RECOMMENDATIONS FOR CONSERVATION

There are a number of conservation measures, which must soon be taken by the Porter-Phelps-Huntington Foundation, if the Chaise House and Corn Barn are to be preserved for the future. Some of these measures are required to maintain the structures of the buildings. Others are simply cosmetic improvements, but these are also important because the Chaise House and Corn Barn are just as visible to visitors, as the museum house itself. Recommendations will be given here in order of relative importance and urgency.

The first action that must be taken is purely philosophical. It is very important that the Porter-Phelps-Huntington Foundation come to realize that the Chaise House and Corn Barn are valuable portions of the museum complex and are worthy of preservation. They are important as the work and home of museum founder, Dr. James Lincoln Huntington and also in containing vestiges of the original 18th century farm structures. Certainly, the Foundation cannot put as much effort into maintaining these buildings, as they do in the original 1752 house. However, it is vital that the connected structures be preserved to some extent. Because they are indeed a part of the museum complex, any future work done to the Chaise House and Corn Barn should be documented as part of the archival records. These structures should be treated as historic buildings and the policy to repair rather than replace should be adopted whenever possible. It has been suggested that some day, the Chaise House might become a museum itself, but this seems to be an issue for the more distant future. At present it is too valuable as a rental unit and home for the curator.



One of the most urgent conservation measures, which must be taken very soon, is the painting of the Chaise House exterior. The exposure of bare wood to the elements, has lead to the decay of the clapboards. Many of them will already need to be replaced. Portions of the wood in the window sills and surrounds will also require repairs. Flashing should then be placed over all windows and doors to allow for better runoff and protection of the wood. While the work is proceeding, it is important that close attention be paid, to insure that it is done adequately. Money is always a concern, but no expense should be spared in hiring a competent and trustworthy professional to do the job. The existing layer of paint must be thoroughly scraped and sanded. This should not be a difficult project, as much of it is already cracking and falling off. In the process, the stains from rusted nails will be removed and fresh paint should prevent further rusting. At least two coats of paint must be applied to insure full protection of the wood below. The shutters should also be repaired and painted along with the walls. The condition of the Corn Barn exterior is not as severe, but it could certainly use painting, so that similar problems will not occur. Painting the Corn Barn and apartment doors will help stop water damage to their bottom areas.

Repair of the Chaise House roof must also be a high priority. This should involve removal of the old roof, not just covering it over. Tyvak should be used instead of tar paper, as it is impermeable to water, but allows water vapor to pass out. White cedar shingles treated with fungicide and fire retardant would be best for the longevity of the roof. These shingles would give an appearance appropriate to the original 1795 date of the chaise house.

However, when the current structure was erected in 1930, asphalt shingles would have been used. In this situation, the best approach would be to maintain the house to its 1930s condition. Thus high quality asphalt shingles should be used. When roofing is complete, nearby tree branches should be cut back so they will not continue to rub against the house.

Repairs to the chimneys and flashing are also very important. When the roofing is done, flashing should be placed around both chimneys and also along the valley where the Chaise House meets the shed. The chimneys must be repointed and any missing bricks replaced. Chimney caps would help prevent moisture entering the chimney stack, but these must be well ventilated. If these are not installed, the tops of the chimneys should be covered with flashing, to prevent water penetrating into the bricks.

Leakage around the south chimney and through parts of the roof, has caused a fair amount of damage to the Chaise House interior. After the faulty elements are repaired, this must also be dealt with. The ceiling in the south west chamber has been damaged and some patching of the plaster and lathe will be necessary. Cracking of the hearth may indicate problems with its supports and this should be further examined. Leakage around the south chimney has also caused problems in the living room. A small area of the ceiling will need to be replastered and repairs to the lathe may be required. The panelling of the fireplace wall can be fixed, at this point, simply by reattaching the moldings to the panels. A portion of the ceiling in the upstairs hall will also need to be repaired. Leakage through the dining room ceiling should be monitored and if it continues, the source located and repaired.

Leaking bathroom fixtures should also be repaired and damage to the floors and possibly the subflooring in both Chaise House bathrooms must be attended to, before new linoleum is laid.

Cleaning the gutters would be a relatively inexpensive project, which would have extremely beneficial results. However, this must be done regularly to keep the gutters and downspouts free of debris. This will greatly decrease future water damage to the exterior clapboards and foundations, as faulty rain water disposal is the most common cause of masonry deterioration. The gutter on the rear of the Chaise House should be replaced, along with the bottom of the rear Corn Barn downspout.

Moisture problems in the foundations should also be dealt with. Portions must be repointed to prevent water from entering cracks in the mortar. Rising damp could be slowed by leading runoff farther away from the foundation and regrading the ground around it. Existing efflorescence can be removed from the bricks by a simple scrubbing, or if necessary, muriatic acid could be used. Moss should be killed with an herbicide. Several attempts have been made, in the past, to seal the Chaise House foundation. However, a nonporous seal is not a beneficial repair, as water may penetrate through cracks and then become trapped underneath the seal. A lime wash is better for waterproofing, because it allows for quick runoff and absorbs atmospheric impurities. Little can be done to prevent periodic flooding of the Connecticut River into the Chaise House cellar, but proper cleaning and ventilation should be carried out immediately following, to prevent water from remaining trapped in the masonry.

The back porch is an integral part of the Chaise House and should be preserved. This must be attended to in the near future, before it is beyond repair. Rotten portions of wood should be replaced, the whole structure thoroughly painted, and the roof reshingled.

Cosmetic repairs to the interior of the apartment are vital, if only to provide more pleasant living quarters for the tenant. All rooms are badly in need of painting and some of the floors also require attention. A new stove and refrigerator would not only be more attractive, but might also prove safer and more energy efficient. The leaking radiator over the kitchen sink must be repaired or replaced and, undoubtedly, the plaster ceiling will need patching.

It is vital that the Porter-Phelps-Huntington Foundation begin to recognize the importance of the Chaise House and Corn Barn buildings and work towards their preservation as a part of this wonderful museum complex. Every day, the 1930s are becoming more and more a part of the historical past and before long, the existing Chaise House will be of as much interest as the original 18th century structure would have been. In this day and age, the Porter-Phelps-Huntington Foundation, must not repeat the situation of the early 20th century, by allowing portions of the Corn Barn and Chaise House again to deteriorate beyond repair. Action must be taken soon to preserve the fabric of these structures for the historians of future generations.

## NOTES ON SOURCES

A number of primary sources were used extensively in this investigation. A thorough examination of all relevant family materials, in search of architectural information, was undertaken by the author of this report in the winter of 1987-88. This was done in conjunction with the historic structure report being done by Adams and Roy, Consultants. Information about the chaise house and sheds found at that time, has formed the basis for the current Chaise House report, with the addition of a much more thorough reading of early 20th century materials. All primary sources are found in the Porter-Phelps-Huntington Family Papers, which are housed in the Amherst College Archives, Frost Library, Amherst, Massachusetts. A brief description and reference to location of each source follows:

Elizabeth Porter Phelps' Diary, Box 8. This was kept faithfully from 1766 to 1812. It includes mainly religious and social concerns, but contains occasional references to construction work on the house and farm. These are useful in dating construction periods and have formed the basis for what is known about the history of the Porter-Phelps-Huntington House.

