Tilting is an outport on the isolated northeast coast of Fogo Island, one of the few Roman Catholic communities in this region of Newfoundland. The families who live there today, the Greenes, Burkes, Dwyers, Keefes, Broaders, Lanes, Foleys, and McGraths, are all descendants of Irish emigrants who arrived in the 18th and 19th centuries. Tilting was not just a fishing station: settlers first started to farm there in the early 19th century, and traditional fishing and farming practices continue to this day.

I first started to document Tilting’s architecture and material culture in the mid-1980’s. My first visit was a good omen: I had to stop my car to wait for sixty roaming horses to cross the road, a situation rarely encountered in those nearly modern times elsewhere in Newfoundland. Today, open field grazing of livestock is restricted by municipal regulations, but Tilting is one of the last rural Newfoundland communities with a complete artifact system associated with the inshore fishery. Not only will you find a unique settlement pattern and a remarkable collection of folk houses, but also outbuildings, furniture, boats, and tools. You will also find a dynamic local culture where people still take the time to visit their neighbours.

The twelve drawings of Tilting’s artifact system presented here follow the format of the analytique used by architects who studied at the École des Beaux-Arts. This technique, often used for the speculative reconstruction of classical buildings and ruins from antiquity, permitted analogical comparisons — a kind of visual dialogue — between the various parts and details of the drawings. In the analytique, construction details, proportion, and the logic of construction often had a higher priority than plans and perspectives.¹ The intent of my drawings on Tilting is not to provide a descriptive substitute for real artifacts, but rather to provide opportunities for comparison that place some of the burden of interpretation on the viewer. The drawings are supplemented by transcriptions of some of my interviews with Jim Greene, Rose Burke, Dan Greene, Clarence Foley, Frank Mahoney, Martin Greene, and Ben and Annie Foley, all residents of Tilting.
Plate I Greene's point houses and façade detail: The older houses, located in extended family neighbourhoods, are clustered around the harbour. Houses and outbuildings appear to be placed at random, but there is a complex order to this arrangement. Houses were sited to conserve the land available for gardens according to the infield and outfield garden practices used in the old country. This settlement pattern, combined with open-field grazing for animal husbandry, is one of the most interesting aspects of the community. The detail shown here is from the front of Albert and Minnie Cluett's house, showing the importance of the front façade of the house. Before travel by road replaced travel by sea, all houses faced the waterfront.

Jim Greene on Tilting's way of life: — all over Newfoundland, they got to be barred up — haven't they? Well, if they got to bar up their animals here, they got to do away with the animals — they can't keep them. They got nowhere to bar them up. If they want to keep the animal in the winter, they haven't got that much land to bar up the animals — they'll have to let them go — and then you're in trouble — they can't do it — there was one time, maybe those people that's running the council — maybe they can live without the animals — but the average poor fisherman, he can't live without his animal — he wants a horse in the winter to go pull firewood to keep his family warm unless he's well enough off to get a skidoo and haul his wood that way. If he doesn't have enough land to feed him in the summer he'll have nothing to feed him in the winter and he'll have to do away with him. And 'tis going to put a hardship on him but if there's enough rich people or people thinks there rich, well off, to be able to live without animals on Fogo Island that's it, the other fellows got to suffer.

Now, at one time, we wanted sheep because — all my family — the women knitted all their gloves, all their socks, their sweaters, their underwear, and everything. Now they are better off — they don't have to shear the sheep, wash the wool, spin it, card it, knit it — that's a lot of work — the women used to do them to keep their family warm. You don't have to do that no more, so, they can do away with the sheep. They're not going to have no mutton to eat — we always had plenty of mutton to eat — there was bags and bags of wool, and since my wife died we give it away. So, what are you going to do with the animals? That fellow's fishing, if he can do away with his and live without 'em, I got to do the same thing, I got to do away with me horse if I can't get fish enough to get money enough to get a skidoo and haul me wood that way, well, you can go to the relieving fellow. But there's somebody else keeping you going — you're not doing it yourself. And, to me, that fellow is no good! If he can't even get wood to keep his family warm, get fish enough to get them something to eat, and keep sheep, and all that, if they makes him do away with his horse and do away with his sheep, it's going to be harder on him, 'tis a bigger burden.
Plate II Older house types: The houses on this drawing show the two main house types found in Tilting: a hall and parlour plan with the main entrance on the gable end side, and a center hall plan with the main entrance roughly in the middle of the front façade. Structurally, the main part of the house was a single bay unit with non-load bearing interior partitions. The kitchen, usually entered through the back porch, was the center of daily life and visiting.

