NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Dune Shacks of Peaked Hill Bars Historic District

other names/site number

2. Location

street & number Inner Dune, Snail, and High Head roads ☐ not for publication

city or town Provincetown and Truro ☐ vicinity

state Massachusetts code MA county Barnstable code 001 zip code 02657, 02666

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

✓ **national** **statewide** **local**

Signature of certifying official/Title — Date 9/30/11

Superintendent Cape Cod National Seashore
State or Federal agency/bureau or Tribal Government

In my opinion, the property ✓ meets ___ does not meet the National Register criteria.

Brona Simon — Date 9/21/11

STATE HISTORIC PRESERVATION OFFICER
Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Patrick Andrus — Signature of the Keeper

3/15/2012 — Date of Action

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple property listing (if applicable)

Section number _____ Page _____

Dune Shacks at the Peaked Hills Bars Historic District Barnstable County, MA

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _x_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X **national** X **statewide** X **local**

Robert L Sutton / Chief Historian Deputy FPO February 6, 2012
Signature of certifying official/Title Date

National Park Service
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [X] public - Local
- [ ] public - State
- [X] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
18	11	buildings
0	0	district
1	0	site
0	0	structure
0	0	object
19	11	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE:
Outdoor Recreation

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE:
Outdoor Recreation
LANDSCAPE: Park, Natural Feature

7. Description

Architectural Classification
(Enter categories from instructions.)

OTHER: Waterside Shelter

Materials
(Enter categories from instructions.)

foundation: WOOD (piers)
walls: WOOD: Shingle
roof: WOOD: Shingle
ASPHALT
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Dune Shacks of Peaked Hill Bars Historic District is an approximately 1,960-acre, oceanfront cultural landscape that emerged as an isolated and informal seasonal retreat sought for recreation and creative expression during the twentieth century. It consists of a group of dispersed rustic shelters sited among a string of shifting coastal sand dunes, with sweeping views of the pristine natural environment. The district is located on the north, or 'back shore' side of Provincetown and Truro, Massachusetts within the Cape Cod National Seashore (Cape Cod NS) on the Lower Cape. A portion of the area was previously part of the Province Lands State Reservation and Pilgrim Spring State Park, which helped protect the back shore from the tourism-based development that occurred on the opposite side of Provincetown. The district encompasses more than 5 miles of undeveloped coastline between Race Point Beach and High Head Road and is bounded by the Atlantic Ocean to the north. The south boundary generally follows the line formed by an outer string of sand dune ridges. The district includes 18 contributing buildings and one contributing site, comprised of wood shacks and the surrounding dune landscape. All of the shacks were initially built between the 1920s and early 1950s, but some were rebuilt and moved back from the shoreline during the late twentieth century. As a group, the shacks comprise an important and distinguishable architectural entity that represents the rustic quality, maritime culture, and inspirational serenity of the district (Ames and McClelland 2002). Eleven non-contributing buildings located in the district include nine outhouses and one studio erected between 1988 and 2009. These ancillary buildings were recently designed and are not reconstructions of earlier resources. They are compatible, small-scale outbuildings that do not detract from the scenic or historic character of the district. Each dune shack described below is named after the occupants who historically used the shack for the longest period of time, rather than the original owners or builders. The resources are listed in order from west to east.

Narrative Description

Setting

The district is situated on the exposed outer tip of the narrow Lower Cape Cod peninsula that extends in the shape of a curled arm into the Atlantic Ocean. The hooked terminus of the arm encompasses the town of Provincetown and the north portion of Truro, and is susceptible to strong ocean currents and winds traveling toward the east coast of Massachusetts. The shape of the Lower Cape's land mass formed from the accretion of sand eroded from its bluffs and is continually changing. Long sand bars, including the Peaked Hill Bars are located a short distance offshore. The district is named after Peaked Hill, a high barrier dune that formerly stood near the beach in the center of the area. The dune blew away during the mid-twentieth century (Donaldson et al. 2011:68). Development in Provincetown is located linearly along its protected inner harbor, while the more unstable, unbuildable 'back shore' remains an open natural landscape. State Routes 6 and 6A, which parallel the harbor coastline, connect Provincetown to the rest of Cape Cod. The south boundary of the Cape Cod NS in Provincetown and Truro flanks Route 6, which separates the densely concentrated downtown from the northern shoreline. The presence of the Cape Cod NS ensures the retention of open, undeveloped land within and around the district. A Cape Cod NS visitor center located near Race Point Beach abuts the west side of the district and East Harbor, a 700-acre brackish estuary, is adjacent to the district's southeast edge. The only structures outside the district that are visible from within it are the Race Point Lighthouse to the west and a metal water tank and Provincetown's Pilgrim Monument to the south.

The district is accessed by unmarked, impermanent pathways comprised of depressions in the sand formed by repeated use. Its pristine natural quality and limited access contribute to the isolated feeling of the district and high dune ridges along its south edge block sight of development outside the park. Sweeping views of the open, undulating dune terrain and contrasting blue hues of the ocean beyond define the landscape. Dramatic vistas from the foredune ridge along the north edge of the district capture scenic overlooks of the beach. A mixture of indigenous beach grass, low shrubs, and pitch pine covers portions of the dunes. The 18 dune shacks are located in the north side of the district along an inner sand dune and are arranged solitarily or in informal, widely spaced clusters. The west end of the district, which is accessible from paths leading from Race Point Beach in Provincetown, contains a group of four shacks with one single shack to the west side of

the group. The primary concentration of buildings, including nine shacks, is located in the geographic center of the district, also in Provincetown. These shacks are generally in walking distance to each other, and the clustered shacks are typically spaced approximately 200 to 400 feet apart. Four additional shacks are located in the east end of the district, within the political bounds of Truro. All of the shacks are owned and managed by the National Park Service (NPS), with all preservation maintenance performed by longtime dune dwellers and non-profit community groups such as the Peaked Hill Trust, Provincetown Community Compact, and Outer Cape Artist in Residency Consortium. The only property within the district that is not managed by the NPS is a portion of a 34-foot-wide, 7,350-foot-long strip of town-owned land stretching from Route 6 to the ocean, referred to as the "Spaghetti Strip." One privately owned shack is located outside of the district boundary.

Characteristics of the Dune Shacks

The Dune Shacks represent a unique type of fragile resource that does not fit into a standard architectural classification. The shacks are simple, unornamented, wood-frame buildings casually erected as basic human shelters and intended for limited occupancy. They are constructed with regionally common, affordable wood materials and typically contain a single room and minimal amenities. The development and design of the shacks are reflective of a response to the harsh environmental conditions of the Lower Cape's back shore. These shelters are subjected to strong winds carrying salt and sand, shifting soft terrain, moisture, sun exposure, and variable temperature fluctuations. As a result, the shacks possess a transient quality that parallels the ever-changing landscape. The shacks are additive, evolving structures. Many have been moved back from the shoreline and raised up on piers in response to rapid accretion and erosion of the sand. Weathering necessitates frequent replacement of materials and occasional rebuilding. Small additions, porch reconfigurations, and re-siting are common. Such alterations were completed during the period of significance (1920–1991) for the district and continue to occur as needed. The shacks exhibit identifiable architectural characteristics derived from the use of common massing, building components, siting, and materials. Their foremost defining features are the impermanent beach aesthetic they display and their relationship to the beach landforms, which evokes a spirit of isolation and experience of nature.

The dune shacks are compact rectangular structures set on pilings and sheathed with weathered wood shingles accented by plank trim usually painted white. Roofs are of simple frame construction expressed in gable, hip, or shed forms. The roofs are frequently replaced or resurfaced and are covered with either asphalt paper, asphalt shingles, or wood shingles. Most shacks have plank decks with open-riser stairs or entrance ramps, and asymmetrical fenestration with varied wood sash. Window openings are secured with wood shutters or boarded up during the off season. Many of the windows and doors installed in the shacks were salvaged from other buildings in Provincetown or elsewhere off-site. Found, reused or readily available objects and wood materials are often incorporated into the finishes, sheathing, or immediate settings of the shacks. Typical alterations to the program and function of the shacks are related to the installation of low-impact conveniences such as composting toilets, solar or wind powered electricity, antennas, well water, and propane tank-served showers, stoves, and appliances. Although many shacks have been relocated to nearby sites or updated with replacement materials, their historic architectural and intrinsic qualities are intact.

Contributing Resources[1]

Peaked Hill Bars Landscape

The **Peaked Hill Bars Landscape (MHC No. PRO.C, TRU.N, contributing site)** consists of the approximately 1,960-acre portion of the Cape Cod NS encompassed by the district boundaries. The area contains all of the contributing resources within the district, as well as associated natural and man-made historic landscape features that together, add to the district's significance. The Peaked Hill Bars Landscape is an irregularly shaped, more than 5-mile long area located between the Atlantic Ocean to the north, High Head Road in Truro to the east, State Route 6 to the south, and Race Point Road in Provincetown to the west. This strikingly scenic natural maritime landscape served as a place for recreation,

[1] Portions of the resource descriptions are adapted from the *Cultural Landscape Report for Dune Shacks of Peaked Hill Bars Historic District, Cape Cod National Seashore, Provincetown and Truro, Massachusetts* (Donaldson et al. 2011) and the *Dune Shacks of Peaked Hill Bars Historic Structure Report* (Sullivan 2007). Fieldwork for this National Register nomination was conducted in November 2010 when all of the buildings except the Kemp Shack were boarded up for the winter. Descriptions of shack interiors and covered windows were compiled with information from the *Dune Shacks of Peaked Hill Bars Historic Structure Report* (Sullivan 2007).

fishing, artistic inspiration, and contemplation for many local and seasonal residents/visitors of the area who were historically associated with the district.

The most prominent feature of the landscape is the **sand dunes (historic associated feature)** that comprise its terrain.[2] Dunes are sand hills shaped by wind that can occur in sandy coastal regions or arid inland sites of former lake/sea beds. The direction and intensity of prevailing winds traveling over these land masses create the varying shapes and patterns of dune formations. Several groups of continuous linear dunes extend through the district parallel to the coastline. Their vast, undulating mass, which is accented by a dark-toned patchwork of low vegetation and juxtaposed with the open sky, engenders a surreal aesthetic effect. Sweeping **views of the ocean and dunes (historic associated feature)** are integral to the inspirational, pristine character of the district. The foredune, or belt of linear dunes closest to beach, is the first barrier between rough-breaking waves and the land beyond. The north face of the foredune is the windward side and swells up from a narrow, uninterrupted strip of beach following the coastline. The opposite, leeward side of the dune is shorter and faces away from the wind. Sand is typically blown up the windward face of a dune and collects on the more sheltered leeward face.

Most of the shacks in the district are sited atop the foredune or in the valley between the foredune and the inner dune ridge (a second group of dunes located to the south). A third chain of dunes situated further inland is known as the outer dune ridge and visually shelters the district. The east end of the outer dune ridge is comprised of parabolic or U-shaped dunes measuring more than one-quarter mile across. The arced plans of the parabolic dunes are resultant from northwest winds, while the lineally shaped dunes are formed by winds blowing directly off of the ocean. The belts of dunes that stretch through the district are of various ages and rise between 50 to 120 feet above sea level. The most exposed dunes consist of bare sand or have limited surface covering of beach grass and dune brush. Vegetation variety and density increases in areas where the dunes are more sheltered from the elements. The dunescape is a fluid physical feature of the environment that is gradually shifting westward and is constantly impacted by the tide, change in wind patterns, and hurricanes or other storms.

Primarily indigenous northern climate **coastal vegetation (historic associated feature)** throughout the district contributes to its natural quality and helps stabilize the dunes. Clumps of fine American beach grass, wavy hairgrass, and golden heather grow atop the loose beach sand that comprises the fragile dunes. These soft blades of grass sway with the wind currents, subtly animating the landscape. Stands of pitch pine and scrub forest cover approximately one-third of the area and are prevalent in the valley between the inner and outer dunes. Wet, low-lying dune swales are often filled with natural cranberries—creeping shrubs with evergreen leaves, pink flowers and edible red fruit. The moist, nitrogen-deficient soil supports similar hardy ground cover such as bearberry and bayberry shrubs, which dot the landscape with punches of color from their green leaves and colorful fruit. Bearberry stems have rounded, bunched leaves and bright red fruit while bayberries are identified by their spirally arranged stems of waxy leaves and light blue fruit. In season, the bright pink and white flowers of dense rockrose, Virginia and salt spray rose, and beach plum bushes ornament the green and tan tones of the landscape. Salt spray rose is a non-native species to Cape Cod, planted in the district during conservation efforts over the last several decades.[3] Yellow-flowered poverty grass (beach heather), purple needle grass, panic grass, black huckleberry, and a variety of oak and pine trees add visual texture to the landscape.

Limited access contributes to the undisturbed quality of the district landscape and the methods involved in approaching a destination within it provide an experience of its isolated, wild nature. The **circulation network of vehicle and foot paths and driveways (historic associated feature)** is a minimal, utilitarian system of off-road vehicle trails, consisting of depressions worn into the sand. While this network of sand trails is impermanent, increased erosion from their repeated use creates long-lasting scars in the landscape. Traveling through the loose, hilly sand terrain requires a heightened level of physical exertion when treading by foot and the cautious use of a four-wheel drive vehicle when arriving by

[2] The term Historic Associated Feature is a National Park Service-specific convention used to identify small-scale resources that are not individually countable according to National Register guidelines. The convention was developed to reconcile the requirements of the NPS List of Classified Structures (LCS) with National Register documentation guidelines. The LCS is an evaluated inventory of all historic and pre-historic buildings, structures, and objects that have historical, architectural, and/or engineering significance within the National Park System. In accordance with NPS procedures, all entries in the LCS must be included in National Register documentation as a countable resource or historic associated feature.

[3] Many of the dune dwellers also planted salt spray rose around their shacks.

automobile. Permitted vehicles enter the district from three discreetly marked, gated access points off Race Point and High Head roads. The primary entrance, known as Dunes Lot Gate, is located south of the district near the Provincetown and Truro political boundary. It opens to a curving sand road leading north toward Wells Shack and the Inner Dune Route, the main east-west corridor extending through the district. The Inner Dune Route is a discontiguous, meandering corridor with segments that are abandoned and bypassed or rerouted. It passes through portions of the foredune/inner dune valley between two gates at the north end of Race Point Road west of the district and a gate on High Head Road to the east. Steep sand driveways off the Inner Dune Route ascend to individual shacks and groups of shacks connected by footpaths. Off-road vehicle routes along the north edge of the district provide access to the beach for recreation and fishing purposes. The largest cluster of shacks is located at the terminus of a dramatically scenic, three-quarter-mile-long nineteenth-century footpath that formerly served as a primary north-south vehicular route connecting the district to the edge of Provincetown's core. The pathway, known as Snail Road, begins at Route 6 and continues briefly through an oak and beech forest up the peripheral slope of the outer dune ridge. This sheltered ascent opens to a vast succession of barren or grass-covered, high dune ridges separated by bowl-shaped valleys. After crossing the outer dune ridge, Snail Road winds through swaths of pitch pine forest and cranberry bogs in the inner/outer dune valley before reaching the back side of the dune shacks on the foredune north of the Inner Dune Route.

Narrow footpaths that cut through the beach grass stem out toward the ocean, past **outdoor seating areas (historic associated feature)** placed in shack yards or at scenic overlooks. These peaceful spaces can typically accommodate small groups of people and are created with driftwood tables, benches, and stools made from weathered planks, tree stumps, or wood poles. The informal, camp-like aesthetic established by the shacks and seating areas is reinforced by the presence of **bird houses (historic associated feature)** and **found object ornamentation (historic associated feature)** placed near the shack yards. Like the shacks, the birdhouses are minimalist objects, consisting of wood boxes set atop a wood post. Found objects such as seashells and colorful buoys adorn the sides of buildings. Driftwood and rope are used to create clotheslines, railings, and signs or are artistically arranged as temporary sculptural elements. Metal **hand pumps (historic associated feature)** for a system of underground **wells (historic associated feature)** are also visible near most of the shacks. The wells are located approximately 300 feet away from the shacks in valleys where fresh rainwater collects and percolates to the water table. Although the approximated sites of many other former dune shacks and coast guard buildings are known to the local community, no evidence of these structures are visible in the current landscape.[4]

Alterations to the Peaked Hill Bars Landscape resultant from human interaction with the environment are minimal and primarily involve efforts to minimize the movement of the sand. Conservation activities in recent decades included the planting of specific native and non-native, compatible dune vegetation throughout the district. Strands of low wood-stake and wire fencing, known as sand or snow fencing, surround or are layered north of exposed shacks to stabilize vulnerable sand that could threaten them.

Jean Miller Cohen Shack

The **Jean Miller Cohen Shack (LCS No. 040397, MHC No. PRO.1495, contributing building)** is located in the west end of the district in Provincetown, approximately 1.2 miles from the Race Point Light House and three-quarters of a mile from the beach. It is solitarily sited in a valley at the foot of the inner dune's leeward face with the peak of its roof slightly visible above the dune ridge. The vehicular approach to the shack encircles the shrub-covered land surrounding it and terminates in a sand loop north of the building.

The Cohen shack is a one-and-one-half-story timber-framed structure with a dormered side gable roof and one-story balloon-framed ell addition attached to its east end. Living space within the 16 foot by 13 foot plan of the original shack is extended 15 feet by the ell, which is wrapped on the east and south elevations by an open plank deck. The deck and a single blank metal door in the ell define the east elevation as the facade, but the primary elevation of the original block currently faces south. Open riser plank stairs provide access to the deck, which is raised a few feet off the ground by wood posts like the rest of the shack. A shed-roofed enclosure around a composting toilet is built on top of the deck structure on the south elevation and is accessible from the exterior through a door facing the deck. Plywood set against the foundation in areas not accessed by the deck blocks sand from blowing underneath it. The shack is constructed with one or more

[4] Recorded and potential archaeological sites within the geographic area encompassed by the district are not the focus of this nomination and are not separately counted as contributing or non-contributing resources. The potential of the district to yield information about pre-historic and historic time periods through archaeological study is discussed under the Significance Statement.

openings in each wall and contains a variety of nineteenth century of six-pane and two-pane double-hung sash sections. Wood storm windows cover most of the openings in the off-season. Decorative elements hung on the shack include a birdhouse and carved name sign on the facade and buoys strung on the railing.

The interior of the Cohen Shack contains three approximately equal sized rooms, including a kitchen in the ell and a living room with a lofted bedroom in the main block. Most of the framing throughout the shack is exposed and the former exterior wall between the kitchen and living room retains historic, horizontal board sheathing. Pine plank covers the floors and serves as shelving in the kitchen. The shack is heated by a wood stove, vented through the main roof and contains a solar-heated shower. Kitchen conveniences include a simple countertop and a propane refrigerator and stove. The shack is served by an underground well, located within the circular area created by the driveway loop.

The west, original portion of the Cohen Shack dates to 1940, when it was constructed by Provincetown builders Eddie and Albert Noons on a site located near the Race Point Coast Guard Station. The massing, framing system, and general fenestration pattern of this structure is intact, although some of the window openings were covered and the original overhanging eaves with gable returns were removed by the 1970s. The shack was enlarged by the mid 1950s and was relocated once in the mid-twentieth century and again in August 1978, when painter and occupant Jean Miller Cohen transfered the shack to Lawrence McCready and Robert Abramson. The 1978 relocation involved the raising of the building above the ground on piers and construction of the deck. The extant privy enclosure was constructed by 1976, removed and reattached in a different location in 1978, and rebuilt near its original position in 1996. Installation of most of the utility systems occurred during the 1990s and exterior surfacing has been replaced with consistent materials as needed.

Leo Fleurant Shack

The **Leo Fleurant Shack (LCS No. 040394, MHC No. PRO.1497, contributing building)** is perched atop the foredune ridge with sweeping views of the ocean to the north and dune valley to the south. It is part of a cluster of four linearly arranged shacks connected by narrow footpaths, located approximately one-quarter mile from the Cohen Shack at the west end of the district. A shared vehicle access way that extends behind (south of) this shack cluster links individual sand driveways to the Inner Dune Route.

The Fleurant Shack faces roughly east and consists of front-gabled, balloon-frame building with full-length, flanking shed-roofed ells on the sides and open decks on the primary (east and west) elevations. The total footprint of the shack measures approximately 31 feet by 16 feet. It is raised several feet off the ground by wide log pilings, leaving space for an enclosed wood storage shed that is tucked beneath the building. Sand fences made of wood strips and wire are arranged in strands along the north side of the shack. A footpath winds northwest from the shared access way to the main entrance on the facade, which consists of a paneled wood door protected by a plank storm door. An identical entrance is located on the west elevation. The shack is lit by a variety of wood one-over-one double-hung, awning, and top-hinged horizontally oriented hopper sash. A square window with decorative glass is adjacent to the main entrance. Both decks are supported by weathered pilings at their outer edge and feature a central piling that pierces through the deck structure and extends several feet above it. An open riser stair accented by a driftwood railing ascends to the east deck and a plank ramp provides access to the west deck. Simple wood safety railings surround most of this outdoor living space. An exterior brick chimney with a concrete block base is attached to the north elevation. A cantilevered, shed-roofed enclosure wraps around the middle portion of the chimney, where it abuts the wall of the shack.

The interior of the Fleurant Shack is divided into three rooms that fill each of its structural sections. The original, central portion of the shack is a 9-foot-wide space that serves as a kitchen. The north ell contains a living room with a wood stove, which is vented through the brick chimney. A bedroom and a plywood-enclosed bathroom with a toilet are located in the south ell. Finishes consist of exposed framing components and plank or plywood sheathing. Original wood shingles remain visible on the portion of the central, gable roof enclosed by the south ell addition. All of the interior spaces are accessed from the kitchen, which includes open plank shelving, a simple countertop, and a propane refrigerator and stove.

Local builders Albert Noons and Jake Loring constructed the central, original portion of the Fleurant Shack as a one-room fishing camp sometime between 1935 and 1938. The shack was initially set at grade close to the shoreline and included an open porch on the north side. The roofline and structure of this original shack is extant, but its form was already altered through the addition of the south ell and enclosure of north porch by 1950. Leo Fleurant updated the shack as a year-round

residence during the 1960s with many of the features that contribute to its current appearance. He constructed the chimney, relocated the entrances, installed the horizontal windows, which significantly altered the 1930s fenestration pattern, and created an interior bathroom. Fleurant established the current roofline of the shack when he rebuilt over the original roof in 1976. He relocated the shack to its present site in 1978 due to the erosion of the original site and advance of the shoreline. Fleurant subsequently added a new deck and attached garage, which are not extant. Storm damage and sand encroachment necessitated rehabilitation efforts beginning in 1994. Wellfleet residents Emily Beebe and Evelyn Simon, and their friends and family completed the rehabilitation by 1998. The project involved removal of the garage, structural stabilization, reconstruction of a portion of the south ell, jacking on new piers, re-cladding, and the construction of new decks. Subsequent changes to the shack include the reconstruction of the chimney in 2001 and installation of a pine board floor in the north ell from 2006 to 2007.

David and Marcia Adams Guest Cottage

The **David and Marcia Adams Guest Cottage (LCS No. 040392, contributing building)** is sited high on the peak of the foredune between the Fleurant and Adams shacks. It faces north, capturing uninterrupted views of the ocean and horizon. The bare dune crest continues for about 50 feet north of the building creating a scenic, but unstable sand lawn that is protected by staked netting. The leeward face of the foredune descends steeply away from the south side of the building and is traversed by a footpath that terminates at the vehicle access way. A sand driveway extends west from the Adams shack toward the cottage.

The cottage is a one-and-one-half-story, platform-framed building with a front gable roof and open plank deck across the facade. It measures approximately 20 feet by 12 feet. Pilings raise the cottage several feet above grade and the equivalent height of the deck evokes the feeling of floating above the landscape. The deck wraps around the sides of the building, providing access to single entrances on the east and west elevations. Open riser plank steps ascend to the main entrance at the south end of the east elevation, which consists of a plank door. The portion of the deck along the east elevation serves primarily as circulation space and is narrower than the rest deck. The secondary entrance and a band of tall, one-over-one double-hung windows open the north half of the building to maximize views of the ocean. Smaller double-hung and casement windows provide light and cross-ventilation in the south (rear) half of the building.

The Adams Guest Cottage contains a single open room with a kitchenette along the south (rear) wall and a sleeping loft above. It has one of the most modernized shack interiors in the district. Walls and ceilings are finished with insulation and sheetrock that is painted white. Floors consist of plywood covered with vinyl tile. The kitchen is fully equipped with wood cabinets, a sink, and gas and electric appliances. An enclosed bathroom located in the southeast corner of the space contains a shower, toilet, and sink.

The Adams Guest Cottage was originally a generator building with an attached garage shed constructed by local builder Jake Loring in the late 1930s. David and Marcia Adams converted the building into a seasonal shelter in 1962 after purchasing it in 1953. The early-twentieth-century appearance of the building is unknown, but its extant framing system and massing date to at least the early 1960s. Rehabilitation efforts in 1968 involved the replacement of exterior and interior surface materials. The cottage, which originally sat at grade, was moved back from the shoreline in 1978, then relocated again and raised off the ground in 1992. Alteration of the original fenestration pattern and installation of the kitchen occurred during renovations completed from 1983 to 1986. A second period of renovations between 1993 and 2006, involved the construction of the current deck, which changed the primary elevation from east to north, the installation of new gable windows, the replacement of all sash with insulated glass, and interior sheetrocking. Electrification and plumbing of the cottage during this time allowed for the replacement of a formerly attached shed-roofed toilet enclosure with the modern bathroom inside the main interior space.

David and Marcia Adams Shack

The **David and Marcia Adams Shack (LCS No. 040391, contributing building)** is located 200 feet east of the Adams Guest Cottage and 400 feet west of the adjacent Champlin Shack. The building is sheltered and set low to the ground on the leeward face of the foredune, just below the foredune crest. The dune slopes away from the building so that its south elevation is approximately 5 feet above grade. The access road originating from the Inner Dune Route subtly winds toward the south elevation of the shack and continues as a driveway past its west elevation to a terminus at the Adams Guest Cottage. A narrow footpath north of the shack extends east along the ridge to the Champlin Shack.

The design of the Adams Shack is similar to the nearby Fleurant and Champlin shacks, which were contemporaneously constructed. The Adams Shack consists of a one-and-one-half-story central gable roofed block with full-width flanking shed-roofed ells to the north and south. It includes a brick chimney and under-deck storage like the previously described Fleurant Shack, and does not have a strongly defined facade. The building measures approximately 18 by 32 feet. The primary entrance is a central, plank door on the north elevation, which is accessed by an open, wraparound plank deck. The deck is a few feet wide and set low to the ground on the north and west elevations. It connects to a wider full-width deck along the south elevation that features plank safety railings with built-in benches. Fenestration is slightly asymmetrical. Bands of one-over-one double-hung and sliding wood sash windows are located on every elevation. A water tank and solar panel are located on the roof of the south ell, near the interior chimney.

The interior of the Adams Shack is divided into three spaces, with a living room and storage loft in the central portion of the shack, bedroom in the north ell, and kitchen and bathroom in the south ell. Exposed roof framing and wood plank walls contribute to the shack's rustic aesthetic. A fireplace on the south wall of the living room is opposite French doors that open into the bedroom. Pine plank floors unify the living and bedroom spaces and vinyl tile laid over plywood covers the kitchen floor. The kitchen is equipped with a stove, sink and wall of cabinets on the south wall and is served by solar power. It also contains a full-sized refrigerator and a washing machine. The bathroom includes a shower served by an electric well pump and a standard toilet that functions with a typical septic system.

Local builders Jake Loring and Dominic Avila constructed the Adams Shack as a fishing camp in 1935 and most of the original surface materials were replaced during a rehabilitation of the building undertaken by David and Marcia Adams in 1953. The extant framing system and massing likely date to 1935, but the original fenestration pattern was slightly modified through the installation of new window openings on the east elevation in the 1970s. Wood replacement sash installed throughout the shack in the early 1980s remain intact. Erosion necessitated relocation of the shack in 1978 and again in 1992. The existing deck and septic system were installed following the second relocation. Other amenities enabled by solar-powered heat and electricity were added to the shack by 2006.

Nathaniel and Mildred Champlin Shack

The **Nathaniel and Mildred Champlin Shack (LCS No. 040395, MHC No. PRO.1496, contributing building)** is located 400 feet east of the Adams Shack on the uneven crest of the foredune and is sited closest to the beach out of this westernmost group of shacks. It is raised on pilings a half story above grade, so that its floor level is aligned with the crest of the dune. The shack faces north overlooking the ocean and is surrounded by encroaching sand that slopes down toward it. A protective barrier of sand fencing lines the dune face north of the building and the vehicular access way extends east behind the shack's south (rear) elevation. The unbroken line of the foredune ridge is visible to the east. An approximately 20-foot-high H-shaped frame for a salvaged bell stands to the northwest of the shack—the bell is hung in the summer and stored in the winter (Donaldson et al. 2011:168). The shack acquired the nickname, "Mission Bell" over time because of the bell.

The Champlin Shack has a similar form and orientation to the Fleurant and Adams shacks, consisting of a one-and-one-half-story, central front gabled block with flanking shed-roofed ells. It measures approximately 30 by 35 feet overall. A shed dormer with three windows extends across the north slope of the main roof. The Champlin Shack ells are attached to the east half of the north and south elevations. A covered entrance porch extends across the west half of the facade (north elevation). Its shed roof is supported by a regular pattern of wood posts that frame views of the landscape like picture windows. A flight of open riser plank stairs ascend more than 6 feet up to the porch, providing access to the main entrance on the facade. Similar stairs on the south elevation lead to an open deck and secondary entrance into the south ell. Horizontally laid wood boards and plywood are attached to the shack's pilings and shelter storage space beneath it from wind-blown sand. A tool room and wine cellar are enclosed beneath the shack on the west elevation and are accessed by a utilitarian door and narrow plank deck set at grade. A shed-roofed bathroom enclosure with an outdoor shower extends from the east elevation. Fenestration is slightly asymmetrical and consists of multiple single or grouped window openings on each elevation. Wood awning sash and one-over-one, two-over-one, and six-over-six double-hung sash are present.