Charles Phelps, Jr. Papers, Box 4. Outgoing correspondence to his son Moses (Charles) Porter Phelps contains some mention of work on the house. His legal and financial records contain nothing relating to construction.

James Lincoln Huntington Journals, Boxes 80a, 80b, and 81. These journals and scrapbooks were kept by Dr. Huntington at the house in Hadley. They are extremely valuable in documenting his work on the main house, as well as reconstruction of the Corn Barn and Chaise House. They also shed some light on what life in the Chaise House was like after its reconstruction. The many snapshots mounted in the journals are also very useful.

James Lincoln Huntington, Correspondence-outgoing, Box 65. Letters to his brothers and sister contain occasional references to his plans for the Chaise House.

James Lincoln Huntington, Financial Papers, Boxes 77-79. Receipts and check books provide some information about money spent on the Chaise House and sheds in the 1930s-50s.

Agnes Genevieve Keefe Huntington, Correspondence, Box 87. Outgoing correspondence documents life in the Chaise House and apartment in the 1950s and 60s.

"Forty Acres" Photographs, Box 144. These include a number of exterior views of the Chaise House and Corn Barn, some of which were reproduced for this report. These provided visual information about the condition and structure of the buildings in the early 20th century, before they were taken down and rebuilt.

Architectural Drawings, Box 176. These include blueprints for the Chaise House reconstruction, drawn by Eliot Putnam, 1929-1930.

Several secondary sources were also employed in this project. These include the following:

Historic Structure Report of the Porter-Phelps-Huntington House, Hadley, Massachusetts, by Adams and Roy, Consultants, 1988. This included a study of the museum house, farm kitchen and wood shed, but did not address the reconstructed Corn Barn and Chaise House. It provided useful information about the history of the main house. The structural description of the kitchen and wood shed were particularly valuable in determining the original construction of the adjoining sheds. A copy of this report is available in the Amherst College Archives.

Porter Phelps Huntington Family Papers Finding Aid, prepared by Kari Ann Federer, 1988. A finding aid to the Family Papers in the Amherst College Archives. This includes biographical sketches of each family member, as well as descriptions and locations of each of their papers.

Huntington, James Lincoln. Forty Acres, the Story of the Bishop Huntington House. Hastings House, New York, 1949. This book contains much information about the family history. The architectural history of the house has since been proven slightly inaccurate. However, Dr. Huntington's description of his reconstruction of the sheds and Chaise House was very valuable for this report.

Sessions, Ruth Gregson Huntington. Sixty Odd. Stephen Daye Press, Brattleboro, Vermont, 1936. This recounts Ruth's life in the house during the 1860s and 70s. As little work was done on the house during these years, the book includes only a few references of interest to architectural historians.

Much of the information about the family history is duplicated in a number of sources and is working knowledge of the author, thus it is not footnoted. For further information about the history of the Porter, Phelps, and Huntington families, researchers may consult the above sources, as well as the family papers in the Amherst College Archives. The Porter-Phelps-Huntington House Museum is open for tours in the afternoon, from mid May to mid October (closed Thursdays and Fridays).

The Porter-Phelps-Huntington Foundation, Inc. may be contacted at: 130 River Drive, Hadley, Massachusetts, 01035. (413) 584-4699.

#### ENDNOTES

<sup>1</sup>Adams and Roy Consultants, Inc., Historic Structure Report - Porter-Phelps-Huntington House, (Portsmouth, NH, 1988), p. xi.

<sup>2</sup>Ibid., p. v.

<sup>3</sup>James Lincoln Huntington, Forty Acres: The Story of the Bishop Huntington House, (New York: Hastings House, 1949), p. 48.

<sup>4</sup>Kari Ann Federer, Porter-Phelps-Huntington Family Papers Finding Aid, (Amherst, Massachusetts, 1988), p. 45.

<sup>5</sup>Adams and Roy, p. vii.

<sup>6</sup>James Lincoln Huntington Journal, 1922-1936, p. 102, October 5, 1929. Porter-Phelps-Huntington Family Papers, Box 80a.

<sup>7</sup>Ibid., p. 103. March 30, 1930.

<sup>8</sup>Elizabeth Porter Phelps Diary. Porter-Phelps-Huntington Family Papers, Box 8.

<sup>9</sup>Hadley, Massachusetts Town Clerk's Office.

<sup>10</sup>Charles Phelps, Correspondence-outgoing to Moses (Charles) Porter Phelps, December 31, 1794. Porter-Phelps-Huntington Family Papers, Box 4, Folder 6.

<sup>11</sup>James Lincoln Huntington Journal, p. 159.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid., p. 84.

<sup>14</sup>Elizabeth Porter Phelps Diary.

<sup>15</sup>Adams and Roy, p. 61.

<sup>16</sup>Ibid., p. 58.

<sup>17</sup>Ibid., p. 59.

<sup>18</sup>Ibid., p. 58.

<sup>19</sup>Ibid., p. 59.

<sup>20</sup>James Lincoln Huntington, Correspondence-outgoing to Catharine Sargent Huntington, April 23, 1965. Porter-Phelps-Huntington Family Papers, Box 65, Folder 16.

<sup>21</sup>Adams and Roy, p. 59.

<sup>22</sup>Ibid.

- \*\*Ruth Gregson Huntington Sessions, Sixty Odd (Brattleboro, Vermont: Stephen Daye Press, 1936), p. 113.
- \*\*Henry Barrett Huntington, Correspondence-outgoing to James Lincoln Huntington, July 1, 1917. Porter-Phelps-Huntington Family Papers, Box 60, Folder 13.
- \*\*James Lincoln Huntington, Forty Acres, p. 51.
- \*\*James Lincoln Huntington Journal, p. 90, October 5, 1928.
- \*\*Ibid., p. 92, October 19, 1928.
- \*\*James Lincoln Huntington, Forty Acres, p. 51.
- \*\*James Lincoln Huntington Journal, p. 94.
- \*\*Ibid., p. 96, June 26, 1929.
- \*\*James Lincoln Huntington, Forty Acres, p. 52.
- \*\*James Lincoln Huntington Journal, p. 102.
- \*\*Michael Paul Huntington, Correspondence-incoming from James Lincoln Huntington, August 24, 1929. Porter-Phelps-Huntington Family Papers, Box 90, Folder 16.
- \*\*James Lincoln Huntington Journal, p. 101, August 21, 1929.
- \*\*Ibid., p. 99, August 3, 1929.
- \*\*Ibid., p. 103, March 30, 1930.
- \*\*Ibid., May 22, 1930.
- \*\*Ibid., p. 107, August 1930.
- \*\*James Lincoln Huntington, Financial Papers. Porter-Phelps-Huntington Family Papers, Box 77.
- \*\*Hadley, Massachusetts Town Clerk's Office.
- \*\*James Lincoln Huntington Journal, p. 133, October 1931.
- \*\*Ibid., p. 146.
- \*\*Ibid., p. 274.
- \*\*Ibid., p. 175.
- \*\*James Lincoln Huntington Journal, 1936-1942. Porter-Phelps-Huntington Family Papers, Box 80b.
- \*\*James Lincoln Huntington, "Reminiscences of his Life at Forty Acres." Porter-Phelps-Huntington Family Papers, Box 83, Folder 1.



