



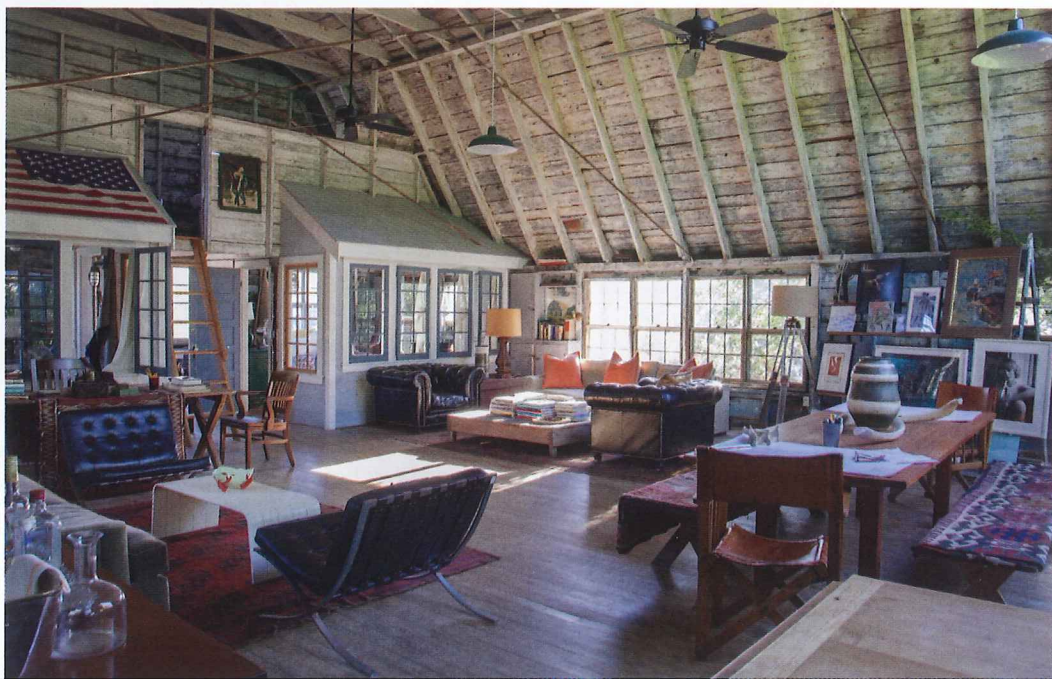
This page: the Mike Todd Room, named after the VIP section of the 1980s New York disco the Palladium, is very rarely slept in, since it has no heating or running water. On the walls are a collection of

watercolours and a tide clock. Opposite: built of reclaimed barn wood by the previous owners, Harry's Shack is surrounded by the gangly scrub oak that grows profusely in the northeastern states



BLUE-SKY THINKING

The translucent light of Provincetown, Massachusetts, has long attracted artists, including Jackson Pollock, Franz Kline and Willem de Kooning. The former site of the Cape Cod School of Art is now the summer home of *New York* magazine's editor-in-chief, Adam Moss, and his husband, Daniel Kaizer. Today, an enlightened arts programme welcomes bright artistic souls here again. It's a heavenly spot, says Kevin Guyer. Photography: Don Freeman



This page, clockwise from top: the barn was built by the painter Charles Webster Hawthorne in 1907 for the Cape Cod School of Art. The sandy knoll is one of the last privately owned dunes in Provincetown; tucked into a corner of the barn is a kitchen island made from recycled storage units; the barn is furnished with David Cafiero's casual yet well-chosen mix of mid-century, rustic and custom pieces; two identical guest-rooms flank the south end of the barn. Opposite: the oak floors are original, as are the beams and clapboarding





This page, clockwise from top: the two guestrooms have windows in all four walls, allowing light to permeate the barn; below the name of the former owners' son, Odin Gee, a photo shows the barn and the 19th-century house behind it. The 1920s sconce is from David's New York shop, Cafiero Select; grommeted sailcloth curtains provide privacy in the guest-rooms; a green-painted wooden bed is covered with a 19th-century American wool coverlet. Opposite: a red Hudson Bay blanket and an antique reversible bedspread brighten the other guest-room

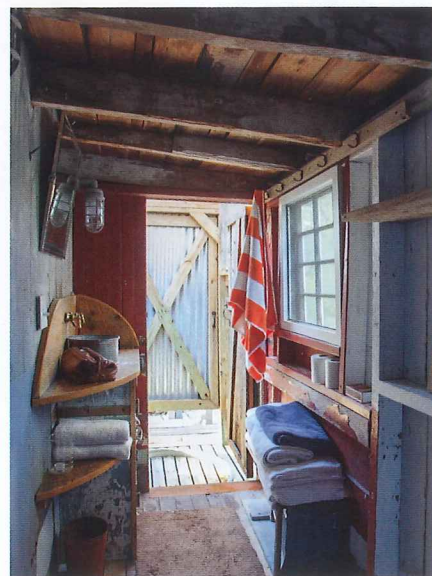




AT THE REMOTE tip of Cape Cod, Massachusetts, is Provincetown, originally a Native American settlement, the first stop of the *Mayflower* pilgrims in 1620, and predominantly a fishing and whaling centre from the early 19th century. The American painter and teacher Charles Webster Hawthorne established the Cape Cod School of Art here in 1899, and in 1916 *The Boston Globe* described the town as the 'biggest art colony in the world'. Artists are still drawn to Provincetown's magical light and energy, but its fortunes are now focused on tourism and vacation homes, as a popular summer destination for the gay and lesbian community, who have revelled in its bohemian atmosphere since the 1920s.