The interior of the Champlin Shack has a similar plan to the Fleurant and Adams shacks. The central portion of the building contains an open living room with a U-shaped sleeping loft in the gable above. A bedroom is located in the north ell and a kitchen fills the south ell. Rustic character is enhanced through exposed roof framing, horizontal sheathing

boards painted white and wood floors. The kitchen and plywood enclosed bathroom to the east have indoor plumbing served by a water tank on the roof that draws water from a well to the south of the shack. Kitchen conveniences include a bank of cabinets, sink, refrigerator, and a gas stove.

Local builder Dominic Avila constructed the Champlin Shack between 1936 and 1938, as a summer camp with electricity and running water. The extant framing system, massing and plan of the shack is original, including the flanking ells, entrance porch, facade dormer, and loft. Nathaniel and Mildred Champlin raised the shack on pilings and rebuilt the entrance porch during rehabilitation efforts in the 1950s. The historic fenestration pattern is primarily intact, except for the installation of a new opening on the south elevation in 1973 and infill of a door off the entry porch in 1982. The north ell and gable end windows were replaced in 1982 and the mid-1990s. The extant south deck also dates to the 1980s.

Hazel Hawthorne Werner (Euphoria) Shack

The **Hazel Hawthorne Werner (Euphoria) Shack (LCS No. 040403, MHC No. PRO.1500, contributing building)** is located at the periphery of the central grouping of shacks. Its distance of about 300 feet from Snail Road and the closest adjacent building enhances the isolated quality of its immediate setting. The shack is set back approximately 550 feet from the coastline atop a subtly sloped dune ridge and is approached by a narrow vehicular trail that extends northwest from the Inner Dune Route to the north of the building. The shack faces east toward the vehicular trail and has sweeping views of the ocean horizon and dune valley. Sections of sand fencing around the shack roughly define an informal yard, which includes an associated outhouse. A birdhouse, stone birdbath, simple clothesline, and a seating area made with salvaged wood add interest to the landscape north of the shack. Views to the south look out over an adjacent cranberry bog toward the inner dune ridge and Pilgrim Monument in the distance.

The Euphoria Shack is one of the simplest extant buildings in the district. Its shed-roofed, one-story volume measures approximately 16 feet by 12 feet and incorporates a 4-foot wide full-length entrance deck. Six wood pilings support lateral joists that carry the weight of the balloon-framed structure. The deck is supported by a single concrete pier and wood posts that extend above the deck floor to function as part of a plank safety railing. Open riser plank stairs ascend 5 feet to the deck, providing access to a board-and-batten door that serves as the main entrance. The stairs feature a plank railing accented with twig banisters. Natural lighting is achieved through a pair of small windows on the north and south (side) elevations and single windows on the opposite elevations. The variety of wood windows on the building includes one-over-one double-hung, and one-light, three-light, and six-light hinged sash. Miscellaneous items are stored on the ground under the shack.

The main entrance opens to a single room with exposed framing and sheathing boards and natural pine board floors. Simple plank shelves and hinged, fold-down tables are hung from the walls. The kitchen is defined by a freestanding wash basin and flanking wall-mounted counter. Bunk beds arranged against the west wall serve as the only sleeping space. The shack is heated by a cast-iron wood stove that sits in a sand hearth along the south wall.

According to former shack owner Hazel Hawthorne Werner, James Meads, a town builder reportedly built the extant Euphoria Shack for Cora F. Holbrook in 1936. The original appearance of the shack is unknown, but few significant alterations have been made since at least the 1960s and possibly since writer Hazel Hawthorne Werner purchased it in 1943. She moved the shack back from the shore about seventy feet in 1952 (Donaldson et al. 2011:178). From this time, the shack retains its historic same orientation, massing, height above grade, and general fenestration pattern. Necessary replacements of surface materials and select framing members began in 1983. The one-over-one sash in the shack date to the 1980s, when the window and door frames were replaced and the entrance deck was constructed. Two sills and a central girt supporting the shack were replaced in about 1990.

Boris Margo/Jan Gelb Shack

The **Boris Margo/Jan Gelb Shack (LCS No. 040393, MHC No. PRO.1494, contributing building)** is located in the central group shacks just west of the Snail Road footpath. It sits atop the shrub-covered ridge of the foredune, facing north toward the ocean. The Inner Dune Route crosses Snail Road about one-eighth of a mile south of the shack, which is not accessible by vehicle. A narrow footpath siphons off Snail Road and winds through the dune valley up to the east side of the Margo/Gelb Shack and its adjacent outhouse. The shack facade is approached by a steep, driftwood-lined footpath that

descends toward the beach, which is about 300 feet to the north. Dense thickets of salt spray roses lining the dune crest and fencing to the south of the shack protect it from encroaching sand. Three birdhouses are located nearby.

The design of the Margo/Gelb shack is similar in appearance to the Euphoria Shack, its west neighbor. The shack is a one-story, one-room balloon-frame building with a shed roof and narrow deck that wraps around its entire 15 foot by 12 foot plan. The building and deck are raised a few feet above grade. An open riser stair with a plank railing is located on the facade (north elevation) near the main entrance at its east end. The entrance is a plank door with a fixed, diamond-shaped window and is flanked by a pair of two-over-one double-hung windows. Variously sized wood awning sash pierce the wall on the other elevations. A portion of the east elevation is covered with vertical board rather than wood shingle. Two wood steps at the southeast corner of the shack provide access to the wraparound deck from the south footpath and a rope tied between two posts serves as a railing along its west side. The interior of the Margo/Gelb shack contains a single room with exposed, unpainted framing, board sheathing, and pine board floors. Simple, open shelves and a built-in desk maximize the functionality of the compact space. A gas stove, mini-refrigerator, and countertop with a sink comprise a kitchenette located along the east wall of the shack.

Painters Boris Margo and Jan Gelb constructed the present Margo/Gelb shack sometime between 1960 and 1967, with the help of Boris Margo's nephew, the artist Murray Zimiles.. The extant building is one of several shacks they built near the site since 1942 to replace others, which were sequentially lost from erosion of the shoreline. The shack retains its original 1960s siting, massing, general fenestration pattern, and most of its structural system. Repair work completed in 1989 to 1999 included the installation of the extant cedar shingles over the original board sheathing, replacement of the east elevation window sash, and select replacement of framing members at the southeast corner of the building. The wraparound deck dates to 1976 and has been repaired as necessary.

Harry Kemp Shack

The **Harry Kemp Shack (LCS No. 040399, MHC No. PRO.1504, contributing building)** is located on the foredune in the central cluster of buildings, approximately 300 feet east of the Margo/Gelb Shack and Snail Road. It is picturesquely sited at the foot of a low shrub-covered ridge that subtly swells up behind it to the southwest. The facade (north elevation) is aligned opposite the beginning of a winding footpath that cuts through the beach grass toward the ocean in the distance. Expansive vistas of the undulating foredune to the east and west are dotted with the rooflines of a few neighboring shacks. A vehicular access way that extends west from the adjacent shacks crosses past the front of the building, creating a yard of bare beach sand. The yard contains a movable seating area defined by a fishing line spool repurposed as a table and accompanied by a stool made from a piling. Colorful buoys, driftwood, and miscellaneous fishing equipment are placed around the shack. Virginia roses grow to the west of the shack.

The Kemp Shack is the simplest and oldest building within the district. Its one-story, front gabled form measures a minimal 12 by 8 feet and rests on railroad ties set directly on the ground. Central French doors pierce most of the facade wall and can be fully opened to embrace the scenic dune landscape and ocean breezes. The doors are constructed of wood with 10 lights each and are protected by plank storm doors with strap hinges. Two weathered wood boards below the doors serve as an entrance stoop. A six-light window above the entrance contributes to the porous character of the facade. Paired and stacked six-light wood sash are fixed in place on each side (east and west) elevation and the south elevation incorporates a pair of movable six-light casement sash. The opening for a former window in the south gable appears to be filled with plexiglass. Historic white cedar roof and wall shingles enhance the rustic appearance of the shack.

The French doors open into a single room with exposed, unpainted roof framing, and plywood sheathing and floors. A platform bed with open shelving above fills the south third of the shack. Cookware and supplies are stored on shelves in the northwest corner. The shack does not include any contemporary utilities or appliances and does not have access to a well. It is heated by a wood stove, but the vent pipe is not extant.

Coast guardsman Frank Cadose reportedly converted a former hen house into the extant Kemp Shack between circa 1920 and 1925 (Sullivan 2007:238). Few significant alterations to the original shack have been made since the early twentieth century. The south gable window was missing by 1989 and the stove vent pipe was removed after 1993. The pipe extended through the east wall of the shack and had flanking vertical supports. All of the surface materials on the building are historic, but are deteriorating in some locations. The shack is remarkably intact and retains its original siting, orientation, height above grade, volume, plan structure, and fenestration pattern.

Zara Malkin Ofsevit Shack

The **Zara Malkin Ofsevit Shack (LCS No. 529744, MHC No. PRO.1493, contributing building)** is set back more than 1,000 feet from the coastline south of the other buildings in the central grouping. It sits in the bowl of a dune valley and faces west in the direction of Snail Road. The Margo/Gelb shack is clearly visible on the foredune ridge to the northwest from the Ofsevit Shack. Despite its distance from the neighboring buildings, the shack is accessed from the Inner Dune Route, which crosses the valley 50 feet north of it. Mixed shrub vegetation, including beach plum bushes surround the shack and an associated boat hull-shaped outhouse. The sandy yard behind the shack contains a clothesline formed by a rope strung between a tree branch post and the northeast corner of the building. Two simple birdhouses are located nearby.

The Ofsevit Shack is a one-story, hip-roofed structure perched low to the ground atop cedar post footings. Its compact 20-foot by 16-foot volume encompasses a full-width facade porch within the frame. A makeshift ramp comprised of three wood boards lies over a short plank stairway and ascends to a screen door at the center of the porch. The ramp is flanked by a hand railing assembled from a curved piece of salvaged wood, rope, and two posts. One-over-one double-hung wood sash above a half wall enclose the porch. Variously sized six-over-six double-hung windows are incorporated into the other three elevations. The minimal space beneath the shack is used for miscellaneous storage and is protected from sand encroachment by a low fence that wraps the foundation. Subtle decorative treatments such as exposed rafter tails under a shallow, overhanging eave and a band of staggered wall shingles add visual interest to the exterior.

The main entrance to the shack is a plank door aligned behind the screen porch door that opens to a one-room interior. Exposed, unpainted roof framing and rough-sawn board sheathing contribute to the rustic feel of the space. The floor consists of 5-inch wide pine boards laid diagonally to increase structural strength. A U-shaped kitchen occupies the northeast corner of the room and includes a wood countertop that serves as a divider between the cooking and sleeping spaces. The kitchen is finished with a refrigerator and porcelain sink. Open shelves and a built-in bed frame and desk maximize the interior space. Heat is provided by a wood stove vented through the south roof slope.

The Peaked Hill Trust constructed the Ofsevit Shack in 1991 after the original shack burned in April 1990. Charles Rogers of Provincetown built the original shack in about 1917. It was occupied by Harry Kemp in the years 1927–1931. It was relocated in 1933, a few years after artist Alice Malkin purchased it for her seasonal use. The initial shack faced north in 1917, but was reoriented facing west during its 1933 relocation. The extant building closely resembles the design of the original shack as it appeared around 1930, but is not an exact reconstruction. The rebuilt shack has an identical form and plan as the original, including the moderately pitched hip roof with exposed rafter tails and the full-width porch. The 1930s porch was enclosed by large screens with cross-shaped muntins atop the half walls rather than the present double-hung sash. The current fenestration pattern has also been modified from the 1930s design to incorporate double-hung sash in slightly shifted window openings. Double-hung windows were installed on the original building by the 1960s. Similar wood piles raise the building to about the same height as the original and open riser plank steps remain centered on the facade. Alterations made to the original shack during the 1960s and 1970s, such as the addition of a flat-roofed ell on the east elevation, were not included in the 1991 rebuild.

Stanley and Laura Fowler Shack

The **Stanley and Laura Fowler Shack (LCS No. 040400, MHC No. PRO.1503, contributing building)** is located in the middle of the central shack grouping, approximately 500 feet south of the coastline. It sits low on the windward foot of the rolling inner dune just west of an open vehicular access way that extends directly from the Inner Dune Route north to the beach. The Fowler Shack is across from the Al Fearing Shack to the east. Sweeping views of the dune valley encompass the Margo/Gelb Shack and rooflines of the Kemp and Euphoria shacks along the foredune ridge that stretches northwest. The land surrounding the Fowler Shack is covered with a variety of clumpy grasses and dense, low shrubs. A tall pole that formerly held a birdhouse ornaments the yard in front of the shack, which faces north. The area south of the shack is marked by a signpost capped with a buoy.

The Fowler Shack is one of the largest, modernized buildings in the district. Its one-story additive form is comprised of four rectangular sections set slightly above grade on wood pilings. The main block of the house is oriented with the long side running east-west and includes a full-width entrance porch beneath its side gable roof. Two shorter 12-foot and 6-foot

long, side gabled ells extend to the west of the main block and are set back from the facade. An open wood deck surrounded by a wood safety railing fills the space along the facade of the first ell and connects to the enclosed entrance porch. The opposite (south) elevation of this ell is flanked by a second open deck covered by a pergola. The rear deck is located between a shed-roofed one-car garage and a shed-roofed bathroom enclosure that extend from the south elevation. The main entrance to the shack is a 15-light glazed door centered on the facade of the main block. It is located within the enclosed porch that is accessed from a double stair on the facade and a screen door adjacent to the open deck. Small window openings on each wall of the shack contain single-light fixed wood sash.

Each section of the shack contains one interior room, including a living/kitchen space in the main block, bedroom in the large ell, and bathroom in the westernmost ell. The main room features exposed framing and wall sheathing with brightly painted tongue-and-groove boards on the floor. A kitchenette placed along the south wall is equipped with a long bank of bottom cabinets, a gas stove, and a refrigerator. Heat is provided by a wood stove vented through the north slope of the main roof. The floors and exposed roof framing continue into the bedroom, which is finished with plywood walls. A centered door in the west wall of the bedroom leads into a plywood surfaced bathroom with indoor plumbing fixtures. The garage is only accessible from louvered sliding doors on the south elevation. Three French doors on the interior partition a storage room in the north half of the space.

Stanley and Laura Fowler designed and built components of the shack at their year-round home in Massachusetts and assembled it on its present site in 1949 for use as a summer cottage (Sullivan 2007:304). The main block of the extant shack is the original 1949 building and retains its historic structural system, massing, and craftsmanship. The existing ells and garage were subsequently constructed, beginning with the bedroom addition in the 1950s. Ongoing expansion included the construction of the garage and north deck by 1960, bathroom addition by 1976, and south deck by 1988. Besides the additions, few alterations appear to have been made to the shack.

Al and DorothyFearing /Andrew Fuller/Grace Bessay Shack

The **Al and Dorothy Fearing/ Andrew Fuller/Grace Bessay/ Shack (LCS No. 040401, MHC No. PRO.1502, contributing building)** is located about 100 feet northeast of the Fowler shack to the east side of the vehicular access way in the central cluster of buildings. The Fearing Shack is sited at a substantially higher elevation than the Fowler Shack, on the leeward side of the foredune. A narrow footpath winds from the access road up the sloping dune past strands of sand fencing to its terminus at the shack. Steep uneven peaks to the east shelter one side of the shack, which is nestled on a sandy plateau cut into the dune. A recently rebuilt outhouse and movable seating areas are located off of a second footpath leading north from the shack and connecting to the beach. The shack's siting near the top of the dune maximizes expansive views of the dune valley and neighboring buildings. A studio, recently built, stands near the vehicle parking area.

The Fearing Shack is a compact, additive balloon-framed structure consisting of four separately roofed one-room building sections. The main section of the house is a one-story, side gabled block measuring roughly 14 feet wide by 7 feet deep. It faces north toward the ocean and features a full-width open plank entrance deck covered by a shallow shed roof. A central plank door serves as the main entrance to the shack. The east end of the porch abuts a five-foot-square shed addition that is open on the side facing the entrance porch. A one-and-one-half-story, 11-foot by 9-foot bedroom ell with a shed roof rises behind it and is attached to the south wall of the main block. French doors centered on the ell's east elevation are accented by an open trellis above and plank patio below. A shed-roofed, attached outdoor kitchen/storage area enclosed by repurposed wood shutters extends from the south elevation of the ell and adds to the informal character of the building. The remainder of the south elevation includes a shed-roofed extension of the main block. An open, wrap-around deck extends across the south and west elevations of the shack. Fenestration is asymmetrical. Variously sized rectangular window openings are filled with a combination of two-over-two double-hung, two-light, three-light and six-light awning, and fixed wood sash. An outhouse is located down a path to the north.

The interior of the Fearing Shack contains two rooms with exposed roof framing and sheathing boards painted white to reflect light around the space. A multi-purpose living space fills the main block of the shack and its south extension. Built-in shelves and a built-in table with a sink define a kitchen area in the south corners of the room. Floors consist of pine boards painted green. A door opening in the east wall leads into the bedroom ell, which features a painted Masonite floor and additional sleeping space in a loft accessed by a wood ladder.

The main block of the shack reportedly dates to ca. 1931 and may have been constructed by local resident Raymond Brown (Sullivan 2007:326). The surrounding dunes shifted substantially after the Fearings purchased the shack in 1939, necessitating the regrading of the immediate landscape in the 1950s. This main portion of the building retains its historic general massing, layout, and structure. The first story of the bedroom ell dates to the 1940s, but was renovated in 1987 to achieve its present shed-roofed form with a clerestory loft and French doors. The south deck and outdoor kitchen/storage area enclosure were constructed at the same time and the shed on the north elevation was rebuilt. The shack retains its massing, plan, and materials as it appeared in 1987. Trellis screens that enclosed the outdoor kitchen and north shed in 1987 have been replaced with wood shutters and horizontally laid boards.

Jeanne Chanel Shack

The **Jeanne Chanel Shack (LCS No. 040402, MHC No. PRO.1501, contributing building)** is situated near the grass-covered crest of the foredune in the central cluster of buildings, 150 feet south of the coastline. Nearby vehicular trails terminate before reaching the shack, which enhances the remote feeling of its site. A narrow footpath extends to the north of the Chanel Shack and passes by an associated birdhouse and outhouse to the east. The path branches out perpendicularly toward the beach. A sandy yard along the east side of the building encompasses a driftwood seating area, clothesline, and three-sided wood board enclosure around a separate, underground root cellar.

The Chanel Shack is a balloon-framed, one-story building that faces north. Its L-shaped plan is covered by low-pitched gable roofs and frames the yard area to the east. Incessantly encroaching sand necessitated the placement of the structure on wood posts and pilings that rest atop an earlier shack buried beneath it. The main portion of the shack is oriented north-south and measures roughly 18 feet by 11 feet. An enclosed, shed-roofed porch extends the full width of the facade and maximizes ocean views through a band of open screens. Decorative cutouts in the shape of lobster claws and stars ornament the north gable of the main block and a cutout whale is found beneath a window frame on the east elevation. The leg of the L-shaped plan extends from the south end of the east elevation and measures about 10 feet by 8 feet. It contains the main entrance, which consists of a single plain wood door behind a two-panel screen door. A fixed, single-light, pentagonal-shaped window fits into the gable above the entrance. Fenestration throughout the shack is asymmetrical and is comprised of window openings of various sizes and orientations. Windows installed on the building include six-over-six and three-over-three double-hung wood sash, single-light aluminum casement sash, and a horizontal five-light wood hopper window.

The interior of the Chanel Shack has an open-concept plan with a multi-purpose space in the main portion of the building and a painting studio in the ell. Exposed framing, plywood sheathing, and plywood floors throughout the space contribute to its rustic character, which is further enhanced by open plank shelving and simple, reused wood furniture. The floors are painted red, but the walls and ceilings remain plain. The only entrance to the building opens into the studio, which includes an open doorway into the main living space on its north wall. Murals painted in the studio are hung on the walls throughout the shack. A kitchen space is defined along the east wall of the main room and consists of built-in tables, shelves, a hot plate, and a mini-refrigerator. The shack is heated by a wood stove located against the west wall, which is vented through the roof of the main block. French doors open the north wall of the room to the enclosed porch and expand the living space.

Josephine and Salvatore Del Deo built the main portion of the extant shack in 1976 directly on top of the original shack on the site, which was completely buried by sand in 1975. Provincetown resident, artist, and actress Jeanne Chanel built the original shack between 1940 and 1946 with driftwood and other found materials. By 1966, the one-story shack had a narrow L-shaped plan with a flat roof and two compact rectangular appendages on the west elevation. The Del Deo's, who were friends with Chanel, built the extant shack in the exact location of the original, with the same orientation, height, and width. The main block of the shack retains its structural system as built in 1976, but was expanded through the construction of the existing porch one year later and the ell between 1985 and 1986. The ell, which was also built on top of the buried shack with the same general dimensions, completed the replication of the original L-shaped building footprint. The present fenestration pattern, massing, plan, and materials of the shack are consistent with its appearance in 1986. The only significant alteration to the shack since 1986 involved the replacement of the porch roof in 2003, which slightly modified its shape with a shallower pitch. Re-shingling efforts between 2003 and 2006 resulted in the covering of decorative railing with turned banisters affixed across the bottom of the facade (north elevation of the porch).

Hazel Hawthorne Werner (Thalassa) Shack

The **Hazel Hawthorne Werner (Thalassa) Shack (LCS No. 040398, MHC No. PRO.1505, contributing building)** is perched on the peak of the foredune, 100 feet from the coastline and is within the central group of shacks. It faces north overlooking the ocean and a nearby bench on the dune crest that provides a place to enjoy the sweeping views. A circular sand walkway cut into the grass and a birdbath carved out of a stone complete this quiet seating area. The Inner Dune Route located to the south is in close proximity to the shack. A vehicular access way extends northwest from the route and connects to a branch trail continuing east along the windward face of the dune toward the shack. Narrow footpaths connect the shack facade to the vehicle trail, seating area, and an associated outhouse to the northeast. The remnants of a weathered wood picnic table are partially submerged in the sand north of the shack.

The Werner (Thalassa) Shack is a compact, 12-foot by 9-foot, one-story, balloon-framed building with a side gable roof. Pressure-treated wood posts raise the structure a few feet above grade. An open, full-width deck on the facade is accessed by a plank ramp. The deck measures 5 feet deep and is surrounded by a simple safety railing consisting of planks spanning between wood corner posts. A plain wood door at the west end of the facade serves as the only entrance to the building and is adjacent to a picture window formed by two wood casement windows flanking a larger fixed window. A single-light, square awning window is centered on each of the other three elevations.

The interior of the shack contains a single room with exposed roof framing, sheathing boards, and tongue-and-groove pine board floors. A kitchen area located in the southwest corner of the room is equipped with a shallow sink, countertop, built-in cabinets, gas stove, and gas refrigerator. Sleeping space is arranged in the southeast corner and open plank shelves are present throughout the room.

Coast Guardsman Louis Silva built the extant shack as a seasonal rental in about 1931 using materials salvaged from shipwrecks and the former Peaked Hill Bars Life Saving Station building. Writer Hazel Hawthorne Werner purchased Thalassa in the late 1930s and moved it back from the shore in 1949 from its original location west of the Fearing Shack. The original appearance of the shack is similar and the building appears to retain its historic structural system, and massing, plan, fenestration, and craftsmanship dating to at least the 1960s. Exterior surface materials were replaced as necessary during the late twentieth century and the awning windows were replaced in 1989. Continuing sand encroachment caused rot to the underside of the structure and select floor framing members were replaced along with the foundation posts in 2004.

Theodore and Eunice Braaten Shack

The **Theodore and Eunice Braaten Shack (LCS No. 529727, contributing building)** is located at the east periphery of the central cluster of buildings, approximately 200 feet from the coastline. It is nestled in a shrub-covered depression near the peak of the foredune and faces north toward the ocean. The Inner Dune Route extends past the shack approximately 50 feet to the south and the approach to the building is by way of a steeply sloped, loose sand footpath that climbs up the leeward face of the dune. A rope winch alongside the path is connected to a hand pump at its base and provides a method of transporting gallons of water up to the shack (Donaldson et al. 2011:235-36). Only the top of the shack roofline is visible from below. The roof is ornamented by a solitary turquoise-colored Adirondack chair placed on its ridge to take advantage of the view. A footpath to the north of the shack winds toward the beach past several man-made objects in the landscape, including a birdhouse, weathervane, movable seating area, and outhouse. The yard immediately surrounding the shack and the shell of the building itself are equipped with several environmentally friendly utility systems. A water collection system is located along the south (rear) wall of the shack and a solar panel is affixed to the south side of the roof. Propane tanks are stored along the west side near a solid plank fence that serves as a sand barrier. A clothesline extends from the shack at its northeast corner. Window boxes and planters hold garden vegetables and flowers in season.

The Braaten Shack is a one-story, side-gabled building with an enclosed, full-width porch on the facade and a shed-roofed rear ell attached to the south elevation. Its balloon-framed structure is supported by wood posts, but encroaching sand has filled the former space between the ground and shack floor level. The main portion of the shack measures about 16 feet wide by 11 feet deep and is extended another 5 feet north by the porch. The facade is organized symmetrically with a two panel door in the center and flanking four-light sash recessed within wood frames on either side. Plank trim on the facade is painted dark green. Each side elevation is plain, except for a single, horizontally oriented widow opening in the middle of the wall. The east window contains a fixed 8-light sash and the opposite wall is lit by a 12-light sash with permanent

wood shutters on the exterior. The rear ell measures about 8 feet square and is lit by single one-over-one and six-over-one double-hung windows on the sides.

The interior of the Braaten Shack contains one open room in each of its three building sections. The main entrance opens to the interior of the porch that features exposed roof framing, wall sheathing boards, and wood floorboards. Historic wood shingle covers the former shack facade that was enclosed by the porch addition. A paneled wood door in the center of the wall served as the original entrance and opens into the main portion of the shack. The room has exposed roof framing, wood board floors, and a combination of Luan plywood and pressed paper panels on the walls, behind rows of built-in bookcases. A built-in bed defines a sleeping area in the southeast corner of the room. The same finishes continue into the rear ell, which functions as a kitchen and is accessed from a paneled wood door in the south wall of the main room. The kitchen is equipped with a wood countertop, sink, and gas stove.

Coast guardsmen Joseph Mederios and P.C. Cook built the shack as a one-room shelter in 1931 and sold it to Theodore and Eunice Braaten of Norwich, Connecticut, in 1934 for use as a seasonal cottage. The main portion of the present shack dates to 1931 and retains its original massing and structural system. During World War II, the Braatens leased the shack to the U.S Navy for use as part of a mine testing station. The extant kitchen ell, enclosed porch, and pressed paper paneling were added to the building by the U.S. Navy during this period. The shack was moved in 1946 by Provincetown resident and artist Oakley Springer. The shack retains its mid-twentieth-century massing, plan, general fenestration pattern, and some of its historic materials. Surface materials have been replaced as needed, including the roof, shingles, and wood floors. The Luan plywood panels on the interior were installed after 1985 and deterioration required the rebuilding of the rear ell in 2001.

Margaret Watson Shack

The **Margaret Watson Shack (LCS No.040408, contributing building)** is located about 900 feet east of the central group of shacks, just inside the town boundary of Truro. It sits high on the leeward slope of the foredune, 300 feet south of the coastline. The shack faces north toward the ocean and a vehicle trail that runs along the dune ridge parallel to the Inner Dune Route below. Dense shrub vegetation and tall grass surround the shack and fill the dune valley. Benches, stools, and tables made from salvaged wood form a U-shaped seating area set in a sandy yard in front of the shack. A footpath continues north from this sand yard past an associated outhouse to a bench and table at a scenic overlook on the windward side of the dune. A long, east-west footpath traverses the dune between shacks and offers sweeping ocean views. Additional man-made features such as a driftwood signpost and birdhouse dot the landscape near the shack.

The Watson Shack is a one-story, side-gabled balloon frame building with an enclosed, shed-roofed porch on the facade (north elevation). It rests low to the ground on rough sawn beams laid over pressure-treated wood posts. The 20-foot by 8-foot plan of the shack is oriented with the long axis running east-west. A plank entrance deck at the west end of the facade abuts the porch, which extends 16 feet across the remainder of the elevation. This deck continues as a narrow walkway around the perimeter of the building and is accessed by a plank ramp ascending toward the facade. The ramp terminates near a screen door on the west side of the porch, which is enclosed by a regular grid of open square screens above a sheathed half wall. Horizontally oriented, multi-light wood awning sash are installed on each wall of the shack. Large awning windows on the east and west (side) elevations are operated through a pulley system that incorporates a hoist in each gable.

The interior of the Watson shack is an open, unfinished space with exposed framing, board sheathing, and fir floor boards. A paneled wood door in the south wall of the porch leads into the main portion of the shack. Bracketed, built-in enameled metal countertops define a kitchen area in the southeast corner of the room, which is equipped with a cast-iron gas stove, and shallow sink. A built-in bed platform forms a sleeping area beneath the window on the west wall and open plank shelving provides storage throughout the compact space.