Frank Mahoney on house placement: Well, I'll tell you — they were Irishmen and they couldn't get handy enough to the water — it's a wonder they didn't build the house on that island out there in the middle of the pond.

Ted Burke on visiting: I don't like it — go and meet the fellow in the door and turn him away. I never turn anyone away from the door yet — they're not going to come for me — I knows that — not going to do me any harm, you see? Say if the Jehovah's Witness comes and they got their papers — well, all I got to do is say I'm not interested in your religion, I got me own and I'm going to follow it up 'till I dies and no one going to change me over and that's what me mother and father reared me up at — and then perhaps they'd say would you want a paper and I'd say yes cause they're not going to — I wouldn't ignore him — sure, I could put it in the stove after he's gone if I like — we're all humans.

Ted Burke on hospitality: I can tell you a joke — now, me sister Millie, she used to invite us up to dinner Sunday every now and again and we used to invite her down. Anyway... this day she was washing. Mill said I got a day's washing tomorrow. And my wife Aggie said, don't cook any dinner, she said — I'll cook dinner tomorrow. So anyway, we put the big roast in the oven in the morning — and potaties and turnip and two lots of pudding, blueberry pudding and a plain pudding — potaties and turnip and cabbage — anyway, when dinner hour come, Aggie laid the table, I went up for Mill. I said dinner's ready now, so she come down. And — we're just sittin' down — and this knock come to the door. Like I said, I sung out "come in, boy!" And I knows, like I told you, no one coming for me — I didn't do anything wrong — he said, well, you got a wonderful smell — and I said yes, boy — now he was going around selling vacuum cleaners — I said, yes, boy, sit down and join us. And he said, me wife is up in the car — and I said, go up and tell her to come down and have a pick. I said where are you from, and he said from Gambo — and he went up and when he comes back he had four more — and Aggie and we sotted at the table and we never got a pick! Now that's as true my dear man as you're settin' down there! And Mill used to roar laughing! Well, heavens above — her lovely dinner and never got one pick. Last thing they done they drank the pot liquor was in the pot with the cabbage — and raved over dinner. And I said, yes — I said if ye have done as much knocking around as I've done — you'd be delighted to give them poor people there dinner. I said, I was glad lots of times for someone to invite me in and give me me dinner. Lots and lots of times — not much odds about it, boy, if we can't help one another... what you gives you'll never miss....
Plate III Additions: Until recent years, the integrity of the front façade of the house was never compromised by additions. Some houses had additions to the side of the house, but the more common types of additions were to the back of the house, and these evolved to meet changing family requirements. A transitional period of additions to the front of the house occurred before residents started to build new ranch and split level houses.

Ted Burke on house size and additions to houses: Same thing, boy — the same thing. Laid out about the same, the same size — some with the stair in the center, more with stairs now in the end like this — well, they were laid out everyhow — that was the right way to say it — no fireplaces — they had the old fashioned stoves — some were big, some were small — it's all according to the wages they were getting then, you see — they'd always build on — that's the way it was — they'd put down a small house at first, for a young couple they got married — when they start rearing children then they'd gradually build on.

Frank Mahoney on back kitchens: We used to live in this back kitchen — never looked in the main kitchen at all. T'was big enough for the family, and there was no need of us going in there unless we was going to bed — always had the fire in here — never went out. We burned out a dozen comforts.