- \*Porter-Phelps-Huntington Family Papers Finding Aid, p. 45.
- \*\*ibid.
- \*\*Agnes Genevieve Keefe Huntington, "History of the Chaise House." Porter-Phelps-Huntington Family Papers, Box 83, Folder 41.
- \*\*James Lincoln Huntington Financial Papers, Box 78, bill from Lewis Roy, October 20, 1947.
- \*\*Ibid., Box 77, Folder 20.
- \*\*Ibid., Box 78, bills from Lafleur Brothers, April 23, 1949, October 1949, and January 2, 1950.
- \*\*Ibid., Box 77, Folder 17, bill from Hancock Insulation Company, October 23, 1945.
- \*\*Ibid., bills- January 1, 1946, January 6, 1946, and April 10, 1946.
- \*\*Ibid., Box 78, bills for linoleum May 2 and June 6, 1949.
- \*\*Ibid., Box 77, Folder 17.
- \*\*James Lincoln Huntington Correspondence-outgoing, to Catharine Sargent Huntington, February 6, 1953. Porter-Phelps-Huntington Family Papers, Box 65, Folder 7.
- \*\*Ibid., May 1955, Box 65, Folder 6.
- \*\*Architectural Drawings, Porter-Phelps-Huntington Family Papers, Box 176.
- \*\*James Lincoln Huntington Correspondence-outgoing, to Catharine Sargent Huntington, October 8, 1955, Box 65, Folder 6.
- \*\*Agnes Genevieve Keefe Huntington, "History of the Chaise House," Box 83, Folder 41.
- \*\*Ibid., October 23, 1955, Box 65, Folder 9.
- \*\*James Lincoln Huntington, "Reminiscences of his life at Forty Acres," Box 83, Folder 1.
- \*\*James Lincoln Huntington, Correspondence-outgoing, to Catharine Sargent Huntington, November 13, 1955, Box 65, Folder 9.
- \*\*Ibid., November 1955.
- \*\*Agnes Genevieve Keefe Huntington, Correspondence-outgoing, to William Dwyer, September 15, 1960. Porter-Phelps-Huntington Family Papers, Box 87, Folder 6.

\*"History of the Chaise House," Box 83, Folder 41.

\*\*James Lincoln Huntington, Correspondence-outgoing, to Catharine Sargent Huntington, January 26, 1957, Box 65, Folder 10.

\*\*"History of the Chaise House," Box 83, Folder 41.

\*James Lincoln Huntington, Correspondence-outgoing, to Catharine Sargent Huntington, October 17, 1961, Box 65, Folder 12.

\*Ibid., November 11, 1962, Box 65, Folder 13.

\*Ibid.

\*Ibid., September 30, 1963, Box 65, Folder 14.

\*Ibid.

\*\*"History of the Chaise House," Box 83, Folder 41.

\*James Lincoln Huntington, Correspondence-outgoing, to Catharine Sargent Huntington, March 15, 1966, Box 65, Folder 18.

\*\*"History of the Chaise House," Box 83, Folder 41.

\*Ibid.

\*This information comes from conversations between the author and Curator, Susan Lisk, during the winter of 1989.

\*\*Porter-Phelps-Huntington Foundation, current files, Roofing Schedule.

\*Conversation with Susan Lisk.

\*Ibid.

\*Ibid.

\*Ibid.

\*Ibid.



Photograph 1  
Porter-Phelps-Huntington House, view looking north west, 1989.  
Chaise House at far left.



Photograph 2  
Porter-Phelps-Huntington House, view looking south west, showing  
barn, chaise house, and sheds, taken August 1929.  
From James Lincoln Huntington Journal, page 109.  
Porter-Phelps-Huntington Family Papers, Box 80a.



Photograph 3  
Chaise house and sheds, taken prior to 1928.  
From Porter-Phelps-Huntington Family Papers, Box 144, Folder 12.



Photograph 4  
Chaise House and Corn Barn, 1989.



Photograph 5  
1782 barn, chaise house, and south portion of sheds, taken prior to  
their removal and reconstruction of 1928-1930.  
From James Lincoln Huntington Journal, page 83.



Photograph 6  
South and east elevations of chaise house. Probably taken in 1929,  
after the reconstruction of the sheds and prior to the demolition of  
the chaise house.  
From the Porter-Phelps-Huntington Family Papers, Box 144, Folder 6.



Photograph 7  
West (rear) elevation of the chaise house, taken prior to 1926.  
From Box 144, Folder 12.



Photograph 8  
View looking south west of wood shed and north elevation of chaise  
house. Taken October 1928, after demolition of sheds.  
From James Lincoln Huntington Journal, page 84.



Photographs 9, 10, 11, 12, and 13  
Timbers from original chaise house, reused as support posts, summer  
beams and sills in 1930 Chaise House basement.







Photograph 14  
Front and side of a stall taken from the chaise house, now in the  
Hadley Farm Museum.



Photograph 15  
Front end of chaise house stall, showing hay rack.



Photograph 16  
Side of chaise house stall.



Photograph 17  
Rear of chaise house stall.



Photograph 18  
Possible stall doors, found in the attic of the  
Porter-Phelps-Huntington House wood shed.



Photograph 19  
North wall of the Corn Barn. This was left intact when the structure  
to the south was rebuilt in 1928.



Photographs 20 and 21  
North end of Corn Barn roof, showing original ridge pole extending  
through from the wood shed.





Photograph 22

View looking north east, with the main house in the background. This shows the east elevation of chaise house and south bent of wood shed, which is now the north bent of the existing Corn Barn. Taken October 1928 after the sheds were torn down.  
From James Lincoln Huntington Journal, page 93.





Photograph 23  
South bent of wood shed/north bent of Corn Barn. Taken October 1928,  
after the sheds were torn down.  
From James Lincoln Huntington Journal, page 55.



Photograph 24

West (rear) elevation of the sheds, with corner of chaise house at the right and end of the stoop at the left. Taken prior to 1926, when the stoop was repaired and siding removed to make it open again. From the Porter-Phelps-Muntington Family Papers, Box 144, Folder 12.