Coast Guardsmen Philip S. Packett and Morris Worth constructed the Watson Shack on its present site as a seasonal rental cottage between 1931 and 1932. The exact original appearance of the shack is unknown, but the majority of the extant building's massing and structure dates to the 1930s. The windows, roof, and exterior sheathing were repaired or replaced in 1996, but most of the known alterations to the original building occurred during a rehabilitation project in 2004. Encroaching sand necessitated the raising and stabilization of the building with new posts and a system of floor joists, girts, cross bracing, and flooring beneath or joined to the original floor structure. This structural system was designed to

accommodate additional raising above encroaching sand in the future, without altering the existing shack. The deck was also removed and replaced during this time and the plank entrance ramp was installed. It is unknown whether long-time shack occupant Margaret Watson made any significant alterations to the original building during her use of it between 1939 and 1972.

Nicholas and Ray Wells Shack

The **Nicholas and Ray Wells Shack (LCS No. 040407, contributing building)** is located to the south of the Inner Dune Route in Truro more than 800 feet inland. It is sited high on the steep windward slope of the inner dune and faces north overlooking the expansive dune valley. A pocket of low shrub vegetation grows at the foot of the dune to the south of the shack, which is exposed to northwest winds. Tall pilings raise the building more than 10 feet above the unstable, rough terrain that is spotted with thin clumps of grass. Strands of sand fencing layer the north face the dune in front of the shack. The shack's siting limits the placement of man-made objects in the immediate landscape, with the exception of an outhouse downslope to the south.

The Wells Shack is a one-story balloon-framed building that consists of four rectangular sections set on wood pilings. The original portion of the building is a narrow, 15-foot by 10-foot, gable-roofed structure that forms the center of the shack. An enclosed, 8-foot-deep, full-width porch is attached to the facade and extends around the northeast corner of the building. It has a shed (or modified hip) roof that is cut into the north slope of the original shack roof. The facade is pierced by a band of square window openings that contain movable two-light wood sash. The enclosed porch is extended along the east elevation by a shed-roofed ell of equivalent width that continues 5 feet past the south wall of the original shack. A slightly shorter, shed-roofed bathroom on the south elevation enclosure abuts the ell. The main entrance is a single plank door on the east elevation that is accessed from an open deck. The deck serves as a narrow walkway and is accessed by a plank ramp. A second ramp on the north side of the deck is missing rungs and is currently unusable. Single, sliding windows are located on the east, south, and west elevations.

The interior of the Wells Shack contains four open rooms within each of the building sections. Each space has exposed framing and board sheathing, and painted board floors. The current entrance opens into the enclosed porch, where the facade of the original shack is still visible and forms the south wall of the room. It retains wood shingle siding, two fixed six-light sash, and a central entrance that is currently blocked by plywood and a wood stove. A board-and-batten door remains behind the plywood. The original portion of the shack is used as a multi-purpose bedroom and study with a built-in bed and simple wood cabinets and shelves. An open doorway in the south wall leads into a bathroom served by a shower area and composting toilet. Painted plywood covers the bathroom floors. The ell at the south end of the porch contains a full kitchen equipped with a gas stove, refrigerator, and simple wood cabinets. A copper tank provides water for a sink and a closet in the northeast corner of the room features shutters repurposed as doors.

Coast Guardsman "Bunny" Ellis built the original (central) portion of the shack in 1935 or 1936 using salvaged material. It was originally located between the Braaten and Watson Shacks and was later relocated to its existing location on land formerly owned by Eugene O'Neill. Provincetown realtor/builder Nichols Wells and local artist/actor Ray Wells added the extant front porch to the shack after purchasing it in 1937. The Wells family constructed the bathroom addition by 1976 and full kitchen by 1989. The family also installed stabilizing outriggers on the west elevation by 1989, in an effort to anchor the building. Repairs or replacements to exterior surfaces and windows were completed as necessary. The windows appear to date from the late twentieth century. The only known significant alterations to the shack after the period of significance were made by the Peaked Hill Trust in 2004. This work involved the raising of the shack on the existing tall, cross-braced pilings and the installation of an interior composting toilet in the shed addition. The current massing, craftsmanship, and materials of the shack are consistent with its historic appearance.

Randolph and Annabelle Jones Shack

The **Randolph and Annabelle Jones Shack (LCS No. 040405, contributing building)** is situated on an isolated site close to the beach in the east end of the district. It is perched near the unstable top of the inner dune's windward slope overlooking a narrow, sparsely vegetated section of the foredune/inner dune valley. It faces north toward a vehicle trail that extends west from a portion of the Inner Dune Route on the foredune and terminates in front of the shack. The approach to the shack from the end of vehicle trail involves an approximately 40 foot ascent up the steep north side of the inner dune along a footpath edged by logs laid on the ground. Sand fencing and an array of colorful buoys that are staked

into the ground surround the shack, which is further ornamented by an adjacent carved whale figurine and an attached driftwood name sign. An associated outhouse and clothesline are located to the southeast of the shack on a portion of the dune that is covered in low bayberry shrubs. The hand pump for a well that serves the building is located 35 feet to the north.

The Jones Shack is a one-story, one-room balloon-framed structure with a slightly pitched shed roof that is set close to grade on wood posts and concrete blocks. The structure is anchored to the posts by diagonal cross-braces tied into the sills. It is one of the smallest, simplest shacks in the district and measures about 10 by 12 feet. A plywood storm door centered on the east (side) elevation serves as the only entrance and is flanked by a low, open deck made of wood boards. The storm door protects an eight-light, glazed wood door behind it, which was salvaged from a local cottage and allows morning light into the building. Fenestration is generally symmetrical and consists of a single square opening near the center of each elevation. A pair of wood awning sash fills the opening on the facade and the remaining elevations each contain one awning or casement window.

The interior of the Jones Shack is an open room finished with unpainted plywood floors and ceilings. A variety of unpainted lath and reused boards laid both vertically and horizontally covers the walls, contributing to the rustic aesthetic of the interior. Short, vertically laid sections of cut branches ornament the east wall above the window and open plank shelves span between exposed studs. The multi-functional space contains a built-in bed in the southwest corner opposite a dry sink and miniature refrigerator that define kitchen area in the northeast corner.

The orientation, massing, and framing system of the extant Jones Shack dates to 1935 or 1936, when it was reportedly constructed by Jesse MeadsMeade of Provincetown or Coast Guardsman Frank Henderson for Lorraine Catharin of Boston (Sullivan 2007:476). Randolph and Annabelle Jones of Boston, who acquired the shack around 1940, moved it back from the shoreline to its current location between 1973 and 1974, which may have been previously occupied by an earlier shack (Sullivan 2007:482). Subsequent renovations involved the replacement of the exterior cladding, doors, and windows. Ongoing repairs have been completed as necessary, including the replacement of the roof in 1993. The existing deck dates to 1996.

David and Connie Armstrong Shack

The **David and Connie Armstrong Shack (LCS No. 040406, contributing building)** is located on an isolated site at the east end of the district in Truro, about 4,200 feet from the district boundary and High Head Road. It sits atop the inner dune facing north and has panoramic views of the dune valleys in all directions. The prominent ridgeline of the parabolic dunes ripples through the landscape to the south and is echoed by a fringe of green scrub forest along the foot of the dunes. Dense cranberry bogs fill the rest of the inner dune/parabolic dune valley. The Armstrong Shack is accessed from the Inner Dune Route that extends west from High Head Road along the foredune and passes to the north of the building. A short driveway splits off from the route and winds around the east perimeter of the dune capped by the Armstrong Shack. Sand fencing and wood pallets laid on the more sparsely vegetated portions of the inner dune slopes help stabilize the loose terrain closest to the shack.

The Armstrong Shack is the only two-story building in the district and is constructed of a balloon frame set on wood posts sunk into the slope of the dune and bolted to concrete pads below grade. It has a roughly square, 21 by 22-foot plan with a small, 7-foot-wide ell at the west end of the south (rear) elevation. A shed roof with a deep overhang on the facade covers the main structure. Open wood decks wrap around both levels of the shack. A simple plank safety railing along the edge of the upper deck ends at the facade, leaving the north side open to accommodate uninterrupted views. The shack is approached from an elaborate, jogged stairway made from a system of wood pallets, plank deck landings, vertical four-by-four posts, and open riser plank steps, which traverses up the east side of the dune from the driveway. The stairway leads to an entrance on each level of the east elevation, including a board and batten door placed off-center on the first floor and a centered wood door made of horizontal boards above. The upper door serves as the main entrance and is accented by a flanking octagonal awning window to the south. Fenestration is generally asymmetrical and consists of one or more square openings with plywood shutters on each elevation. Most of the openings contain sliding windows and the facade features a single, eight-light picture window in the center. Smaller casement and jalousie sash are present on the lower level. The Armstrong Shack is equipped with some utilitarian amenities, such as a rain water collection system that incorporates a gutter hung on the south eave of the roof.

The interior of the two-story Armstrong Shack accommodates five rooms and two bathrooms finished with a variety of wall treatments. Exposed framing forms the ceilings and wood boards comprise the majority of the floors on both levels. The second floor serves as the main level and contains a living room across the north end with a kitchen and bedroom to the south. Walls are covered with a combination of pine board paneling, sheetrock, gypsum and particle boards, and a unique assembly of glued bottle corks. Built-in shelves, bunk beds, and benches maximize the functionality of the space. The upper floor is heated by a wood stove located on the south wall of the living room. The modernization of the shack for contemporary use is evident in the kitchen, which is equipped with a full size refrigerator, metal cabinets, and a sink. Indoor plumbing fed by a water collection system serves the kitchen as well as the bathroom in the south elevation ell and an enclosed bathroom on the lower level. The majority of the lower level is used as an open workshop with a smaller storage space/wine cellar along the north side. Walls consist of tongue-and-groove boards and partitions made with horizontal boards with exposed studs. The partition walls incorporate metal mesh vents at the top.

Despite its updating, a portion of the extant Armstrong Shack originates from the early twentieth century. The form, footprint, general fenestration pattern, and some of the structural system of the upper story dates to about 1926, when Provincetown entrepreneur Pat Patrick constructed the shack as a small cottage. The original 1920s shack was rapidly deteriorating when Cambridge residents David and Connie Armstrong acquired it in 1948.They immediately began a substantial rehabilitation of the building, which continued in the following years. In 1948, the rehabilitation work involved the repair or replacement of select framing, flooring, and finish boards with wood salvaged from the beach, roof repairs, and the replacement of the north deck. The Armstrongs also installed new storm shutters on each window and placed window sash in vacant window openings. Interior work completed in the kitchen from 1949 to 1950 involved the finishing of the wall with sheetrock, and installation of a gas stove and refrigerator. The Armstrongs dug a well by 1950 and introduced indoor plumbing in the shack circa 1959 with a rain water collection system that served a solar shower and flush toilet. Maintenance of the shack in 1979 included the rebuilding of the north deck, construction of west deck stairs, and replacement of exterior sheathing. The extant water collection system dates to 1983 after severe erosion of the shoreline necessitated the relocation of the shack further inland to its current site. New site requirements and weathering of the shack limited which of its elements could be moved and the historic floor framing, roof rafters, corner posts, sheathing, and flooring of the shack were not reusable. However, the original footprint and orientation of the shack were retained, as well as a portion of the primary framing members, and the north, south, and east walls. In an effort to protect the shack from erosion and accretion, it was raised several feet above grade leaving space for the lower level, which was enclosed between 1989 and 1992 to prevent sand from blowing beneath the structure. The relocation project also involved the construction of the extant wraparound deck on the upper level. The Armstrongs still occupy the shack and changes to it outside the period of significance are minimal and primarily related to maintenance. They removed two window openings on the side elevations in the 1990s to match the shack's original 1920s appearance more closely. Alterations completed in 2005 included the installation of new window sash, reshingling of the exterior, replacement of the roof rakes and corner boards, installation of sections of new deck railings, and completion of the deck and interior partitions on the lower level.

Non-Contributing Resources

Hazel Hawthorne Werner (Euphoria) Outhouse

The **Hazel Hawthorne Werner (Euphoria) Outhouse (non-contributing building)** is located about 30 feet in front (east) of the Werner (Euphoria) Shack near the vehicle trail and faces north. The building is one of five identical outhouses in the district designed by William Fitts of the Peaked Hill Trust (PHT) with a boat hull-shaped form and built by the PHT in 1991. The outhouse sits on a frame of four-inch by four-inch posts and is constructed of plywood painted in a sand color. Its concave sides meet at a point, forming a roof that is continuous with the walls. Clapboard siding made from unfinished planks sheath the upper two-thirds of these side walls. The clapboard forms an overhang at the top of the facade to protect a triangular vent in the peak. The opposite (south) peak contains a vent pipe above a small square screen. A solid, plywood door centered on the facade provides access to a single seat compost toilet inside. The interior finishes consist of the exposed concave ribs of the hull-shaped frame with plank sheathing on the east and west walls, and the exposed plywood sheathing on the north and south walls.

Boris Margo/Jan Gelb Outhouse

The **Boris Margo/Jan Gelb Shack Outhouse (non-contributing building)** is located about 20 feet southeast of the Margo/Gelb Shack and faces north toward the ocean. The building is one of five outhouses in the district designed by William Fitts of the PHT with a boat hull-shaped form and built by the PHT in 1991. It is identical to the Euphoria Outhouse, except that the exterior plywood is painted turquoise blue.

Zara Malkin Ofsevit Outhouse

The **Zara Malkin Ofsevit Outhouse (non-contributing building)** is located in an area of bare sand about 30 feet southeast of the Malkin Shack. The building is one of five identical outhouses in the district designed by William Fitts of the PHT with a boat hull-shaped form and built by the PHT in 1991. The exterior plywood is painted the same sand color as the Euphoria Outhouse described above.

Al and Dorothy Fearing/ Andrew Fuller/ Grace Bessay Studio

The **Al and Dorothy Fearing/Andrew Fuller/Grace Bessay Studio (non-contributing building)** is located about 100 feet southwest and down slope from the Fearing Shack. It faces north and was constructed around 2009[5] with pine boards laid horizontally over two-inch by four-inch studs. The structure rests on a plank deck supported by wood pilings that raise it a foot off the ground and has a simple gable roof.

Al and Dorothy Fearing/ Andrew Fuller/ Grace Bessay Outhouse

The **Al and Dorothy Fearing/Andrew Fuller/Grace Bessay Outhouse (non-contributing building)** is located about 100 feet north and down slope from the Fearing Shack. It faces north and was rebuilt around 2008 with pine ledger boards and a salvaged door from the old outhouse. The structure simple shed roof covered with asphalt paper and in the past has had a shake roof.

Jeanne Chanel Outhouse

The **Jeanne Chanel Outhouse (non-contributing building)** is located about 100 feet east of the Chanel Shack on a narrow footpath cut through the beach grass. The building faces north toward the ocean and was constructed in 1988. It has a simple rectangular form with a wood shingled shed roof and walls comprised of unpainted vertical pine boards. A metal door with strap hinges and a rectangular screen window is centered on the facade. The door features a unique driftwood handle. The pine sheathing boards above the door are laid horizontally. Two tension cables attached to the south (rear) elevation anchor the building into the ground.

Hazel Hawthorne Werner (Thalassa) Outhouse

The **Hazel Hawthorne Werner (Thalassa) Outhouse (non-contributing building)** is located about 40 feet northeast of the Thalassa Shack and is accessed from a footpath cut through the beach grass. It faces west toward the shack. The building is one of five identical outhouses in the district designed by William Fitts of the PHT with a boat hull-shaped form and built by the PHT in 1991. The exterior plywood is painted the same turquoise color as the Margo/Gelb Outhouse described above.

Theodore and Eunice Braaten Outhouse

The **Theodore and Eunice Braaten Outhouse (non-contributing building)** is located about 50 feet north of the Braaten Shack along a footpath that extends to the beach. It is a shed-roofed structure with unpainted clapboard sheathing, constructed around 1991 and is similar in form to the Chanel Outhouse. Two exposed planks that protrude out beneath the roof on the facade (north elevation) and south elevation are connected to tension cables that anchor it to the ground. A plywood door with metal strap hinges is centered on the facade and features a rectangular screen window at the top. The door is painted green.

[5] Construction of the shed appears to have been ongoing during the site visit in November 2009. Asphalt roof shingles were stored inside and lumber was left on the deck. It is likely that the open sides and doorway will be enclosed and the roof will be clad with the asphalt shingles in the near future.

Margaret Watson Outhouse

The **Margaret Watson Outhouse (non-contributing building)** is located northwest of the Watson Shack along a footpath cut through the beach grass. It was constructed in about 1995 and faces west. The building has a simple, rectangular shed-roofed form that is slightly wider than the other outhouses in the district. The facade wall is sheathed in board-and-batten siding, which also comprises a central Dutch door. Horizontally laid pine clapboard laid between corner posts forms the other three walls. The south elevation has a wide window opening at the top that is covered by a plank awning shutter and a metal vent pipe is affixed to the west wall. Buoys, fishing rope and nets, and seashells surround the building, which features a driftwood railing and small deck.

Nicholas and Ray Wells Outhouse

The **Nicholas and Ray Wells Outhouse (non-contributing building)** is located about 30 feet south of the Wells Shack at the foot of the inner dune's leeward slope. A rope strung between the shack and outhouse aids in the steep descent to the building, which faces south toward the dune valley. The building is one of five outhouses in the district designed by William Fitts of the PHT with a boat hull-shaped form and built by the PHT in 1991. The Wells Outhouse is identical to the other four PHT outhouses described above, except that all of its walls are constructed of vertically laid wood planks painted green.

Randolph and Annabelle Jones Outhouse

The **Randolph and Annabelle Jones Outhouse (non-contributing building)** is located about 50 feet southeast of the Jones Shack in a shallow depression in the sand. The building was constructed in 1994 and is similar in form and scale to the Chanel and Braaten outhouses. It has a thin shed roof and plywood walls painted green. The structure is set on a frame of 4-inch by 4-inch posts that keep it from sinking into the loose sand. A hinged section of plywood on the facade serves as the entrance.

Integrity

The unique, continually evolving character of the historic resources and the transient quality of the associated natural landscape warrant a non-traditional evaluation of what constitutes integrity for this historic district. The presence of the isolated, rustic dune shacks physically represents historic twentieth century patterns of human use and experience of the strikingly scenic, but harsh coastal environment. Development of the shacks is a direct result of this human interaction with the landscape and most alterations to the buildings over time were necessitated by the same environmental conditions that made the district setting so distinctive and desirable. The historic setting is pristinely preserved and is critical to the feelings of solitude, contemplation, artistic inspiration, and commune with nature evoked by the district within a recreational atmosphere. It retains its vast undisturbed views of the ocean and rippled dune landscape complete with natural vegetation and a collection of man-made objects constructed with found materials.

Integrity of the dune shacks is dependent on the retention of the design processes and traditions that yielded the building forms, rather than on material integrity alone. The dune shacks as an architectural type were intended as temporary buildings that required a regular cycle of maintenance since initial construction to remain standing within the harsh environment. The historic pattern of accretion and erosion of the coastline and repeated exposure of the shacks to the elements is permanently ongoing. Therefore, the adaptation of contributing resources in the district that was required to ensure their survival is a significant feature of their historic character. Efforts to rebuild damaged shacks or select portions of their structure were undertaken to maintain both the individual shelter and the overall character of the historic district, and to sustain consistent use. All rebuilding projects occurred during the period of significance immediately after a specific resource became damaged or threatened and involved buildings that were continuously present and used within that timeframe. There are no exact reproductions of buildings or replications of previously lost resources within the district.

All of the contributing buildings in the district retain their original aesthetic and craftsmanship as simple, minimalist wood shelters. Three of the 18 shacks (Margo/Gelb, Chanel, and Ofsevit) were completely rebuilt during the period of significance after the structures succumbed to sand movement or fires. The remaining 14 contributing shacks retain at

least a portion of their original early- to mid-twentieth-century buildings attached to later historic additions, historic framing systems, and massing consistent with the appearance of the buildings during the period of significance. Most of the shacks retain historic interior materials, including original or salvaged doors, but the exterior shingles, roof surfacing, and many of the windows have been updated as necessary for protection. All replacement materials are consistent in appearance and scale with the historic materials. Nine of the shacks (Cohen, Fleurant, Adams Guest Cottage, Adams Shack, Euphoria, Thalassa, Braaten, Jones, and Armstrong) were relocated short distances to nearby sites farther inland, but still within the district. Relocation represents a historic method for the prevention of building loss from the changing coastline and all the relocated shacks were moved during the period of significance. The Kemp Shack is the most intact building in the district that dates to the beginning of the period of significance and exhibits its original form, siting, and early- to mid-twentieth-century materials. As a collection, the contributing buildings and landscape that comprise the district continue to display the historic, scenic and survivalist qualities that attracted the associated creative and local community to the area during the twentieth century.

Dune Shacks of Peaked Hill Bars Historic District
District Data Sheet

Contributing Resources

RESOURCE NAME	LCS ID#	MHC #	NR PROPERTY TYPE	DATE Current (Original or Previous)	PHOTO #
BUILDINGS - 18					
Cohen, Jean Miller Shack Shack	040397	PRO.1495	Building	1940	5
Fleurant, Leo Shack	040394	PRO.1497	Building	1935-1938	6
Adams, David and Marcia Guest Cottage	040392	n/a	Building	Late 1930s	7
Adams, David and Marcia Shack	040391	PRO.1498	Building	1935	8
Champlin, Nathaniel and Mildred Shack	040395	PRO.1496	Building	1936-1938	1, 9
Werner, Hazel Hawthorne (Euphoria) Shack	040403	PRO.1500	Building	1936	10
Margo, Boris/Gelb, Jan Shack	040393	PRO.1494	Building	1960- 1967 (1942)	11
Kemp, Harry Shack	040399	PRO.1504	Building	ca. 1920-1925 (ca. 1900)	12, 13
Ofsevit, Zara Malkin Shack	529744 (shadow record)	PRO.1493	Building	1991 (1917)	15
Fowler, Stanley and Laura Shack	040400	PRO.1503	Building	1949	16
Fearing, Al and Dorothy/Andrew Fuller/Grace Bessay Shack	040401	PRO.1502	Building	ca. 1931	17
Chanel, Jeanne Shack	040402	PRO.1501	Building	1976 (1940-1946)	18
Thalassa (Werner, Hazel Hawthorne) Shack	040398	PRO.1505	Building	ca. 1931	19
Braaten, Theodore and Eunice Shack	529727	n/a	Building	1931	21
Watson, Margaret Shack	040408	n/a	Building	1931- 1932	22
Wells, Nicholas and Ray Shack	040407	n/a	Building	1935- 1936	23
Jones, Randolph and Annabelle Shack	040405	n/a	Building	1935	24
Armstrong, David and Connie Shack	040406	n/a	Building	ca. 1926	25
SITES - 1					
Peaked Hill Bars Landscape	n/a	PRO.C, TRU.N	Site	n/a	1-4, 14
Historic Associated Features of the Peaked Hill Bars Landscape					
Sand dunes	n/a	none	Feature	n/a	1-25
Views of ocean and dunes	n/a	none	Feature	n/a	1-25

RESOURCE NAME		LCS ID#	MHC #	NR PROPERTY TYPE	DATE Current (Original or Previous)	PHOTO #
	Coastal vegetation (pitch pine, beach grass, salt spray rose, bearberry, cranberry etc.)	n/a	none	Feature	n/a	1-25
	Circulation Network of sand vehicle and foot paths and driveways	n/a	none	Feature	n/a	3-4, 14
	Outdoor seating areas	n/a	none	Feature	n/a	18, 22
	Bird houses	n/a	none	Feature	n/a	1, 7, 11, 15
	Found object ornamentation	n/a	none	Feature	n/a	21, 24
	Wells and hand pumps	n/a	none	Feature	n/a	n/a
TOTAL CONTRIBUTING RESOURCES = 20						

Non-Contributing Resources

RESOURCE NAME	LCS ID#	MHC #	NR PROPERTY TYPE	DATE	PHOTO #
BUILDINGS-11					
Werner, Hazel Hawthorne (Euphoria) Outhouse	n/a	n/a	Building	1991	n/a
Margo, Boris/Gelb, Jan Outhouse	n/a	n/a	Building	1991	n/a
Ofsevit, Zara Malkin Outhouse	n/a	n/a	Building	1991	n/a
Fearing, Al and Dorothy /Andrew Fuller/ Grace Bessay Studio	n/a	n/a	Building	ca. 2009	n/a
Fearing, Al and Dorothy /Andrew Fuller/ Grace Bessay Outhouse	n/a	n/a	Building	ca. 2008	n/a
Chanel, Jeanne Outhouse	n/a	n/a	Building	1988	n/a
Thalassa (Werner, Hazel Hawthorne) Outhouse	n/a	n/a	Building	1991	20
Braaten, Theodore and Eunice Outhouse	n/a	n/a	Building	ca. 1991	n/a
Watson, Margaret Outhouse	n/a	n/a	Building	ca. 1995	n/a
Wells, Nicholas and Ray Outhouse	n/a	n/a	Building	ca. 1991	n/a
Jones, Randolph and Annabelle Outhouse	n/a	n/a	Building	1994	n/a
TOTAL NON-CONTRIBUTING RESOURCES = 11					

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

[X] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[X] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

[ ] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[X] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ART

LITERATURE

ENTERTAINMENT/RECREATION

ARCHITECTURE

ARCHEOLOGY:HISTORIC – NON ABORIGINAL

Period of Significance

1920–1991

Significant Dates

1920: Approximate construction date of first shack

1961: Cape Cod National Seashore established

Significant Person

(Complete only if Criterion B is marked above.)

Kemp, Harry

Cultural Affiliation

N/A

Architect/Builder

Multiple

Period of Significance (justification)

The period of significance for the Dune Shacks of Peaked Hill Bars Historic District begins in 1920, the approximate construction date of the earliest shack, and extends to 1991, the latest date that a historic property was rebuilt. This timeframe encompasses the transition of the district from a dangerous shoreline primarily occupied by the U.S. Coast Guard to a place of artistic inspiration and recreation associated with a dynamic summer social colony, and American poet Harry Kemp's association with the dunes until his death in 1960. It also includes the establishment of the Cape Cod National Seashore in 1961. Although the Peaked Hill Bars area possesses terrestrial and underwater archeological sites associated with maritime history, the sites predate the period of significance. Those resources belong to a much larger geographic area than that defined for the district and should be considered for nomination in a separate maritime district.

Criteria Considerations (explanation, if necessary)

The Dune Shacks of Peaked Hill Bars Historic District meets Criteria Consideration G for its inclusion of two contributing buildings that are less than 50 years old, but share important elements of the district's historical and architectural significance with earlier contributing buildings. The end date of the district's period of significance extends to 1991 specifically to encompass the rebuilding of the Jeanne Chanel Shack in 1976 and Zara Malkin Ofsevit Shack in 1991. The Chanel and Ofsevit shacks contribute to the district because they represent a continuation of the development patterns established during the earliest phase of the district's development. The buildings express the rustic beach aesthetic and qualities of a basic shelter designed in response the specific dune environment that historically characterized the architecture of the dune shacks. They are constructed of a consistent scale and with consistent materials as the older shacks and were rebuilt in response to destruction from natural forces. The Chanel Shack is a continuation of the original, early 1940s shack that was inhabited by artist Salvatore Del Deo and writer Josephine Del Deo for more than 40 years. The rebuilt shack closely resembles the original, which remains buried in the sand directly beneath it. The extant Ofsevit Shack was rebuilt after the early-twentieth-century recreational fishing shack inhabited by artists Alice Malkin and Zara Malkin Ofsevit was lost during a fire.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Peaked Hill Bars Historic District is eligible for listing in the National Register of Historic Places under Criteria A, B, C and D for its twentieth-century growth as an isolated, coastal retreat developed with distinct, rustic shelters that attracted a creative seasonal colony of summer recreationists and prominent American art, theater, and literary figures, many of whom had strong connections to the Provincetown art community. The district meets Criterion A at the national level in the areas of art and literature for its historical significance as a scenic destination sought by intellectuals, writers, painters, and other artists who found its dramatic landscape and solitary experience with nature inspirational to their work. Several influential American creative figures are directly associated with the area, such as playwrights Susan Glaspell and Eugene O'Neill; writers Mabel Dodge, Harry Kemp, Mary Heaton Vorse, Hazel Hawthorne Werner, and Edmund Wilson; and artist Boris Margo. The dune shacks community thrived within an innovative atmosphere where members' social and intellectual interaction in the district during their productive lives resulted in work that impacted American culture. The presence of this progressive network in the district encouraged the attraction of other local artisans to the dunes. The district's recreational history as a place of leisure activities for refreshment, diversion, and amusement among the artistic

society, locals, and general tourists satisfies Criterion A at the local level. Under Criterion B, the district possesses significance at the national level for its association with Bohemian era American poet Harry Kemp, who wrote a substantial portion of his more than 20 volumes of published work during his occupancy of the dunes between about 1916 and 1960. Kemp's prose frequently appeared in popular periodicals during the period, but he achieved national celebrity status more for his wholehearted embodiment of the ideal Bohemian lifestyle than the progressiveness of his writing alone. The district derives its significance under Criterion C at the state level for its collection of dune shacks, which represent a regional, waterfront expression of the rare and fragile architectural type of basic wood-framed human shelters. Significance under Criterion D at the local level is met through the potential of the district to yield further information about the history of Dune Shack Colony during the twentieth century. This documentation applies only to the significance of the district and its association with the Dune Shack Colony. Other potential archeological associations with pre-history and twentieth-century maritime history could be addressed as part of a larger archeological district on Outer Cape Cod.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Area of Significance: Criterion A
Art & Literature

Introduction

The Dune Shacks of Peaked Hill Bars Historic District derives its national art and literary significance for its collective associations with an influential society of notable twentieth-century American creative figures. It served as a rare multifunctional destination that combined recreation and social networking opportunities with the contemplative solitude and inspirational subject matter necessary for the production of imaginative work. The back shore's strikingly scenic, wild natural landscape, spartan lifestyle, and amusing maritime folklore is perpetuated throughout plays, poetry, novels, and paintings, that reached a popular audience. Interaction between select dune shack occupants and visitors continued year-round in the radical Bohemian intellectual society of Greenwich Village in New York City, and extended into downtown Provincetown, which was already an established arts center by 1920. These layered social circles enhanced the summer art colony's sphere of influence and cultivated the area's identity as an unconventional creative society whose members shared appreciation for the simplistic, freethinking lifestyle and experience of solace with nature found in the dunes.

