



**UPDATED MEETING POSTING**

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Original Posting Date June 8, 2020  
Original Posting Number T 1705

TOWN OF NANTUCKET

Pursuant to MGL Chapter 30A, § 18-25

All meeting **notices and agenda** must be filed and time stamped with the Town Clerk's Office and posted at least 48 hours prior to the meeting (excluding Saturdays, Sundays and Holidays)

**Committee/Board/s** | NANTUCKET HISTORICAL COMMISSION

**Day, Date, and Time** | Wednesday, June 10, 2020 3:00 PM

**Location / Address** |  REMOTE PARTICIPATION VIA ZOOM Pursuant to Governor Baker's March 12, 2020 Order Regarding Open Meeting Law (Attached);

**Signature of Chair or Authorized Person** | Hillary Hedges Rayport  
REMOTE PARTICIPATION VIA ZOOM Pursuant to Governor Baker's March 12, 2020 Order Regarding Open Meeting Law (Attached); the meeting will be aired at a later time on the Town's Government TV YouTube Channel  
<https://www.youtube.com/channel/UC-sgxA1fdoxteLNzRAUHxA>

**WARNING: IF THERE IS NO QUORUM OF MEMBERS PRESENT, OR IF MEETING POSTING IS NOT IN COMPLIANCE WITH THE OML STATUTE, NO MEETING MAY BE HELD!**

Please list below the topics the chair reasonably anticipates will be discussed at the meeting

**Commissioners:** Clement Durkes, Angus Macleod (Vice Chair), Tom Montgomery, Georgia Raysman, Mickey Rowland, Hillary Hedges Rayport (Chair), David Silver (Secretary)

**Associate Commissioners:** Ben Normand, Don DeMichele **Staff:** Holly Backus

**Join Zoom Meeting**

<https://zoom.us/j/94654395261?pwd=NHhmUFIBN2laQVZ1WDdhbzdEcG0wZz09>

Meeting ID: 946 5439 5261

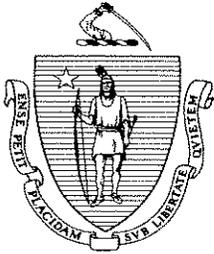
Password: 095426

Dial in (to join by phone)

+1 646 558 8656 US (New York)

**UPDATED AGENDA**

- Establishment of a Quorum
- Discussion of 112 Wauwinet Ave
  - "contributing" or "non-contributing"
  - Demo or addition
- Policies for determining same
- Discussion of the NHC mission statement



OFFICE OF THE GOVERNOR  
**COMMONWEALTH OF MASSACHUSETTS**  
STATE HOUSE • BOSTON, MA 02133  
(617) 725-4000

**CHARLES D. BAKER**  
GOVERNOR

**KARYN E. POLITO**  
LIEUTENANT GOVERNOR

**ORDER SUSPENDING CERTAIN PROVISIONS  
OF THE OPEN MEETING LAW, G. L. c. 30A, § 20**

**WHEREAS**, on March 10, 2020, I, Charles D. Baker, Governor of the Commonwealth of Massachusetts, acting pursuant to the powers provided by Chapter 639 of the Acts of 1950 and Section 2A of Chapter 17 of the General Laws, declared that there now exists in the Commonwealth of Massachusetts a state of emergency due to the outbreak of the 2019 novel Coronavirus (“COVID-19”); and

**WHEREAS**, many important functions of State and Local Government are executed by “public bodies,” as that term is defined in G. L. c. 30A, § 18, in meetings that are open to the public, consistent with the requirements of law and sound public policy and in order to ensure active public engagement with, contribution to, and oversight of the functions of government; and

**WHEREAS**, both the Federal Centers for Disease Control and Prevention (“CDC”) and the Massachusetts Department of Public Health (“DPH”) have advised residents to take extra measures to put distance between themselves and other people to further reduce the risk of being exposed to COVID-19. Additionally, the CDC and DPH have advised high-risk individuals, including people over the age of 60, anyone with underlying health conditions or a weakened immune system, and pregnant women, to avoid large gatherings.

**WHEREAS**, sections 7, 8, and 8A of Chapter 639 of the Acts of 1950 authorize the Governor, during the effective period of a declared emergency, to exercise authority over public assemblages as necessary to protect the health and safety of persons; and

**WHEREAS**, low-cost telephone, social media, and other internet-based technologies are currently available that will permit the convening of a public body through virtual means and allow real-time public access to the activities of the public body; and

**WHEREAS** section 20 of chapter 30A and implementing regulations issued by the Attorney General currently authorize remote participation by members of a public body, subject to certain limitations;

**NOW THEREFORE**, I hereby order the following:

(1) A public body, as defined in section 18 of chapter 30A of the General Laws, is hereby relieved from the requirement of section 20 of chapter 30A that it conduct its meetings in a public place that is open and physically accessible to the public, provided that the public body makes provision to ensure public access to the deliberations of the public body for interested members of the public through adequate, alternative means.

Adequate, alternative means of public access shall mean measures that provide transparency and permit timely and effective public access to the deliberations of the public body. Such means may include, without limitation, providing public access through telephone, internet, or satellite enabled audio or video conferencing or any other technology that enables the public to clearly follow the proceedings of the public body while those activities are occurring. Where allowance for active, real-time participation by members of the public is a specific requirement of a general or special law or regulation, or a local ordinance or by-law, pursuant to which the proceeding is conducted, any alternative means of public access must provide for such participation.

A municipal public body that for reasons of economic hardship and despite best efforts is unable to provide alternative means of public access that will enable the public to follow the proceedings of the municipal public body as those activities are occurring in real time may instead post on its municipal website a full and complete transcript, recording, or other comprehensive record of the proceedings as soon as practicable upon conclusion of the proceedings. This paragraph shall not apply to proceedings that are conducted pursuant to a general or special law or regulation, or a local ordinance or by-law, that requires allowance for active participation by members of the public.

A public body must offer its selected alternative means of access to its proceedings without subscription, toll, or similar charge to the public.

(2) Public bodies are hereby authorized to allow remote participation by all members in any meeting of the public body. The requirement that a quorum of the body and the chair be physically present at a specified meeting location, as provided in G. L. c. 30A, § 20(d) and in 940 CMR 29.10(4)(b), is hereby suspended.

(3) A public body that elects to conduct its proceedings under the relief provided in sections (1) or (2) above shall ensure that any party entitled or required to appear before it shall be able to do so through remote means, as if the party were a member of the public body and participating remotely as provided in section (2).

(4) All other provisions of sections 18 to 25 of chapter 30A and the Attorney General's implementing regulations shall otherwise remain unchanged and fully applicable to the activities of public bodies.

This Order is effective immediately and shall remain in effect until rescinded or until the State of Emergency is terminated, whichever happens first.

Given in Boston at 6:40 PM this 12th day of  
March, two thousand and twenty.

A handwritten signature in cursive script that reads "Charles D. Baker". The signature is written in black ink and is positioned above a horizontal line.