Photograph 25

East wall of Corn Barn (north end), showing original siding where it was reattached by Dr. Huntington after the Corn Barn was rebuilt.



Photograph 26  
South end of wood shed attic, showing original 1797 roof framing.

Photographs 27 and 28

West wall of "pine room" in the Porter-Phelps-Huntington House.  
These panels were made for Dr. Huntington in 1865, from wood salvaged  
from the sheds, when they were demolished in 1928.





Photograph 29  
View looking west, with wood shed at the right and chaise house at  
the left. Taken October 1928, after the sheds were demolished.  
From James Lincoln Huntington Journal, page 95.



Photographs 30, 31, and 32

Corn Barn doors, 1989.

The left hand (south) door served as the entrance to the Chaise House laundry room in 1930. Now it is the entry into the kitchen of the apartment, created in 1955.

The right (north) door opens into the existing Corn Barn where the museum tour begins.







Photograph 33  
Rear (west) elevation of the Corn Barn, 1989.



Photograph 34  
Corn Barn roof framing, view facing south.



Photograph 36  
West wall of Corn Barn, showing balloon frame construction.



Photograph 35  
Frame of north arch door, as reconstructed in 1928.



Photograph 37  
Chaise House, east elevation, 1989.



Photograph 38  
Chaise House, south elevation, 1989.



Photograph 39  
Chaise House, south and west elevations, 1989.



Photograph 40  
Corn Barn and Chaise House, west (rear) elevation, 1989.



Photograph 41  
Close up view of porch at north west corner of Chaise House, 1989.



Photographs 42 and 43  
Chaise House front door.



Photographs 44, 45, and 46  
Chaise House staircase.





Photographs 47 and 48  
Chaise House living room, fireplace wall (west wall)  
and close up of fireplace.







Photograph 49  
South west corner of living room.



Photograph 50  
Living room door, in north wall.



Photograph 49  
South west corner of living room.



Photograph 50  
Living room door, in north wall.

Photographs 51 and 52

Dining room- door in south wall and window in east wall-  
typical of those throughout Chaise House.



Photographs 53 and 54

Boards reused from original chaise house, seen in living room floor  
and stair treads.





Photograph 55  
South east corner of living room, showing exposed framing reused from  
original chaise house.

Photographs 56 and 57  
Exposed framing in living room.



Photographs 58 and 59

View of cellar under shed portion of Chaise house, which housed the laundry room and later the apartment kitchen. Showing unheven post, possibly used originally as support under rear of sheds. The girt supported by it is also reused, probably from the original sheds, but exhibits the marks of a circular saw.





Photograph 60  
Close up of circular sawn beam, reused as a girt under the  
reconstructed sheds of 1928. Also shows old mortise and peg holes.



Photograph 61  
New floor joists and subflooring under Chaine House.





Photograph 62  
View looking north from sunken garden, with Chaise House in foreground and main house in background, taken 1932.  
From Porter-Phelps-Huntington Family Papers, Box 144.



Photograph 63  
View of Chaise House, looking north from sunken garden in 1989.



Photograph 64  
View looking south west from attic of main house, showing wood shed,  
Corn Barn, and Chaise House. Taken September 22, 1938, during  
hurricane and flood.  
From Porter-Phelps-Huntington Family Papers, Box 144.



Photograph 65  
Chaise house kitchen, showing cabinets probably installed in 1955.



Photograph 66  
Close up of rear (west) wall of Chaise House, around kitchen window, showing severe paint deterioration and damage to bare clapboards underneath.



Photograph 67  
Rear foundation near Chaise House bulkhead, showing moss growing on  
the brick.



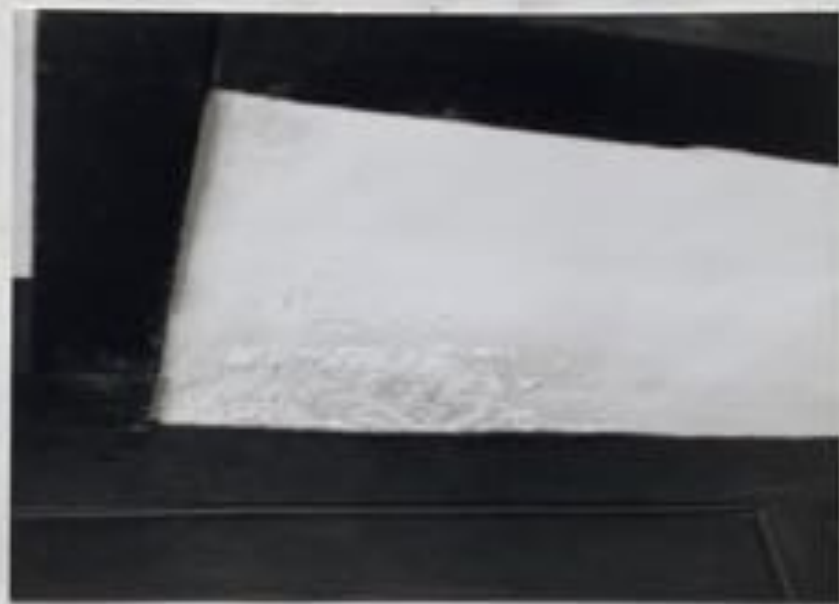
Photograph 68  
Chaise house furnace, 1930, United States Radiator Corporation.



Photograph 69  
Ceiling of south west chamber, south of the chimney, showing  
stains and crack from leakage around chimney.



Photograph 70  
Ceiling of upstairs hallway of Chaise House. Severe damage is being  
caused by leakage down from the attic, probably due to failure  
in the roofing.



Photograph 71  
Close up of living room ceiling, in front of chimney, showing stains  
caused by leakage around the chimney stack.

Arrow Streetmap  
 Atlas -  
 Western Massachusetts  
 Arrow Publishing Company  
 Canton, MA  
 1983



MAP 2

From  
Bears Atlas  
1873

POND

P. SCOTT

A. H. Smith

W. H. Smith

HADLEY P.O.