Clarence Foley on back kitchens: They builds a house, and then they builds a place in back of it to live in.

Annie Foley on the changing landscape: Today there's nothing, only rock and gravel wherever you look. When I first came out here, there was a nice lot of grassy land, especially in the summer time when everything turned green and looked lovely. There's not a place to sit down now — there were so many landmarks, like rocks — there was a rock out here called Tag Rock. All hands used to sit down on that. And there was another place up there, the Lane's Rocks where Mr. Gilbert lives. Men would be sitting up there — and then there was another rock down the end of the lane they used to call it the Spell Rock — and that was a gallery for people. Everything is destroyed. Everything's gone. The men used to go up there: they could see out over the water, see if they could see their family coming in. Another thing I never sees now is the sheep's path. My God, in Sandy Cove you'd follow their paths right down along — you'd have about 50 or 60 sheep together and they'd all go the one way and they'd wear the ground right down and here's the hay growing right up on each side of this, just like a street — so far apart — right narrow, and go right on down, over the hill. We often traveled them for hours.
Plate IV House types: This drawing shows the range of house types found in Tilting today. The scale difference between old and new house types is apparent in plan and also in section (ceiling heights were once very low). To fully understand the context of Tilting's houses, they must be viewed as only one component of a typical set of essential small-scale buildings that when combined could almost comprise a village: twine stores, stages, flake stores, and fish stores for the fishery; stables, hay sheds, milk houses, hen houses, pig pounds, root cellars, and cabbage houses for agriculture and animal husbandry; and also carpentry shops, wood stores, general stores, coal houses, outhouses, grub stores, and garages. Some older residents find new houses to be less accessible for visiting for reasons of comfort (new houses tend to be overheated) and modern housekeeping etiquette.

Jim Greene on visiting: They don't bother to knock — because everybody around here knows one another and they knows what's in there and they knows what kind of a person they're going to meet and — there's no need of them knocking — I think that's the reason. If I was in St. John's, in a strange place, I wouldn't go in without knocking, but I go out, I go into John's, I go into Martin's, I go in anywhere, no odds: it's only Jim coming in: 'tis no odds about him — I think that's the reason — everyone is welcome here — all the people that I know in Tilting that I'm acquainted with that I'm used to — I'd just as soon go in their kitchen as go across the road — that's the way I feel about it and I know they'd feel the same thing about me — someone coming in, it's only Jim — no odds about him — that's the way most people look at it. Nobody don't want to take off their boots — We had several people comin' in stopped out in the porch tryin' to get off their boots — come on in, boy!

You know Mark Foley? He was away into St. John's and I met him one day — I said Mark, you were gone — he said yes boy, I was into St. John's and I had a spell takin' off me boots — why, that's bullshit! They're imitating that crowd in St. John's and that's the reason — we're going to be just like the crowd that's in St. John's and you got to do the same thing in their houses as they do in St. John's — full of bull. I had a pair of boots one time I couldn't get off — what'll I do then? You knows the kind of boots they are — they calls them flits and they calls them unemployment boots — them rubbers with a couple of laces up at the top — I bought a pair one time and I put them on — didn't have much trouble to get them on — but in the evening when I went to get them off I couldn't get them off — I lay down on the floor and I hauled on them and everything and I couldn't get them off — after a while I got them off and I never put them on no more — another fellow down there, Billy Broaders, he's dead now, he put a pair on one time he had to cut his off! Well, if you're going to their house with them boots on, you have to turn around and come back — you couldn't get in, could you?

Ted Burke on visiting: I'll tell you the answer to it all: 'tis all carpet now. Years ago — I minds to count thirty two people here one night — well, some of them brought in the snow — that was in the winter — and we never sung out brush your boots or nothin'. They could come on in — no such thing as taking off your boots.
Plate V House Facades: Traditional trim details and narrow clapboards once served to make house exteriors appear more monumental and dignified. Modern renovations with wide vinyl clapboards, minimal trim, and vinyl sliding windows ignore these considerations. Ben and Annie Foley's hall and parlour house (bottom right) had a false front door that became a source of amusement when strangers would knock on the door. A non-load bearing partition between the kitchen and parlour intersected with the door.