It's here that *New York* magazine's editor-in-chief Adam Moss and his husband, Daniel Kaizer, under the careful guidance of their close friend, decorator and antique dealer David Cafiero, have turned one of the town's most fabled historical summer art schools into an enchanting and quirky holiday getaway. Listed on the National Register of Historic Places, it's now an object lesson in finding the perfect balance between makeover and make-under; a place that embraces the past, yet is imbued with a unique personal vision.

Adam and Daniel own what's left of the campus of Hawthorne's school, perched on top of Miller Hill, Provincetown's highest elevation. The compound extends over two acres and contains a 19th-century, three-bedroom, 'three-quarter' Cape house; a 30sq m gambrel-roofed art-studio barn; a group of artists' shacks that were added to house students in the 1990s; and once-overgrown but now beautifully tamed gardens. All the buildings are connected by wooden plank walkways.



Provincetown's importance as an artists' colony spans the 20th century and continues to this day. Artists-in-residence have included playwrights Eugene O'Neill and Tennessee Williams; visual artists Jackson Pollock, Marsden Hartley, Robert Motherwell, Hans Hofmann, Franz Kline and Willem de Kooning; and author Norman Mailer. It is currently the summer home of Pulitzer prize-winning author of *The Hours*, Michael Cunningham. Another seasonal perennial since the early 1960s is cult film-maker John Waters, who zips around town on his bicycle during the summer.

The school's original 12-acre site incorporated Hawthorne's own home, which still exists down the hill on a separate piece of land. The previous owners, Pop artist Peter Gee and his wife, Olga Opsahl-Gee, ran the barn as the Hawthorne School of Art from the mid-1990s for about a decade and lived in the 19th-century house.

The house and the barn were actually sold separately by Olga, but were brought back together by Daniel and Adam, who bought the wood-framed Cape Cod-style house in 2009 and the barn in 2012, more or less recreating what was left of the campus. The core of the property includes one of the last sand dunes inside the town. The studio barn, with a 4.5sq m north-facing bank of windows, was the school's main quarters, and served as Hawthorne's class studio when he wasn't conducting plein-air classes on Provincetown's waterfront.

Both main structures were fundamentally unaltered until Adam and Daniel purchased them. Now they're a blank slate for David Cafiero's innovative yet unobtrusive updates, as he turned the barn into a guest-house. 'Probably the most important design decision was how to add two



Opposite, top: the outdoor shower is accessible from both inside and outside. Bottom: the galley bathroom is original. A door in the far wall leads to the shower. This page: plank walkways have

connected the main house to the barn since the early 20th century. Since the boards often need replacing, spares are stored outdoors to allow the timber to age naturally so the repairs always match



bedrooms, which we needed to make it habitable,' Daniel says. 'Should we use the loft somehow? How could we preserve the glorious Cape light from four sides and still make two bedrooms inside the structure? David came up with the brilliant answer, which was to make the rooms open to the rest of the structure by lining all of their walls with windows. So we ended up making a sort of tiny Cape house inside the barn. With simple little hook-on curtains for privacy, but which, when open, would preserve the feeling of one room, open to the light on all sides. The perfect balance.' The barn is only used in the warm months, as it isn't heated or insulated. 'April to November are doable,' says David.

The 19th-century Cape house had been infused with Pop art-inspired colours under the Gees, and much of this was left in situ. It informed a great deal of David's decorating choices. As Daniel tells it: 'We were just trying to respect what had been there all along – to embrace the loopy idiosyncrasy of the property, which is what attracted us to it in the first place – and at the same time make everything maybe a little more comfortable, and of course modernise all the infrastructure. Together with David and Deb Paine, the marvellous and creative construction manager, we made step-by-step decisions that just felt right to everybody.'

I asked Adam which of the buildings here is his favourite. 'If we think of the screened porch as a separate structure, then that, definitely,' he tells me. 'We spend the vast majority of our time there and very, very frequently in the summer have casual and lengthy dinners with our friends. The well-used space was created by converting an old and dilapidated extension



on the north side of the house to a screened porch. 'We kept the exact dimensions of the original addition but added an almost Adirondack Lake-style porch that is essentially nestled in the treetops. The size and placement of the porch was Adam's idea, the structure's design largely Deb's and the interior configuration entirely David's.'

Part of what drew artists to Provincetown is the light's transfixing quality. Early morning is Daniel's favourite time of day. 'The sun comes up right over the trees and shines into our bedroom. Provincetown light is famously always great. But to peer at the sea in the morning hours over the ravine while hot outdoor shower water is pouring over you is pretty much as sublime as it gets.'

The three shacks are used for different purposes – as a painting studio and to house extra guests. But Adam feels they're underused. One example is 'what David calls the Mike Todd Room [a reference to a VIP area at a 1980s New York City disco], which is the shack at the bottom of the dune that he has made into a sort of club room. We only really use it two or three nights a summer, which is ridiculous.'

Daniel and Adam are keeping the barn's artistic lineage alive, however. From mid-May to mid-June, they lease it to a non-profit organisation called Twenty Summers that hosts a very successful arts programme. The barn becomes temporary home to a wealth of activity, from painting to storytelling, music and lectures on literature. Fittingly, this corner of Provincetown is once again a platform for creativity ■

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Opposite, top: in the kitchen of the main house, a rabbit anatomy poster Adam and Daniel found in China hangs over an 18th-century Hudson Valley cabinet. Bottom: in the dining area, a 19th-century farm table is flanked by 1950s gazelle chairs. This page: the original sink has been fitted with brass taps from Barber Wilsons & Co. The white tiles and Carrara-marble counters are new