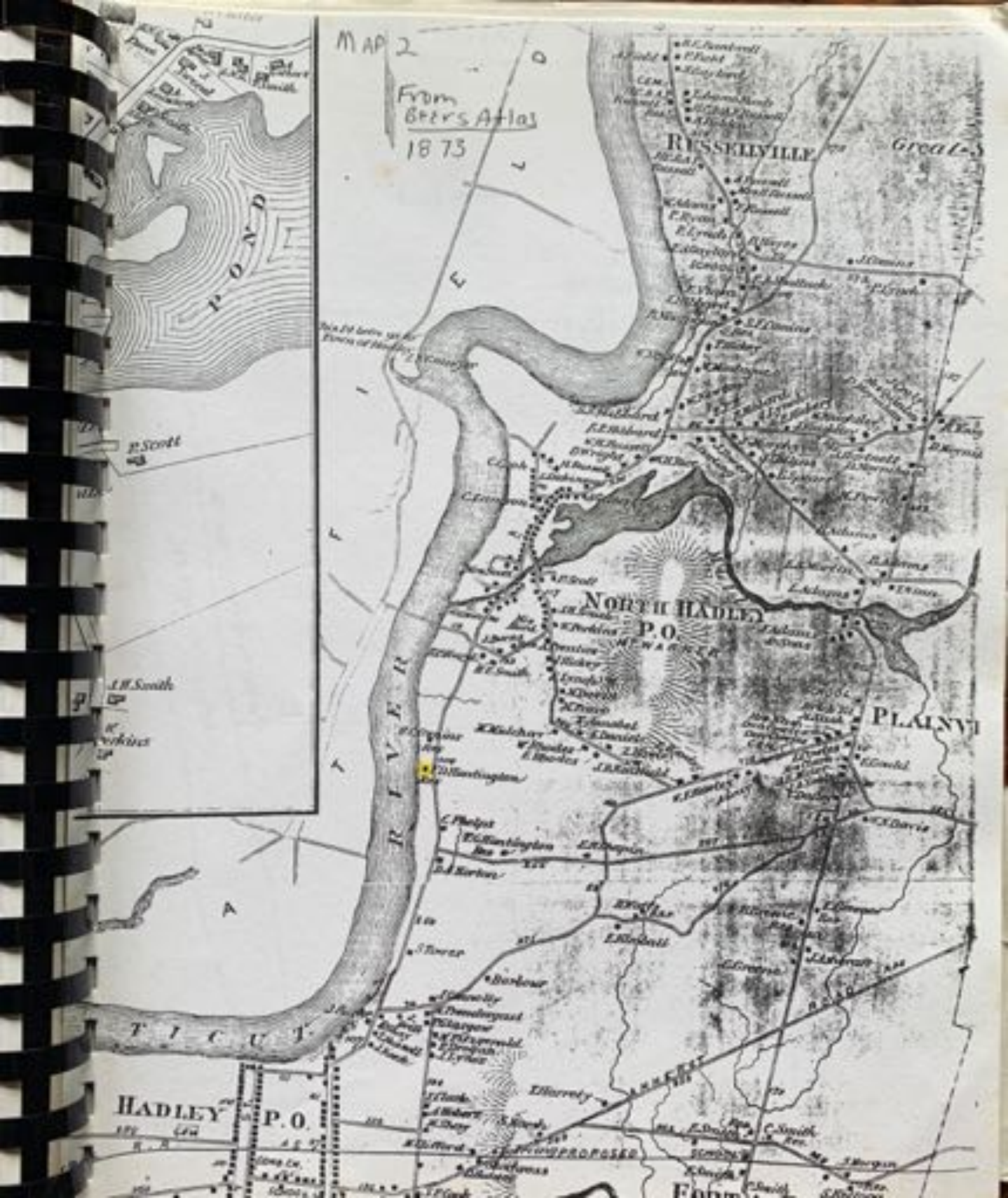
RUSSELLVILLE

NORTH HADLEY P.O.

PLAINVILLE

Great

Farm





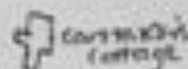
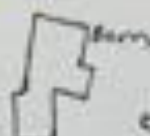
MAP 3

13.17 ACRES

8.26 ACRES

12.22 ACRES

11.27 ACRES



(NOW ROUTE 47)

ROAD FROM MADLEY TO NORTH MADLEY

(PHELPS FARM)

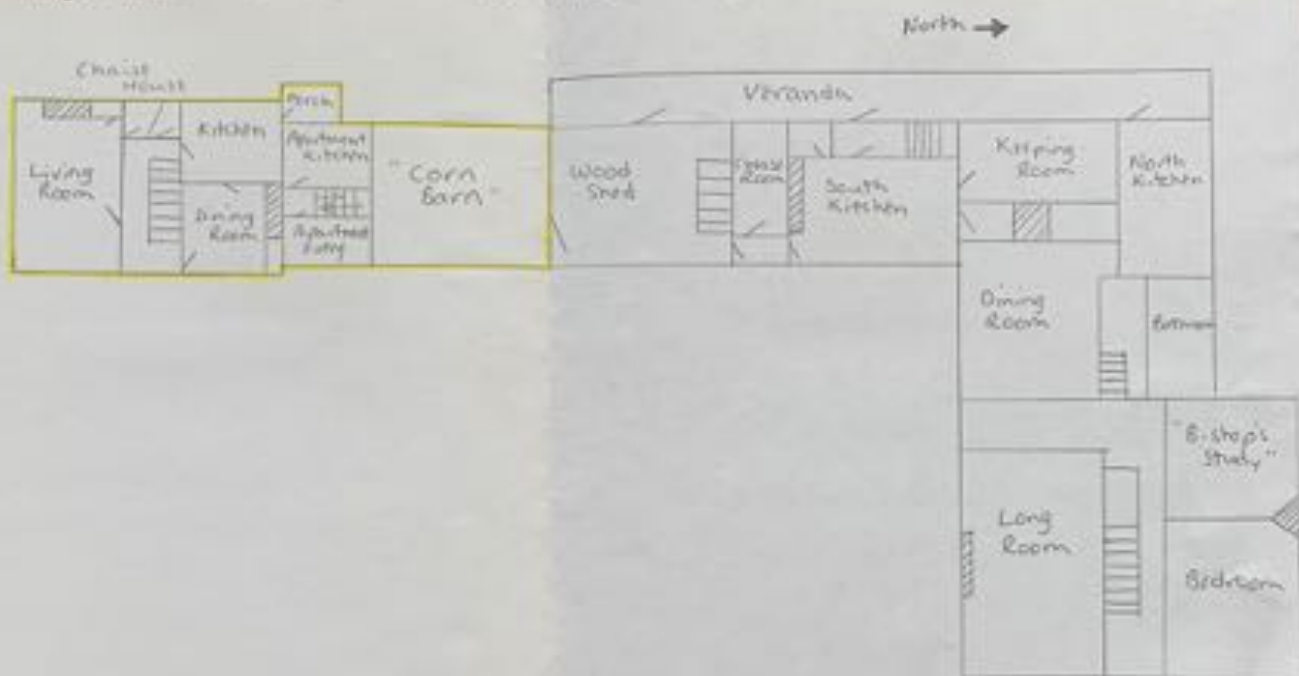
CONNECTICUT RIVER

TOP OF RIVER BANK



Traced from  
Hampshire County  
Registry of Deeds  
Book 657, Page 270-271  
July 14, 1910