CHARLES D. BAKER  
GOVERNOR  
Commonwealth of Massachusetts



# HISTORIC DISTRICT COMMISSION

2 Fairgrounds Road  
Nantucket, Massachusetts 02554

Telephone: 508.325.7587

## COMMISSIONERS

Ray Pohl  
Chairman

Diane  
Coombs  
Vice-  
Chairman

Abigail Camp

John

McLaughlin

Val Oliver

## ASSOCIATE COMMISSIONERS

Jesse Dutra

T.J. Watterson

Stephen

Welch

## STAFF

Cathy Flynn  
Land Use Specialist  
[cflynn@nantucket-ma.gov](mailto:cflynn@nantucket-ma.gov)

27 January 2020

Dear Select Board,

On behalf of the Nantucket Historic District Commission (HDC), I am writing in response to the appeal filed for the renovation and additions to 112 Wauwinet Road, COA #72738. The Commissioners discussed this application over the course of five hearings (May 21, 2019; May 28, 2019; June 11, 2019; June 25, 2019 and July 16, 2019). During those meetings massing, height, fenestration, neighborhood context and visibility from the beach and Wauwinet Road were deliberated.

The Commissioners requested to view the property with height poles to judge the impact of the proposed plans from public view. The Commissioners listened to the concerns from the neighbors, with regard to massing and context of the village of Wauwinet. To get a better sense of neighborhood context, pictures were supplied by both the applicant and those in opposition. These included photos of the streetscape and a panoramic view from the beach. Dimensions and square footage of the homes in the area were also provided at the board's request.

The concerns of scale and massing that board members expressed during the review process were addressed as revisions and corrected appropriately by the applicant.

It should be noted that the application is for an "addition" onto an existing building, which is indeed the case. The existing cottage on the property, dating from 1964, was deemed by the board to be "non-contributing" and could theoretically be either moved or razed. The existing building does however have an existing nonconforming footprint with respect to the Conservation Commission setback and so – even though wetlands are obviously not the HDC's purview- the board accepted that the existing building would remain and be added onto in order to preserve the footprint.

The Commission approved the renovation and addition of 112 Wauwinet Road based on several factors. Heavy consideration was taken with respect to the documentation supplied by both parties, depicting the context of the neighborhood and the streetscape. Ultimately, the board was satisfied that the design was appropriately scaled and conformed to the fabric of the village of Wauwinet.

Respectfully submitted,

Cathy Flynn  
Land Use Specialist  
Planning and Land Use Service Department  
Town of Nantucket

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 5**

National Register of Historic Places Registration Form

**Introduction**

The Nantucket Historic District is coterminous with the Town of Nantucket and Nantucket County. It comprises three islands approximately 30 miles south of Cape Cod. The largest of the three islands is Nantucket, which contains 27,207 acres of land as well as the overwhelming majority of the District's population and building stock. Inhabited by a Native American population that was estimated at more than 2,000 in the mid-17<sup>th</sup> century, Nantucket Island formed the center of English settlement after 1660. The next largest island is Tuckernuck, which contains 878 acres and approximately 35 structures. Sparsely inhabited throughout its history, Tuckernuck was transferred from Dukes County to Nantucket in 1713. The smallest of the three islands is Muskeget which contains 296 acres of land and two structures. Never permanently settled as a year-round village, Muskeget has been the most substantially eroded and reshaped by ocean currents of the three islands during its recorded history. Although Muskeget came under the jurisdiction of the Town of Nantucket in the 18<sup>th</sup> century, the precise date is unclear, perhaps because the island descended in undivided interests from Matthew Mayhew who sold it as an undivided parcel to seven owners in 1692-93.

**Describe Present and Historic Physical Appearance.**

All three islands were formed as part of a glacial moraine and are composed of gravel, sand, clay and soil, but no bedrock. The highest points within the district rise 108-109 feet above sea level at Folger Hill and Altar Rock toward the north side of Nantucket Island, while most of the southern half of the island is a glacial outwash plain. Tuckernuck is geologically continuous with Nantucket Island and has been periodically connected to it by a sand bar. Although continuous with the moraine that forms Nantucket and Tuckernuck, Muskeget possesses much lower elevations and less compacted soil that is more easily shifted by ocean currents and storms.

In 1955, Nantucket became one of the first two local historic districts in Massachusetts and one of the earliest local historic districts in the nation through special legislation initiated by the town and passed by the Commonwealth of Massachusetts. Originally encompassing only the Old Town and the Village of Siasconset, this local historic district was expanded in 1971 to include the entirety of the Town of Nantucket. In 1966, the Nantucket Historic District was designated a National Historic Landmark, and was also later expanded to cover the entire island of Nantucket. It is unclear if Tuckernuck and Muskeget were included within the boundary in that designation; consequently, this nomination is intended to clarify that all three islands are included. Because of the early recognition of the District, and its focus on Nantucket's significance as an early whaling port, that nomination lacked detail on the full range of buildings contained within the District; in addition, it did not recognize or document buildings of the late 19<sup>th</sup> and early to mid 20<sup>th</sup> centuries which relate to the District's unique history of tourism and historic preservation. This updating of the National Historic Landmark nomination has been undertaken to provide a more thorough analysis and update the condition of the District's pre-1850 buildings, as well as to provide recognition for the large and significant stock of buildings that were constructed during the late 19<sup>th</sup> and 20<sup>th</sup> centuries when the island became one of the nation's earliest resorts, up to 1955 when the District was created. As it exists today, Nantucket retains two exceptionally well preserved village centers (Nantucket Town and Siasconset) which retain nationally important examples of architecture from the Colonial, Federal, Greek Revival and Victorian periods, as well as from the 20<sup>th</sup> century when architectural preservation and architectural revivals based upon Nantucket's past became the dominant themes of local architecture as a result of the island's nationally significant historic preservation movement. In addition, land conservation efforts have preserved more than 40% of the island as open land, large portions of which are managed as cranberry bogs and open land subject to annual controlled burns; this conservation land preserves the windswept marine setting that has characterized all periods of Nantucket's historic past.

**NANTUCKET HISTORIC DISTRICT****Page 41**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

their period on island. Similarly, the Nantucket Institution for Savings Bank Building (1925 – 2 Orange Street) combines elements found in local buildings - an Ionic entry portico with paneled parapet, wide entablature in the Greek Revival manner and pedimented façade – with Colonial Revival style elements found more commonly on the mainland, such as semi-circular arched windows with tapestry brick heads and a semi-circular lunette in the pediment.

The use of masonry construction and standard Colonial Revival style elements gradually gave way to the preservation of existing commercial buildings and the construction new buildings in related style. Since the commercial district was nearly entirely rebuilt in the Greek Revival style after the Great Fire of 1846, these new buildings employed Greek elements. Between 1923 and 1937, a side-hall Greek Revival style cottage at 10 Federal Street (ca. 1847) was remodeled to provide offices for the Nantucket Gas & Electric Company. The architect for this project has not been identified, but the house's original façade with a high basement and quarter-round sash in its gable was removed and replaced by a wooden storefront that descended to the pavement. The new façade was framed by corner pilasters within which a storefront contained multi-paned display windows flanking a tri-partite door. The storefront was capped by a wide stepped frieze above which the second story rose to a gabled parapet clad with flush boarding, all of which remains intact.