Martin Greene on house design: They couldn’t get over there was that many windows in it. Thought we had too many windows. But the windows was just right. Lambert (Greene) placed the windows where he wanted them and everything laid out. He never changed no more. I never changed them meself. ‘Twas right already.

Ted Burke on paint colours: We’d coat them wood shingles — we’d render out the oil, the liver, fish liver, and we’d get about 15 or 20 pound of ochre, and boil it for a couple of days in a drum, and let it boil and stir it — the same thing applies to my stable out there. You’ll still get the ochre. You get your red ochre and your cod oil, my son, I guarantee it. It’ll go right through the clapboard — my son, our premises, our stable and our stages now — I guarantee you we kept them up — with the red ochre and the white trimmings — they used to be worth looking at. Guarantee you, worth looking at! I liked the red — we used to go in for the red — the windows and all that. We used to have that red you see, and the clapboard white. Now Alonze’s, his house was painted yellow, you see, and he had the white trim — it didn’t show up like the red, see? I didn’t fancy it. ‘Twas what they used to call this buff paint, ‘twas right yellow, you see, and he used to have the white trim — and ‘twas nearly all the one colour, only a little difference. But the red and the white, boy — it really showed.

Jim Greene on house construction: In ’33 I came home from Boston — I went in the woods that year and cut some of the framing — I built the house meself — no help whatsoever, only the fellows come and help me to shingle it — no help whatsoever, nobody never done nothing — and I put the rafters up on it meself — I upped the rafters out there on the cliff, and ‘twas a fine day and I had to get them up there — and all the guys gone in the woods — I wanted two fellows anyway to help me do it — they’re big and heavy — when they come out of the woods I had all the rafters on meself — I had them locked, already to go up — and I put up big beams, one over here and one over there, and I put two ropes on each end of it and I slide them up on the beams — fir and spruce — mostly fir — sills, sleepers, everything — they’re great big sticks — two flats on them, that’s all, and I put them up same as they were cut. All the sashes, made ‘em myself — glazed ‘em myself. I made them doors myself. And all them door frames, I went in on the island and cut the sticks and sawed them with the pit saw and they’re all plowed out — all the one piece, these door jams. Any other house you go in, you’ll see just the two by four nailed up and the facing nailed on it.
Plate VI The Reardon House: This is the last house remaining in Sandy Cove, once a small enclave of houses, outbuildings, and gardens about fifteen minutes walk from the center of Tilting. During World War II, the United States Army established a radar defense base in Sandy Cove. The Reardon house had a purlined roof with wood shingles. The sections through the house show typical foundation details using wooden shingles. These required regular maintenance for settlement and decay problems. The Reardon House is presently being restored by the Tilting Recreation and Cultural Society (TRACS).

Jim Greene on house design: There was another bother with them old houses — they always had the chimney in the end of the house — one end or the other — and they didn’t know what was doin’ it but it caused a terrible lot of dampness in the winter — they used to put paper on the walls and all this paper used to fall off in the winter time — you know about that? Well, that’s what was causing it — the heat was all here on this end of the house and on the other there was never a bit of heat — I went down to a friend of mine's house in the wintertime and there was the frost — makin' on the door — goin' into the room — cripes I said, that’s terrible — he said look inside — it's right soakin’ wet and it’s frosty weather — I said open the damn door — open it — keep it open! — he said we can’t, we’ll freeze to death — I said up in my house there’s ne’re a door closed no matter how frosty it is — there’s no dampness and it’s no colder in there than it is in here cause the door’s open — the stove's in the middle — in the winter time then we used to have water barrels, you know, keep our water in out there in the porch — and that water barrel ne’re froze nowhere — no matter how frosty it was — never froze over — me brother — fellow that was just here — I went up to his house in the winter and he had the water barrel out against the stove and it was right full of ice — it’s true. Just the same as a schooner — same thing — here's the fire and in the whole rest of the schooner, ne’re a bit of heat, ne’re a bit o’ nothing — and that’s what was makin’ the dampness in those houses —