## Rough Floorplan of the Porter-Phelps-Huntington House, 1789

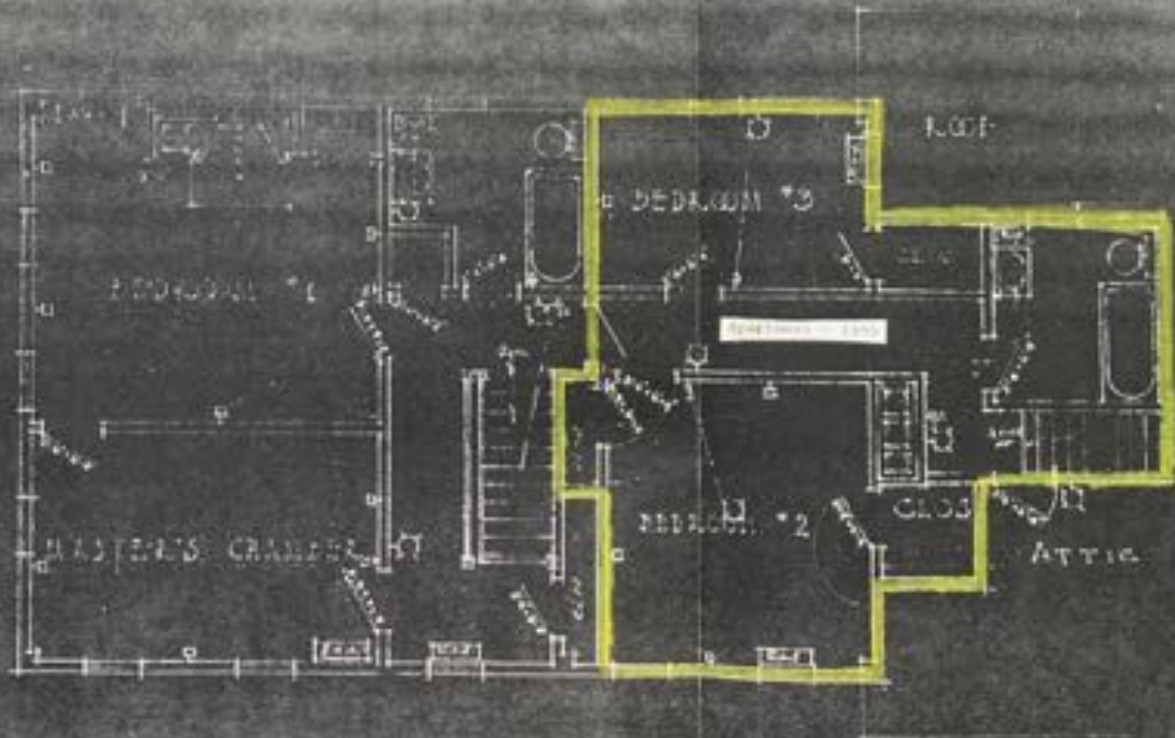


PLAN 1 - HOUSE - FIRST FLOOR PLAN - 1910



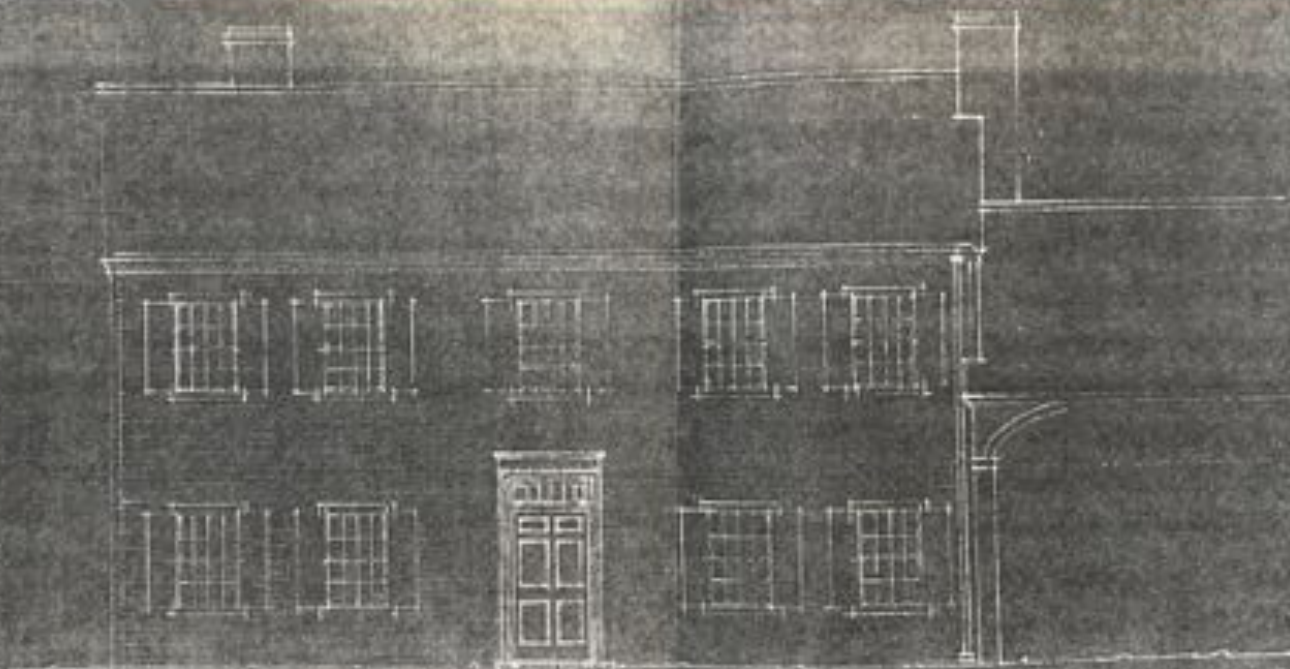
FIRST FLOOR PLAN  
Scale 1/4" = 1'-0"

SHED OF  
JERUINGTON



SECOND FLOOR PLAN  
Scale 1/4" = 1'-0"

ALTERATIONS TO SPEC. OF  
J. L. KUNZINGTON  
Arch. T. Franklin, Architect  
19 Central St., Boston



FRONT ELEVATION

SCALE 1/4" = 1'-0"

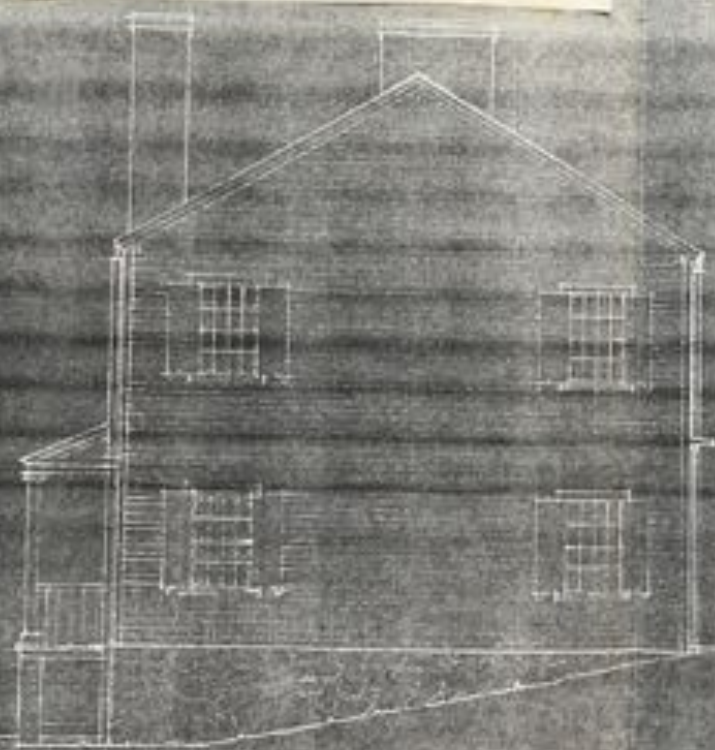
Plan 8 - CHALMERS HOUSE - FRONT (PART) ELEVATION - September 17, 1929