The remarkable survival of a high proportion of Main Street's 1847 architecture meant that the major focus of commercial building during the period after 1919 was focused on repairing existing storefronts and/or re-instating elements that had been removed from them. Small, one-story, wood-frame buildings such as the former Mack's Smoke Shop (ca. 1847 – 46 Main Street) and a former office building at 25 Broad Street (ca. 1847) survived with their Greek Revival Style details largely intact. In the case of Mack's Smoke Shop, the building's narrow façade retained a wide entablature and pedimented gable within which a wide double-hung display window faced onto Main Street. These elements were retained and repaired as were the wooden pilasters, flush boarding and pedimented gable of 25 Broad Street. Similar small-scale commercial buildings also existed scattered in residential neighborhoods of Nantucket Old Town where they had served as local grocery stores, offices and meeting rooms. #8 Gardner Street (1840s – moved between 1898 and 1904 from Howard Court) is typical of the type with its pedimented façade, wide multi-light display windows set over paneled bases and its central doorway

Larger, masonry commercial buildings received similar treatment. Blocks such as Valentine Hussey Block, also Smith's Hall (1847 – 23-31 Main Street) and the former Parker's Corner (1847 – 47-57 Main Street) had retained their original storefronts with only minor modifications to display window glazing and doors in some of the shopfront bays. Reflecting Crosby's philosophy of retaining distinctive elements of Nantucket's historic past, these buildings were merely repaired, retaining their existing storefronts including some later Victorian glazing, rather than being restored to their original form.

**1955-1975**

Following the creation of a local historic district in Nantucket Town and Siasconset in 1955, historic preservation dominated the cores of these two settlements. Outside of these built-up areas, open land reverted to scrub and moor as grazing and agriculture nearly completely disappeared from the island. New commercial and residential development occurred in the vicinity of Sparks Avenue, Surfside Road and Fairgrounds Road during the 1950s-1970s, as well as in Madaket and in scattered locations near the shoreline. During this period, simple wood-frame ranch houses, center-entry Colonial Revival style houses and Cape Cod style cottages were built on newly created streets of suburban lots. Following the extension of the historic district to cover the entirety of the island in 1971, development came to reflect review standards of the Historic District Commission which sought compatibility of scale, setting and materials between new and old structures on the island.

**NANTUCKET HISTORIC DISTRICT****Page 42**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Reflecting the history of commonly held grazing lands, much of the island's former sheep commons remained undeveloped because the land was held by descendants of original settlers in fractional undivided interests. Much of this common land remained open and was acquired for conservation purposes by the Nantucket Conservation Foundation (founded 1963) and through the efforts of the Nantucket Land Council (founded 1974) which traced fractional ownership interests in order to consolidate property titles under its ownership, thereby preserving much of the island's unique landscape.

### Residential Architecture

Following 1971 when all residential architecture on the island became subject to preservation review, several architectural trends are discernable. Several subdivisions and scattered individual houses have sought to recreate examples of historic building types found on Nantucket. Characteristic of this trend are houses built on Woodbury Lane off North Liberty Street at the northwest edge of Nantucket Town. Houses in this subdivision are built closer to the sidewalk and to each other than is commonly permitted under standard suburban zoning. The street and sidewalks are paved with brick and fences, and hedges define individual house lots in much the same manner as they do in the historic sections of Nantucket Town. Examples of central-chimney, side-hall Greek Revival and Typical Nantucket houses abound in this area.

Outside of town and subdivisions, larger wood-frame summer houses have been built in shoreline locations and on elevated sites with views. Starting in the 1980s, the massing and details of these houses began to be derived from Victorian summer cottages built during the 1870s-1900s in similar locations, reflecting both renewed appreciation of Victorian architecture nationally at this time and increased recognition of the island's 19<sup>th</sup> century tourism heritage by the Historic District Commission. Details that are typical of this trend include one and one-half story heights, gabled roofs with dormers, 2/2 sash windows and broad verandahs as well as irregular floor plans to create picturesque massing. Houses such as 1 Easton Street (1998) are characteristic of this trend. Similar in scale and massing, a number of houses built in the same general locations are derived from Queen Anne/Shingle style examples, such as 67 Hulbert Avenue (2003).

Within the built-up portions of the Nantucket Town and 'Sconset, the reassessment of the island's Victorian past has led to the restoration of Victorian houses that had lost some of their original details to earlier attempts to bring them into conformity with the island's earliest buildings. The George Harris House (1877-78, restored 2002 – 51 Fair Street) is one of the best examples of this trend. Although none of the major Victorian resort hotels survive, the former Point Breeze Hotel (1891, partially destroyed by fire 1925, rebuilt 1926 – 77 Easton Street) is in the process of being reconstructed to its early 20<sup>th</sup> century appearance (2008).

### Institutional Buildings

In contrast to the brick Colonial Revival style designs that were derived from off-island sources in the early 20<sup>th</sup> century, institutional buildings constructed after 1955 have been drawn mostly from local architectural precedent or have been built with simple, shingled exteriors with little specific architectural ornament reflecting the influence of Walter Beinecke at the Nantucket Historical Trust after 1957 as they sought to create new buildings that were not reconstructions of historic buildings, but which were compatible in scale, design and materials with Nantucket's architectural traditions. Representative of this trend, the Nantucket Town and County Office Building (1964 – 16 Broad Street) is a two-story brick building with a gabled façade pavilion on Broad Street and gabled end walls, each of which resembles the Richard Mitchell & Sons Candle Factory (1847 – 11 Broad Street) which stands diagonally opposite. Each gabled elevation of the Town Office Building contains a central entry with fanlight set in a frontispiece of narrow pilasters supporting a wide entablature. The first story of each gable is symmetrical with four windows flanking a center entry and five windows at the second story. Windows consist of 6/6 sash set in rectangular openings with undecorated stone lintels and sills. In a similar vein, the Peter Foulger Museum (1969-70 – 15 Broad Street, H. Errol Coffin, architect) was designed to resemble the Coffin School (1852-1854 – 4 Winter Street). The impetus for deriving this design

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 43**

National Register of Historic Places Registration Form

from a local building also came as a requirement of the 1928 bequest which did not become available for the building until 1968; the building thus reflects continuity between two different generations of the preservation/restoration aesthetic on Nantucket.