I put my chimney right in the middle of the house — that’s a job — to put the chimney in the middle of the house — get it right for both rooms — see? And it had to be the same size from the kitchen to that partition — now I had a pantry in there — I had a hall over there — so that meant I had to go as handy as I could to get the hall the same width as the pantry — you understand? Then I had to get room enough to get me stairs up. Now then, I had to get these stairs in, see? Now, all this stuff, I made this myself — all those rods, I made all them myself — I made the lathe meself — a foot powered lathe with a pole up there on the beams and a line on it — now, everything had to work out — this step had to be the same as the bottom one — see this? (curved return of stair railing at the top of the stair) — I can take you in the woods on the middle of the island and show you where I cut that thing — I was walking along and I knew I wanted this — I’d have to cut it out of a wide board and if I do it would be cross-grained and break — wouldn't it. That round thing there is a Juniper — it’s good for a thousand years.
**Plate VII:** The Lane House: According to historian John Greene, the Lane house is the oldest house in Tilting and was built by the cooper Augustine MacNamara prior to 1836. The first floor has a hall and parlour plan. However, a second floor center hall plan was added to this house in a major 19th century renovation, connected to the first floor with a semi-circular staircase. This house was the first restoration project in Tilting, initiated by the Tilting Expatriates Association (TEA). It is now used as a local museum, and it won a Southcott restoration award. The remnants of the king posts and rafters of the earlier house are still visible in the attic.

**Annie Foley on dancing the lancer:** I see Mom, after Christmas night, after midnight mass, and she with the big roast in the oven — Uncle Joe would bring in three or four fellows with him. They'd be there and have a few drinks, songs, and reciting and all that — and Dad would say, well boys, you're hungry now — Bridge, set the table and get them something to eat. And that would be over, then clear off the dishes, and someone amongst the crowd may have a mouth organ, or an accordion, and they'd say 'Anyone know how to dance the lancer?' That was a dance — so it ended up they'd have to take all those mats off the floor and get out and have a dance. The lancer, or a reel, or a square dance.

**Annie Foley on wakes:** Well, I'll tell you now — the last wake was in this harbour that I can remember was when Mr. Bill died. That'll be two years in March. They had it in his kitchen. Now, years ago when the person died — I shouldn't be telling you this — and you'd lay out, you know, and you'd be brought down in the room, and the corpse would be laid in the room. It wouldn't be a coffin then, just laid out on a bed. They'd have a place built up high, candles and sacred heart pictures up above the candles, and right clean, quiet, oh my dear, there was something to a wake then, you know. And the rocking chair would be right by the corpse and other chairs right around the room and all hands would go in and it was so quiet and peaceful. Everyone, according as they come in they'd kneel down and pray. There would always be someone from the family sitting by the corpse. So you'd sit down, stay a little while, and get up again and say a little prayer and come out. Perhaps that would be twenty-four hours on average, they'd be dead, and then you'd get the coffin, whenever the coffin would be ready. Out in your living room, there would be a crowd sitting around, talking — and then they'd have tea, they'd have raisin buns, molasses sweet bread, corned beef, and all that — two or three women would stay up and serve the tea at the wake.

**Ben Foley on wakes:** That was a great fray then boy — stay up all night then, eight or nine people stay up all night — have all kinds of fun at a wake.

**Dan Greene on wakes:** That's the way it was done — every old man, every Irishman or Irishwoman was ever here they were all waken in their own homes — carried to the church — they'd toll the bell at the start of the funeral. They'd walk around shore in the summer, the funeral — string of people would reach from here to Cluett's Height — farther than that, halfway around shore.
Plate VIII Foundations and house moving: Both houses and outbuildings were designed and built for mobility. They were often moved or "launched", either when they were sold or when they were relocated to a more convenient site. Some houses were moved two or three times, and a few were moved to other communities. The connection between the house's structure and the ground was tenuous but congenial. A clapboarded skirt was often placed around the foundation supports to fill in between rocks or to accommodate sloping ground, evidence that builders were once satisfied to work with irregular topography.