ALTERATIONS TO DRAFT OF  
J. L. HUNTINGTON

220 W. Third Street, St. Louis  
22 West 4th St., St. Louis

September 17, 1929

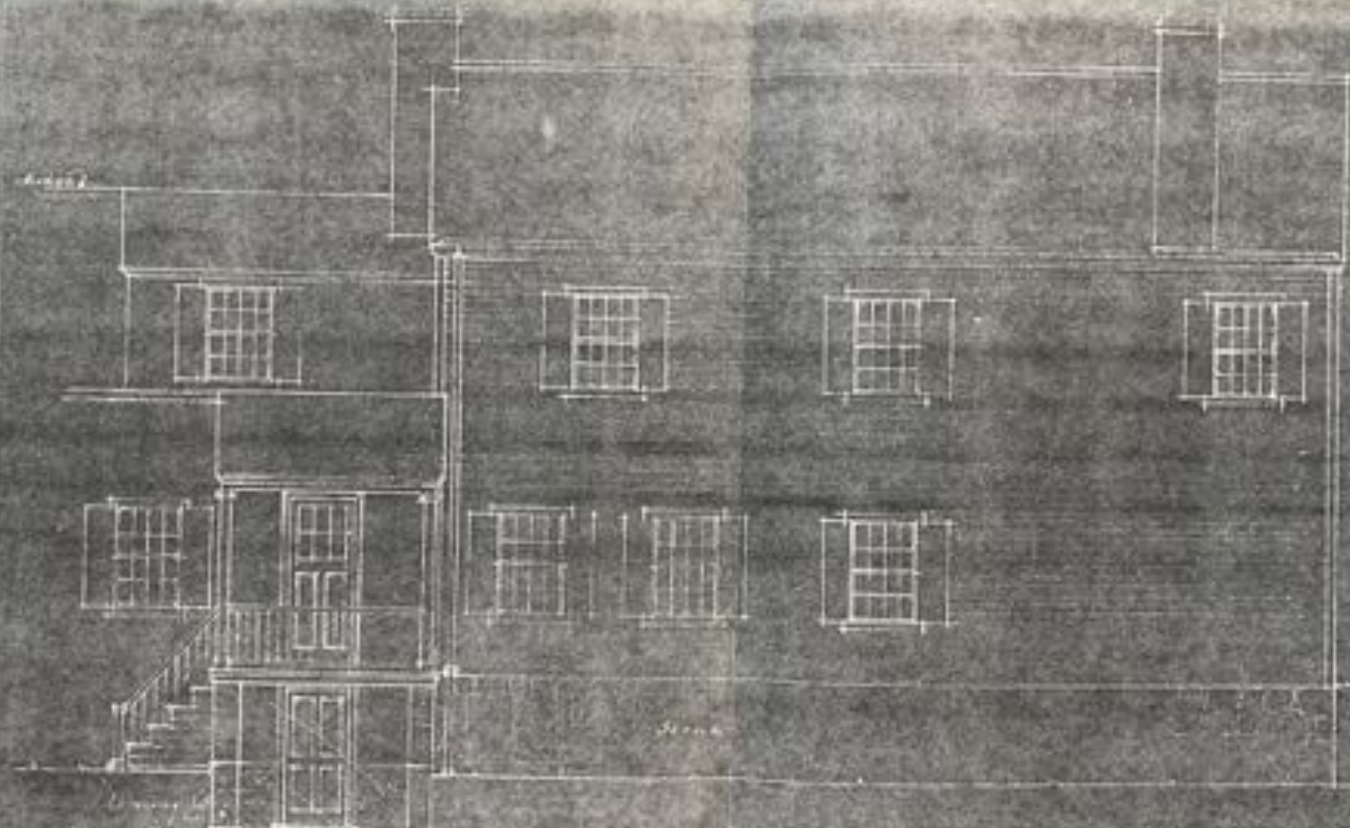
Plan 3 - Charles Jones - 1880 (arch) Winston - July 22, 1911



SIDE ELEVATION  
Scale 1/4" = 1'-0"