### Commercial Buildings – Nantucket Historical Trust & Walter Beinecke

Following the creation of the historic district, Walter Beinecke, his private real estate company (Sherburne Associates 1964) and the non-profit Nantucket Historical Trust (1957), which he founded, exercised a major influence on commercial architecture by acquiring large portions of the central business district in order to clear away industrial uses that blocked access to the harbor and to provide a setting for higher-rent enterprises while preserving and improving existing buildings and constructing a small number of new buildings and storefronts in the style of local historic buildings. Following the pattern of previous leaders of historic preservation of Nantucket such as Everett Crosby, Walter Beinecke (1918-2004) had a life-long connection to the island, first as a summer resident in childhood and later as a year-round resident. Through the non-profit Nantucket Historical Trust, Beinecke and his associates sought both to revive some of the district's major commercial landmarks and to revive them with uses suitable to the development of Nantucket as a wealthy summer retreat rather than as an attraction for day visitors. In this effort, the Trust's two major projects were the restoration of the Jared Coffin House (1845, 1961 – 29 Broad Street – H. Errol Coffin, architect) and the restoration of 16 Main Street (1847). With the Jared Coffin House, the Trust sought to restore the building to its mid-19<sup>th</sup> century splendor and to establish it as a luxury hotel. With the restoration of 16 Main Street, the Trust sought both to restore the building's historic architecture (in this case by installing a storefront sympathetic to the building's original design rather than reconstructing the original storefront) and to establish a small high-quality weaving company that would enhance the commercial character of the district. As early as 1941, the building had been subject to a small degree of historicizing by its then owner, Marshall Gardiner, who painted the Compass Rose on the building's east side to recall Nantucket's maritime past. Under the Nantucket Historical Trust, the building was adapted by the removal of later storefronts and the construction of small-pane display windows that resembled both the original pattern of glazing at the first story and the type of restoration recommended by Everett Crosby in *Ninety Five Per Cent Perfect*. First-story storefronts with their pilastered piers were not reconstructed, but the remaining pilastered bays at the second story were retained as was the building's flush boarding and wide Greek Revival style entablature. In addition to its architectural program, the Nantucket Historical Trust implemented a commercial program for the district by seeking to reestablish the traditional craft of weaving through the Nantucket Looms, which occupied the renovated building. Influenced by both Beinecke's philosophy and that of the Historic District Commission, this approach to the district's commercial architecture has dominated the central business district and influenced the design of modern stores and offices that have been built along Sparks Avenue during the past 40 years.

Beinecke's effect on Nantucket's central business district was far greater through Sherburne Associates, the private company he established that eventually acquired more than 150 buildings representing more than 30% of the island's commercial properties. Focusing on the waterfront, Beinecke acquired extensive holdings on the South, Straight and Commercial Wharves in the mid-1960s where he created a boat basin within the lines of the old wharves. Continuing the tradition established by Florence Lang when she acquired some of these properties for artists' studios earlier in the 20<sup>th</sup> century, Sherburne Associates retained many of the small fishing shacks and storage buildings, leaving their weathered exteriors intact, but adapting them to commercial use. Post 1890 buildings including gas storage tanks, an ice house and two gas stations were demolished to make way for new structures to be constructed in a style compatible with Nantucket's architectural traditions. Characteristic of Beinecke's attempt to reconcile modern uses with the character of the island is the A&P Store constructed at 9 Salem Street in 1969. Recognizing the need for a grocery store at the community's center if it were to remain a year-round commercial center, Beinecke courted a large-scale commercial tenant but negotiated a modification of its corporate policy by developing an architectural design more related to Nantucket and by persuading the company to accept a landscaped square of public parking in front of the store rather than a dedicated parking

**NANTUCKET HISTORIC DISTRICT****Page 41**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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**NANTUCKET HISTORIC DISTRICT****Page 42**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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### Residential Architecture

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Within the built-up portions of the Nantucket Town and 'Sconset, the reassessment of the island's Victorian past has led to the restoration of Victorian houses that had lost some of their original details to earlier attempts to bring them into conformity with the island's earliest buildings. The George Harris House (1877-78, restored 2002 – 51 Fair Street) is one of the best examples of this trend. Although none of the major Victorian resort hotels survive, the former Point Breeze Hotel (1891, partially destroyed by fire 1925, rebuilt 1926 – 77 Easton Street) is in the process of being reconstructed to its early 20<sup>th</sup> century appearance (2008).

### Institutional Buildings

In contrast to the brick Colonial Revival style designs that were derived from off-island sources in the early 20<sup>th</sup> century, institutional buildings constructed after 1955 have been drawn mostly from local architectural precedent or have been built with simple, shingled exteriors with little specific architectural ornament reflecting the influence of Walter Beinecke at the Nantucket Historical Trust after 1957 as they sought to create new buildings that were not reconstructions of historic buildings, but which were compatible in scale, design and materials with Nantucket's architectural traditions. Representative of this trend, the Nantucket Town and County Office Building (1964 – 16 Broad Street) is a two-story brick building with a gabled façade pavilion on Broad Street and gabled end walls, each of which resembles the Richard Mitchell & Sons Candle Factory (1847 – 11 Broad Street) which stands diagonally opposite. Each gabled elevation of the Town Office Building contains a central entry with fanlight set in a frontispiece of narrow pilasters supporting a wide entablature. The first story of each gable is symmetrical with four windows flanking a center entry and five windows at the second story. Windows consist of 6/6 sash set in rectangular openings with undecorated stone lintels and sills. In a similar vein, the Peter Foulger Museum (1969-70 – 15 Broad Street, H. Errol Coffin, architect) was designed to resemble the Coffin School (1852-1854 – 4 Winter Street). The impetus for deriving this design

**NANTUCKET HISTORIC DISTRICT****Page 57**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

“The Exiles,” reflected the perception of many in the movement when he called the island “A refuge of the free.”<sup>32</sup>

### *Tourists and “Summer People”*

#### A New Beginning

When in 1846 the entire central business district was destroyed by fire, the rebuilding of Main Street began immediately. This optimistic gesture meant that, when Nantucket’s established whaling economy failed, it still retained enough amenities in town to cater properly to a new income-producing venture: tourism. In the mid-19th century vacationers were turning from mountain watering places, with their mineral springs, to saltwater bathing in the Atlantic Ocean, which the advent of the steamboat had rendered more easily accessible, and Nantucket was ready to welcome them. Publications of the day touted the healthful effects of fresh ocean breezes, and Nantucket promoted its invigorating summertime climate to attract visitors. “America’s First Resort”

This was not an entirely new venture however. It has been argued that Nantucket’s whaling captains were its original tourists, taking their wives and children on “squants” (the Nantucket equivalent of a picnic) to other parts of the island, and the quaint cluster of fishing shacks at Siasconset has been called America’s “first summer resort.”<sup>33</sup> By the late 18<sup>th</sup> century, it was already a well-established haven from the cares of the world, where a “plain simplicity” prevailed and unencumbered views of the ocean offered a balm to the soul. A 1797 print of “Siasconset Fishing Village” shows fashionably dressed strollers and carriages approaching it.<sup>34</sup> Wealthy Nantucket town residents maintained summer places across the island at Sconset as early as the 1790s, and in 1835 Obed Macy wrote of Sconset that “as a summer resort, no place in the United States presents greater attractions for the invalid.”<sup>35</sup>

As French-American writer J. Hector St. John de Crèvecoeur, who visited the island in 1763 noted, the islanders also entertained themselves at Polpis, at what he described as a “house of entertainment,” where they gathered to “throw the bar” (the eighteenth-century equivalent of tossing horseshoes) and indulge in an “exhilarating bowl” of their favorite beverage before heading back to town.<sup>36</sup> The island’s many ponds also provided Nantucketers with recreation. According to one account, many a whaling captain “had transferred his affections from the cable and harpoon to the hair-line and hook...pursuing perch in a pond half a mile in circumference.” As early as 1801, the sheep shearing held every year around June 20<sup>th</sup> was widely regarded as a sort of fair, which drew “flocks” of participants and spectators from off island. One observer described it as “resembling in everything but splendor and literature a Cambridge Commencement.”<sup>37</sup>

Seaports by their nature are equipped to minister to the needs of transients; all of them had at least one tavern and inn during the seventeenth and eighteenth centuries. Nantucket was no exception, and had perhaps grander examples than most. Before the Great Fire of 1846 the Washington House was perhaps the grandest, with a monumental portico, which Clay Lancaster believed was “no doubt inspired by that of the Tremont House (1829) in Boston.”<sup>38</sup> Small inns had also dotted the island since the 18<sup>th</sup> century, although most of them were humble affairs.