Jim Greene on house moving: Most houses, if there was a chimney in them, they took them down. Well, you talkin' about me and how I did this house, my brain must have been alright 'cause nearly every house in this harbour's after being launched, and you know, they used to come to me to launch them houses — I can go out and point out all around the harbour houses that I launched. The first thing you got to get it off the foundation — got to get the runners underneath it — the big sticks that its hauled on — and you wants to know how to do that. You wants to know how to rig out that house — put it in a — I'd say it's a sled.

I must have launched twenty houses. There was no foreman, maybe two hundred men there, and you’d have trouble sometimes — and you knows how to get out of that trouble, what to do — where to put the sticks — we raised it up with prises — you know what they are? You get five, ten, twenty men, however many men you got — come down on this, and up she goes — no trouble — twice as fast as you'll do it with a jack — but you'll want the men — then you block it — you shove in blocks right around it — there’s a trick in putting it up — you knock out all the blocks except the center blocks and the house swings itself — it don’t take no power — put the blocks in the center so the weight of the house helps you put it up — same thing with hauling up a boat — it’s balanced — no trouble. After you get it up then you shove your great big runners through — the biggest kind of sticks, you’d have to go off the island for them. Once I went through the ice, but it wasn’t too bad. But another fellow, they broke right through, right down to the roof of the house — they left it there and they worked at it and sawed all the ice out in the pond ahead out toward where they were going and went in the cove down there and sawed the ice and made a channel for it and when the water'd rise they hauled it on in on the land. The paper spoiled — it spoiled all that but the house never hurted — it done it good. Len Broders is living in the house down there now.
Plate IX Fences, flakes, and tools: Stages and flakes once provided a continuous raised network of circulation between buildings. The palette of raw materials and details used for stages and flake beds extended into the landscape in the form of picket and woven riddle fences and even extended to the making of hand tools, evidence of the connection between materials, technique, and form.

Jim Greene on fish flakes: The whole other side over there was covered with flakes. You get on a flake down there at Greene's stage and walk right to Coleman's Lane without getting off a flake. One fellow's flake right tight to the other. The flakes were always on the harbour side: always next to the stage. You come right out of your stage, you're out on the flake. We used to have to lug fish from down here, cover over all those hills with fish — spread it out over the rocks — that's after two days spreading it out on the flake — you couldn't put fish that you just washed out on the rocks 'cause on warmer days the sun would burn it up.

Jim Greene on fish piles: You don't know how to make a pile of fish — I'm able to make a pile of fish where the rain won't go through nowhere — and when I get me pile of fish made where it go up small to one fish — when I had it made to height I'd turn over me frame and put it down on top of it — you'd have to alternate it — you put the first ones down face up — then you put the other ones back up on top of it — now, when the two tails come together here, you go across with another tier of fish in the middle, and as you goes up you narrows your pile of fish. Some people take a pride about how good they was with making a pile of fish — oh my god, yes — and some women could make them — my, god — fancy! That's right: you'd know who made that pile of fish — I walk down over the bridge, I'd know what woman made that pile of fish — no water'd go in there.

You can go out there on Pigeon Island, and you can see the bottoms of piles of fish right there now where the Frenchmen used to make the dried fish out there, and they had piles of rocks, flat rocks, and they'd make the bottom out of those flat rocks, and then they'd make their pile of fish on top of those rocks. They were out there when I was a young fellow: the old fellows showed us. It might'nt be all gone now. The French made fish here — French lived here — French had this place.