The unusual, undisturbed dune landscape epitomizes the scenic natural qualities that attracted visitors to Cape Cod in the late-nineteenth century and initiated a long-standing tradition of art and writing inspired by the inherent beauty of the rural maritime environment. The magnetism of this picturesque setting resulted in the establishment of five painting schools in Provincetown by 1916 (Finch n.d.:70; Seckler and Kuchta 1977:25), which rapidly incubated a vibrant, artistic nucleus in the downtown. A 1937 travel guide noted that "The art colony sails ahead under a healthier breeze than mere tradition. The dune lands and the harbor, the rooftops and the streets are tangible inducements to those who can paint, and there are established schools to attract those who want to learn" (Berger 1937:251). Playwrights and writers seeking a recreational retreat followed painters to the area and collectively founded innovative groups including the Provincetown Players (1916), Provincetown Art Association (1914), and Beachcomber's Club (1916). Members of this seasonal artistic society soon discovered the wild back shore and began occupying small shacks initially erected by Coast Guardsmen and local builders as cottages or fishing huts.

Hazel Hawthorne Werner and the Establishment of an Artistic Dune Shacks Community

The life, work, and social circles of writer Hazel Hawthorne Werner (1901–2000) demonstrate the influence of the dunes on American intellectual culture and provide a way for understanding the district's layered associations with the arts. From 1918 through the 1980s, Werner summered in the dune shacks and wintered in Greenwich Village in New York City. Her presence in both locations resulted in the attraction of numerous prominent writers and artists to the dunes. Hazel Hawthorne Werner descended from an artistic, multi-generational New England family, related to Romantic Movement American novelist Nathaniel Hawthorne (1804–1864). Her cousin, accomplished Impressionist style painter Charles W. Hawthorne (1872–1930), opened the first art school in Provincetown in 1899 (Allen 2010). The institution served as the first outdoor school for figure painting in the country. Hawthorne's own work depicted his love for the local scenery, most frequently through landscapes of greater Provincetown and portraits of fishermen or their families (Berger 1937:253; Dos Passos and Shay 1947:132 [1936]). His "Sunset Splendor" painting (ca. 1927–1930) depicts a compact, gable roofed shack or cottage set in a multi-hued landscape beneath a brilliant horizon. Hawthorne's affinity for maritime scenery stemmed from his childhood as the son of a Maine sea captain. He settled in Provincetown and the New York/New Jersey area after studying in Europe and in New York City, where he helped open the New York School of Art. Hawthorne's institution, which he called The Cape Cod School of Art, "drew great numbers of art students" and with the subsequently established schools ". . . formed the nucleus of an art colony which attracted other artists, long past the pupil stage, to Provincetown; some of these formed classes of their own, others took individual pupils, and many simply made the Cape's end their home (Dos Passos and Shay 1947:132 [1936])."

Werner, born Hazel Hawthorne in Middleborough, Massachusetts, explored her creative inclinations early in life. She began seasonally renting shacks in the district as a teenager in 1918, when she first visited Provincetown and formed friendships with prominent writers Eugene O'Neill, Susan Glaspell, Mary Heaton Vorse, and Harry Kemp (Allen 2000). By 1920, she had married Unitarian minister Celian Ufford and was attending art school in Chicago while her husband worked as an artist at a local newspaper (U.S. Census 1920). The couple lived in a building occupied by 12 other designers, painters, illustrators, and artisians and their families (U.S. Census 1920). Hazel and Celian Ufford had five children between 1920 and 1928, before divorcing around 1930 (Allen 2002). The dissolution of her marriage likely freed her from the conventional role of domestic housewife, empowering her to invest more energy in the arts and progressive social networks.

Hazel Hawthorne [Ufford] Werner organized literary salons in Provincetown and Greenwich Village, where she mingled with established writers E.E. Cummings (1894–1962), Edmund Wilson (1895–1972), John Dos Passos (1896–1970), and Clare Leighton (1898–1989), and novelists Jack Kerouac (1922–1969) and Norman Mailer (1923–2007). Greenwich Village flourished as the center of American Bohemian society between 1910 and 1960, while Provincetown and the dune shacks served as a summer workplace and social retreat fueled by a steady, ever-changing flow of artists, writers, socialites, activists, and intellectuals (Wetzsteon 2002). American Bohemians are characterized as influential, inventive non-conformists who promoted individual expression and challenged traditional ideals regarding aesthetics, commercialism, societal roles, sexuality, and politics in response to increased emphasis on mass culture, production, and materialism. Werner, who contributed to the progressively voiced, *New Yorker* Magazine and wrote book reviews for the *New Republic*, frequently hosted productive gatherings of her peers in her two dune shacks (Wilson 1980 [1930s]:19). She purchased the **Hazel Hawthorne Werner (Thalassa) Shack (LCS No. 040398, MHC No. PRO.1505, contributing building)** in 1936 and **Hazel Hawthorne Werner (Euphoria) Shack (LCS No. 040403, MHC No. PRO.1500, contributing building)** in 1946 with writer/editor Maurice Werner, who she married in the early 1930s (Allen 2000; Del Deo 1986). Werner named the Thalassa Shack after a Greek mythological sea goddess and referred to her second shack as Euphoria to reflect her feelings about the dune landscape.

Werner wrote her first novel, *Salt House* (1929) about her life in the Werner (Euphoria) Shack while residing there (Del Deo 1986; Donaldson et al. 2011:122; Huntington 1999:4-5; Sullivan 2007:190). She compared the quiet isolation of the district, which she referenced as "still life," to the fluid nature of the ocean environment and described the immense impact of the district's setting on human senses: "Once across the dunes we live in an exquisite unreality" (1934 excerpt reprinted in Huntington 1999). Werner completed her book relatively contemporaneous with a surge in regional travel writing from the 1920s through the 1940s and the 1928 publication of Henry Beston's *The Outermost House* about dune landscape on nearby Nauset Beach in Eastham.[6] Henry David Thoreau initiated the literary tradition of writing about Cape Cod's scenic beauty and local color with romantic style descriptions of his visits to the region published in *Cape Cod* (1865).

Literary and Theatrical Network of Provincetown and the Dune Shacks

When Hazel Hawthorne Werner began visiting the district in 1918, the seasonal population of Greenwich Village-based literati had already generated America's Little Theater Movement through their creation of the Provincetown Players [Players]. Important members of this early-twentieth-century literary network lived, worked, or congregated in the dunes. Mary Heaton Vorse, George "Jig" Cram Cook, and his wife, Susan Glaspell founded the Players in the summer of 1915 to provide a "noncommercial experimental theater where a playwright could take his play and see it produced exactly as he wished before an audience of his peers" (Dos Passos and Shay 1947:138–139 [1936]). Social themes and daily life inspired small-scale theater during the early-twentieth century, which rebelled against the previous trend of commercial melodramas.

Mary Heaton Vorse (1874–1966) is noted as an ardent feminist, pioneering labor journalist, and libertarian who substantially contributed to the attraction of Provincetown as a summer retreat for Greenwich Village residents (Garrison 1989; Wetzsteon 2002:98; Wilson 1980 [1930s]:19). Vorse attended the Art Students League in New York from 1896 to 1897, just after Charles Hawthorne studied there in 1894, and settled in Greenwich Village in 1898 (Garrison 1989:22, 28). Although married, Vorse earned a substantive income through her contributions to magazines such as *Good Housekeeping*, *Harper's*, *Home Companion*, *McClure's*, *Outlook*, and *Scribner's*; and her trades union articles for *The Masses*, a monthly magazine with a frank voice and socialist flare started in 1911 (Garrison 1989:40; Wetzsteon 2002:97). Her first husband, writer Albert White Vorse (1866–1910) was a Harvard classmate of Bohemian journalist and anarchist Hutchins Hapgood (1869–1944) (Garrison 1989:27). The couple immediately became intertwined with the progressive social scene, although Mary Heaton Vorse and the Village's preeminent salon hostess, Mabel Dodge (1879–1962) found each other objectionable. Vorse first visited Provincetown in 1906 and influenced her Village friends to join her there after buying a house downtown the following year (Garrison 1989:36). In 1913, Vorse spent the summer casually discussing literature and socialism in Provincetown with a cast of writers, including her future second husband Joe O'Brien, Hapgood and his wife Neith Boyce (1872–1951), Wilbur Daniel Steele (1886–1970), Sinclair Lewis (1885–1951), Jig Cook (1873–1924), and Susan Glaspell (1876–1948). Jig Cook had met Vorse after moving to the Village in 1912 during the midst of an affair with Glaspell, who he later married (Wetzsteon 2002:100). Vorse chronicled her experiences in Provincetown in her 1942 book, *Time and Town.*

The concept of the Players originated during a fireside conversation of the "usual" summer gang in 1915 (Wetzsteon 2002:104). Vorse hosted their productions in a fishhouse on Lewis Wharf overlooking Provincetown Harbor, which

[6] Henry Beston's Cottage was designated as a National Literary Landmark in 1964, but succumbed to the ocean in 1978 (Finch n.d.:73).

resulted in three-night showings of *Suppressed Desires* by Cook and Glaspell, *Constancy* by Neith Boyce, *Contemporaries* by Steele and *Change Your Style* by Cook (Dos Passos and Shay 1947:139 [1936]). The scripts, often acted out by the writers themselves, focused mostly on the Players' social circles. Boyce found her subject matter for *Constancy* in the love affair between Mabel Dodge and journalist Jack Reed, who had frequented the back shore in the summers of the 1910s (Wetzsteon 2002:104). Mabel Dodge, the wealthy daughter of a Boston banker, purchased a house on Fifth Avenue in New York around 1912 where she held her celebrity salons. Besides her notoriety as the Village's most prolific socialite, she holds relevant significance as an organizer of the New York City Armory Show exhibition of avant-garde, Modern Art in 1913. Jack Reed contributed to *The Masses* and therefore knew Max Eastman, who became its editor in 1912. She secured Jack Reed his "first fat connections with rich magazines" early in his career (Parry 1960 [1933]:273). Reed and Dodge tented in the dunes in 1915, before she left for a summer in Florence (Wetzsteon 2002:42). Dodge returned to Provincetown in 1916 and stayed in the former Peaked Hill Bars Life-Saving Station (built 1872) in the dunes, before relocating to the artist colony in Taos, New Mexico (Berger 1937:257).[7] Dodge later sold the building to Nobel Prize-winning playwright Eugene O'Neill, who occupied it from 1919 to 1924 (Berger 1937:259).

Eugene O'Neill was ". . . drawn to Provincetown by the reputation the group had made for itself the summer before" (Dos Passos and Shay 1947:140 [1936]). O'Neill had met Jack Reed during a visit to the Village in 1914 and moved there in 1915 during the initiation of the Bohemian movement. In 1916, his friend Terry Carlin invited him to stay in a dune shack he was occupying for the summer, giving him greater exposure to Dodge, Vorse, Glaspell, and Cook along with Max Eastman and poet Harry Kemp (Wetzsteon 2002:98, 107). The Players soon discovered O'Neill through Carlin who "told them that in a shack on the Back Shore lived a young writer who had a trunkful of plays, and George Cram Cook . . . visited him and brought back several manuscripts of which *Bound East for Cardiff* was one" (Dos Passos and Shay 1947:140 [1936]). O'Neill proved to be an influential member of group, significantly contributing to the Players' approximately eight successful plays produced in 1916 (Dos Passos and Shay 1947:140–141 [1936]). At the end of the summer, O'Neill played a substantial role in the opening of the group's "Playwright's Theater" on MacDougal Street in New York City (Dos Passos and Shay 1947:141 [1936]). In its first two years, The Playwright's Theater presented six plays by O'Neill, including *Bound East for Cardiff*, along with one play by Hapgood and Boyce.

O'Neill wrote his "sea plays" inspired by the local maritime folklore and lifeways in Provincetown. His play *Ile* paralleled the story of whaling Captain John Atkins Cook's voyage in 1903 (Berger 1937:248). When O'Neill acquired Dodge's Life-Saving Station building, as a gift from his father, he drafted several more plays in the adjacent boathouse, including *Anna Christie* (1920), *The Emperor Jones* (1920), *Diff'rent* (1920), *The Fountain* (1921), *The Hairy Ape* (1921), *Marco Millions* (1923), and *All God's Chillun Got Wings* (1923) (Berger 1937:257). O'Neill appreciated the nautical character of the Life Saving Station because he ". . . felt as if he were living on a ship" (Wilson 1980 [1930s]:19).

Although many of the original Players members dispersed by the mid-1920s, their activities solidified a tradition of experimental, individualistic, and regional writing that continued through the twentieth century. Kemp and Werner stayed on as perpetual hosts to the back shore and welcomed their friends, Edmund Wilson, E.E. Cummings, and John Dos Passos to their dune society in the late 1920s (Wilson 1980 [1930s]:18–50, 152–157). Writer and Literary Critic Edmund Wilson (1895–1972) arrived in Provincetown around 1927 and stayed briefly downtown before setting into "O'Neill's" coast guard station (Wilson 1980 [1930s]:18). Wilson worked as a *New York Sun* reporter early in his career, but quickly rose to the editorial positions at *Vanity Fair* and *The New Republic* and a book review columnist at the *New Yorker*. He spent most of his time recreating with his second wife Margaret Canby and the close-knit dune community, noting that

[7] Mabel Dodge, Eugene O'Neill, and Edmund Wilson sequentially occupied the original Peaked Hill Bars Life-Saving Station that was constructed in 1872 and lost to erosion from the ocean in 1931.

"Harry Kemp had a shack near us [them] and came to see us [them] constantly (Wilson 1980 [1930s]:24)." In 1930, Hazel Hawthorne [Ufford] Werner's boyfriend "Blazy" joined him at the station for the summer, while he revised the script of *Axel's Castle* (Wilson 1980 [1930s]:33–34, 40). E.E. and Ann Barton Cummings also visited for weeks at a time.

Wilson wrote numerous accounts of his summer social activities in his diaries including his evenings with Kemp, Werner, the Cummings, and the Dos Passos in which entertainment stemmed from Kemp's unpredictable antics and lively discussions of politics and poetry (Wilson 1980 [1930s]:36-37). While Kemp was already establishing his reputation as the "Tramp Poet," Wilson described Dos Passos as ". . . the poet of the middle class . . . [whose] novels illustrate the tendency of history to connect with fiction . . . and the tendency of both to connect with politics (Wilson 1980 [1930s]:728). Like his colleagues who found themselves drawn to the dunes, Wilson felt compelled to record his observations of the wild landscape. In 1930, he noted, "From the window of the shack [possibly Kemp's Shack] where I work, there is a little gap in the dune, where the path down to the beach goes, and above the white sand, against the not-dark blue sea, a sand grasshopper, white as a bone, will flutter with a dry whir—and then a gull, the white of snow, will fly by on a longer more leisurely more noble rhythm (Wilson 1980 [1930s]:32)." Wilson stayed in downtown Provincetown after the original Peaked Hill Bars Life-Saving Station fell into the ocean in 1931, but still walked out to spend time in the dunes. He occasionally roomed with Frank Shay, a local bookseller who participated in the Players' activities and "had published early O'Neill, Edna Millay, and Susan Glaspell and Hazel Hawthorne Ufford (Wilson 1980 [1930s]:19)." In 1923, Shay offered his Provincetown barn as a venue for the Wharf Players, a theatrical group organized by Mary Bicknell in an effort to continue the local practice of theatrical invention. Shay led the formation of a dissenting theatrical troupe, aptly named the Barnstormers, the following year with the goal of ensuring production of original plays by Cape Cod writers (Dos Passos and Shay 1947:141 [1936]).

Artists and the Dune Shacks

The development of the art colony in Provincetown and the dunes during the twentieth century followed similar patterns as its literary counterpart. Hawthorne's painting school, the Cape Cod School of Art, initiated the attraction of nearly 300 nationally, regionally, and locally exhibited artists to the Provincetown area by the 1970s (Seckler and Kuchta 1977:278-287). Several artists' colonies emerged on the east coast and in the United States around 1900, but none of them reached the size and long-term importance as the one in Provincetown (Jacobs 1985:171). Notable contemporary art colonies in the northeast region included William Morris Hunt's school in Magnolia, Massachusetts, near Gloucester and Cape Ann; the East Hampton section of New York and Cos Cob village of Connecticut; Cragsmoor in upstate New York; New Hope in Pennsylvania; Monhegan Island in Maine; and Ralph Radcliffe Whitehead's Arts and Crafts style Byrdecliffe Colony in Woodstock, New York (Jacobs 1985:168-171). Colonies developed in the western region of the country at Taos and Santa Fe, New Mexico and Carmel, California. The artists of Provincetown were consistently intertwined with their literary colleagues and avant garde movements originating in New York, and the fluidity of their interactions contributed to the continual expansion of the seasonal creative population. Four members of the Provincetown Players for instance, founded a short-lived art school after those opened by Hawthorne (1899), E. Ambrose Webster (1900), and George Elmer Browne (ca. 1916). Mabel Dodge married Russian artist Maurice Sterne and had occupied the abandoned Life-Saving Station on the dunes in part so that he could use it as a painting studio (Seckler and Kuchta 1977:35). Members of both the Provincetown Players and Provincetown Art Association founded in 1914, including Hawthorne, Browne, John Noble, George Senseney, Fred Marvin, Harry Campbell, and Eugene O'Neill formed the "Beachcombers Club" in 1916 (Dos Passos and Shay 1947[1936]:134; Seckler and Kuchta 1977:39; Ted Robinson, 1947). The Beachcombers originated as a selective organization for professionals of the arts, but functioned with a primarily recreational program. The Provincetown Art Association served more of a business role and aided in the sale of thousands of dollars in artwork completed by its members to tourists. In 1946, the group made ten thousand dollars in sales in just two summer

exhibitions and the Jacques Seligmann Gallery in New York City displayed select works from 35 of its members (Dos Passos and Shay 1947[1936]:134–135).

The Provincetown art network held renowned American painters Max Bohm, Oliver Chaffee, Charles Demuth, Edwin Dickinson, Ross Moffett, Edward Hopper, Richard Miller, John Noble and Frederick Waugh among its ranks in the 1920s and 1930s (Dos Passos and Shay 1947 [1936]:133). These members of the art colony were already demonstrating a shift in aesthetics from late-nineteenth-century impressionism to the early Modern styles of realism, cubism, and expressionism. Realist painter, Edward Hopper (1882–1967) moved to Greenwich Village around 1913, shortly after exhibiting at the International Exhibition of Modern Art. He traveled the east coast in search of scenic landscapes and frequented Truro as well as Maine and Gloucester, Massachusetts. His 1931 painting, "Camel's Hump," vividly captured the contrasting hues and vivid lines of the dune landscape (image reprinted in Seckler and Kuchta 1977:192). Other contemporary illustrations of the dunes appear in Herman Hartwich's "Cape Cod Sand Dune" (1894), Morris Kantor's "Dunes at Sunset" (1939), John Frazier's "Sand Dunes, Cape Cod" (1930–1940), and Wolf Kahn's "My Shack in the Dunes" (ca. 1948) and "Cabin Behind Tasha" (1953). By the 1940s, the accredited roster of painters producing work in Provincetown included colorist Mark Rothko and abstract artist Judith Rothschild, as well as Oscar Giebrich, Mary Hackett, Charles Heinz, Henry Hensche, Hans Hoffman, Karl Otto Knaths, Tod Lindenmuth, Ross Moffett, V.B. Rann, Philip Malicoat, and John Whorf. Prominent expressionist painter Jackson Pollock also spent time in Provincetown between 1943 and 1944 shortly prior to the start of his drip-technique period (Seckler and Kuchta 1977:284).

Beginning in the 1920s, emerging and established artists traveled to the dunes seeking inspiration in the landscape. Abstract artist Loren MacIver (1909–1998) and her husband, poet Lloyd Frankenburg lived year-round in a dune shack built of driftwood near the High Head Life-Saving Station in the early thirties..[8] MacIver reportedly engaged herself in the minimalist back shore lifestyle, joining early morning fishing expeditions and keeping coffee for coast guardsmen on night patrol. Her 1934 painting, entitled "The Shack" depicts the spartan interior of a shack with simple shelves, kerosene lamps, and a wood-burning stove, surrounded by the dune landscape outside. The painting is currently displayed at the Museum of Modern Art (Seckler and Kuchta 1977:49). The nearby Alexandre Gallery in New York City maintains a contemporary (1934) work, "Winter Dunes" in its Modern Art collection, in which MacIver illustrated contours of the undulating dune ridges complemented by a bright cranberry bog in the center and rows of gable-roofed houses representing downtown Provincetown in the background.

New York resident Alice Malkin joined MacIver on the back shore shortly after she settled there. Malkin traveled to Provincetown in 1926 to study with Hawthorne and purchased the **Zara Malkin Ofsevit Shack (LCS No. 529744, MHC No. PRO.1493, contributing building)** three years later, becoming the first known art student to acquire a dune residence (Sullivan 2007:260). Her daughter Zara [Malkin Ofsevit Jackson], who was five at the time, cultivated an interest as an amateur artist and lived in the shack full time after she inherited it in 1943. Zara Malkin's half sister, local artist and founder of the Provincetown Theater Workshop, Ray Martin Wells, "discovered the dunes as a young girl" around 1930 (Del Deo 1986:8). Her family rented the **Harry Kemp Shack (LCS No. 040399, MHC No. PRO.1504, contributing building)** in about 1931 from Coast Guardsman Frank Henderson, who had acted with the Provincetown Players in 1916, before she built her own **Nicholas and Ray Wells Shack (LCS No. 040407, contributing building)** around 1936 (Del Deo 1986:11). Wells seasonally occupied the shack until 2006.

Surrealist artist Boris Margo (originally Baruch Margolis) and his multi-faceted, painter/poet wife Jan Gelb first visited Provincetown in 1940 and stayed in a shack owned by Hazel Hawthorne Werner. Taken with the landscape, they built

[8] It is unknown to the author which shack (extant or non-extant) MacIver occupied.

their own **Boris Margo/Jan Gelb Shack (LCS No. 040393, MHC No. PRO.1494, contributing building)** two years later near the site of the former Peaked Hill Bars Life-Saving Station (Del Deo 1986:5). The extant Margo/Gelb Shack was rebuilt by the couple about 20 years later. Margo (1903–1995), trained with Cubist-Surrealist painter Pavel Filonov at the Polytechnic School of Art in Odessa before immigrating from the Ukraine to the United States in 1930 (Sullivan 2007:212). Upon his arrival in the country, Margo shared a studio in New York with Mark Rothko, who owned a summer house in Provincetown. Once Margo and Gelb established themselves in the summer colony, many of the artists in the area and New York visited Margo at his shack and he may have taught art classes there or downtown (Wolfe 2005:180). Margo is credited for inventing a type of high relief printmaking known as the celocut, which gained him national recognition, along with an exhibition of his work held in New York in 1939 (Sullivan 2007:212–213). He has also lectured at several universities across the United States. He painted on the dunes for more than 30 years and had a multi-generational artistic family. Margo's grandniece Dawn Zimilies noted that her "'. . . entire family has been inspired [by the dunes] in their artwork'" (Wolfe 2005:189). Among the extended family members that visited the Margo/Gelb were Margo's brother, metal artist and muralist Dave Margolis; and his nephew, painter Murray Zimilies, who spent every summer there as a child (Wolfe 2005:187,191). Jan Gelb (1906–1978) married Margo in 1941 after studying at Yale University's School of Fine Arts and the Art Students' League in New York. She was among the first graduates of Yale's art program (Wolfe 2005:188). Gelb employed herself in a variety of arts for which she has achieved regional (Cape Cod) recognition, including painting, photography, printmaking, and poetry (Sullivan 2007:212).

Aspiring actress, singer, and artist Jeanne Chanel visited Provincetown from New York City with Bette Davis in 1942, about the time when Margo and Gelb completed the construction of their first dune shack (Del Deo 1986:16; Wolfe 2005:31). After experiencing the dunes, Chanel decided to live there permanently and erected the **Jeanne Chanel Shack (LCS No. 040402, MHC No. PRO.1501, contributing building)** shortly thereafter, and completed the shack in 1946. The building stood on or near the site of the second Peaked Hill Bars Coast Guard Station (1918) (Del Deo 1986:8). The remains of original Chanel Shack are buried in the sand beneath the extant shack, which was rebuilt in 1976. Painter Salvatore Del Deo, who befriended Chanel in 1948 shared her immediate affinity for the remarkable dune landscape. Salvatore Del Deo (b. 1928) studied at the Vesper George School of Art in Boston, Massachusetts and New York School of Art with Edwin Dickinson, before attending the Cape School of Art under Henry Hensche in 1946 (Del Deo 1986:18). Upon his arrival at age 18, Del Deo knew that he wanted to live the rest of his life in Provincetown. In the late phase of his career, he reflected, "After so many years, I am beginning to understand the subtle curves and characteristics of this unusual landscape, and I still find it challenging and rewarding. My work is Provincetown to me. I hope and pray that we will always retain the mix that a working town offers a creative person" (Del Deo n.d.). Del Deo began staying in the Chanel Shack with his wife, author Josephine Del Deo beginning in 1953 (Del Deo 1986:16). She noted that he "found endless inspiration for his art in the environs of the dunes and of the Chanel Cottage" (Del Deo 1986:18). Josephine Del Deo continues to write novels, plays, poetry, and articles in the dunes and believes that the dune lifestyle enabled the embrace of her family's creative talents. Salvatore and Josephine Del Deo's children, who still use the Chanel Shack, have careers in sculpture and literature (Del Deo 1986:18).

Amateur artist Jean Cohen continued the mid-twentieth-century theme of relocation from New York City to the dunes. She occupied and painted in the **Jean Miller Cohen Shack (LCS No. 040397, MHC No. PRO.1495, contributing building)** from 1951 to about 1978 Sullivan 2007:27). Cohen shared the shack with Expressionist painter John Grillo (b. 1917), who trained with colorist Mark Rothko in 1947 and former Bauhaus professor Hans Hoffman in 1948 in both New York and Provincetown. Grillo became friends will his influential mentors and the Cohen Shack became a destination for emerging artists because of its association with Grillo and the other artists who spent time there such as Marcia Marcus and Jan Muller (Del Deo 1986:1).

Nathaniel Champlin's discovery of the **Nathaniel and Mildred Champlin Shack (LCS No. 040395, MHC No. PRO.1496, contributing building)** in 1952 demonstrates the multiplicity of the district's attraction, from scenic inspiration to affiliated artistic networks, and pure recreational use. Nathaniel ("Nat") Champlin worked as a professional photographer and professor at Wayne State University, who unwittingly found the deteriorating building while undertaking a recreational trip. Champlin visited Provincetown with friends in 1952 and observed several dune shacks in states of disrepair while hiking along the back shore. Champlin returned to the dunes in the spring of 1953 and found two shacks for sale as lumber. He purchased the Champlin Shack with friends Francis and Patsy Villemain, from the local carpenter Dominic Avila. Avila incorporated 100-year-old sheathing boards from a former Provincetown barn into the shack exterior when he built it in 1936 (Sullivan 2007:148). Champlin proceeded to renovate the building using salvaged architectural materials found on the beach and brought from Brooklyn, New York. His and Francis Villemain's NYU graduate student, David Adams helped with the renovation project Champlin's father previously worked as a contractor in Newport, Rhode Island and provided assistance by lending construction equipment. Adam's father acquired the **David and Marcia Adams Shack (LCS No. 040391, contributing building)** and **David and Marcia Adams Guest Cottage (LCS No. 040392, contributing building)** located adjacent to the Champlin Shack in 1953 (Sullivan 2007:148). All three buildings were plumbed and wired for electricity when their renovations began (Adams 2010).

Area of Significance: Criterion B
Literature, Harry Hibbard Kemp

Harry Hibbard Kemp (1883–1960) is nationally significant as the quintessential personification of the Bohemian ideals that emerged in the United States during the first half of the twentieth century. His contributions to the anti-conformist sentiments of the period stemmed directly from his seemingly limitless veneration for self-expression and discovery. Kemp possessed an active spirit of reinvention, quelled through the experience of independence. Born in Ohio, Kemp infiltrated the literary social circles of Greenwich Village in New York and often placed himself in the limelight through premeditated publicity. Although he demonstrated a break from traditional poetry through the content of his prose, Kemp achieved recognition for his capacity for blunt, story-like accounts of life events and the representation of his Bohemian persona, rather than literary innovation alone. This is perhaps why Kemp was heralded as a prominent popular writer of the time during his productive life, but has less of a presence in posthumous literary anthologies. In a recent history of Greenwich Village, Kemp is noted as one of the most quoted figures of the 1920s (Wetzsteon 2002:345). Kemp proclaimed himself the "Tramp Poet," and "Poet of the Dunes," and he wrote a considerable amount of his overall creative output in Provincetown, from his earliest association with the Provincetown Players in their formative years in various locations, and then later from 1927-1931 in the Ofsevit Shack.. The Kemp Shack, which Kemp occupied nearly year-round from 1932 until his death in 1960, served as his longest place of residence during his adult life. The district's vivid, emotion-evoking landscape, transient nature, and non-material quality perfectly complemented Kemp's lifestyle.