<sup>32</sup> John Whittier and Nathan Haskell Dole, *Poems of John Greenleaf Whittier* (New York: Thomas Y. Crowell Co., 1902), 47.

<sup>33</sup> Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 216.

<sup>34</sup> Betsy Tyler, et al. *Sconset: a History*. (Nantucket: Nantucket Historical Association, 2008), 4.

<sup>35</sup> Obed Macy, *The History of Nantucket* (Boston: Hillard, Gray and Co., 1835), 260.

<sup>36</sup> Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 216.

<sup>37</sup> *Ibid.*

<sup>38</sup> Clay Lancaster, *Nantucket in the Nineteenth Century: 180 Photographs and Illustrations* (New York: Courier Dover Publications, 1979), XXII.

**NANTUCKET HISTORIC DISTRICT****Page 58**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

In the first half of the 1800s, genteel hunters and fisherman like Daniel Webster regularly joined locals in recreating on the Cape and Islands, and Nathaniel Hawthorne inaugurated the literary tradition in the region when he summered on Martha's Vineyard in 1830. As early as 1828 island entrepreneurs were touting "the necessary, invigorating, and delightful indulgence of Sea Bathing."<sup>39</sup> From 1833 on, there was steamship service to the island once, twice, or three times per week during the season. In 1845 the *Nantucket Inquirer* predicted, "Every day's experience convinces us that our little island is destined to become the watering place of the country, to which the wealthy, and fashionable, and health-seeking thousands...will fly, for relaxation or pleasure during the summer months."<sup>40</sup>

The summer visitor would be the catalyst for Nantucket's recovery. By 1845 several large hostelrys had been established, and that summer the editor of the *Nantucket Inquirer* pursued his theme: "We see by the papers that Nantucket is becoming quite a fashionable place . . . and that a larger number than usual have resorted to the island the present season, in quest of health or pleasure. . . . If suitable accommodations were provided, both in town and at Siasconset, [the island] would take a prominent station among the watering places, which collect their crowds during the summer months."<sup>41</sup>

### The Tourist Industry

With these trends already underway, it is not surprising that after the fire, Nantucket began actively encouraging tourism. The town's two grandest hotels, the Washington House on lower Main Street and the Mansion House on Federal Street, having been destroyed, the *Nantucket Inquirer* looked to the 10-year-old Nantucket Steamboat Company as the obvious candidate to provide a suitable new hotel.<sup>42</sup> The new three-story brick residence of wealthy merchant Jared Coffin was standing empty, purportedly because his wife had not liked living on the island, and Coffin offered it to the Steamboat Company for less than half its original cost. It opened as the Ocean House on May 14, 1847, and has remained in operation with few interruptions from that time onward, most recently as the Jared Coffin House. The next year, the Atlantic House opened in Siasconset, and several more inns created by remodeling older structures soon followed, including the Bay View House in the 1860s.

The arrival of the railroad facilitated development; the Old Colony Railroad, established in 1839, was a tireless promoter of travel to the region, and railroads and steamship lines coordinated their schedules. From the beginning, both the Cape and Islands were promoted as more relaxed and less status-oriented than swank resorts like Saratoga. Cape Cod, one brochure promised, not only had plenty of good hotels but was also 'dotted with fine old towns, which haven't yet been spoiled by too many fashionable notions.' Macy wrote proudly that Siasconset "is not, indeed the focus of fashionable life,"<sup>43</sup> but a place where "useless forms and ceremonies are laid aside." And *Harper's* magazine in an 1868 travel article wrote that "these thousands of people who frequent Martha's Vineyard at this season have more and fresher pleasures than those who summer at Newport or Long Beach..."<sup>44</sup>

As the nation's economy surged ahead in the decades after the Civil War, 1872 saw the establishment of daily steamship service to the island and 1874 saw it increase to two times per day. In 1879, after a lapse of nearly 25 years, regular steamboat service was reestablished between Nantucket and New Bedford, bringing additional

<sup>39</sup> Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 203.

<sup>40</sup> Ibid.

<sup>41</sup> Nantucket Historical Association, <http://www.nha.org/history/hn/HNnutshell.htm>.

<sup>42</sup> Clay Lancaster, *Nantucket in the Nineteenth Century: 180 Photographs and Illustrations* (New York: Courier Dover Publications, 1979), XXI.

<sup>43</sup> Obed Macy, *The History of Nantucket* (Boston: Hillard, Gray and Co., 1835), 260.

<sup>44</sup> Paul Schneider, *The Enduring Shore: A History of Cape Cod, Martha's Vineyard, and Nantucket*. (New York: Holt Paperbacks, 1<sup>st</sup> Edition, 2001), 309.

**NANTUCKET HISTORIC DISTRICT****Page 59**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

visitors to the island. These changes allowed day trippers to start visiting, and made it easier for those coming to stay for a few days. By 1881, the number of visitors was sufficient to warrant the opening of a railroad to Surfside that carried 30,000 passengers during its first year of operation in 1881. In 1884 the railroad was extended to 'Sconset, increasing the number of summer visitors who visited the village. Nantucket's visitors proliferated, and new hotels burgeoned to accommodate them. In the 1880s the Veranda House, on Step Lane, and The Nantucket, on Brant Point, began operation. The latter epitomizes the tradition of reusing buildings on Nantucket. When built, it incorporated as its center section the old Hicksite Meeting House that stood at 74-76 Main.

Farther out from Town, there were no buildings suitable for conversion, and during the Reconstruction Era, when inns were erected in locales remote from town, most were built from the ground up. The first of these was the Ocean View House at Siasconset in 1872-73, with a second pavilion dating from 1876 and a third from 1884. This too, like so many large wooden Victorian resort hotels, is gone, but the second portion remains along Ocean Avenue and Grand Avenue in 'Sconset, substantially remodeled and turned into a house in the early 1900s. The Wauwinet House, at the Head of the Harbor, was opened in 1876 and subsequently enlarged in 1934 by Alfred F. Shurrocks; it remains a hotel today in essentially the exterior massing and appearance of the 1934 renovation.

Summer cottages were no less important than hotels in sheltering seasonal visitors. The first advertisement for renting a cottage in the *Inquirer and Mirror* appeared in June 1865. Houses commissioned by perennial visitors began to be built in 1871 at Siasconset, when Charles H. Robinson built a summer cottage on Sunset Heights and offered adjoining lots for sale to persons desirous of constructing their own vacation domiciles. Although never as prevalent as on Martha's Vineyard and Cape Cod, "cottage cities" were laid out extensively beginning in the early 1870s, including a number ranging from the North Shore Hills out to Trots Hills and Wannacomet, and also the Sea Shore Enterprise below Madaket, Nauticon to the east, a few at the farther end of the Great Harbor, and some in Siasconset. The expected boom fizzled by the late 1870s, but after the railroad was built to Surfside in 1881 and extended to Siasconset in 1884, the process resumed at Surfside, Sasachacha, along Coatue, Brant Point and on the North Cliff. In Siasconset in the 1880s, E. F. Underhill made a thriving business by buying and refurbishing existing cottages for summer occupancy and building new homes that were copies of the old whale houses.

