

New England

The Revere has set out to be uncommon

By Victoria Abbott Riccardi
GLOBE CORRESPONDENT

American silversmith Paul Revere, not the city, inspired the name of the Revere Hotel Boston Common, a chic, business-friendly establishment that made its debut this spring in the former digs of The Radisson and Stuart Street Playhouse. With a white lacquer-paneled lobby, thespian themes, and modern art throughout, the hotel offers guests a whimsical and dramatic stage upon which to relax, refresh, and repose.

“We wanted to create an eclectic, elegant boutique hotel in the theater district that embraced the area,” said Amy Jakubowski, a partner with the Manhattan design firm BBG-BBGM, which also designed the interior of InterContinental Boston. “It was an incredibly delightful yet challenging project in that we were dealing with innate structural issues that required out-of-the-box ideas to solve physical constraints.”

In accordance with building regulations, Jakubowski had to outfit the lobby with a ramp, which if done carelessly, would have hogged the entire entrance. Instead, in a eureka moment, she spiraled the ramp down to reception in the form of a Richard Serra-like walnut wood sculpture. To complete the look, she put a gold and silver metallic mural along the back wall and filled a series of glass cabinets across from reception with locally made glass and fabric artworks.

A glass of French wine welcomes guests. Then a small elevator bank whisks them up to one of four room types ranging from a snug standard (353 square feet) to the spacious penthouse suite (1,400 square feet). Most of the 325 guest rooms and 30 deluxe suites have the same work, lounge, and sleep areas with color palettes in either taupe or hickory. Most rooms come with a shiny, white, comma-shaped desk, a black-and-white houndstooth sofa, and framed artwork re-



PHOTOS BY ERIC LEVIN

Staff uniforms were designed by Massachusetts College of Art and Design students, one color being Paul Revere pewter gray. The one-bedroom suite.

ferring either to past theatrical productions or Shakespeare quotes. Suites have larger bathrooms and all bathrooms offer amenities from Skoah, a Canadian brand that opened its first US store in the South End in 2010.

Guests can have breakfast, lunch, or dinner at Rustic Kitchen, a Mediterranean-style restaurant (part of Jim and Kathy Cafarelli's Rustic Kitchen chain) attached to the hotel. Additionally, hearty bar snacks (sliders, coconut shrimp, and duck spring rolls) and artisanal cocktails can be had at Emerald Lounge, a sleek nightclub-like space that throbbled with 20-somethings on a recent Friday night.

With bottle green lighting, indoor and outdoor seating, and dramatic elements such as the coiling, silver metal “tornado” sculpture, the lounge took its design inspiration from three sources: the green-faced witch from Gregory Maguire's book “Wicked”; the Emerald City from “The Wizard of Oz”; and the green grass from nearby Boston Common. A hidden gem in the lounge is the ruby room, a plush, red nook with red poppies behind a small, stiletto-shaped bar, where guests can order high-end vodkas and scotch.

While the hotel plans to renovate the health club, guests will find a small pool, modest collection of exercise machines, and an outdoor rooftop deck for sunning.

One of the most interesting aspects of the hotel's design is the staff's uniforms, created by senior students at the Massachusetts College of Art and Design. The hotel's general manager, Simon Mais, requested the outfits be made in Massachusetts and follow the color palette of wine berry and Paul Revere pewter gray. Beyond that, the students were on their own. It's a snappy group of outfits for men and women that blend functionality with edgy, theatrical form.

Revere Hotel Boston Common Rooms \$279-\$579, penthouse \$3,000-\$6,000. 200 Stuart St., 617-482-1800, www.reverehotel.com

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MAINE

Homer newly present in his studio

BY JANET MENDELSON | GLOBE CORRESPONDENT

PROUTS NECK — It's the quirky stuff that keeps Winslow Homer's studio real. A window where the artist etched “Winslow” in the glass. A list of people to whom he owed money scribbled on the back of a door. A rustic sign warning “Snakes Mice,” his effort to keep admirers away.

Homer (1836-1910) lived and worked in his Prouts Neck studio for the last 27 years of his life. It's a short walk from his front door to Cannon Rock and the sea that inspired works such as “Weatherbeaten” (1894), his masterful painting of driving rain and waves breaking against boulders on the shore.

In 2006, the Portland Museum of Art purchased the studio from the artist's great-grand-nephew, Charles Homer Willauer. Over the past six years, meticulous restoration, just completed, has revived the freestanding, shingle-style studio

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JONATHAN WIGGS/GLOBE STAFF (TOP); PORTLAND MUSEUM OF ART

Winslow Homer's “Weatherbeaten,” an 1894 oil on canvas, captures the elemental forces at Prouts Neck.

At top, the main living room in Homer's renovated studio, now a registered National Historic Landmark.

VERMONT

It takes a village to be a unique museum



NECEE REGIS FOR THE BOSTON GLOBE

McClure round barn at the Shelburne Museum.

SHELBURNE — The Shelburne Museum, located in the bucolic hills near Lake Champlain, is a must-see destination for lovers of American folk arts. Founded in 1947 by collector Electra Havemeyer Webb (1888-1960), this self-described “unconventional museum” contains over 150,000 works displayed in 39 buildings scattered throughout the sprawling property. Indeed, the most surprising thing about the museum is the resemblance of the grounds to a New England village.

Upon entering, take a map and wander paths to where each historic structure provides a window on the past, featuring 17th- to 20th-century artifacts, crafts, and fine art. Exhibitions include quilts and textiles, decorative arts, furniture, carriages, decoys, and some extraordinary Impressionist paintings.

When creating the museum, Webb relocated twenty 18th- and 19th-century buildings to the property, including the circa 1804 Stencil House, named for its elaborately stenciled walls and painted furniture. Visitors with children will enjoy the round barn, horseshoe barn, one-room schoolhouse, lighthouse, jail, general store, covered bridge, and the 220-foot steamboat Ticonderoga.

Lushly landscaped gardens include a circular formal garden, herb and heirloom vegetable gardens, perennial gardens, and over 400 lilacs. Bring a picnic and plan to spend the day. Open mid-May through the end of October.

6000 Shelburne Road, Vt., 802-985-3346, www.shelburnemuseum.org, adults \$20, children ages 5-18 \$10, under 5 free.

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