ALTERATIONS TO PLAN OF  
JL HUNTINGTON - HADLEY MASS  
By E. F. FOSTER, ARCHT.  
25 CANTON ST. BOSTON  
JULY 22 1911

Plan No. 7511

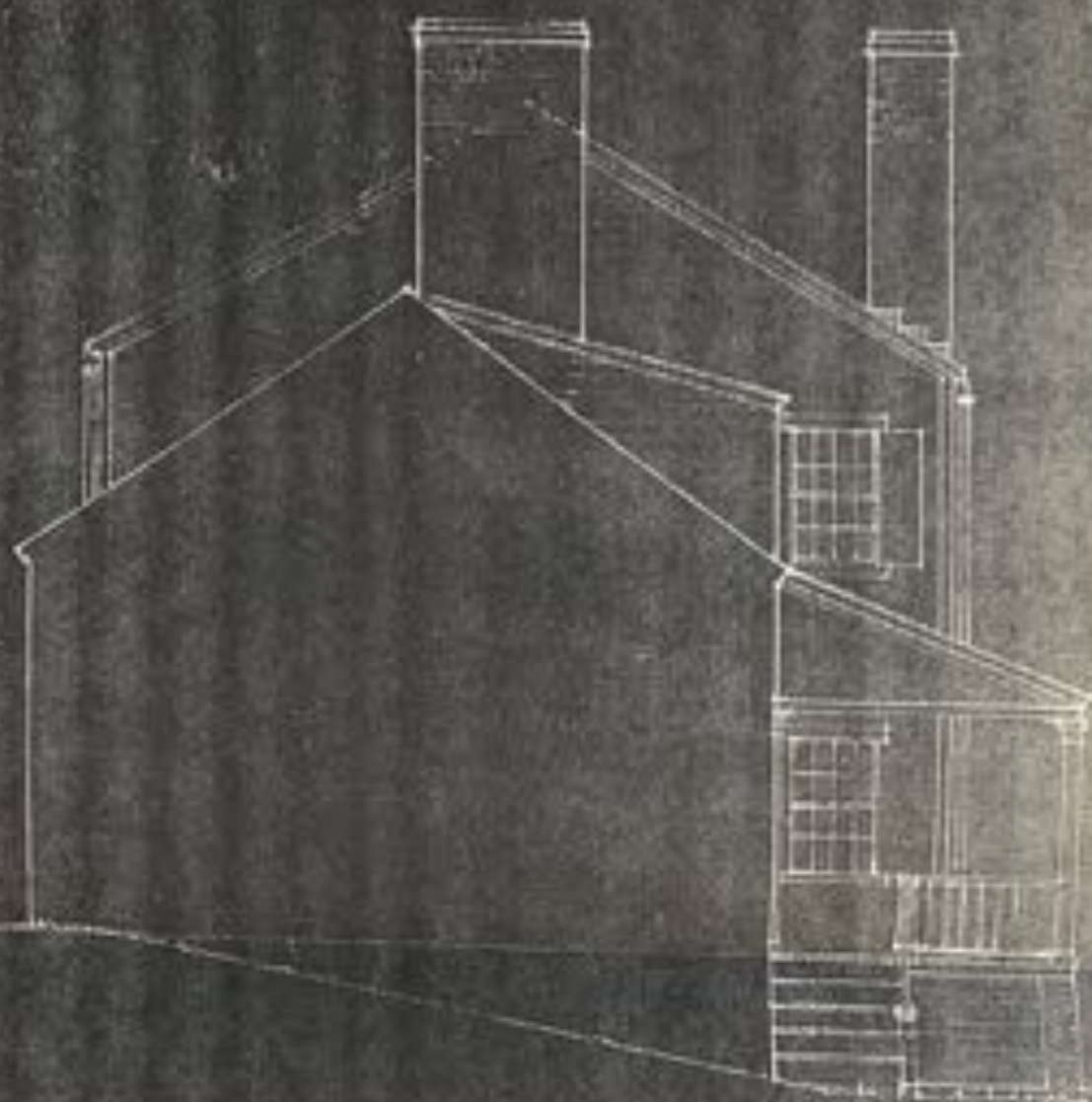


REAR ELEVATION

Scale 3/4" = 1'-0"

ALTERATIONS TO DRAWING BY  
J. L. HUNTINGTON  
By T. TUTTLE, ARCHT.  
12 MARKET ST., BOSTON

Drawn by J. L. Huntington  
Date Sept. 24, 1900



SIDE ELEVATION

Scale 1/4" = 1'-0"

ALTERATIONS TO DRAWING OF  
J. L. HUNTINGTON - RADLEY, MASS.  
By T. FITZGERALD, ARCHITECT  
78 W. FAIRVIEW DR., BOSTON

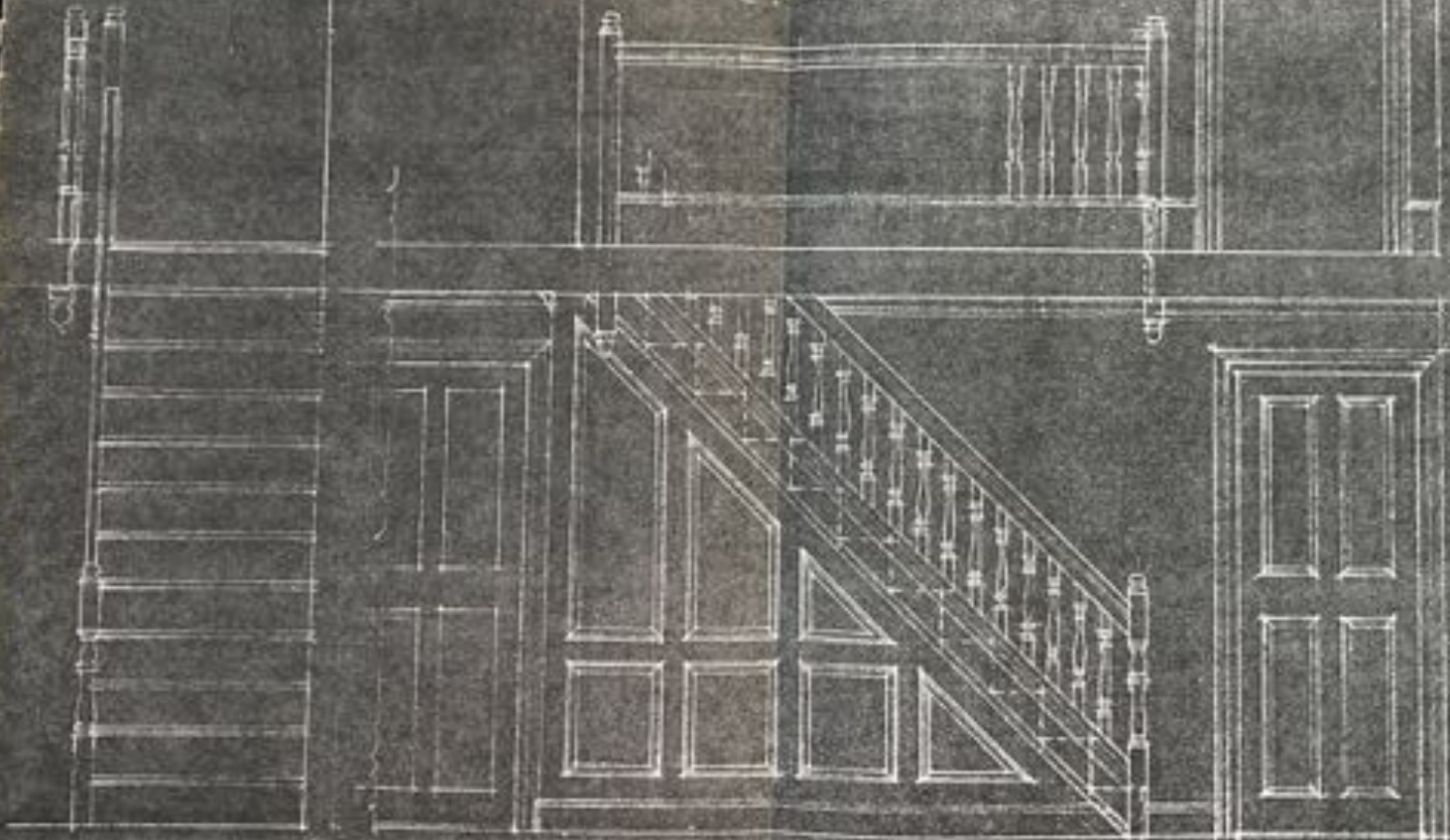
Drawn by G. G. [unclear] [unclear]

Plan 7 - Chaise House - Side (North) Elevation - September 14, 1929



Plan 2 - Chaise longue - Section details of Front Stairway

ALTERATIONS TO DRAWING BY  
L. HUNTINGTON  
THOMAS T. POTTER, ARCHT.  
28 November 25



DETAIL OF MAIN STAIRWAY  
Scale 3/4" = 1'-0"