As the summer population there expanded, summer people created their own institutions on the island. In 1883, a group of summer residents and natives formed an association and built the Siasconset Union Chapel, a non-denominational chapel for seasonal use in 'Sconset.

By the turn of the century 'Sconset had grown from a sleepy fishing village into a summer resort with 2,000 residents, and had a reputation as an art colony with many actors, painters, writers, and musicians attracted by its simple charm. In 1900 a group of 'Sconseters formed the Siasconset Casino Association and raised funds to build a "Hall of Amusement" that would be an improvement over the railroad station they had been using for theatrical productions. Designed by local builder John Collins, the building was of a simple design, providing a large main room with a stage and several small antechambers for set-building, dressing rooms, and smoking, and two clay tennis courts were planned for the back yard. In 1923, the interior was redesigned in a more elaborate manner by architect Frederick Hill (1862-1957). When it opened in July of 1900 it immediately became 'Sconset's social center, and remains so today. The Casino, along with the Sankaty Golf Club, also established in 1900, solidified 'Sconset as a summer vacation destination by providing athletic and cultural activities for the summer leisure class.

The impetus for Nantucket's summer theater colony was the annual closing of theaters in New York before air conditioning made a summer season possible. The actors and writers concentrated in 'Sconset used 'Sconset

**NANTUCKET HISTORIC DISTRICT****Page 60**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Casino as a venue for productions involving both professional actors and local Nantucket residents. Among actors strongly associated with Nantucket were Robert Benchley (1889-1945), Digby Bell (1849-1917), New Bedford native Grace Gardner (late 19<sup>th</sup> century-1920s), silent film actor George Fawcett (1860-1939), and actress, suffragette and playwright Mary Shaw (1854-1929).

Summer visitors brought new attitudes as well as new institutions with them. Attracted as much by its picturesque old buildings as its beautiful beaches and fresh sea air, they both charged the island and helped to preserve it. By 1877 an article in the *Inquirer and Mirror*, which described the island's summer visitors as a "throng," noted that "The aspect of the ancient and unique village of Siasconset...is modernized and rendered quite attractive by the tiny *cottages ornée* which have lately been erected."<sup>45</sup>

In the 1880s Edward Underhill wrote about the history and charms of the whale houses to promote the village as a vacation destination. He also emulated their design in his development of equally small-size cottages located southwest of the neighborhood of the whale houses. Underhill incorporated a variety of low, shed-roof warts in order to model his cottages on the seemingly random 200-year evolution of the older houses. An example of the specificity of his references is Observatory Cottage, built circa 1888-89 at 6 Lily Street, where Underhill employed a one-story, double lean-to plan recognizable from the third phase of the whale houses.

In their quest for the quaint and the ancient, summer people also popularized the island's earliest structures as attractions and objects of veneration. The Jethro Coffin house on Sunset Hill, an antiquity intimately connected with the early settlement, was already on the "must see" list in the late nineteenth century. The last surviving windmill had become something of a curiosity even before its acquisition in 1897 by the Nantucket Historical Association, which had been founded three years earlier to foster appreciation for and preservation of the island's history and historic buildings.

The modern world did not completely bypass Nantucket in this period; the island that in its maritime heyday had once made contributions to navigation, astronomy and lifesaving played a role in the development of a crucial 20<sup>th</sup> century contribution to maritime safety. In 1901 Guglielmo Marconi and the *New York Herald* launched an effort to use the Marconi system to communicate with ships at sea so that transatlantic liners could report their position and estimated time of arrival and passengers could keep informed of world events and exchange messages with persons ashore. They selected Nantucket Island, specifically a site on Bunker Hill behind 'Sconset village and, 42 miles away, South Shoals where *Nantucket Lightship #66* was the first point of contact for ocean liners bound for New York City to build their marine communication station. The initial route of communication from the liner would be first by wireless from the lightship at South Shoals to the 'Sconset station, then by telephone to the Nantucket office of the Southern Massachusetts Telephone Company and finally by telephone to the mainland and the *Herald* office in New York. The first messages were received in August of that year. The Marconi Company's 'Sconset station became one of the most important in America and, with upgrades and replacements within the immediate area, continued in service through World War I, participating in several notable marine disasters including the sinking of the *Titanic*. Nantucket's Marconi station is one of several coastal sites associated with Marconi.

During World War II, the U.S. Navy built a training field for its aircraft on the south side of the island. In 1946 the Navy turned the airfield over to the Town and Nantucket Memorial Airport was established. This and more frequent ferry service, together with postwar prosperity and growth in automobile travel made the island increasingly accessible following the war, and tourism thrived, particularly for day trips.

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<sup>45</sup> Margaret Booker, Rose Gonnella, and Patricia Butler, *Sea-Captains' Houses and Rose-Covered Cottages: The Architectural Heritage of Nantucket Island* (Nantucket, MA: Universal Publishing, 2003), 141.

**NANTUCKET HISTORIC DISTRICT****Page 61**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The Nantucket Art Colony

Hand in hand with tourism came artists. Beginning perhaps with Thomas Birch, who painted on the island before 1810, Nantucket's natural scenery and picturesque maritime structures attracted artists in the 19<sup>th</sup> century, including George Whiting Flagg (1816-1898) of New Haven, a nephew and student of Washington Allston. Eastman Johnson spent summers on Nantucket from 1870 to 1887, living on North Shore Hill, where his wife bought land and divided it into cottage lots. He was followed by innumerable others in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, increasing numbers of whom bought and restored quaint old buildings as their homes and studios while they popularized them in their paintings. Lillian Gertrude Smith Rockwood, for example, lived in and painted Auld Lang Syne between 1909 and 1930. Rockwood delighted in painting the houses, lanes, and beaches of 'Sconset, though she did not limit herself exclusively to that village. In doing so, she and her colleagues intensified both the change in economy and lifestyle and the interest in preservation of the island's historic character brought about by tourists and summer people in general.

The "Nantucket Art Colony" can be said to have begun when Frank Swift Chase (1886–1958) arrived on the island in 1920 and offered instruction in painting *en plein air* to a whole generation of Nantucket painters. He and other painters and teachers, many of whom worked in the American Impressionist style, became the nucleus of an active art colony that flourished from 1920–1945. They were followed by the Artist's Association of Nantucket, many of whose members worked in less representational styles. In each manifestation the various associations and loosely knit groups of artists found a receptive audience on Nantucket, a tradition that continues to the present.

Chase was invited to Nantucket for the first time in 1920 by Margaret Underwood Davis, owner of the Underwood Cottages on Hulbert Avenue, who was seeking art instruction. Many of the major figures of the Art Colony came to Nantucket to study with Chase, including Ruth Haviland Sutton, Emily Hoffmeier, Elizabeth Saltonstall, Anne Ramsdell Congdon, Isabelle Hollister Tuttle, and Florence Lang. A native of St. Louis, Missouri, Chase received his training under John Carlson and Birge Harrison at the Art Students League in New York City. He went on to serve as the school's assistant director for their summer painting program at Byrdcliffe, a major arts and crafts colony in Woodstock, New York, and was a founder of the Woodstock Artists Association, as well as the Sarasota School of Art on Longboat Key.