Creation of Harry Kemp's Bohemian Persona

Kemp acquired a love for literature and roaming at an early age. After his mother's untimely death in 1887, his grief-stricken father adopted an itinerant life, accepting odd jobs as he moved from state to state (Kemp 1926 [1922]:8). Kemp remained with his grandmother, where he had access to his grandfather's "library of travels" (Kemp 1926 [1922]:11–12). He spent most of his time reading a variety of prose and became a fan of naturalist Charles Darwin, transcendentalist and realist Walt Whitman, and romantic writers Lord (George Gordon) Byron and Percy Shelley, among others. At age 10 in 1893 Kemp authored his first poem, which he wrote on the subject of intoxication (Cook 1918:194). His grandfather's travel and adventure books "planted the seed of wanderlust in his soul" (Cook 1918:195). After reading Josiah Flynt's

Tramping with Tramps (1900) and Richard Henry Dana Jr.'s *Two Years Before the Mast* (1840), Kemp set out to find his own adventure (Brevda 1986:17). The early influences of his father's nomadic life and theme of romanticism in his favorite literature shaped Kemp's spontaneous, quixotic personality.

In 1900, at age 17, Kemp embarked on an international tramp. He traveled to the South Street seaport area in New York City and solicited his way onto a German sailing ship as a cabin boy. After abandoning the ship in Australia, he wandered his way through China, Japan, the Philippines, California, and Texas. Kemp's purpose for the trip was to achieve the feeling of adventure and the poetic experience of life that stimulated him through literature (Brevda 1986:17–18; Cook 1918:195; Kemp 1926 [1922]). He recorded his observances in diaries, knowing that it would provide subject matter for his own writing in the future. Kemp later included these memoirs in his nationally bestselling autobiography, *Tramping on Life*, published in 1922. In an account of his stealing items from the German ship, Kemp commented that he had committed that act for the ". . . romance of the deed, not the possession of the objects stolen" (Kemp 1926 [1922]:95). Kemp continued to create sensationalist experiences for himself throughout his life and captured them through writing. Upon his return from his self-made voyage, Kemp remarked, "All the papers printed stories about me. And I was proud about it. And I became prouder still when I sold a story in two parts to a New York Sunday paper . . . I liked the notoriety" (Kemp 1926 [1922]:155). He completed the sequel to his first autobiography, *More Miles* in 1926, at the young age of 39.

In the years following his first tramp tour, Kemp discovered romantic poet John Keats, which further inspired him to pursue writing (Kemp 1926 [1922]:156–157). Kemp completed his high school education at the Mt. Hermon School in Northfield, Massachusetts (Brevda 1986:21). He lived briefly at Roycroft, a utopian community in New York, and Physical Culture City, a nudist colony in New Jersey, before taking college classes at the University of Kansas (Cook 1918:195; Wetzsteon 2002:334-335). Between 1906 and 1907, he announced himself as a writer. His first published poem appeared in the New York *Independent* in January 1906, which encouraged him to seek entrance into the nation's literary circles (Brevda 1986:37; Cook 1918:195). Later that year, he took a dramatic 90-mile walk to the house of Kansas' *Emporia Gazette* editor and publisher William Allen White, which he used to advertise himself through press coverage. White and reform journalist Ida Tarbell invited Kemp to write poetry about American daily life in their new national magazine *The American*. White and Tarbell published more than 24 of Kemp's poems in the next few years and connected him to other prominent writers (Brevda 1986:35; Wetzsteon 2002:336). Upton Sinclair, who mentored Kemp from 1907 until he had an affair with Sinclair's wife, believed that his work portrayed ". . . American life as it has not been voiced by any other poet" (Sinclair, quoted in Brevda 1986:45).

Kemp moved to New York's Greenwich Village in 1912, when Mabel Dodge initiated her infamous salons, and became immediately absorbed in the Bohemian society. He often lounged at the office of *The Masses*, where Max Eastman offered him a position as assistant editor. Kemp declined the job because he felt it would conflict with his free "flow of thought" (Kemp quoted in Brevda 1986:87). He befriended feminist Henrietta Rodman who led the exclusive societal group, the Little Club, and Jack Reed who served as the poetry editor for *American Magazine* (Brevda 1986:82-84). H. L. Mencken and George Jean Nathan who edited the *Smart Set: A Magazine of Cleverness* favored young writers such as Eugene O'Neill, F. Scott Fitzgerald, James Joyce, and Theodore Drieser. They found Kemp entertaining and published several of his satirical and light-natured stories over the next few decades (Brevda 1986:89).

Kemp's work appeared frequently on the pages of a variety of entertainment, domestic, radical, and news magazines beginning in 1912 including: *American*, *Century*, *Collier's*, *Current Opinion*, *Everybody's*, *Greenwich Villager*, *Home and Garden*, *Independent*, *Literary Digest*, *Masses* (renamed *Liberator* in 1917), *Munsey's*, *Quill*, *Saturday Evening Post*, and the *Saturday Literature Review* (Brevda 1986:88). He published his first collection of poetry *The Cry of Youth* in

1914, following an escape to London in July 1913 where he mingled with English literary giants such as Edward Carpenter and John Burns (Cook 1918:195-196). Kemp sensationalized his trip by alerting the press before intentionally stowing away on a first class steamship, immediately confessing, and serving jail time upon his arrival in London. A 1922 review of the book and its sequel *The Passing God* (1919) indicated that it was ". . . full of every kind of poetry except the kind one might imagine Kemp would write. Instead of crude and boisterous verse, here is a precise and almost over-polished poetry . . . [that took] the classic formalists for his models . . ." (Untermayer 1922:281). Kemp's early work followed more closely to the seventeenth- through nineteenth-century poets that he idolized, than the free verse (no pattern or rhyme), fragmented style developed by the Beatniks. Kemp's 1920 *Chanteys and Ballads* which contained "prose accounts of life in fictional form" was assessed as "riper and more representative" or symbolic with a higher "sense of personality" (Perkins et al. 1991; Untermayer 1922:281).

Kemp as Poet of the Dunes

Harry Kemp met George "Jig" Cram Cook in the Village in 1916 and joined him on Cape Cod for the Provincetown Players' second season. Once Kemp experienced the striking beauty of Provincetown, he became infatuated with the dunes landscape and lifestyle and returned there every summer. Members of artistic colonies who grew accustomed to their communal but isolated lives often found it difficult to return to their winter or year-round residences (Jacobs 1985:167). Much of Kemp's poetry written after the mid-1920s, beginning with *The Sea and the Dunes and Other Poems* in 1926, was directly inspired from the dunes, local maritime culture, and the Greenwich Village characters that he associated with. In 1916, Kemp and his first wife Mary Pyne, initially roomed over a general store in Provincetown, across the hall from Eugene O'Neill and Terry Carlin. He spent that first summer reading Greek poetry on the beach with Susan Glaspell and acting in the Players' productions with his wife (Brevda 1986:99). When the Players brought their work to New York that fall, their billboard included Kemp's play, *The Prodigal Son*, in March 1917 (Brevda 1986:146). Kemp, however did not necessarily agree with the realistic dramas that the Players sought to invent and opened his own little theater in 1918 that favored a variety of theatrical styles, including the traditional melodrama (Brevda 1986:148). Kemp's theater operated on and off under multiple names into the 1920s and a collection of his dramas was compiled in *Boccaccio's Untold Tale and Other One-Act Plays* published in 1924. During these years, Kemp summered mostly in downtown Provincetown, but is known for taking daily walks out to the dunes where O'Neill resided seasonally (Wolfe 2005:30). At different times he occupied a shack on a Provincetown wharf and rented the original (1917) Ofsevit Shack from local police chief Charles Rogers (Brevda 1986:179; Wolfe 2005:18).

Kemp occupied the original Ofsevit shack from 1927 to 1931, during which time his wife left him. Kemp began writing *Love Among the Cape Enders* while residing in the Ofsevit shack. Coast Guardsman and fellow Provincetown Player Frank Henderson gave his shack to Kemp around 1932 (Brevda 1986:179).[9] Kemp secured this "palace" of solitude on the back shore just before the looming Great Depression and lived there for the duration of each year until his death in 1960. After his first night in the shack Kemp described the impact of the solitary experience on his psyche as "A cleansing medicinal wide hush of endless sand and limitless sky that set all the mind in a roar, before quieting it down into possession of its natural self again . . ." and commented that it had enabled him to write "the best poem he had written in months" (Brevda 1986:179-180). In the following summers, Kemp would lay on the beach in the afternoon reading, and spend evenings gallivanting with E.E. Cummings, John Dos Passos, Hazel Hawthorne Werner, and Edmund Wilson and

[9] Conflicting research and public memory indicate that Kemp acquired the shack from Henderson around 1935 or 1936 (Del Deo 1986:12; Sullivan 2007:238).

their associates or other members of the Beachcombers Club (Wilson 1980 [1930s]:26). Artists Alice Malkin and a young Ray Wells also seasonally occupied shacks nearby.

Kemp began writing his novel *Love Among the Cape Enders* while residing in the shack between approximately 1927 and June 1931 (Brevda 1986:184-185).[10] He based the storyline of the book on the real-life affairs and interactions of the Provincetown Players, with characters and events easily traceable to his circle of friends (Brevda 1986: 185-186; Wilson 1980 [1930s]:194). Kemp effectively captured the spirit of the Players and the "clash" between Provincetown's long-time New England families, Portuguese fishermen, and Bohemian society (Brevda 1986:186). In his earlier book of prose, *The Sea and the Dunes and Other Poems* (1926), Kemp demonstrated his deep affection for the dunes by vividly describing the back shore's surreal appearance through a lens of human experience. He portrayed the landscape as a "moon world of tawny-cratered dunes and sand-hollows silvery gray" (Kemp reprinted in Brevda 1986:179). Kemp's subsequent shack-penned work included: *Mabel Tarner, An American Primitive* (1936), *The Left Heresy in Literature and Life* (1939), *The Poet's Life of Christ* (1946), *Provincetown Tideways* (1948), and *Poet of the Dunes: Songs of the Dunes and the Outer Shore; with Others in Varying Modes and Moods* (1952). Kemp's unpublished autobiographical novel, "Time of the Moon: A Tale of the Dunes" epitomized his experience of the dunes. He merged partially fictional tales of love amongst shack dwellers with accounts of the dune landscape, and incorporated some of his earlier poems. When Kemp died in Provincetown in 1960, he requested that his friends spread his ashes amongst the dunes (Brevda 1986:216).

Area of Significance: Criterion A
Recreation

The same stunningly scenic natural qualities of the dune landscape that inspired Provincetown's art colony, simultaneously attracted locals and tourists seeking refreshment and leisurely diversion. Local residents initially constructed at least nine of the extant dune shacks as summer and fishing camps or income-producing seasonal rentals and one extant shack was erected as a vacation cottage by out-of-state tourists who were not involved in the art scene. The pristine back shore and quaint, historic fishing village of Provincetown contributed to its development as a preeminent recreational destination in the twentieth century. Rapid industrialization of the country during the late-nineteenth-century resulted in urban congestion, pollution, and a fast-paced lifestyle, which generated a mass nostalgia for simpler times. This sentiment, paired with increased accessibility afforded by the automobile, contributed to a national trend of enhanced appreciation for wilderness, scenic, and historic environments.[11] Provincetown's remote location and the economic decline of its maritime industries in previous decades ensured the retention of its swaths of undeveloped land, historic building stock, and a small-scale downtown.

Publication of a plethora of regional travel guides and place-based histories beginning in the early twentieth-century advertised Cape Cod's assets to potential tourists (Bangs 1920; Berger 1937; Dos Passos [Smith] and Shay 1947[1936]; Early 1936; Kittredge 1987[1930]; Lincoln 1935; Tarbell 1937; Vorse 1942). The Cape's appeal was explained in an excerpt from one such guide, *Down the Cape*: "there are many families from all over the United States who make the Cape their second home because for many months in the year they and their children can lead a life of fresh air . . . there

[10] Kemp stayed in a cottage in Woodstock, New York during the winter of 1929 to 1930, when the unheated shack became too cold to occupy.

[11] Automobile infrastructure improvements included the bituminous or asphalt surfacing of today's Route 6 and Route 6A to Provincetown in the mid-1910s, completion of the Bourne and Sagamore bridges around 1935, and the construction of the Mid-Cape Highway in 1950 (O'Connell 2003:46-47, 97).

are myriads of tourists drawn by a love of sports, of nature, of pleasure, or simply by the nostalgia evoked by this old-American community" (Dos Passos and Shay 1947[1936]:77). The travel guides often included recommended routes for automobile-based touring and directions for how and where to experience communities' sense of place.

Provincetown's wild landscapes, history of shipwrecks, and quirky maritime folklore became increasingly romanticized in the guides and piqued the interest of a multitude of visitors (O'Connell 2003:63). Excerpts from *Down Cape Cod* on Provincetown included mentions of swimming opportunities and specific shipwrecks, coast guard stations, and lighthouses that could be found on the back shore as well as the "Magnificent dunes and beaches behind the town . . . best seen by walking" (Dos Passos and Shay 1947[1936]:188-189). In a description of the Great Beach spanning from Chatham to Monomoy that includes Provincetown's backshore the authors explained, ". . . for many months in the year its [the beach's] only visitors are the Coast Guardsmen but in summer venturesome picnickers sometimes make their way down it in beach wagons equipped with balloon tires for driving over sand and there are sightseeing expeditions from Chatham (Dos Passos and Shay 1947[1936]):107). Lifetime Provincetown resident Arthur J. Costa (1922-2006) capitalized on tourists' desire to experience the dune landscape by founding "Art's Dune Tours" in 1946 (Boston Globe 2006). Costa picked up customers downtown and took them on narrated adventures through the dunes throughout the season. His presence proved beneficial to the shack residents, who occasionally acquired his help transporting themselves or miscellaneous equipment, food, and furniture out to the dunes.

The Coast guardsmen who resided on the back shore during the 1920s and 1930s are noted in several historical accounts regarding the artistic community because they frequently mingled with and assisted the shack occupants (Wolfe 2005:20). The Coast guardsmen, or "surfmen," used Snail Road as a supply route and it conveniently functioned as a primary access way connecting shack residents to downtown Provincetown (Huntington 1999:7). They also constructed shacks for visits from family members and two (Thalassa and Watson) were built specifically to produce seasonal rental income. In the early 1930s, Coast guardsmen Philip S. Packett and Morris Worth rented the Watson Shack for five dollars a week and paid the Commonwealth of Massachusetts two dollars per year for squatter's rights on the land (Sullivan 2007:416). Local residents also took advantage of the opportunity to build leisure and fishing shelters for themselves. Police chief Charles Rogers constructed the original Ofsevit Shack in 1917 (Wolfe 2005:18). Between about 1935 and 1940, local builders Dominic Avila, Jake Loring, and Albert and Edward Noons constructed five adjacent shacks for use by themselves and as rentals, including the: Cohen Shack; **Leo Fleurant Shack (LCS No. 040394, MHC No. PRO.1497, contributing building)**; Adams Guest Cottage; Adams Shack; and the Champlin Shack. Dominic Avila, for example, built the Champlin Shack to host parties and to house his fishing supplies (Wolfe 2005:80). Local entrepreneur Pat Patrick a fishing shelter, **David and Connie Armstrong Shack (LCS No. 040406, contributing building),** in 1935 (Sullivan 2007:494).

While a variety of visitors made daytime trips to the back shore to enjoy its open air and untamed beauty, the dune shacks attracted a more specific type of personality. Shack occupants sought the solace found in the isolated character of the dunes, desired the simple essentials-only lifestyle, who coveted intimacy with the natural environment. Margaret Watson, a librarian and social worker from New York City with no affiliations with the art or literary professions, faithfully occupied the **Margaret Watson Shack (LCS No.040408, contributing building)** every season for 33 years between 1939 and her death in 1972. Watson willed her shack to Charles Schmid, who occupied an adjacent shack that is not extant. Schmid, known to the community as "Dune Charlie" moved to the back shore from the south seeking respite from his grief over his wife's death. According to Josephine Del Deo, Schmid "'wanted to reject the world . . . He came here . . .wanting to be left alone . . . He's an example of someone out there who had nothing to do with the arts. But he was driven to being there. And so grateful all his life to being out there. He just worshipped the ground he walked on'" (Wolfe

2005:29). Other shack occupants attracted to the dunes because of unique lifestyle it afforded them included Leo Fleurant, Al Fearing, and Theodore and Eunice Braaten. Leo Fleurant occupied the Fleurant Shack year-round for about 30 years (Del Deo 1986:1). Al and Dorothy Fearing occupied the **Al and Dorothy Fearing /Andrew Fuller/Grace Bessay Shack (LCS No. 040401, MHC No. PRO.1502, contributing building)** from the 1930s to 1972. Andrew Fuller and Grace Bessay occupied the shack together until Fuller died in 1981. He left the shack to Grace Bessay, who occupied it until her death in 1996. The Braatens, of Norwich Connecticut occupied their **Theodore and Eunice Braaten Shack (LCS No. 529727, contributing building)** on and off from 1934 to about 1982 (Sullivan 2007:326, 396). The Jones family of Boston also discovered the shack and occupied the **Randolph and Annabelle Jones Shack (LCS No. 040405, contributing building)** from about 1940 to 1993.

Cambridge residents David and Connie Armstrong discovered the Armstrong Shack in 1948 while enjoying a bicycle ride through the back shore. The Armstrongs were Cambridge neighbors of Grace Bessay, who occupied a nearby shack.[12] Bessay told the Armstrongs about the dune shacks and they decided to explore the district for themselves. When they found the abandoned shack, they immediately adopted it and began rehabilitation (Sullivan 2007:494). The **Stanley and Laura Fowler Shack (LCS No. 040400, MHC No. PRO.1503, contributing building)** represents an even higher degree of outsider investment in the dune shacks. Laura Fowler first visited the Provincetown on a vacation in 1940 and began camping on the beach in the summer with her husband Stanley in 1941. The Fowlers prefabricated a dune shack at their year round home, in Massachusetts, which they shipped to Cape Cod and assembled in the dunes in 1949 (Sullivan 2007:304). Josephine Del Deo noted that the Fowlers "'had nothing to do with arts . . . What they loved was to be with everybody else'" (Wolfe 2005:30).

The Dune Shacks of Peaked Hill Bars Historic District retains its scenic, isolated quality and recreational opportunities today in part because of the establishment of the Cape Cod NS on August 7, 1961. Visitors continue to traverse the quiet shoreline and can access the district by foot from Race Point Beach. Descendants of historic dune shack occupants and their extended network of friends continue to use the shacks through agreements with the NPS. Long time dune dwellers as well as non-profit community groups, such as the Peaked Hill Trust, Provincetown Community Compact and Outer Cape Artist in Residency Consortium substantially contribute to the ongoing maintenance of the shacks.

Area of Significance: Criterion C
Architecture

The Dune Shacks of Peaked Hill Bars represent a rare, regional beachside expression of a basic shelter constructed to provide human protection in the wilderness and designed in response to place-specific environmental conditions. The *wilderness shelter* architectural type defined here is a broad classification of small-scale, often fragile, function-based survivalist buildings that historically enabled people to interact with the natural landscape.[13] The dune shacks occupy the only stretch of continuous sand dunes on the east coast of the United States and facilitated habitation of one of the Commonwealth of Massachusetts' most scenic natural coastal landscapes. Throughout Massachusetts, the shacks are recognized as a physical icon of the national seashore.

[12] Grace Bessay and Andrew Fuller purchased the shack from Al and Dorothy Fearing in 1969, but may have been associated with it before that date (Sullivan 2007:326,494).
[13] The architectural type refers to post-contact period buildings only.

Research on vernacular architecture has shown that environment and public memory are significant factors in the conception of a building, along with requirements of economy, society, or religion (Glassie 1999:91,96). The dune shacks present a simple rectangular, pitched roof shape with perpendicular framing members consistent with New England's traditional building forms and familiar twentieth-century wood construction techniques. Slanted roofs shed rain and snow and provide functional lofted storage spaces. The rectangular frame is efficiently constructed with standard milled lumber and is adaptable to allow fenestration for cross breezes where needed. The low, solid wood structural system withstands the ocean's salt-laden wind gusts and allows for the layering of wood sheathing materials that are easily replaced when necessary. Thick pilings that raise the shacks above the unstable terrain and protect floor decking from the encroaching moist sand contribute to a distinct waterside aesthetic. Natural wood shingles, which are constantly exposed to bright sun and pelting sand, further define the beach character of the shacks and are complimented by plank or driftwood building elements. Systems of wood shutters further shield the shacks from the harsh marine environment and long porches or open decks take advantage of open, picturesque views. Since the shacks are designed for functionality and to provide only the essentials necessary for living, ornamentation is limited to surface or freestanding marine ephemera, such as shells and buoys.

In a 1914 guide to building shelters called *Shelters, Shacks, and Shanties*, readers were instructed to "use everything and anything handy for the purpose" (Beard 1972[1914]:18). A simple, one-room gable roofed, balloon-framed structure comprised of two-inch by four-inch studs and a foundation of pilings is depicted in the guide (Beard 1972[1914]:41). The dune shacks are constructed of regionally appropriate and prevalent materials, and historically incorporated salvaged or repurposed architectural elements. The use of salvaged or found components demonstrates rural ingenuity through the economic and logistical benefits of reuse. Salvage, such as driftwood or beach wreckage historically served as a type of expectedly available resource in the dune environment, which had limited timber, grass, and sod, no stone, and no malleable soil to build with.

Around 1960, at least 28 dune shacks dotted the quiet coastline of Provincetown and Truro (Wolfe 2005:9). Several of the shacks, including those associated with the Hill-Ford family and coast guardsman Joe Madeiros, collapsed, burned, or fell into the ocean (Wolfe 2005:19). Nineteenth-century humane huts and fish houses serve as the primary precedent for the design of the buildings, but there are no other dune shacks in Massachusetts or New England. Fish houses are also increasingly rare. Approximately 80 fish or other small (non-agricultural) shacks have been documented in the state and are mostly located on Cape Cod and the Islands or on the North Shore in communities like Rockport and Plymouth (MHC 2010). The Pond Village Cold Storage Fish Houses in Truro are narrow, one-story wood-frame front gabled structures built in 1884 with wood shingle sheathing and limited fenestration. These buildings initially served as trap houses within a larger cold storage complex and were later used as shelters (Laird 1989). More than 500 historic cabins that exist in the state are typically associated with campground developments for hunting, hiking, or general recreation and often include more ornamental rustic details than the bare dune shacks. Campground cabins in the state are often larger, more elaborate buildings than the shacks and are more aesthetically consistent with "parkitecture." Parkitecture refers to NPS-commissioned buildings located in public parks that have designs aesthetically inspired by nature (Tweed et al. 1977).

Area of Significance: Criterion D
Archeology

The largely undisturbed nature of the Dune Shacks of Peaked Hill Bars Historic District landscape combined with the continuous, albeit sporadic, human use of that landscape suggests that it has the potential to yield substantive information

regarding the pre- and post-contact history of the area. The district's historical associations with shipwrecks and the development of lifesaving establishments, and twentieth-century dune shack construction and relocation could result in the identification of a range of post-contact period resources related to those activities. Pre-contact period sites, including shell middens, have also been previously researched. A summary of previous archeological investigations is provided below to analyze the archeological potential of the district.

The district stretches along the north shore of the Lower Cape in an area known as the back shore. The landform appears to have stabilized into its current configuration by around 4000 B.P., but its formation started as early as 6,000 years ago. During the pre-contact period, the back shore likely was a mature forest growing on stabilized dunes, but post-contact period land clearing resulted in rapid erosion of the thin topsoils and the emergence of the dramatic, shifting dune landscape that characterizes the area today (Borstel 1984:288).

While the back shore was subject to antiquarian collecting activities during the nineteenth century, the planning phase for the Cape Cod National Seashore during the mid-twentieth century marks the first period of professional archeological investigations at what would develop into the Peaked Hill Bars Historic District. The seminal publication dating to that period is *Notes on the Archeological Survey for the National Park Service* (Moffett 1962). As part of his review of the Lower Cape, Moffett reports on the documentary identification and mapping of 115 pre- and post-contact period sites including 57 sites within the boundaries of Cape Cod NS and eight sites within the current boundaries of the Dune Shacks of Peaked Hill Bars Historic District. Nearly two decades later, Moffett's work was followed up by a second archeological assessment of the Lower Cape, *Historic Resource Study: Cape Cod National Seashore* (Clemensen 1979). This document-based research provided a general history and historical base map of the Cape Cod NS for the purposes of future planning and interpretation, and identified more than 53 significant post-contact period sites.

The first professional subsurface archeological investigations at the Cape Cod NS were initiated at roughly the same time as the second resource study and reported in *The Cape Cod National Seashore Archeological Survey, 1979-1981* (McManamon 1984). The survey, which was focused primarily on pre-contact sites, was designed to inventory and assess the archeological resources within the seashore in order to provide for their effective management, and identified more than 200 pre- and post-contact period sites. This work was important to a better understanding of the Lower Cape specifically in that it identified seven widely distributed stratigraphic sequences across the Seashore, but also was important to pre-contact period archeological research in New England generally in its attempts to better define the concept of "site."

The *Cultural Land-Use Study of Lower Cape Cod* (Holmes et al. 1993) marked the next synthetic overview of the archeology of the Seashore. Unlike previous surveys, the study was more focused on the historic period occupation of the Lower Cape, and provided a series of principal historical contexts intended to guide future archeological research. These contexts included Native American Settlements; Agriculture and Rural Life; Maritime Life; Industries; Military Affairs; Tourism and Seasonal Residences; and Transportation and Communication.

The most recent archaeological review of the park is *Archeological Overview and Assessment of the Cape Cod National Seashore, Massachusetts* (Johnson 1997). The work enumerates and critically evaluates all archeological research work conducted at the Seashore from 1958–1993, and also provides a summary of known and potential pre- and post-contact period sites including those in the back shore.

The level of archeological research within the Peaked Hill Bars Historic District, and along the Lower Cape west of High Head in general, has been extremely limited. The ASMIS database lists only two pre-contact period sites including the Peaked Hill Site (ASMIS #00017; MHC #19-BN-173), a Late Archaic through Late Woodland Period lithic workshop, and a Late Woodland shell midden (ASMIS #00152; MHC #19-BN-410).

The ASMIS database also lists six post-contact period sites identified within the district to date. Four of those sites relate to the area's history of lifesaving operations. The Peaked Hill Bars Life-Saving Station (ASMIS #00203), dating from roughly 1872–1931, served as the summer residence of Eugene O'Neil before collapsing into the ocean in 1931. According to the ASMIS files, the site may also be the location of the 1802 Humane Society Hut. The Peaked Hill Bars Coast Guard Station (ASMIS #Unassigned), located adjacent to a cranberry bog along the Inner Dune Route, was relocated 660 feet inland to that spot in 1932, abandoned in 1938, taken over by the Navy during WWII, and destroyed by arson in 1958. Standing ruins dating to the 1930s are still clearly visible on the landscape and consist of 15-foot-high decaying concrete foundation walls that form a rectangular footprint around a gravel-coated pad. The pad is covered with debris and scrub vegetation. Extant openings of former windows and wide utility doors contribute to the porous quality of the ruins.

The High Head Life-Saving Station (ASMIS #00210), located at the extreme east edge of the district immediately below the High Head bluffs, was one of the original lifesaving stations set up on the Cape in 1883 (Dalton 1967). The site as recorded during a walkover survey in 2008. It encompasses the remains of a rectangular brick cistern, two U-shaped sets of reinforced concrete foundation walls dating to the early twentieth century, limited artifacts visible on the ground surface, and several pits/potential outbuilding locations. The foundation walls are approximately 2 to 4 feet high and the west group of walls is slanted, indicating that it may have served as a ramp. The last site, designated the Historic Period Structure (ASMIS #00101), is ambiguous both in terms of location and function, but has been provisionally classified in the ASMIS database as a possible nineteenth-century Humane Society Hut. None of the lifesaving related sites have been subject to archeological investigations.

Two sites associated with the nineteenth- and twentieth-century residential occupation of the district also have been entered into ASMIS including the Fishermen Houses Site (ASMIS #00207), and the original location of the Zara Malkin Ofsevit Shack (ASMIS #00018).[14] The Fishermen Houses Site is depicted on an 1880 Walker map as a cluster of four structures at the shoreline close to the Provincetown/Truro line in Provincetown. The location of the site as recorded in the ASMIS database, however, appears to be speculative as there are no surviving surface remains and no systematic survey has been conducted to pinpoint them.

The former location of the Ofsevit Shack, however, is well documented through maps and photographs. Charles Rogers of Provincetown built the original shack around 1917 and it was relocated in 1933, a few years after artist Alice Malkin purchased it for her seasonal use. Based on Clemenson's research (1979), the 1933 location may have been on or very close to the site of an early Humane Society Hut (ca. 1790s). The shack faced north in 1917, but was oriented to face west during its 1933 relocation. The building was destroyed by fire in April 1990, but was rebuilt to the west of its former 1933 location by the Peaked Hill Trust in 1991. While not an exact replica of the ca. 1917 structure, the extant shack is generally faithful to the form and plan of the first.

[14] ASMIS database lists the Zara Malkin Ofsevit Shack as the Ofsevit Dune Shack – it is recommended that the database be updated to reflect the shack name as revised as part of this NR nomination to avoid future confusion.

For the purposes of this nomination, the following three criteria were applied to each of the archeological resources identified within the district to determine whether they constitute a contributing archeological site. First, the resource must have been subject to some level of subsurface archeological investigations or, in the absence of archeological survey, there is a patterning of artifacts and features on the ground surface. Second, the archeological data or surface finds must be substantively and defensibly linked to the resource in question. Third, the resource must have a demonstrated and/or potential ability to address substantive research issues *salient to the period of significance (1920–1991) for the district.*

In applying all three criteria to each resource, none of the pre- or post-contact sites identified within the district can be designated as contributing archeological sites, with the majority of the sites failing on the basis of the third criterion. Despite the lack of contributing sites at this time, the district is eligible for listing under Criterion D for its *potential* to yield important information about the dune shacks district. The survival of pre-contact period shell midden sites within the shifting dune landscape suggests that post-contact period features related to the dune shacks (e.g., fire pits, privy pits, buried foundation remains) may survive at existing and former shack locations. While these features may provide little substantive data when viewed as discrete resources, when viewed as elements of the larger dune shacks cultural landscape they may reveal patterns of settlement organization and land use linked not only to prevailing environmental conditions, but also to the artistic and family networks that were and are instrumental to the creation of the dune shacks district itself.