Jim Greene on fences: We had a riddle fence — it had no nails — the last one was here was over back of Terry's (Terry Burke's) — the picket fence and the longer fence you could run out and go over, but this bloody riddle fence, you couldn't climb over that. You could keep in anything or keep out anything. Riddle fences were made from boughs and longers — you could use spruce, fir — they had three longers — alternate weaving — there was nowhere to put your foot to go up, and there was spears sticking out on top, you couldn't go over that so you had to keep away from it.
MELLIN THE MATERIAL CULTURE OF TILTING
Plate X Fishing stages: Tilting's outbuildings are generally single-purpose structures, and it is not always apparent what their purpose is unless you talk with the owners. Common to several neighbourhoods is the placement of stages, flakes, and twine stores on the harbour side of the main road following the shoreline, with houses, barns, and other types of outbuildings located elsewhere. Tilting has some unusually long fishing stages due to the need for access to deeper water in the center of the harbour, and some of these stages cross paths in mid-air reflecting the complexities of property ownership. In a curious inversion in construction logic, wood became a container for stone, as in the cribbing for stage foundations and also in the construction of anchors (killicks).

Jim Greene on stage construction: If you are going to build it out over the water you got to build a wharf. Then you got to build the stage on top of that wharf — that's what the wharf is, cribbing. You get down there in the cove at low water, put down the bottom sticks of your wharf — they don't have to be salt water logs because after they are there a while they become salt — spruce is the best, no, birch is the best — birch lasts a long time in the water — longer than any other wood — put one on top of the other — spike them together at the corners, and put bedding in to hold your rocks. After it's the same as to build a house, then. You get what they calls ranging beams, great big long beams on each side, the sills of your stage.

I built one down there not a hell of a while ago — I sawed the wall sticks off square and stuck them down on the ranging beams — but the old fellows had great big, terrible big stages and they used to mortise them down and everything — for the roof you puts on your couples, same as anything else — as a store or anything else you'll be building. They used to put in stringers. They had to be stringers in between the couples. The roof would be steep — not covered. But when they built those flat roof stages they covered them with felt. Well, they thought it was going to be easier to build — that's the reason — and so it was easier to build but it was no good to keep fish! Felt on a hot day in the summer is real hot — and brings in flies — and flies brings maggots — see? It's no good. It's good, but it's not as good as the old-fashioned gable roof stage with no felt on no nothing.

Jim Greene on spar shores: When you salt a big pile of fish in the stage — maybe five feet high, you salts it fresh — now then, after a week or so that fish she's going down all the time, when that's going down, that fish, it's also forcing out, and after a while it will force the side right out of your stage. Well, those things that stands out there with those spar shores coming up against it, they're put there to keep the side of the stage where it won't go out. I'll tell you a story now about them things. There was two men over there — one man's ground comes next to the other's — well, this old fellow, he built his stage, right over to his boundary. And then, he put in those spar shores and they're out over the water that goes into the other man's stage — and that old fellow wanted him to saw off them spar shores because it was sticking out over his water. I'd stick his head down on the bottom if it was me!
Plate XI Cellars: Tilting is located on one of the most rugged and exposed parts of the coastline of Fogo Island. The main vegetable gardens were placed in the sheltered valleys of Oliver's Cove and Sandy Cove. This drawing shows traditional crop storage structures used in Tilting's sub-arctic climate: a cabbage house (top), Dan Greene's root cellar (bottom), a typical root cellar roof construction detail (center-left), and a temporary cabbage house made from a puncheon covering a hole and banked with snow (center-right). In recent years there has also been a great revival of interest in agriculture and animal husbandry in Tilting. Gardens and pastures, which had been deteriorating in the 1970's and 80's, are once again being maintained. TRACS restored many of the picket fences this past summer (2001).