At different times Chase was based in studios in the heart of the colony at the head of Commercial Wharf, on Old North Wharf, Washington and Francis Streets, North Liberty Street, and Pearl (India) Street. He rented from his fellow artist and friend, illustrator and puppeteer Tony Sarg on North Liberty Street for a number of years. In addition to avidly supporting his students' exhibitions, Chase showed his own work regularly in the Easy Street Gallery shows in August, at the Candle House Gallery, from his studios, and at the Kenneth Taylor Galleries starting in 1945.

Anne Ramsdell Congdon (1873–1958), a highly accomplished painter from New Hampshire, was among the enthusiastic and active members of the colony during its formative years. Her studio was located in the heart of the colony on Commercial Wharf (now called Swain's Wharf), in one of the fishing shacks that had been converted in the 1920s. She primarily worked *en plein air* and became known for her bold renditions of Nantucket's colorful and active waterfront and idyllic countryside. Congdon took classes with Frank Swift Chase in the 1920s and in 1930 the Congdons moved to 5 Orange Street, Nantucket, year-round.

Another prominent early 20<sup>th</sup> century artist, Maginel Wright Enright Barney (1881-1966), sister of Frank Lloyd Wright, owned a house and spent many summers on Nantucket. She was a prolific illustrator whose work appeared in many periodicals, especially those for women and children, and between 1920 and 1940 she illustrated more than 40 children's books. Her work also included many scenes of Nantucket.

**NANTUCKET HISTORIC DISTRICT****Page 62**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The art colony was given its nucleus by a summer visitor, Florence Lang, an amateur artist from Montclair, New Jersey. In 1920 she and her husband Henry acquired a group of rundown former fishermen's shacks and boathouses on the waterfront and renovated them for use as artists' studios, which she rented out for nominal fees. Her renovated wharf studios were minimally equipped, with cots, soapstone sinks, and shared toilets and showers. Each cottage had a charming nickname, such as Wateredge (the longtime studio of Elizabeth Saltonstall), Harborview, the Scallop, the Barnacle and the Sailloft. For the most part the inhabitants painted independently, but formed close social bonds with their colleagues and neighbors on the waterfront. Also in the early 1920s, Lang opened an art gallery called the Candle House Studio in a transformed candle factory which was the site of two exhibitions per summer starting in 1922. In 1924 she opened the Easy Street Gallery in a former cooper's shop she had relocated from another site. Any Nantucket artist was free to exhibit in this space without having to pay a fee.

Encouraged by Lang's lead, other artists followed suit, opening, for example, a gallery in a renovated boathouse that the artist-owners renamed Wharfhead Studio. The Chopping Bowl opened on Union Street, and the photographer Annie Alden Folger operated a gallery out of her studio on Pearl Street. Starting in 1930, the painter and illustrator Maude Stumm organized a sidewalk art sale that was held for several days every August. That tradition was continued in 1936, a year after her death, by another painter, Emily Hoffmeier. The show was eventually taken over by the Artists' Association of Nantucket. In 1945, two years after Lang's death, Kenneth Taylor Galleries, a nonprofit organization, replaced the Easy Street Gallery as the hub of the colony's activity, becoming a venue for exhibitions of art of all periods.

After Lang's death in 1943 and the closing of the Easy Street Gallery, Everett Crosby, chairman of the community-based Nantucket Foundation, spearheaded the Foundation's purchase of the Thomas Macy Warehouse on Straight Wharf (which had been stricken by the great Atlantic Hurricane of September 1944) to take its place and helped the artists organize what became the Artist's Association of Nantucket to run it. It opened in 1945 as the Kenneth Taylor Galleries, named after a benefactor. The Association comprised a balanced combination of traditional Frank Swift Chase students and members of the modernist 45 Group, whose separate show melded into the annual exhibition in 1950. These arrangements moved the Nantucket art scene into the second half of the 20<sup>th</sup> century.

Although many artists also lived away from the water over the years, the heart of the Art Colony remained the "waterfront artists" who developed a camaraderie and "esprit de corps" and later played crucial roles in the future of arts organizations on Nantucket, including the Kenneth Taylor Galleries and the Artists Association of Nantucket. Thus, the wharves that had once been the center of Nantucket's whaling economy became a haven and harbor for the arts, and launched the thriving Nantucket art scene of the 20<sup>th</sup> century.

Florence Lang's vision for the transformation of cottages on Commercial Wharf and other scattered spots along the waterfront from old shacks to artist studios was pivotal not only for the Art Colony but for historic preservation on the island as well. When Henry and Florence Lang purchased South Wharf and portions of Commercial Wharf, the future direction of the waterfront lay in their hands. On South Wharf they founded the Island Service Company, supplying gasoline, coal, ice, and other essentials from a large warehouse at the end of the wharf, which soon became known as Island Service Wharf. The wharf, warehouse, and the company vessel named Nantisco (for Nantucket Island Service Company) would be captured in many a canvas by the artists of the colony.

The Langs' conversions had demonstrated the potential of the old buildings to contribute once again to Nantucket's economy. In the early 1940s, Ruth Haviland Sutton, one of Lang's waterfront corps, purchased the Commercial Wharf property from the Langs and carried on the practice of renting studio space to artists. Island

**NANTUCKET HISTORIC DISTRICT****Page 63**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Service Wharf continued to operate in this way until its sale to Walter Beinecke's Sherburne Associates in 1964, when it became part of a larger scale conversion and historic preservation project.

### *Historic Preservation*

#### Beginnings of Interest in Historic Preservation

As throngs of tourists, railroads, new hotels and cottage cities brought change to the island, the interest in Nantucket's old and quaint scenes evinced by tourists, summer residents and artists was soon joined by concerns for their preservation. It began in 'Sconset, where tourism had begun on Nantucket, and where artists sought out the oldest and quaintest.

In the 1880s, while he refurbished originals and built replicas for vacation homes, Edward Underhill wrote on the history and charms of the ancient whale houses and also lamented the changes he saw occurring in them. Underhill's interest inaugurated a long fascination among scholars with these unique survivals, and other writers later took up this theme. Among these were Henry Barnard Worth, who wrote numerous articles on Nantucket history and architecture at the turn of the 20<sup>th</sup> century—including one in 1905 on its earliest architecture; and Henry Forman, who in 1966 wrote a history of Siasconset and its fishing/whale houses and was also alarmed by what he termed the "successive uglifications"<sup>46</sup> of the cottages; carrying Underhill's concerns into the 20<sup>th</sup> century.

Also alarmed at the scramble by developers to take advantage of the best ocean views in Siasconset in the late 19<sup>th</sup> century, town officials took steps to protect the public footpath along the edge of the bluff that still leads across the front yards of those owning property fronting on the bluff. During William Flagg's development of land on the north side of the old village between Siasconset and Sankaty Head beginning in 1873, the Nantucket Proprietors insisted that he "secure to said Proprietors a roadway two rods wide, over and across those portions of land by him reserved,"<sup>47</sup> and Flagg agreed. The Proprietors voted to accept the footpath and Flagg conveyed the land to the Proprietors in 1892. In the 1920s the town moved to resolve lingering disputes over the legality of the conveyance, and in 1929 the Land Court legally established the footpath as belonging to the Town of Nantucket.