Currently there are two potential sites within the district that may possess substantive archeological data with which to address the formation and evolution of the district. The site of the original Ofsevit Shack (ca. 1917) before its relocation to its present spot is well known, and the former shack site has the potential to contain deeply buried features of the types listed above. The identification of these features and, specifically, their placement on the landscape may prove particularly informative as the original Ofsevit Shack was among the first dune shacks built and occupied in the area. This primacy of construction and location may provide insights into subsequent shack construction and landscape organization, and how those patterns changed over time. The extant Chanel Shack was rebuilt in 1976 directly atop the original ca. 1942 shack that was completely buried by sand in 1975. The original shack is important as a surviving architectural element of the first Chanel Shack, and may contain stratified/accumulated debris layers inside the foundation that may provide substantive archeological data about the earlier occupation of the building. According to Del Deo (1986), the Chanel Shack also sits atop the former location of the 1915 Peaked Hill Station, any remains of which have the potential to contribute to a lifesaving-themed district (see below).

Professional archeological survey of these two potential sites is recommended to make informed assessments regarding their integrity, contents, and information potential. It also should be noted that in designating the former location of the Ofsevit Shack and the rebuilt Chanel Shack as potential archeological sites, all of the current and former dune shack locations within the district should be considered as potential archeological sites as well.

It is also possible that the known and potential archeological resources directly associated with the lifesaving history of the Province Lands may be considered as a separate archaeological district. The Peaked Hill Bars Coast Guard Station and High Head Life-Saving Station, for example, have the potential to yield substantive information about the establishment, evolution, and eventual decline of lifesaving activities in the area. Systematic archeological survey and excavation of these sites could provide evidence of additions and alterations to the stations otherwise unavailable through the documentary record; information about landscape use at lifesaving station sites on the Lower Cape as revealed through the organization of outbuildings, middens, privies, and relict pathways; and information about the day-to-day life of the occupants of the lifesaving stations, including diet and consumer goods consumption patterns as revealed through the excavation of middens, privies, and filled cellar holes.

The incorporation of the five (5) shipwreck sites immediately offshore the district's northern boundary would further enhance the significance and interpretation of a potential archeological district addressing the lifesaving history of the Province Lands. The Addie E. Snow (ASMIS #00102; MHC #PROHA-4a), Pantagoet (ASMIS #00102; MHC #PROHA-4b), Portland (ASMIS #00102; MHC #PROHA-4c), and Albert L. Butler (ASMIS #00073; MHC #TRUHA-2) all were nineteenth-century vessels lost with all hands during the Portland Gale of November 26, 1898. All four were described in Snow's *Great Storms and Famous Shipwrecks of the New England Coast* (1944), noted by Moffett in his 1962 monograph for the park, and entered into the MHC site files by McManamon in 1976. To date, only the location of the Portland has been conclusively field-verified, and is currently incorporated within the Stellwagen Bank National Marine Sanctuary. A fifth shipwreck site, the Somerset (ASMIS #00105; MHC #PROHA-4d), was an eighteenth-century frigate lost in battle in 1778 that was similarly described and recorded as the nineteenth-century vessels above. The vessel is located ¼ mile east of the Champlin Shack and is visible at low tide; Cape Cod NHS staff recently completed extensive documentation of the wreck including laser scanning the visible aboveground remains of the vessel and the installation of a granite boundary marker above the beach marking its location.

Not only do the shipwreck sites provide a clear causal link to an integral resource type within the development of a lifesaving-themed district, they also have the potential to contribute substantive information about the construction of eighteenth- and nineteenth-century seagoing vessels. The archeological overview and assessment for the park does list shipwrecks as an important (and threatened) resource class, and suggests that the park inventory all known sites and establish management policies and priorities geared toward their preservation (Johnson 1997:230).

Developmental history/additional historic context information

Maritime History of the Back Shore

Provincetown's Fishing Industry

The extensive maritime history of Provincetown and Truro significantly contributed to the area's cultural identity and lure as a recreational destination in the early twentieth century. Provincetown Harbor's deep waters supported a thriving fishing industry and encouraged the growth of the village as an important seaport for regional and international navigation. By the mid-nineteenth century, Provincetown flourished with 200 mackerel schooners and a Cod haul which doubled that of other towns on the Cape at 79,000 quintals a year Cod (Finch 52 [1930]; Kittredge 1987:195 [1930]). When vessel and fleet sizes increased after 1865, Provincetown's businesses remained stable while other ports with shallower waters rapidly declined (Kittredge 1987:196). Provincetown emerged as a primary commercial fishing destination in New England equivalent to Gloucester and Boston. In the late 1870s, Provincetown's fleets included 17 deep sea whalers and 63 Cod vessels (Finch 53-54). An influx of Portuguese immigrants who found work in the fishing fleets during the nineteenth century joined the descendants of Colonial settlers already living in Provincetown and added a rich layer to the vibrant local community (Berger 1937: 231-233). The last two whaling vessels based in Provincetown made their final voyages between 1920 and 1921, after the seasonal art colony was already well established in town (Finch 53).

Although whaling and trawling in greater Provincetown diminished by the 1930s, local fishing of historically abundant species such as mackerel, herring, whiting, haddock, cod, flounder, butterfish, and tuna continued (Berger 1937:233,242; Dos Passos and Shay 1947[1936]:74-81). Consolidated freezing plants however, replaced the formerly individually owned weirs and most of the fish caught by local crews were purchased by these larger companies for sale in Boston markets.

The introduction of the large fish packing companies resulted in substantial profit loss to local operations, but enabled individuals with small row or sail boats and nets to sell their catches (Berger 1937:233; Dos Passos and Shay 1947:81-85 [1936]). Provincetown's reputation as a historically prominent fishing village which helped shape its quaint perception by visitors also attracted recreational fishing and boating. The author of a 1930s travel guide noted that in August ". . . summer visitors, boys, businessmen, even Coast Guardsmen on a busman's holiday" all fished in the back shore, where striped sea bass could be caught by surf-casting (Dos Passos and Shay 1947[1936]:119). As mentioned in the Recreation section above, local residents constructed about six of the extant dune shacks as fishing camps.

Shipwrecks and Salvage

The back shore's surreal coastline provided the dune shacks community with inspiration not only through its scenic beauty, but also through its local characters and romanticized tales of sea voyages and devastating shipwrecks. The exposed outer tip of Cape Cod was a notoriously known span of coastline to the fleets traveling in and out of greater Provincetown. About 3,000 shipwrecks have been recorded along the Cape Cod coastline, including well over 1,000 between 1843 and 1903 (Finch n.d.:60; Kittredge 1987[1930]:230). An account of the situation was provided in a 1902 history of life saving efforts:

> A more bleak or dangerous stretch of coast can hardly be found in the United States than at this station [Peaked Hill]. The coast near the station rightly bears the name 'Ocean Graveyard.' Sunken rips stretch as far out under the sea at this place, ever ready to grasp the keels of the ships that sail down upon them, and many appalling disasters have taken place there (Dalton 1967:72 [1902]).

The Peaked Hill sand bars run parallel to coastline for six miles, with the inner bars approximately 600 yards from the beach and the outer bars located 1400 yards offshore. The sand bars, strong winds and varying water depth proved treacherous to vessels caught on the back shore during storms. On December 26, 1873 the American Ship *Peruvian*, travelling from Calcutta to Boston wrecked on Peaked Hill Bars, killing the entire crew. The same storm beached the German ship *Francis*, which had left Calcutta a few days earlier, three miles from Peaked Hill in North Truro.[15] The crew was rescued from the wreck, which was uncovered by wind and rediscovered in 1927 (Kittredge 1987[1930]:222). The Peaked Hill Bars caught the Italian ship *Monte Tabor* on the night of September 13, 1896 during an attempted stop at Provincetown Harbor on their way to Boston (Dalton 1967[1902]:18-19).

Collection of the cargo and materials that washed ashore from wrecks such as these became a viable local business, known as 'wrecking' that supplemented fishing income. Laws established as early as the Colonial era were enacted to prevent pillaging of wrecks and lost cargo, but local residents typically ignored them (Kittredge 1987[1930]:215). According to a period historian, ship "[u]nderwriters and owners usually found it more economical to employ Cape men as wreckers than to send crews of their own to the scene" (Kittredge 1987:220 [1930]). Wreckers often received substantial profit whether working for the ship owner or not. When possible the repaired damaged boats then eased them off sand dunes and floated them to shore. Between storms they recovered lost anchors and cables or combed the beach for drift whales, lumber, or other materials that washed ashore (Finch n.d.:65; Kittredge 1987[1930]:221). The overwhelming number of shipwrecks along the back shore finally decreased after the 1914 completion of the Cape Cod Canal, which provided vessels with a safer route than traveling around the coast (Finch n.d.:65).

[15] The Francis is still visible (2010) outside of the district, near Head of the Meadow Beach in Truro.

Life Saving Efforts on the Back Shore

The frequent occurrence of fatal shipwrecks along the Lower Cape's vulnerable coast inspired early state and federal lifesaving efforts. The Massachusetts Humane Society organized in 1786 with a mission to aid shipwreck victims who made it ashore by supplying boats and basic survival equipment along high risk areas of the coast. After finding that they lacked funding to secure the boats, the society instead erected 'charity huts' stocked with supplies along the shoreline. The society constructed the first hut on the Lower Cape in 1794 (Kittredge 1987[1930]:224-225). Two years later, Highland Light House was built in Truro and served as the first navigation aid constructed on Cape Cod (Finch n.d.:64). Six humane huts existed between Race Point and Monomoy in 1802 and by 1845, the society provided boats at each hut intended for ". . . shooting lines across the decks of stranded vessels" (Kittredge 1987:225-226 [1930]). Federal and State governments began contributing to the society's expenses in the mid-nineteenth century but did not mobilize national life saving service until several more disasters occurred.

Congress established United States Life Saving Service to enhance shipwreck victim rescue in 1872 and immediately constructed nine life saving stations on the Cape Cod coast, including stations at Race Point and Peaked Hill. The High Head Life-Saving Station was constructed along with three others a few years later. Each station contained space for about 8 crewmen, surfboats and equipment, and cots for rescued victims. Life saving crews employed at the stations from 1872 through 1915 were typically composed of Provincetown-born men with substantial seafaring experience. The crews manned the stations and patrolled the beaches year-round (Dalton 1967 [1902]; Finch n.d.:62; Kittredge 1987[1930]:225-226).

The life savers conducted daring rescues and occasionally wrecked their own boats in the attempt. On November 30, 1880 Peaked Hill Bars Life-Saving Station Keeper David H. Atkins and surfmen Frank Mayo and Elisha Taylor died when their boat wrecked during a second trip to save the crew of the sloop *C.E. Trumbull* (Dalton 1967[1902]:21-22). A subsequent Peaked Hill Bars station keeper, Captain William W. Cook saved 26 people between 1896 and 1902 and had previously gained experience serving with the merchant marine and an Atlantic whaling fleet (Dalton 1967[1902]:73-76). The Peaked Hill Bars station crew constructed a small building on the bluff above the ocean in 1902 because the shifting sand dunes built up had blocked views of the ocean from most of the station (Dalton 1967[1902]:73).

In 1915, the U.S. Life Saving Service merged with the Revenue Cutter Service and incorporated as the U.S. Coast Guard (Finch n.d.:64; Sullivan 2007:12). This reorganization necessitated the construction of the Peaked Hill Bars Coast Guard Station the same year, leaving the former Peaked Hill Bars Life-Saving Station available for residential use by Mabel Dodge and Eugene O'Neill. Several of the coast guardsmen built dune shacks for their families or rental income and they often mingled with shack residents. In 1932, erosion from a storm caused the 1872 life saving station to fall over the edge of the foredune and the loss prompted construction of a new coast guard station further from the shoreline. The older, 1915 coast guard station closed in 1938 and reopened as a naval station during World War Two (Sullivan 2007:13). The station later burned in August, 1958 and its ruins remain visible in the district. There are currently no coast guard facilities within the boundaries of the Dune Shacks of Peaked Hill Bars Historic District.

Land Conservation

The conservation and protection of the land encompassed within the district that ensured the public use of the back shore's inherent resources started during the Colonial Period and continued through to the creation and present management of the Cape Cod NS. All of the property within present-day Provincetown originated as part of the Province Lands, a tract of

common land historically owned by the Commonwealth of Massachusetts. When Plimouth Colony governor Thomas Prence purchased the land from the Native Americans in 1654, the Colony's leaders immediately designated the Province Lands as a public fishery (Burling 2000:2; Donaldson et al. 2011:16). The Plimouth and Massachusetts Bay colonies merged into one government in 1691 and the Commonwealth of Massachusetts gained title to the Province Lands after the Revolutionary War (Berger 1937:281). The Province Lands (Provincetown) became a separate precinct from Truro in 1714 (Burling 2000:2). Although Provincetown incorporated as a municipality in 1727 and its residents transferred property amongst each other, the state retained ownership of the land (Berger 1937:281). The town contained about ten houses in 1755, but rapidly developed into a booming fishing port with more than 1,000 residents by 1802 (Finch n.d.:52). Unregulated grazing and cutting of the land associated with Provincetown's growth, resulted in deforestation of the fragile back shore. By 1800 the exposed sand dunes moved toward the town at a rate of 90 feet per year (Finch n.d.:46).

As commercial and residential development became denser along Provincetown Harbor in the late-nineteenth century, controversy over the state's ownership of the land intensified. State legislators grew concerned with the lack of land retention for fishing and the local assignment of land use rights to outside speculators seeking to capitalize on the newly formed tourist market. State and Provincetown officials reached an agreement in 1893 in which Provincetown acquired title to all of the land within the town boundaries except the unstable, undeveloped back shore and limited forested areas (Berger 1937: 282). The Massachusetts Department of Public Works and State Forrester undertook efforts to stabilize the dunes by planting native grasses and evergreens throughout the early 1900s (Burling 2000:2). Despite the state's retention of the back shore as a protected natural resource, locals and seasonal visitors encroached upon it with the construction of the dune shacks. The author of a 1937 guidebook to Cape Cod wrote that during the 1930s, ". . . summer people have been building houses farther and farther back on the Province Lands; some doubt has been raised about the worthlessness of the dunes; and so, early in 1937, Provincetowners petitioned for a set of definite boundaries on the Province Lands . . . Outside speculators are at it again" (Berger 1937:282).

State concerns over development threats to the land were matched by a percolating national movement for the conservation of scenic, natural, and historic areas. Following the creation of several national parks during the late-nineteenth and early-twentieth centuries and Congress' approval of he 1906 Antiquities Act, the Department of the Interior designated the NPS as a separate federal bureau in 1916 (Kieley 1940). During advocacy for creation of the park service, American Civic Association president Dr. J. Horace McFarland argued that "'The scenic value of all the national domain yet remaining should be jealously guarded as a distinctly important natural resource and not as a mere incidental increment. In giving access for wise economic purposes to forest and range, to valley and stream, the Federal Government should not for a moment overlook the safeguarding to the people of all the natural beauty now existing'" (Kieley 1940). Massachusetts Commissioner of Natural Resources Francis W. Sargent headed a statewide initiative to acquire parkland for public use in 1953 that resulted in the creation of Pilgrim Spring State Park in Truro. Two years later, the NPS completed a Seashore Area Recreation Survey Report in which staff studied the ownership and quality of 3,700 miles of United States coastline (Burling 2000:6). In the report, staff identified the Lower Cape's seashore as a high priority for protection and the NPS announced plans to create the Cape Cod NS in November, 1956 (Burling 2000:8). Congress passed an act establishing the Cape Cod NS on August 7, 1961 after several years of negotiations, and it was officially dedicated on May 30, 1966 (Burling 2000:55-56).

NPS Administration of the Dune Shacks

The creation of the Cape Cod NS in the 1960s ensured that no new unrestricted development could occur within the park boundaries after 1961. However, acquisition and agreements regarding the buildings inside of it continued. The NPS

obtained 17 dune shacks within the district during the 1970s and 1980s, amidst opposition from the shack owners. Compensation to most shack owners included reservations of use and occupancy that ranged in length from short term to 25 years and life (NPS 1988-2007).

Community advocacy for the dune shacks encouraged extensive analysis of their historical and architectural significance during the last few decades. The NPS Northeast office completed Historic Structure Inventory forms for the shacks in February, 1987, which were forwarded to the Massachusetts Historical Commission (MHC) for review in May of that year. On September 22, 1988, the MHC released a staff opinion regarding dune shack eligibility in response to the inventory in which they disagreed with the NPS's preliminary evaluations. The MHC recommended that the shacks were eligible for National Register listing as a district under Criteria A and C at the local level and Criteria Considerations B (relocation) and G (exceptional significance for properties less than 50 years old). Staff concluded the dune shacks possessed significance for their relationship to their site and the historical development of Provincetown as a resort and art colony, as well as their representation of a distinctive architectural type.

The following January, the Northeast office of the NPS reviewed MHC's comments but did not reach concurrence regarding their significance. NPS staff found the Kemp Shack individually eligible for National Register listing under Criterion B for its associations with Harry Kemp, but did not conclude that the shacks possessed eligibility as a district. The NPS recommended nine of the shacks as not eligible individually or collectively and did not complete findings for the other seven shacks under their management at the time. On February 3, 1989 the Northeast office staff requested a Determination of Eligibility from the Keeper of the National Register to reconcile the differences in eligibility opinions.

The National Register program staff received five packages of additional information regarding the dune shacks from the NPS northeast office and the MHC from March through May, 1989. The Keeper responded on May 12, 1989 with a determination that the dune shacks were eligible for the National Register as a district under Criteria A, B, and C for their associations with art, literature, theater, and Harry Kemp, and as a collective example of a rare property type. The Keeper further determined that the properties met Criteria Consideration G. This DOE provided the NPS with insight regarding future management of the shacks, but the formal National Register nomination for the district was never drafted.

As the initial reservations of use and occupancy between the NPS and shack users began to expire, concerns over the historic significance of the district and shack occupants' rights to access the shacks arose again. The Town of Provincetown recommended that the district be identified as a Traditional Cultural Property (TCP) during a public comment period following the NPS release of a Cape Cod NS Dune Shack Subcommittee Report in January 2003, so that people possessing long-term associations with the shacks could maintain use of them. In response, the NPS Northeast office, in consultation with the MHC and other interested parties, undertook an ethnographic study on to evaluate the dune shacks as a TCP. The completed study, *Dwelling in the Dunes: Traditional Use of the Dune Shacks of the Peaked Hill Bars Historic District, Cape Cod* recommended that the district met the criteria for TCP designation (Wolfe 2005). The Northeast office of the NPS and National Register staff did not concur with the recommendation and determined that the district is ineligible as a TCP. The MHC disagreed with that determination and the two parties requested a formal opinion from the Keeper of the National Register. On May 24, 2007, the Keeper determined that the dune shacks district does not meet National Register Criteria as a TCP.

The NPS has continued to evaluate the significance of the dune shacks in an effort to inform their management policies. Cape Cod NS staff meets with members of local committees to gather public opinions. The NPS' efforts included the completion of final drafts of a Historic Structure Report for all of the shacks in 2007 and a Cultural Landscape Report for the area in 2011.

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Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67 has been requested)
___ previously listed in the National Register
_X_ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey #_____
___ recorded by Historic American Engineering Record # _____
___ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

___ State Historic Preservation Office
___ Other State agency
_X_ Federal agency
___ Local government
___ University
___ Other
Name of repository: **NPS Northeast Region, Boston, MA**

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1,960
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
A	19	0408060	4657422	C	19	0404724	4657681
B	19	0407859	4656971	D	19	0402833	4657553

Verbal Boundary Description (Describe the boundaries of the property.)

The Dune Shacks of Peaked Hill Bars Historic District boundary is completely within the legal limits of the Cape Cod National Seashore in the towns of Provincetown and Truro, Massachusetts. The boundary begins at a point approximately 1,500 feet east of Race Point Beach in Provincetown and extends east for 5.40 miles along the varying perimeter of the coastline until it reaches High Head Road. After the first mile, this portion of the boundary briefly diverges from the high tide line in one location, where it continues around Lot 11, a privately owned parcel, on the Provincetown Assessor's Map 1-0. The boundary follows the west edge of High Head Road to a point 0.63 miles to the south, and then follows an uneven line of convenience drawn along high ridge of the outermost (south) dunes for 5.07 miles west to a point near Race Point Road. It continues 0.35 miles north in a line of convenience to the point of beginning. The boundaries are shown on the attached map entitled *Dune Shacks of Peaked Hill Bars Historic District Resource Map, Provincetown and Truro, Massachusetts.*

The district boundary includes a portion of a town-owned strip of land shown as Lot 1 on the Provincetown Assessor's Map 14-1.

Boundary Justification (Explain why the boundaries were selected.)

As permitted by Federal law, the district boundaries are drawn to include only properties under the jurisdiction and control of the Cape Cod National Seashore, with the exception of a narrow strip of land known as the "Spaghetti Strip owned by the town of Provincetown. These boundaries encompass the historic properties and associated landscape features that contribute to the setting and appearance of the Dune Shacks of Peaked Hill Bars Historic District during the twentieth century. The boundaries are based on the limits of continuous viewsheds within the district that were identified using field and Geographic Information Systems (GIS) analysis. The National Park Service completed the GIS study and determined the boundary prior to the completion of this nomination. The results of an initial boundary study and original boundary description are included in the report, *Boundary Analysis of the Dune Shacks of Peaked Hill Bars Historic District, Cape Cod, Massachusetts* (Knoerl and Chittenden 1990). This boundary was refined in the field using Global Positioning System technology by the National Park Service in 2007.

11. Form Prepared By

name/title Jenny Fields Scofield, AICP/Architectural Historian; Kristen Heitert/Sr. Archaeologist; Virginia H. Adams/Sr. Architectural Historian; Stephen A. Olausen/Sr. Architectural Historian

organization PAL date November, 2011

street & number 210 Lonsdale Avenue telephone (401) 288-6327

city or town Pawtucket state RI zip code 02860

e-mail jscofield@palinc.com; kheitert@palinc.com; vadams@palinc.com; solausen@palinc.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:**
- **Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Dune Shacks of Peaked Hill Bars Historic District

City or Vicinity: Provincetown and Truro

County: Barnstable **State:** Massachusetts

Photographer: Jenny Fields Scofield

Date Photographed: November 30, 2009

Description of Photograph(s) and number:

1 of 25. View looking east toward Champlin Shack, showing Atlantic Ocean, foredune and inner dune.

2 of 25. View looking east at beach and foredune.

3 of 25. View looking north on Snail Road footpath.

4 of 25. View looking north along access road off of High Head Road.

5 of 25. View looking west at Jean Miller Cohen Shack.

6 of 25. View looking west at Leo Fleurant Shack.

7 of 25. View looking west at David and Marcia Adams Guest Cottage.

8 of 25. View looking east at David and Marcia Adams Shack.

9 of 25. View looking east at Nathaniel and Mildred Champlin Shack.

10 of 25. View looking northwest at Hazel Hawthorne Werner (Euphoria) Shack.

11 of 25. View looking west at Boris Margo/Jan Gelb Shack.

12 of 25. View looking southeast at Harry Kemp Shack.

13 of 25. View looking south at Harry Kemp Shack, with interior partially visible.

14 of 25. View looking north from Harry Kemp Shack at footpath to beach.

15 of 25. View looking east at Zara Malkin Ofsevit Shack.

16 of 25. View looking southwest at Stanley and Laura Fowler Shack and adjacent access road.

17 of 25. View looking northwest at Al and Dorothy Fearing/Andrew Fuller/Grace Bessay Shack.

18 of 25. View looking northwest at Jeanne Chanel Shack and footpath to beach.

19 of 25. View looking southwest at Hazel Hawthorne Werner (Thalassa) Shack.

20 of 25. View looking northeast along foredune at Hazel Hawthorner Werner (Thalassa) Outhouse, showing Theodore and Eunice Braaten Outhouse in background.

21 of 25. View looking south at Theodore and Eunice Braaten Shack.

22 of 25. View looking southeast at Margaret Watson Shack, showing outdoor seating area in the foreground.

23 of 25. View looking south at Nicholas and Ray Wells Shack.

24 of 25. View looking southeast at Randolph and Annabelle Jones Shack from vehicle trail.

25 of 25. View looking southwest toward David and Connie Armstrong Shack from the Inner Dune Route.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Dune Shacks of Peaked Hill Bars Historic District

Barnstable County, Massachusetts

Multiple Property Listing: N/A

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name National Park Service, Cape Cod National Seashore

street & number 99 Marconi Site Road telephone (508) 349-3785

city or town Wellfleet state MA zip code 02667

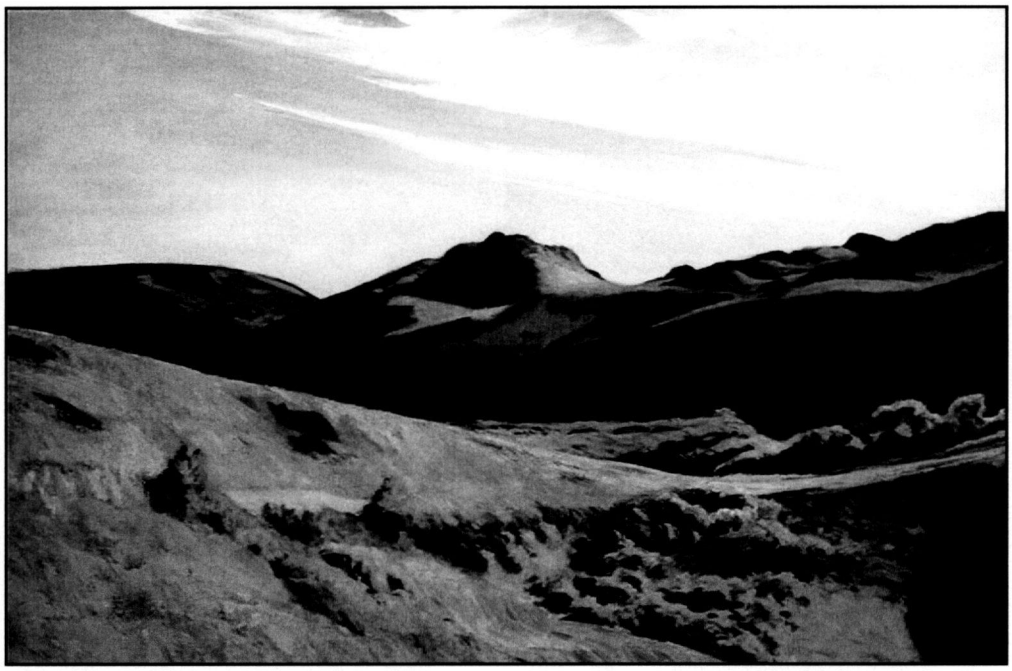
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington,

UTM References Continued

E. 19 0401691E 4657980N
F. 19 0400233E 4658505N
G. 19 0399851E 4659325N

Historic Images

"Sunset Splendor" by Charles W. Hawthorne, ca. 1927–1930 (Source: www.the-atheneum.org/art).



"The Camel's Hump" by Edward Hopper, 1931 (Source: www.artsfairies.com).

"Winter Dunes" by Loren MacIver, 1934 (Source: www.artnet.com).

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Dune Shacks of Peaked Hill Bars Historic District

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Barnstable

DATE RECEIVED: 2/03/12 DATE OF PENDING LIST: 2/27/12
DATE OF 16TH DAY: 3/13/12 DATE OF 45TH DAY: 3/20/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000132

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	Y
OTHER:	Y	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	Y

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 3/15/2012 DATE

ABSTRACT/SUMMARY COMMENTS:

This historic district was determined eligible for the National Register of Historic Places in 1989. This nomination documents the historic, architectural, and archeological significance of the district for the period 1920-1991.

RECOM./CRITERIA Accept A, B, C & D

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE _____ DATE 3/15/2012

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 1 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 20f 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 3 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 4 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 5 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 6 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 7 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 8 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 9 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 10 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 11 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 12 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 13 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 14 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 15 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 16 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 17 of 25

NO
TRESPASSING

Dune Shacks of Peaked Hill Bar Historic District
Provincetown and Truro, Barnstable County, MA
Photo 18 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 19 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 20 of 25

Dune Shacks of Peaked Bar Hills Historic District
Provincetown and Truro, Barnstable County, MA
Photo 21 of 22

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 22 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 23 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 24 of 25

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
Photo 25 of 25

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

COMMONWEALTH OF MASSACHUSETTS
DEPARTMENT OF PUBLIC WORKS

PROVINCETOWN QUADRANGLE
MASSACHUSETTS—BARNSTABLE CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

A T L A N T I C O C E A N

C A P E C O D N A T I O N A L S E A S H O R E

P R O V I N C E T O W N

T R U R O

P R O V I N C E T O W N H A R B O R

C A P E C O D B A Y

Race Point Beach

Race Point

Race Point Coast Guard Sta

PROVINCETOWN MUNICIPAL AIRPORT

Province Lands Visitor Center

Tidal Flat

Hatches Harbor

Lighthouse

Pasture Pond

Great Pond

Grassy Pond

Oak Head

Mt Ararat Sandpit

Mt Gilboa

Mayflower Heights

Bennett Pond

Clapps Round Pond

Snake Hills

Duck Pond

Clapps Pond

Provincetown

Pilgrim Monument

Pilgrim Lake

Pilgrim Beach

Herring Cove Beach

Shank Painter Pond

Telegraph Hill

Breakwater

Shank Painter Bar

Wood End Bar

Wood End

Lighthouse

Peaked Hill Bar

Peaked Hill Bar

INDEFINITE BOUNDARY

INDEFINITE BOUNDARY

NORTH TRURO 2.5 MI.