Jim Greene on cellar construction: First thing, you got to get a good place to build it. That's a hard thing to do. That's the worst job you got, trying to find a good place to build that cellar. On a hill is the best: you don't have no water. You get down a hollow, you're sure to have water. We built this cellar so it would hold about twenty barrels of potatoes and two or three barrels of turnips, maybe seven feet by nine, something like that, and about five feet high. You log it up inside — the best way to have the logs is vertical because whatever moisture is in that wood drains away from it. If it's horizontal, it lodges there and rots quicker. You just lay them on the ground, and you have stringers, back and forth, maybe on the inside or you can have them on the outside — you put your wall plate on top of that, then you put your strongback, and board her over on top. Now they use logs for the roof, but at that time they used to use puncheons, you knows puncheons, the staves? The right length for to make both sides — that's plenty strong — inch oak — and there's not a hell of a lot of weight on it — the strongback has all the weight. You wants about two feet of sod on top — after it's there for a year, you don't need two feet, but for a new cellar, you wants two feet. I always had the entrance through the top. Some people has it in the ends. But then, you gets a big patch of snow, every time you go to the cellar you have to carry a shovel — but mostly always there's no snow on top of the hatch. I'd have two hatches, one right down low, right where the roof begins, then you have the other one on top — and then I'd fill a couple of oat sacks full of hay, and I'd put them between the two hatches.

Jim Greene on cabbage house construction: We had a different place for the cabbage — we had a cabbage house. There's a hollow up there in the cliff, you'll see it — that's where we had our cabbage house — a big notch running along side of the cliff — we had an old punt — carried it up and turned it bottom up on top of this gulch and we boarded up the holes around between the gunnel and the bottom and covered it over with sods and put a hatch in the side of it and O.K. A cellar's too warm for cabbage — it doesn't need so much earth on it or anything. Leave the roots on the cabbage and stick the roots right on the ground — press them right up tight to one another — if you had some cabbage left, not room enough for it in the cabbage house, you ties four or five cabbage heads together by the stumps and hang them up on nails from the roof of the cabbage house: they keep that way, too — good.
Plate XII  Furniture: At one time, most of the furniture in Tilting was locally made, often using recycled materials. Standard pieces like dressers and washstands were built, but not without imaginative design. Furniture design was influenced by manufacturer's catalogues, but local interpretations of catalogue furniture occasionally displayed exaggerated form. Hybrid-like transformations also occurred, such as the washstand/dresser unit shown on the drawing. Edge details often related to the larger scale of house trim board detailing, and surfaces were sometimes hand carved or false-grained.

Jim Greene on furniture construction: No, I never made no furniture — except tables and chairs — and couches — I made two of them — I made some washstands — that washstand upstairs belonged to an old house that my brother bought to get the land — and that old thing was in it — and they threw it out and I was coming down one day and they up there in the gulch — I see this, and 'twas all broken up — so I said that's a pity and I took this and I brought it in and nailed a piece of board across it and told the woman to paint it and there 'tis there —

Jim Greene on furniture design: I copied nothing — I just made the couch. I can show you one. There used to be one out in the store. I made this in '34, or '35 — that was solid when it was made — upholstered with canvas, six or eight ounce duck — put it on, then paint it — you had to get a piece of cowhide for the edges — I made them legs meself.

Ben Foley on furniture: Most of them old houses then, they were all alike. They had the two couches, your table and your chairs, and your chiffonier and that was it. They had the wood box in it — most every house had a wood box.

Rose Burke on hooked mats: Sometimes you could buy a stamp mat. My mother would nearly always buy these — the pattern was stamped on it. Brin, we used to call it. And, you'd work it in different colours — it was beautiful. And there were some people like Margie, Girard's Margie — she could take her pen and pencil and put any kind of scrolls and everything on it — and you'd cut out the scrolls out of paper, you'd lay it down and mark it — that was the occupation night time, in the evenings when you'd get done with your work. Sometimes you'd make a hit and miss type of mat. I remember Saturdays I had to help. Take them out on the fence and beat them — dirty things — and they used to scrub them then and take them to the cove — that was the last performance — take them and dip them up and down in the salt water, and that would bring out the colour — how much they worked — how hard.

1 I am indebted to Marco Frascari for his insight on the importance of the analytique as a visual thesaurus of architectural elements and details. For example, see Marco Frascari, "The Tell-The-Tale Detail", in VIA, 1984, no. 7 (University of Pennsylvania).