TRURO 6 MI.
EASTHAM 11/8 MI.

(NORTH TRURO)
6968 II SE

Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA
UTM References:
C. 19 0404724E 4657681N
D. 19 0402838E 4657553N
E. 19 0401691E 4657980N
F. 19 0400233E 4658508N
G. 19 0399851E 4659325N

CONVERSION SCALES

Feet	Meters
15000	4500
14000	4000
13000	3500
12000	3000
11000	2500
10000	2000
9000	1500
8000	1000
7000	900
6000	800
5000	700
4000	600
3000	500
2000	400
1000	300
	200
	100
0	0

Feet	Meters
1	.3048
2	.6096
3	.9144
4	1.2192
5	1.5240
6	1.8288
7	2.1336
8	2.4384
9	2.7432
10	3.0480

To convert feet to meters multiply by .3048

To convert meters to feet multiply by 3.2808

Mapped, edited, and published by the Geological Survey

Control by USGS, USC&GS, USCE, and Massachusetts Geodetic Survey

Planimetry by photogrammetric methods from aerial photographs taken 1938. Topography by planetable surveys 1941
Revised from aerial photographs taken 1971. Field checked 1972

Selected hydrographic data compiled from USC&GS Charts 580 (1972) and 1208 (1971). This information is not intended for navigational purposes

Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system, mainland zone
1000-meter Universal Transverse Mercator grid, zone 19

UTM GRID AND 1972 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:25 000

1 MILE
7000 FEET
1 KILOMETER

CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 9 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

ROAD CLASSIFICATION

Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U. S. Route
State Route

PROVINCETOWN, MASS.
N4200—W7007.5/7.5

1972

AMS 6968 II SW—SERIES V814

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1978

ISBN 0-607-23379-4
9 780607 233797

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

COMMONWEALTH OF MASSACHUSETTS
DEPARTMENT OF PUBLIC WORKS

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MASSACHUSETTS—BARNSTABLE CO.
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Dune Shacks of Peaked Hill Bars Historic District
Provincetown and Truro, Barnstable County, MA

UTM References

A. 19 0408060E 4657427N
B. 19 0407859E 4656971N

ATLANTIC OCEAN

CAPE COD BAY

Peaked Hill Bar

Pilgrim Lake

Pilgrim Heights

Pilgrim Spring

Salt Meadow

High Head

Moon Pond

Pilgrim Beach

Head of the Meadow Beach

Highland Beach

Cape Cod National Seashore

Cape Cod Highland Trail

Cape Cod Head of the Meadow Trail

Rest Area

Campground

Pumping Sta

Radio Tower
Highland Light
Coast Guard Sta

Golf Course

Trailer Park

NORTH TRURO AIR FORCE STATION

Pond Village

North Truro

Village Pond

Old North Cem

Sandpit

Great Swamp

Great Hollow Beach

Tidal Flat

Central Sch

Hollow

Longnook

Higgins Hill

Smalls Hill

Pond

Ballston Beach

Lighthouse Beach

AIR FORCE SITE
Radio Towers

Cem

Tank

Water Tower

Old Dutch Rd

Fisherman's Rd

Great Hollow Rd

Longnook Rd

Old North Dike Rd

Little Gosnold Hill Rd

North Pamet Rd

Provincetown 4.2 mi.

Wellfleet 4.8 mi.
Orleans 17 mi.

6968 II SW
(PROVINCETOWN)

6967 I NE
(WELLFLEET)

INDEFINITE BOUNDARY

70° 07′ 30″ — 42° 07′ 30″ — 408 000m E — 409 — 410 — 5′ — 411 — 412 — 413 — 2′ 30″ — 1 000 000 FEET — 416 — 417 — 70° 00′ — 42° 07′ 30″

4663 000m N — 4662 — 4661 — 4660 — 5′ — 4659 — 4658 — 4657 — 4656 — 4655 — 2′ 30″ — 4654 — 4653 — 4652 — 370 000 FEET — 4651 000m N — 42° 00′

70° 07′ 30″ — 408 — 980 000 FEET — 409 — 410 — 5′ — 411 — 414 — 2′ 30″ — 415 — 416 000m E — 70° 00′ — 42° 00′

410 000 FEET

CONVERSION SCALES

Feet	Meters
15000	4500
14000	
13000	4000
12000	3500
11000	
10000	3000
9000	
8000	2500
7000	2000
6000	
5000	1500
4000	
3000	1000
2000	900
1000	800
0	700
	600
	500
	400
	300
	200
	100
	0

Feet	Meters
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9	2.7432
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Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system, mainland zone
1000-meter Universal Transverse Mercator grid, zone 19

Map photoinspected 1977
No major culture or drainage changes observed

MN — GN
16° 284 MILS — 0°43′ 13 MILS

UTM GRID AND 1972 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

20% TOTAL RECOVERED FIBER

SCALE 1:25 000

1 0 1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 7.6 FEET IN ATLANTIC OCEAN AND 9.5 FEET IN CAPE COD BAY

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

MASS.
QUADRANGLE LOCATION

ROAD CLASSIFICATION

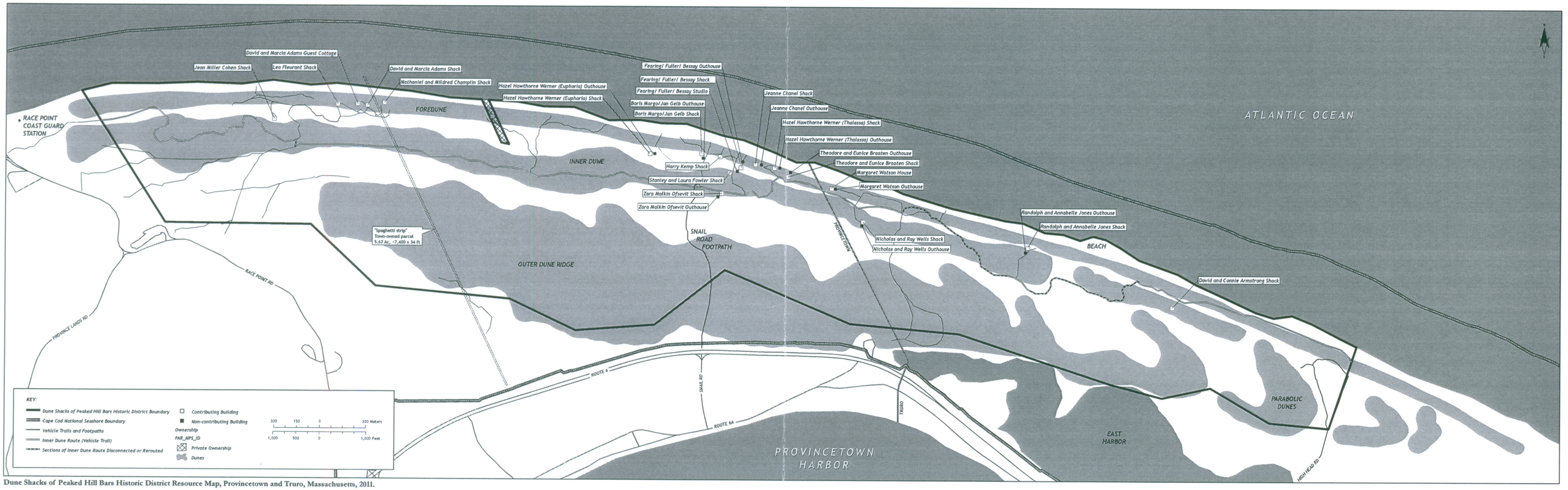
Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route — U. S. Route — State Route

NORTH TRURO, MASS.
N4200—W7000/7.5
PHOTOINSPECTED 1977
1972

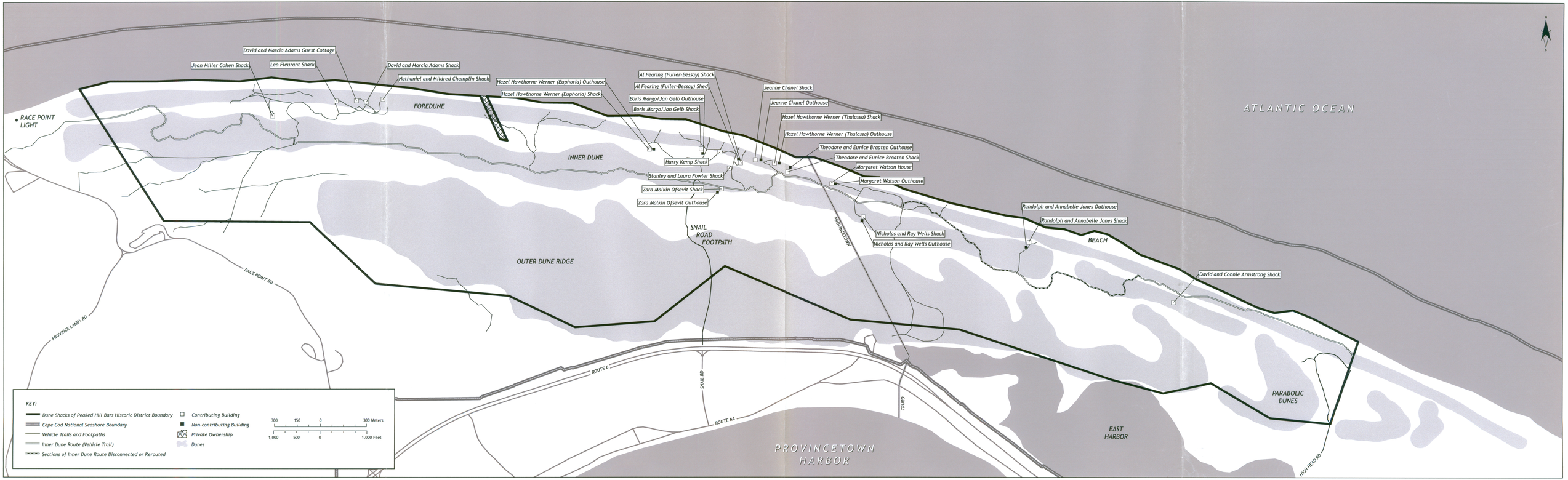
AMS 6968 II SE—SERIES V814

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1983

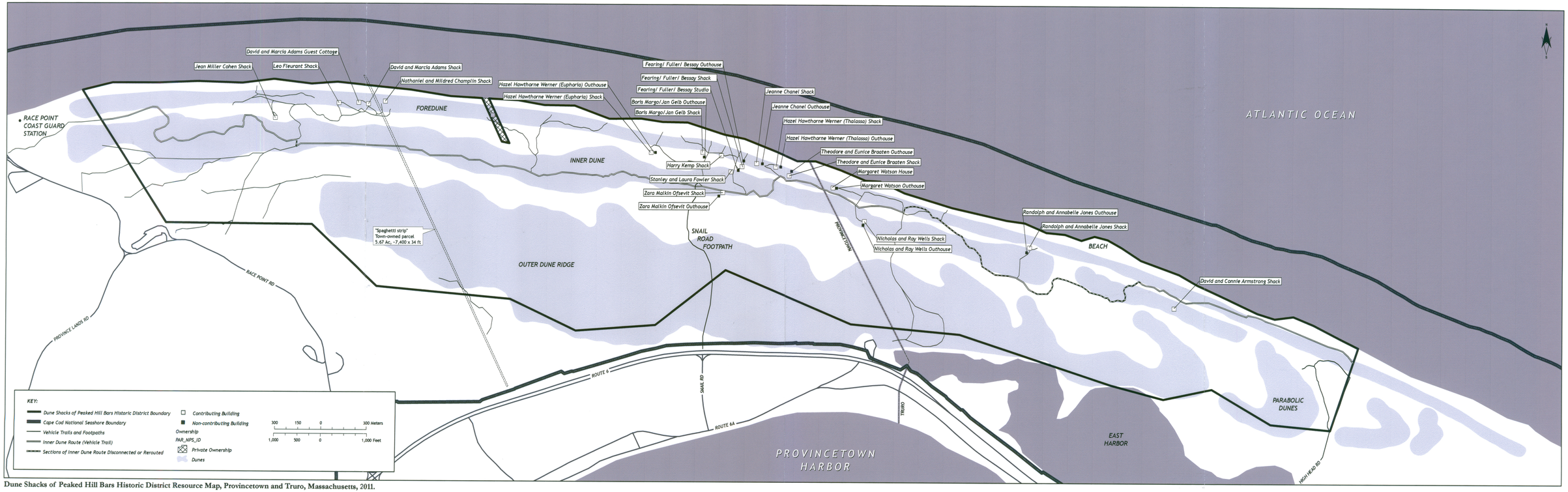
ISBN 0-607-04847-0



Dune Shacks of Peaked Hill Bars Historic District Resource Map, Provincetown and Truro, Massachusetts, 2011.



Dune Shacks of Peaked Hill Bars Historic District Resource Map, Provincetown and Truro, Massachusetts, 2010.



Dune Shacks of Peaked Hill Bars Historic District Resource Map, Provincetown and Truro, Massachusetts, 2011.

United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:

H32(2280)

MAY 2 4 2007

Memorandum

To: Chrysandra Walter, Acting Regional Director, Northeast Region

From: Janet Snyder Matthews, Keeper, National Register of Historic Places

Subject: Potential New Area of Significance, Dune Shacks of the Peaked Hill Bars Historic District, Barnstable County, Massachusetts

On January 26, 2007, you requested a determination of whether or not the District noted above meets the National Register criteria for recognition as a Traditional Cultural Property (TCP). Based on our review of this issue as summarized below, we have concluded that the District does not satisfy these requirements.

Background

The Dune Shacks of the Peaked Hill Bars Historic District was determined eligible for listing in the National Register of Historic Places on May 12, 1989, under National Register criteria A, B, and C. The District covered approximately 1,500 acres, included both the dune shacks and the dune landscape, and was described as a historic cultural landscape with a concentration of natural and cultural resources. The Determination of Eligibility was based on recognition that the District is significant under criteria A, B, and C for its role in the development of American art, literature, and theater; for its association with the life of American poet Harry Kemp; and for its architecture. In the DOE decision, the Dune Shacks of the Peaked Hill Historic District represents "a historic cultural landscape comprised of a distinctive, significant concentration of natural and cultural resources united by their shared historic use as a summer retreat for the Provincetown colony of artists, writers, poets, actors, and others....the District is significant for the shacks' collective use by the artistic community."

Recently, the National Park Service additionally evaluated the Dune Shacks of Peaked Hill Bars Historic District to establish whether the District may also be identified for its significance as a TCP with reference to Criterion A. To assist in this evaluation, the National Park Service hired, as consultants, ethnographers who prepared the following two studies:

- Robert J. Wolfe, "Dwelling in the Dunes: Traditional Use of the Dune Shacks of the Peaked Hill Bars Historic District, Cape Cod" (August 2005) and

- Robert J. Wolfe and T. J. Ferguson, "Traditional Cultural Property Assessment, Dune Shacks of the Peaked Hill Bars Historic District, Cape Cod National Seashore" (May 3, 2006).

Request from Northeast Regional Office

Your memorandum of January 26, 2007, indicated that the Northeast Regional Office staff, after review of the studies, the original National Register Determination of Eligibility (DOE), and other relevant information, provided the following opinion with respect to this issue:

- The District has historical significance as described in the DOE;
- Members of core families preserve knowledge of shack histories and local traditions of shack use and maintenance that is greatly valued by NPS;
- Agreement with the general assessment by consultants Wolfe and Ferguson that the Lower Cape towns of Provincetown, North Truro, and Wellfleet may well be considered as the "community" for purposes of this determination, but believe that the dune dwellers and their networks of friends are not, as a whole, a segment of the Lower Cape community because significant numbers of them are permanent residents in other, off-Cape communities and thus are not associated with the historic context of the Lower Cape community;
- The dune families and their individualized networks are not a community in the sense used in National Register Bulletin # 38: *Guidelines for Evaluating and Documenting Traditional Cultural Properties* due to their widely dispersed residential patterns, and because many individuals have few associations with each other except during short periods of seasonal dune occupation; they are more properly characterized as a collectivity practicing similar lifestyles while they are in the District; and
- The District should therefore not be considered eligible as a TCP under National Register Bulletin # 38.

Massachusetts SHPO Opinion

In a letter dated October 20, 2006, to George E. Price, Jr., Superintendent of Cape Cod National Seashore, Brona Simon, Deputy State Historic Preservation Officer for Massachusetts, disagreed with the opinion of the Northeast Regional Office staff, indicating that in her opinion, the detailed assessments written by Wolf and Ferguson:

- Rely heavily upon the guidance and definitions provided in National Register Bulletin # 38;
- Provide a reasoned discussion of the definitions of "community," "subgroup," "traditional culture," and "coterie;"
- Identify the long-term families, residents, and caretakers of the Dune Shacks as a subgroup of the Provincetown-Lower Cape Community, and of the Portuguese-Yankee maritime and writer/artists communities;
- Categorize dune shack residents and caretakers as carriers of the cultural traditions associated with living in the harsh conditions and natural setting of the dune shacks; and

- Identify dune shack supporters as a secondary group of tradition bearers who interact within the Provincetown community and help pass on the traditions of dune shack living.

Comments Received

Although not required by law or policy, to ensure an opportunity for adequate public input, our office provided a 45-day public comment period ending on March 17, 2007, regarding this issue. Our office reviewed the complete record associated with the District's 1989 Determination of Eligibility, as well as all materials received by our office regarding whether the District may also be identified for its significance as a TCP with reference to Criterion A. During the comment period, the National Register office received over 100 letters, many of which enclosed photographs, pages from publications, and other memorabilia. In addition, the Peaked Hill Trust submitted a sizeable notebook that included extensive transcribed interviews, letters, and email messages that testified to the importance of the dune shacks to Trust members.

The letters received fell into three distinct groups: 1) letters from long-term users of the dune shacks, whose families had occupied the shacks for extended periods of time on a seasonal basis; 2) letters from short-term users of the dune shacks, whose use was made possible through the lottery of the Peaked Hill Trust; and 3) letters from interested individuals who testified to the importance of preserving the shacks. The Peaked Hill Trust notebook provided substantial documentation that the short-term users of the dune shacks also were an important constituency in defining the dune shack society. (Since the 1989 Determination of Eligibility, the National Park Service has worked with organizations such as the Peaked Hill Trust, to make the dune shacks available to a broad constituency of short-term users.)

Traditional Cultural Properties

National Register Bulletins provide guidance and technical information regarding the evaluation of cultural resources. National Register Bulletin # 38 provides flexible guidance regarding the evaluation and documentation of TCPs. In general, as discussed more fully in the Bulletin, a TCP has the following characteristics:

- A living, traditional group or community;
- The group/community must have existed historically and the same group/community continues to the present;
- The group/community must share cultural practices, customs, or beliefs that are rooted in the group/community's history;
- These shared cultural practices, customs, or beliefs must continue to be held or practiced today;
- These shared cultural practices, customs, or beliefs must be important in maintaining the continuing cultural identity and values of the group/community;
- The group must transmit or pass down these shared cultural practices, customs, or beliefs through the generations, usually orally or through practice; and
- These shared cultural practices, customs, or beliefs must be associated with a tangible place, and the place must be directly associated with the identified cultural practices.

poet Harry Kemp; and for its architecture. The property remains as eligible for inclusion in the National Register and will be treated in accordance with this designation. Nor does it affect the ongoing responsibility of park management to consult with the community and the various groups within the community on its planning and management activities. As the property has been determined eligible for the National Register, we recommend that the park prepare and submit a nomination of the District for listing in the National Register.

Thank you for your cooperation and assistance in providing information on this matter. Please note that a copy of this memorandum will be retained in the permanent National Register file for the Dune Shacks of the Peaked Hill Bars Historic District. If you have other questions regarding this matter, please contact Paul Loether, Chief of the National Register of Historic Places and National Historic Landmarks Programs at (202) 354-2003 or paul_loether@nps.gov.

cc: George E. Price, Jr., Superintendent, Cape Cod National Seashore
Ronald Kaufman, Chairman, Cape Cod National Seashore Advisory Commission
U.S. Senator Edward M. Kennedy
U.S. Representative William Delahunt
Brona Simon, Executive Director/State Historic Preservation Officer, Massachusetts
Provincetown Board of Selectmen
Truro Board of Selectmen
Provincetown Historical Commission
Truro Historical Commission
Kelly Fanizzo, Advisory Council on Historic Preservation
Robert J. Wolfe, Robert J. Wolfe and Associates
T. J. Ferguson
Keith A. Bergman, Town Manager, Provincetown Town Hall
John Thomas, Chair, Cape Cod National Seashore GMP Implementation Advisory Committee

AIHPC

APOSTLE ISLANDS HISTORIC
PRESERVATION CONSERVANCY

P.O. BOX 88. BAYFIELD. WI 54814

RECEIVED 2280
JUL - 6 2011
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

June 24, 2011

George Price
Superintendent
Cape Cod National Seashore Headquarters
99 Marconi State Road
Wellfleet, MA 02667

Dear Superintendent Price:

I am writing to comment on the Dune Shack Historic District Preservation and Use Plan on behalf of the Apostle Islands Historic Preservation Conservancy. Our organization is devoted to the conservation, enhancement and appreciation of the historic resources of the Apostle Islands region of Wisconsin. Some of our activities involve the Apostle Islands National Lakeshore, which, like the Cape Cod National Seashore, contains a remarkable assembly of historic properties that previously were in private ownership and some of which remain under use and occupy agreements.

While we do not have specific knowledge of the Cape Cod Dune Shacks, we are very impressed with the procedures that the National Park Service has followed to develop a constructive, creative and cooperative approach for ensuring the long-term preservation of the historic dune shacks and the people associated with them. We are struck by how effective the approach you have proposed would be if also used in the Apostle Islands and other national parks that confront similar challenges in preserving historic resources and the related human history. The Conservancy supports the proposed action described in the Plan and urges the National Park Service to adopt a similar model for other units of the National Park System when the need for, and availability of, similar cooperative partnerships can be used to fulfill park purposes and values during these very tight budget times.

The Conservancy recently commented on the final GMP/EIS for the Lakeshore. I am therefore copying the National Park Service officials who received that comment letter.

Thank you for considering these comments, and good luck with your effort to establish a plan for the preservation and use of the Dune Shacks of the Peaked Hill Bars Historic District.

Sincerely,

Robert J. Nelson
Chairman

cc: Greg Jarvis
Robert Krumenaker
Michael Reynolds
Stephanie Toothman
Rich Weideman

September 9, 2011

BF

Brona Simon
State Historic Preservation Officer
Executive Director
Massachusetts Historical Commission
230 Morrissey Boulevard
Boston, Massachusetts, 02125

RECEIVED
SEP 14 2011
MASS. HIST. COMM

Dear Brona Simon;

I am providing a copy of my recently completed summary of comments and corrections regarding the full National Registration Summary pending approval which was made available to me through the kind offices of Park Historian William Burke. I delivered my summary to the Seashore Headquarters on August 25 and trusted that it would be promptly placed in William Burke's hands and, subsequently, the Massachusetts Historical Commission's as promised. This copy is meant as a back-up in case the direct route has . by chance, been delayed. I am entrusting it to the capable hands of Peter Clemons who is delivering other pertinent material to your office on September 14th. I sincerely hope that my comments and contributions will be helpful in finalizing the most accurate and pertinent summation of the Dune Shacks of Peaked Hill Bars Historic District for final registration.

Most cordially,

Josephine Del Deo

Josephine Del Deo

cc:

"Dune Shacks of Peaked Hill Bars Historic District
Registration Summary: Corrections and Comments" (10 pages)
by Josephine C. Del Deo
Cover letter to William Burke, Aug. 20, 2011(1 page)

Friedberg, Betsy @ SEC

From: Sally Adams [sally@sallyadamslaw.com]
Sent: Thursday, September 15, 2011 11:07 AM
To: Friedberg, Betsy @ SEC
Cc: George_Price@nps.gov
Subject: Dune Shacks of the Peaked Hill Bars Historic District

Good morning, Betsy,

Thank you for taking the time to speak with me yesterday. There are a few other points in the draft that I'd like to note for consideration for revision (accuracy being important as the document, when finalized, will be a public record and a discussion of the history of the shacks and district):

In addition to removing the p.34 reference to my grandfather as a Provincetown carpenter:

p.8 The "Adams Guest Cottage" actually has a "typical septic system" (flush toilet, like the "Adams shack" historically had) rather than a composting toilet.

p.8 The "Adams Guest Cottage" originally was a generator building with an attached garage shed (see below), and the huge old generator supplied the original "Adams shack" with electricity and running water (like the "Champlin shack" - and as I recall from my childhood, the "Fleurant shack").

My mother has corrected me on my reference yesterday to telephone lines - she and my father understood that the phone lines were run during WWII for reporting of activities along the coast. Remnants of the old telephone poles (and the occasional glass insulator) remain in the dunes.

p.4 The statement at the end of the second paragraph on p.4, that "All of the shacks are owned and managed by the National Park Service (NPS), with assistance from non-profit community groups such as the Peaked Hill Trust, Provincetown Community Compact, and Outer Cape Artist in Residence Consortium" probably should be clarified. The first part is accurate, but the non-profit community groups currently assist with (as I recall) only a 7 of the 18 shacks - as written, it suggests they assist with all of the shacks, but the majority remain under individual stewardship (in many cases, very long-term ownership/stewardship), in keeping with the historical uses.

I hope this is helpful. Please don't hesitate to let me know if you have any questions - or if these comments are better directed to someone else!

Best regards- Sally Adams

-----Original Message-----
From: Sally Adams [mailto:sally@sallyadamslaw.com]
Sent: Friday, September 17, 2010 10:21 AM
To: 'Bill_Burke@nps.gov'
Cc: 'Marcia ADAMS'; 'Nat & Mildred Champlin'
Subject: RE: review this par. pls

Bill-

Thank you again for the opportunity to review. I enlisted Marcia and Mildred, and together we offer the following (this is my abbreviated version... if you're interested in Marcia's and Mildred's more in-depth recollections, please let me know). To answer your question, David was a philosophy of education student at NYU, where Nat Champlin and Francis Villemain (mentioned below) were team-teaching a course, and David's father was a Methodist minister in Indiana.

Nat Champlin's discovery of the Nat Champlin Shack (LCS No. 040395, MHC No. PRO.1496, contributing building) in 1952 demonstrates the multiplicity of the district's attraction, from scenic inspiration to affiliated artistic networks, and pure recreational use. Nat Champlin had worked as a photographer for Pratt Institute, and by 1952 was teaching on a

part-time basis at NYU. He and a group of friends visited Provincetown, and as they hiked the beach they found several houses in disrepair. The following year, in the spring of 1953, they visited the area again and asked about the houses, and learned that two were for sale as lumber. Champlin and his friends, Francis and Patsy Villemain, purchased the larger one with an adjacent generator building, from the local carpenter Dominic Avila. Avila had built the shack in 1936 and incorporated 22-inch-wide sheathing boards from a 100-year old Provincetown barn. David Adams was Champlin's and Villemain's master's degree student at NYU at the time. David and Marcia Adams decided to buy the other nearby house, from Jake Loring. Loring had built the main house, the David and Marcia Adams Shack (LCS No. 040391, contributing building) in 1935, and soon after built the adjacent little house for the generator and garage (now known as David and Marcia Adams Guest Cottage (LCS No. 040392, contributing building)); and an adjacent shed and a small "tiny house" which were taken down in the 1960s. The buildings were deteriorated and vandalized, but they were plumbed and wired for electricity. Champlin and Adams proceeded to renovate the buildings using building materials, boards and beams, that then were to be found on the beach and in the surf; and salvaged materials from some houses that were being taken down in Brooklyn to make way for a freeway. Champlin's father had been a contractor in Newport, RI, and provided building jacks and other materials to restore the buildings. Many Townspeople, who had believed the houses could not be saved, were encouraged by the restoration efforts and offered guidance, materials, labor, meals and temporary housing as the shacks were restored.

Sally L. Adams
60 Ridgewood Road
Milton, MA 02186
(617) 696-2027 direct
(617) 291-0643 cell
(617) 298-2040 fax

-----Original Message-----
From: Bill_Burke@nps.gov [mailto:Bill_Burke@nps.gov]
Sent: Wednesday, September 15, 2010 11:26 AM
To: sally@sallyadamslaw.com
Subject: review this par. pls

Hi Sally, can you review this to see if it is accurate? I know you told me that your dad was a philosophy student of Mr Champlin - so did Champlin teach philosophy and photography? Thanks - hope you are well.

This is from the Nat Register nomination still in the works.

Nat Champlin's discovery of the Nat Champlin Shack (LCS No. 040395, MHC No. PRO.1496, contributing building) in 1952 demonstrates the multiplicity of the district's attraction, from scenic inspiration to affiliated artistic networks, and pure recreational use. Nat Champlin worked as a professional photographer in New York City, who unwittingly found the deteriorating building while undertaking a fishing trip. He purchased it from the local carpenter Dominic Avila who built the shack in 1936 and incorporated sheathing boards from a former Provincetown barn (Sullivan 2007:148). Champlin proceeded to renovate the building using salvaged architectural materials brought from Brooklyn, New York with the help of his photography student, David Adams. Adams, whose father worked as a contractor in Provincetown, acquired the David and Marcia Adams Shack (LCS No. 040391, contributing building) and David and Marcia Adams Guest Cottage (LCS No. 040392, contributing building) located adjacent to the Champlin Shack in 1953 (Sullivan 2007:148).

Bill Burke
Cultural Resources Program Manager
Cape Cod National Seashore
Phone: (508) 255-3421 ext. 14

Friedberg, Betsy @ SEC

From: missionbel@aol.com
Sent: Friday, September 16, 2011 11:46 AM
To: Friedberg, Betsy @ SEC
Subject: Fwd: Historical commission comment

-----Original Message-----
From: MissionBel <MissionBel@aol.com>
To: missionbel <missionbel@aol.com>
Sent: Thu, Sep 15, 2011 12:38 pm
Subject: Historical commission comment

After having attended the Historical Commission meeting today, Wed., Sept. 14, I realized I should have made a brief statement about our dune shack cottages. First, though, it's gratifying to see such a favorable view toward the district and its distinctive culture and landscape. The following might have some relevance to the category of significance C, the houses were built in response to a certain environment. It's the residents who have been able to restore, maintain, and improve the houses in continued response to the environment, each with their own emphasis.

"Historical District" implies a special relationship to history (herstory, theirstory?). The dune shack district has been selected as special because of its "resources"- the houses or shacks. I guess a house can have a history in itself, as for instance; think back to when the scavenged windows were put it, when was the door painted yellow, or what year was the new roof put on. The photos shown at the meeting were of the "resources" as if they existed apart from human habitation. Little ugly ducklings in a sublime, often harsh, landscape. Every one of them began its current life as an even uglier duckling, lovingly restored and brought to at least a semblance of relative, often quirky, attractiveness through the hard work and imagination of resourceful and determined real people, who raised families, made art and literature, worked and played and for 50 years dealt with a huge bureaucratic entity that was first determined to eliminate them from the landscape and then became determined to preserve the "resources." But not the people who were responsible for providing whatever history the "resources" might have. Each house/cottage/shack is distinct from the others, reflecting the minds, imaginations and personalities of the people who worked so hard on them.

I like to think of our community as a tapestry with the families and individuals as the warp, some long threads, stretching back over a half century, some a bit shorter, but just as important in the overall pattern. The weft is the associated way of life that we have had in common, raising our families, creating beautiful things, working hard at the tough problems we all face in the unique landscape.

All but two of the hard-working long-term families or individuals will have their leases (which they were really compelled to agree to) terminate in the next few years. Our neighbors have two or three years left. They will have been in their house for 60 years. Some have been in theirs much longer. Then it's possible that through a lottery-type system someone else will pay money to take over that house, which has long ago been salvaged and made into a nice little cottage. The history of aspiration and hard work will be gone. The tapestry will be cut off at that point. Maybe it's the "resource" - the nails and boards - that *is* the most important, but I think it'll be hard to determine history from that. Maybe an architectural archaeologist could figure some things out, but not what art was produced, how many kids were in the families, and how about that 60-foot whale that landed on the beach. As far as I know, only one person in all the 50 years of the National Seashore has been even remotely curious about the kind of life and stories that surround these shacks. When the ethnographers, who were intensely interested in our history, submitted their study, it seems to have been pretty well dismissed. Nobody else has wondered about the history in the historical district. I find it ironic to have a historic district from which the primary source of the history has been eliminated.

It's gratifying to know that some people do take an interest. Thank you for that.

The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

RECEIVED
2011 SEP 26 PM 12:45
CAPE COD
NATIONAL SEASHORE

September 21, 2011

George Price
Superintendent
Cape Cod National Seashore
National Park Service
99 Marconi Site Road
Wellfleet, MA 02667

RECEIVED
2011 SEP 26 PM 12:45
CAPE COD
NATIONAL SEASHORE

RE: Dune Shacks of Peaked Hill Bars Historic District, Provincetown and Truro

Dear Mr. Price:

At the meeting of the Massachusetts Historical Commission (MHC) on September 14, 2011, the State Review Board voted unanimously that the Dune Shacks of the Peaked Hill Bars Historic District meets the criteria for listing in the National Register of Historic Places. As part of the process for a concurrent nomination by the Federal Preservation Office and the State Historic Preservation Office, MHC notified the towns of Provincetown and Truro and placed legal notices of the MHC meeting in the Boston Globe and the Cape Cod Times. The public has been given the opportunity to comment on the nomination. Comments received to date are enclosed.

As State Historic Preservation Officer, I have signed the cover page of the nomination according to 36 CFR 60.10(c). The cover page is enclosed for your signature and transmittal to the Keeper of the National Register with the complete nomination.

Sincerely,

Brona Simon

Brona Simon
State Historic Preservation Officer
Executive Director
Massachusetts Historical Commission

Enclosures

Cc: Peaked Hill Trust
Peter Clemons/Marianne Benson
Thomas F. King
PAL, Inc.
Provincetown Historical Commission
Truro Historical Commission
Elizabeth Igleheart, NPS-Boston Support Office
Paul Loether, NPS-National Register Office

220 Morrissey Boulevard, Boston, Massachusetts 02125
(617) 727-8470 • Fax: (617) 727-5128
www.sec.state.ma.us/mhc

United States Department of the Interior

NATIONAL PARK SERVICE
Northeast Region
United States Custom House
200 Chestnut Street
Philadelphia, PA 19106

IN REPLY REFER TO:

H32 (NER- HPPC)

JAN 18 2012

Memorandum

To: Federal Preservation Officer

From: Regional Director, Northeast Region

Subject: National Register Documentation for Dune Shacks of the Peaked Hill Bars Historic District, Provincetown and Truro, Cape Cod National Seashore, Massachusetts

We are forwarding, for your approval, National Register of Historic Places documentation for the Dune Shacks of the Peaked Hill Bars Historic District. This historic district documentation includes the dune shacks and associated cultural landscape determined eligible for listing by the Keeper of the National Register on May 12, 1989. Pursuant to 36 CFR 60.10, this is a concurrent state and federal nomination. The Massachusetts Historical Commission (MHC) notified the towns of Provincetown and Truro and placed legal notices of the MHC meeting in *The Boston Globe* and *The Cape Cod Times*. The public was given the opportunity to comment on the nomination. Comments were received and are enclosed. All were considered and addressed.

The documentation was presented at the September 14, 2011 Massachusetts State Review Board meeting and unanimously accepted. State Historic Preservation Officer Brona Simon signed the cover page on September 21, 2011.

If you have any questions please contact Elizabeth Igleheart, National Register Coordinator, Northeast Region, National Park Service, 15 State Street, Boston, Massachusetts 02109 or at Elizabeth_Igleheart@nps.gov, 617-223-5018.

Enclosures

United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

RECEIVED 2280
FEB - 3 2012
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

February 6, 2012

Memorandum

To: Acting Keeper of the National Register of Historic Places

From: Deputy Federal Preservation Officer, National Park Service

Robert J. Kuhn
2/6/2012

Subject: National Register Nomination for the Dune Shacks of Peaked Hill Bars Historic District, Cape Cod National Seashore

I am forwarding the National Register Nomination for the Dune Shacks of the Peaked Hill Bars Historic District. This nomination includes the dune shacks and associated cultural landscape determined eligible for listing on May 12, 1989. I concur that the historic district is eligible nationally for its association with a significant early 20th century art and literature seasonal colony, and for association specifically with Bohemian poet Harry Kemp; at the state level as a representation of a rare and fragile architectural type; and at the local level for its potential to yield further information about the colony. However, I recommend that the end of the period of significance be left at 1960, as recommended in the 1989 Determination of Eligibility.

Gail Cohen
<g7coh@aol.com>
02/22/2012 04:02 PM

To alexis_abernathy@nps.gov
cc
bcc
Subject Fwd: Dune Shacks of Peaked Hill Bars Historic District/Public Comments

Gail Cohen

-----Original Message-----
From: Gail Cohen <g7coh@aol.com>
To: Paul_Loether <Paul_Loether@nps.gov>
Cc: alexis.abernathy <alexis.abernathy@nps.gov>; Bensonclemons <Bensonclemons@aol.com>; dmsdds <dmsdds@aol.com>; tfking106 <tfking106@aol.com>; Meghan_Leahy <Meghan_Leahy@kerry.senate.gov>; Sarah.Peake <Sarah.Peake@state.ma.us>; gcinheritor <gcinheritor@gmail.com>
Sent: Wed, Feb 22, 2012 3:54 pm
Subject: Dune Shacks of Peaked Hill Bars Historic District/Public Comments

The Dune Shacks are Historic for one reason, and one reason only. They are an example of the Federal Government's great abuse of a small group of Citizens who chose to live their lives out on the dunes. Those dune dwellers whose dune shacks were taken by eminent domain are the Historic ones. Their struggle has been an un presented one of agony since the inception of the Cape Cod National Seashore. They should have been left alone as promised in the Hearings that led up to the formation of the CCNS. This constant abuse has far reaching consequences resulting in the demise of Provincetown Folklore of those who lived 'Out There', diminishing the towns, Cape Cod, and America.

What you have been given is much of why Provincetown is Historic, and what the NPS/CCNS wanted the National Register to know. The Dune Shacks were being torn down. There was no choice but to have them declared Historic. What is left is the dwindling legacy of the real dune dwellers who are systematically being destroyed. These people were forced and threaten into agreements. Most were not compensated, had to drop out of court, and were made to suffer at all junctures in this political charade. The legal fight itself was unjust not understanding at all what life on the dunes was all about with judges yelling no public utilities. Grace Bessay is the most Historic person - she had the oldest individual federal litigation - for over 20 years fighting for her way of life and property.

Shame on all involved in this tragedy of America, shame of the Bureaucrats who didn't care, on the waste of taxpayer money all these many years, shame on the friendships lost, the time we have all been made to spend just to have dune dwellers. People have been made less, and their joy wiped out during this long struggle. The only real value of the Register form is that some of the names of the real dune dwellers are mentioned. Many are not having had their dune shacks destroyed by the Government.

I don't see an Historic District. I see only pain, and tragedy up on the dunes. Immediately the National
Register should be separated from the National Park Service as the dune shacks are a Traditional Cultural Property. Let this be the last word. America is the Victim.

With great sadness, and in memory of those made to suffer -

Gail Cohen
5530 7th Avenue N.
St. Petersburg, FL. 33710

(727) 504-8226

Gail Cohen

August 20, 2011

William Burke
CCNS Historian
Cape Cod National Seashore Headquarters
99 Marconi Site Road
Wellfleet, MA 02667

Dear Bill;

I have read the entire Registration summary for the Dune Shacks of Peaked Hill Bars Historic District for the National Register which you so kindly forwarded to me, and I must say that it is impressive; however, there are some critical details which are incorrect and a few statements that are a little wide of the mark, in my opinion, and I hope to be able to bring these to your attention within the time frame which you suggested, which is certainly pressing.

Rather than send you the whole summary with my notes indicated which would be a highly unsatisfactory presentation, since several corrections are somewhat extensive to explain, I am forwarding this as outline with page references, paragraph indications, etc. The attribution of these items is, of course, myself, and that is probably acceptable, as I am included already as a source of reference; however, where the material would appear to be in contradiction to any significant extent, I shall indicate my source reference. and have done so in most cases..anyway for the sake of credibility.

You will note that the section on the Chanel shack under Artists and the Dune Shacks is somewhat longer than the original. I have extended this to accommodate a twenty-five year addition to Sal's and my careers which includes a listing of my four published works and some other important details, I have thought this important and worth the additional 100 words, about, to place us properly in the context of the other artists and writers .from the standpoint of the dune history,

I sincerely hope this will be helpful, for it has taken me five days of concentrated perusal in order to intercalate the details. I frankly did not anticipate the extent of the effort, but I am satisfied that the historical aspect will be served for the registration. If anything is unclear or needs my further comment or assistance, please let me know. Again, my sincere thanks for allowing me the time needed to provide the material.

Always my best,

Josephine Del Deo

COPY

DUNE SHACKS OF PEAKED HILL BARS HISTORIC DISTRICT

Registration Summary: Corrections and Comments

Josephine C. Del Deo

Property Documentations:

P. 7 The Jean Miller Cohen Shack(etc. contributing building)

This shack should be labeled : The Jean Miller Cohen Burns Shack as she was married to Donald W. Burns subsequent to her purchase of the shack with her friend, the artist John Grillo. There follows an excerpt from a letter written to Attorney Samuel Angoff representing the Great Beach Cottage Own ers Association on October 6, 1969

> *"On Sept. 25, 1958 I, Jean Cohen, and a friend John Grillo purchased the cottage from Howard Lewis. I have since become Mrs. Donald Burns. Grillo expressed no interest in sharing the cottage and we subsequently paid him $500 and bought him out."*
>
> (Source Great Beach Cottage Owners Association Archive)

Paragraph 4: The spelling of "Nunes " is incorrect. It should be Albert Noons

P. 8: Leo Fleurent Shack:

Paragraph 3: Again, Albert Noons, not Nunes-

P. 10: Nathaniel and Mildred Champlin Shack:

Paragraph 3: The persons listed as having constructed the shack in the NARO report of February, 1987 were "Jake" Loring and Dominnic Avila (Avellar) You might want to check this . The spelling of Avila could be meant to read Avellar, but it is probably Avila as indicated because both surnames were extant in the community at that time.(Souce: Divisioon of Cultural Resources, NARO His toric Inventory; Cape Cod National Seashore)* Note: I have found that the NARO information is not always correct,but it would be instructive to check, regardless.)

P. 11: Hazel Hawthorne Werner (Euphoria) Shack:

Paragraph l: First line: reference to James Meades should read Meads. There is no "e" after "d" in the last name.

Second line: reference to date of construction: According to Hazel Hawthorne Werner's illustrated notes of the dune shacks over the period 1920-1960, the shack was built "sometime between 1933-1939")Source: GBCOA Archive)

P. 11 , cont.

Boris Margo/ Jan Gelb Shack:

Paragraph 3::

I believe the first two sentences should be changed to read: "Painters Bo ris Margo and Jan Gelb constructed the present shack sometime between 1960-1967 with the help of Boris Margo's nephew , the artist Murray Zimiles. The extant building is the fourth shack they built near the site since the original built in 1942 and was intended to replace the others, which were sequentially lost from erosion of the shoreline."

*Note: The original wording gives the impression that the 1960-1967 was the original, although it is is made clear later. that it was not.Also, the information does not include Murray Zimiles, a major participant in the construction of the shack.(Source: Del Deo Archives; GBCOA Archive)

P. 12.

Zara Malkin Ofsevit Shack:

Paragraph 4.:

Add after "Malkin purchased it for seasonal use." "It was occupied by Kemp in the years 1927-1930 or 1931, at which time, according to Ray Wells, it was bought by her step-mother, Alice Malkin."

(Source: Del Deo-""Dune Cottagers at Peaked Hill Bars-Survey", 1986.

p. 14- Personal interview with R.M.Wells at that time)

*Note: To eliminate some confusion in the time of occupation of the Cadose/Henderson shack known as the Kemp shack, I should like to make the correction to material on p. 12 of my l986 history which says that Kemp occupied the present Kemp shack between 1935-1936. This date is referred to as conflicting in a note of the Registration summary on p. 36, and it is, in fact, incorrect Brevda's date of 1932 is likely to be the most correct, as Ray Wells occupied it in 1930-1931.(see my history, p.11.) The occupation by Harry Kemp of the Zara Ofsevit shack at the dates given above, may be of material interest to the Registration sum-. mary .as a layer of cultural and historic interest added to that shack

.P. 13: Stanley & Laura Fowler Shack:

Paragraph 4: First sentence: for a more accurate picture of occupancy the sentence should read:"Stanley and Laura fowler designed the shack at their year-round home ~~in Largo, Florida~~ Plymouth, MA and assembled it on its present site in 1949 for use as a summer cottage ,after having occupied that site since 1947 in temporary quarters.

PRC

P. 14

Al Fearing (Fuller-Bessay) Shack :

Paragraph 3:

The date on which the shack was purchased by Dorothy and Al Fearing was 1939 (deed dated 11/25/1939- deed book 802, pg. 123)This gives the actual date, the source of which is information from Peter Clemons, pre sent occupant of the shack.

*Note: The most recent information I have on the construction of the shack is 1931 based on the notes of Hazel Hawthorne Werner.Prior to this information, an interview with Philip Packett established the date of construction as also c. 1931. Hazel Hawthorne's notes somewhat confirm this, for she indicates three shacks built about the same time by, respectively, Raymond Brown, Joe Medeiros and Louis Silva, all Coast Guardsmen.The information provided by Hazel's notes does not specifically state the date on which Raymond Brown built the cottage, but it appears she assumed it/to be the same as that of the other two shacks, as her notes say: "new cottage by Raymond Brown." Her personal, intimate familiarity with the dune cottage landscape would tend to establish her knowledge as reliable.)Source: Great Beach Cottage Owners Association Archive.)

P. 15:

Jeanne Chanel Shack;

Paragraph 1 :

The second sentence: "Provincetown resident, artist and actress Jeanne Chanel built the original shack between 1945-1946." etc. (Source: Hazel Hawthorne Werner notes, GBCOA Archive and journalist John Bell in an article in his "Alongshore "column in the "Provincetown Advocate" dated July 2, 1970., GBCOA Archive)).

*Note: This updates and corrects my original construction date as given in my 1986 Dune History Survey.

P. 15.

Hazel Hawthorne Werner (Thalassa) Shack:

Paragraph 4:

The sentence beginning:"Writer Hazel Hawthorne." etc. says that the shack was moved in 1949 to the "site of the former World War II watch tower in the east." This is incorrect. According to Hazel's notes, it was moved back from its former

position after Hazel purchased the shack, which was east of the Chanel shack. When she moved it back from the shoreward location in 1949, it was still east of the Chanel shack where it is today.It is completely incorrect to allocate its position, at any time, "to the site of the Former World War II watch tower." As I have said in my history, which is verified by a number of reliable sources, including some of the actual remains of the station visible today, this was the final site of the former Coast Guard Station built in 1913-1914 which was moved back from the shoreward position 660 feet in 1931, shortly after the original Peaked Hill Life Saving Station fell into the sea in January of that same year. The original site of the 1913-1914 station is that of the Chanel cottage.(Source: Dune Cottage Survey, 1986, p, 7 Louis Silva taped interview, 1979 by Josephine Del Deo;Notes of Hazel Hawthorne, GBCOA Archive)

P. 16

Theodore and Eunice Braaten Shacks:

Paragraph 4: last sentence: "Encroaching sand that threatened to bury the shack necessitated its relocation south of its original site in 2003." This is completely false, According to the present occupant who has been residing in the Braaten cottage for many years, the only time the shack was ever moved was in 1946 by Provincetown resident and artist Oakley Spingler.(Source: occupant Lawrence Schuster)

P. 17:

Nicholas and Ray Wells Shack:

Paragraph 4:The second sentence beginning- "This part of the building is located on its original site" This is incorrect.The locations of this building are as follows: Quoting from Ray Martan Wells hand-drawn map and directions: "Bunny Ellis, (c.g.))salvaged material from O'Neill wreck and built this cottage." The original position, hand-drawn, indicates it was located between the Braaten cottage to the West and the Watson cottage to the East.A dotted line and arrow indicate its being moved,however, to a location, which is described by co-owner Nicholas Wells, on land owned by the Wells 'of about ten to twelve acres acquired from Carlotta Monterey O'Neill ,(deed recorded) the original deed having been given to Eugene O'Neill by his father in 1919 as a gift which was purchased through Provincetown resident realtor John Francis. The description of this property is contained in two letters by Nicholas Wells , one to the GBCOA attorney Robert Meade dated Feb. 9, 1969 and one to Thomas B. Coleman, Dept. of the Interior, May 28, 1977. The present location of the shack ,accordingly, is not the original site (Source :GBCOA Archive. Del Deo Archive)

P. 18:

Randolph and Annabelle Jones Shack:

Paragraph 4: First sentence reads " constructed by Jesse Meade. etc. The spell ing should be Jesse Meads

P. 22 Integrity, cont.:

Last paragraph: This contains the same erroneous information concern ing the Braaten Shack that was corrected previously regarding its being moved in 2003. the phrase "except for the Braaten Shack, moved in 2003" should be removed.

P. 23:

Dune Shacks at Peaked Hill Bars Historic District
District Data Sheet:

Resource Name	DATE (Current: (Original or Previous)
Werner, Hazel Hawthorne (Euphoria)	cx. 1933-1939
Chanel, Jeanne Shack	1976 1945-1946
Cohen, Jean Miller Burns Shack	(add" Burns" to Resource name)

p. 26.

Criteria Considerations (explanation if necessary)

The correction of dates of construction should be incorporated in the sentence: "The Chanel Shack is a continuation of the original, 1945-1946,

The sentence beginning: "The rebuilt structure closely resembles the original shack, which remains buried in the sand directly beneath it;(suggest the continuation of the sentence as follows if considered pertinent) however, the Del Deos saved certain painted elements on the interior boards of the old shack when rebuilding it which had been painted by Frenchie . These they installed in the 1976 shack to commemorate Frenchie personally and as an artist . These historical artistic and architectural references may be considered an important element of the shack in the overall context of the criteria.

P. 27.

Area of Significance: Criterion A- Art & Literature

Introduction:

Paragraph 2. Sentence beginning: "Playwrights and writers seeking", etc. The date for the establishment of the Beachcombert's Club was 1916. (Source: *The Beachcombers* by Ted Robinson; copyright 1947, Advocate Press, Provincetown)

P. 28:

First paragraph: Last sentence beginning "Hawthorne's institution" continue : which he called The Cape Cod School of Art, "drew great numbers of art stu dents."To accommodate these students Hawthorne built a large class studio in 1903 (which was nominated for National Landmark registration in 1980 and eventually registered.) .The success of Hawthorne's school and other"subsequently established schools"..formed, etc.

(Source:Provincetown Historic District Study Committee nomination at the time of presenting a National Registered District for Provincetown to the Massachusetts Historical Commission in 1980: Elizabeth McCausland; *Charles W. Hawthorne-An American Figure Painter* American Artists Group, New York, Copyright 1947

P.29.

Last paragraph: Second sentence- "Vorse hosted their productions in a wharf fishhouse" (add) on Lewis Wharf.

P. 30: First Paragraph

Second line "Boyce found his subject matter", etc. Boyce refers to Neith Boyce, the wife of Hutchins Hapgood. Change "his" to her-

First paragraph/ Last sentence: "Dodge later sold the building. etc." This is completely incorrect as I have pointed out on p. 4 in discussing the Nicholas and Ray Wells Shack. The sentence should be eliminated and only the information that O'Neill occupied the station between 1919 and 1924 (with Berger reference) substituted.

Third Paragraph: First Sentence:"O'Neill wrote his "sea plays," etc, " in Werner's Euphoria Shack" is an egregious error. First of all, Euphoria was not built until c. 1933-1939 (see District Data sheet, p.5. as well as other references to construction, p. 11. Furthermore, O'Neill wrote his sea plays between 1916-1924, so that it was totally chronologically impossible to support such a statement. (See *The Curse of the Misbegotten* by Croswell Bowen, McGraw Hill, 1959: Bibliographical reference: "Premieres of Eugene O'Neill's Plays in America"The sentence should probably read: "O'Neill wrote his "sea plays" inspired by the local folklore and lifeways in Provincetown.

Third sentence: "When O'Neill acquired should read: "When O'Neill acquired the Life Saving Station, as a gift from his father in 1919,which had been owned for a short time between c. 1916-1918 by Mabel Dodge, he wrote several plays, among which are some of his most famous , "Anna Christie, " "The Emperor Jones " and "The Hairy Ape" and others.

P.31. Artists and the Dune Shacks:

Second sentence: "Hawthorne's painting school," (add) The Cape Cod School of Art, "initiated," etc

Third sentence from end : "Members of both the Provincetown Players, and Provincetown Art Association, founded in 1914, including Hawthorne, Browne, John Noble, George Senseney,Fred Marvin, Harry Campbell and Eugene O'Neill formed the "Beachcombers Club "in 1916. note the addition of three more founders: Senseney Marvin and Campbell. Also add to source references:(Ted Robinson, 1947.)

P. 32 Artists and the Dune Shacks, cont.

First Paragraph:

First Sentene "The Provincetown art network held," etc. Correct Edward Dickinson to Edwin Dickinson and add Ross Moffett after Dickinson. Ross Moffett belongs as noteworthy in this group of older painters, He was Dickinson's closest friend and both were outstanding students of Hawthorne's. His name may be removed from the later listing of painters, because he was a Modernist in the late twenties. and early thirties. (Source:Josephine C. Del Deo "Ross Moffett and the Modernist Tradition, 1927-1931" *The Tides of Provincetown* exhibition, New Britain Museum of American Art, New Britain, Connecticut- July 13- October 16, 2011

Next to last sentence: Listing artists -incorrect spellings: Carl Knaths should be Karl Knaths, and Rod Lindenmuth should be Tod Lindenmuth

Second Paragraph:

Second sentence: "Abstract artist Loren MacIver, etc.: Correct to read: lived year-round in a dune shack just outside the eastern end of what is now The Dune Shacks of Peaked Hill Bars Historic District near the site of the old High Head Coast Guard Station barn at High Head Road. for two years in the early thirties. The phrase "near the former Life Saving Station from 1920s to about 1941 " is incorrect, First of all, the Life Saving Station referred to is at the other end of the District, and no clear and accurate history of MacIver's residency is yet extant, This material is being assembled by ongoing research at the present time by myself and others. The probable accuracy of the" early thirties" residency and the location of the now-destroyed shack may be.proved accurate, depending on further information (Josephine Del Deo. August 21, 2011)

P. 33:

Jeanne Chanel Shack: The following copy should replace the entire paragraph on the Chanel Shack:

Aspiring actress, singer and artist Jeanne Chanel visited Provincetown from New York City with Bette Davis c. 1942, about the time that Margo and Gelb completed the construction of their first dune shack. After experiencing the dunes, Chanel fell in love with Provincetown, especially the dunes, and decided to live there permanently. She began to build her shack about 1945, completing its construction from found materials in 1946. Chanel was a painter whose work was collected by admirers for its naif quality, and some of her very unusual artistic decoration remains in the present shack, having been salvaged from the original (see "Criteria Considerations Chanel Shack, p.6 of this summary)

P.33

Jeanne Chanel Shack, cont.:

The shack was constructed on or very near the site of the second Peaked Hill Station constructed in 1913-1914 and designated as the Peaked Hill Coast Guard Station in 1915.The remains of the original shack are buried in the sand beneath the extant shack which was rebuilt in 1976 by artist Salvatore Del Deo who befriended Chanel in 1948, sharing her immediate affinity for the dune landscape. Salvatore Del Deo (b. 1928) studied at the Vesper George School of Art in Boston, Massachusetts before studying at the Cape School of Art in Provincetown under Henry Hensche, beginning in 1946. He subsequently studied with Edwin Dickinson at The Art Student's League in New York.Upon his arrival, at age 18 ,in Provincetown, Del Deo knew that he wanted to live the rest of his life in Provincetown. In the late phase of his career, he reflected-"After so many years, I still find the challenge of this unusual landscape rewarding. Salvatore Del Deo's work has been widely exhibited in the Northeast, especially in New York and Boston, in addition to Provincetown. As a leader in the art community, he was one of the first founders of the Fine Arts Work Center in 1967-1968 .and a tireless advocate of art education. Del Deo began staying at the Chanel shack with his wife, author and poet Josephine Del Deo, in 1`953 (Del Deo when they were married(1986 :16) Both the Del Deos "found endless inspiration in the environs of the dunes and, especially, at the Chanel Cottage"(Del Deo, 1986: 18)Josephine Del Deo's published work includes: *Compass Grass Anthology, 1984' ; Beginnings- The History of the Fine Arts Work Center-1964-1969, 1986;Figures In A Landscape, The Life and Times of the American Painter Ross Moffett, 1994 : Passaggi-Passages,(Italian sketches), 1996.* She continues to write poetry,, articles and short stories and believes that the seasonal residency in the Chanel shack has been the major inspiration for both herself and her family for more than fifty years. Romolo Del Deo. a sculptor, often incorporates the dune experience in his work, as does Giovanna Del Deo Weber, a writer and illustrator,

P. 33, cont:

Jean Miller Cohen Burns Shack: Don't forget to change the title identification to include Burns. Delete "Cohen's first marriage was to Expressionist painter John Grillo, etc." (rest of the sentence.) See p. 1 of this summary regarding the labeling and nomenclature of the shack.The material about Grillo can be included as follows:

John Grillo (b. 1917)close friend of Jean Cohen and fellow occupant of the shack for a while, trained with colorist Mark Rothko, etc. to end of paragraph as is.

P. 34

Area of Significance, Criteria B : Literature, Harry Kemp:

Third sentence from the end: "Kemp proclaimed himself," etc. The rest of the sentence which sites: " a substantial portion of the more than 20 volumes of work," etc. should be adjusted, because the figures are not corresponding to the verifiable amount of work he actually did on the dunes, It would be more accurate, and still impressive, to say that : he wrote a considerable amount of his overall creative output in Provincetown, from his earliest association with the Provincetown Players in their formative years and later, from 1927- 1931 in the Ofsevit shack in the dunes., and , lastly, from 1932 until his death in 1960 in his own shack,a place of solitude and endless inspiration.

P. 36

Kemp as Poet of the Dunes

First Paragraph

Last Sentence: "At different times, he occupied a shack on a Provincetown wharf and rented the original (Ofsevit) Shack from local police chief Charles Rogers(Brevda)1986, 179, Wolfe 2005, 18) Add: between 1927 and 1931.Shortly afterward, Coast Guardsman Frank Henderson gave him his shack in 1932 (Brevda 1986; 179). Thus, the first sentence of paragraph two should be eliminated. (see p.2. of this summary which refers to p. 11 and corrects the misinformation cited in the footnote on this page containing incorrect dates.)

P. 37.

Correct the first sentence to read: "Kemp began writing his novel *Love Among the Cape Enders* while residing in the Ofsevit Shack between approximately 1927 and June, 1931 ." This will bring into correspondence all the previous notations of dates as to occupancy in the dunes with separate entries under various headings, and will basically verify the source information from Ray Wells, Brevda and myself.