The town also grew concerned in the 1890s about threats to the continuation of the fishing shanties that had long characterized Muskeget, as wealthy vacationers began to acquire land on the little island. In 1895, the Town successfully petitioned the state to authorize a town taking of a large portion of the island for the creation of Muskeget Island Park.

Change was not limited to outlying parts however. A preservation crisis loomed in Nantucket Town in the early 1890s. Only one member of the Nantucket orthodox Friends lived in the town in 1894, and there were only 23 persons altogether in the Nantucket Monthly Meeting. Therefore, the members decided to sell the Fair Street meetinghouse, which had been built in 1833. The Nantucket Historical Association was established in May 1894, and the members constituting the Council purchased the meetinghouse in June, before the Association became incorporated in July. On July 9, 1894, the group, which has been described as the "sons and daughters of the last great Nantucket whaling generation," became incorporated with the express mission to "preserve 'all sorts of relics' before valuable mementoes of the whaling and maritime tradition were 'cast as rubbish to the void.'"<sup>48</sup>

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<sup>46</sup> Margaret Booker, Rose Gonnella, and Patricia Butler, *Sea-Captains' Houses and Rose-Covered Cottages: The Architectural Heritage of Nantucket Island* (Nantucket, MA: Universal Publishing, 2003), 151.

<sup>47</sup> Frances Ruley Karttunen, "A History of Roads and Ways in Nantucket County." *Prepared for the Nantucket Town and County Roads and Right of Way Committee*, (2008), 15.

<sup>48</sup> Aimee E. Newell, "That Pride in our Island's History: The Nantucket Historical Association."

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 64**

National Register of Historic Places Registration Form

Three years later, the Historical Association acquired the island's last surviving windmill. In addition, within less than a decade, the Association had accumulated such a large collection of "maritime implements, domestic and foreign curios and antiquities, pictures, books, maps, charts, and historical sundries,"<sup>49</sup> that it began to build a new building to house them.

The Historical Association also encouraged scholarly documentation of the island's historic buildings; its *Bulletin*, first published in 1896, became a repository of information about Nantucket's early architecture. The first *Bulletin*, labeled Nantucket Historical Association, Vol. 1, *Bulletin* No. 1, was entitled "Quakerism on Nantucket since 1800," by Henry Barnard Worth (1858-1938), who also wrote a large number of other articles in early issues, including those on ancient buildings. An article by him in the 1905 *Bulletin*, "Ancient Building of Nantucket," contained descriptions of some early houses that had disappeared in the late 19<sup>th</sup> century and some that survived, including discussions of clay mortars and nogging, shell-lime mortar, timber sources, etc.

The Nantucket Historical Association was the first of several organizations formed over the years that were concerned in one form or another with preserving Nantucket's heritage. The Nantucket Civic League, founded in 1903, although not specifically for that purpose but to promote the general interests of Nantucket, was active in lobbying for creation of the historic district in the early 1950s. The Nantucket Foundation was established in 1940 at the initiative of Nantucket historian and preservationist Everett U. Crosby, and under his guidance undertook numerous preservation oriented projects. The Nantucket Historical Trust was formed in 1957 as part of Walter Beinecke's efforts to preserve and revitalize Nantucket's historic character, as was the Nantucket Conservation Foundation in 1963 to protect the island's natural landscape. In 1997, following the earlier dissolution of the Nantucket Historical Trust, the Nantucket Preservation Trust was launched.

Off-island groups also took an active interest in documentation of Nantucket's historic buildings, beginning with William Sumner Appleton of the Society for the Preservation of New England Antiquities in the 1920s and the Historic American Buildings Survey of the National Park Service in the 1930s. Documentation has continued to the present. The modest start made by HABS during the Depression later expanded into large-scale documentary studies with support from the Nantucket Historical Trust in the 1960s, and in 1972, the University of Florida School of Architecture, the National Trust for Historic Preservation and other organizations teamed up under the aegis of the Preservation Institute of Nantucket to provide summer college level courses in historic preservation and restoration focusing on the historic architecture and environment of the island.

The increase in historic documentation in the early 20<sup>th</sup> century was accompanied by an interest in restoration. Among the most prominent was the ca. 1686 Jethro Coffin House, which was extensively restored and partially reconstructed in 1927-28 under the supervision of Alfred Shurrocks, architect, and William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities. At the same time, Shurrocks also supervised work on the pre-1688 Richard Gardner House, which was moved to its present site and restored/reconstructed in 1927-28. Interest was not limited to the very earliest houses; the old Hicksite Meeting House, which had been incorporated into the Nantucket Hotel in the 1880s, was rescued again when most of the hotel was torn down in 1905, floated across the harbor and reused as the lodge for the Order of Red Men, and yet again in the 1920s when its interior was substantially re-built to become the Dreamland Theater on Water Street. Compromised by deferred maintenance and the major cuts made into its original timber-frame structure, the Dreamland Theater was dismantled in 2009; however, its presence in the community exercised such nostalgic power that the structure is being re-constructed in 2011 with some of its original timbers retained as a symbol of continuity. Moors' End, an imposing 1820s Federal style house built for wealthy merchant Jared

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[<http://www.nha.org/history/hn/HNpride.html>], Winter 2000.

<sup>49</sup> Robert Alexander Douglas-Lithgow, *Nantucket: a History* (New York and London: G.P. Putnam's Sons, 1914), 192.

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 65**

National Register of Historic Places Registration Form

Coffin, was restored and expanded in 1926 by prominent architect and historian Fiske Kimball, who wrote about the house and garden in the September, 1927 *Architectural Record*.

Many summer residents, especially those involved in the arts, also involved themselves in preserving the island beyond their penchant for restoring and reusing the quaint old buildings. Among these was Austin Strong (1881-1952), a successful Broadway playwright whose plays included among others *The Drums of Oude* and *Seventh Heaven*, who wrote follies for Nantucketers at the 'Sconset Casino. He is credited with leading the campaign against paving over the cobblestones on Main Street. The debate over the cobblestone paving on Main Street engulfed the island in 1919; by that date there were approximately 40 cars on island, and there was a push to pave Main Street. A special town meeting was called, and the fight began. Before it was solved, the Nantucket Protective Association had been organized and published a journal entitled "Cobble" to oppose paving Main Street with concrete. The battle lines were split generally along the lines of summer residents, in favor of retaining the cobblestones as quaint and historic, versus the natives, in favor of concrete as progressive. Strong and his cohorts won, although he lost the battle he fought to ban automobiles completely from the island.

By 1939, Everett U. Crosby, in *Nantucket's Changing Prosperity: Future Possibilities*, made the relationship between tourism and preservation explicit, and turned it into a powerful argument for creating historic district zoning:

The island's income, to a surprising extent (nearly 100%), is from the off-island visitor, many of whom stay for a long season. Our whaling, and later the commercial fishing of importance, have vanished and there is no evidence that they will return; nor should it be expected that industries will be established at this remote place. . . . If the visitor is therefore our one and only income-producer, he is nevertheless a very acceptable and desirable one, and should well satisfy us in lieu of the varied sources of revenue which are customary in other places. Such being the case, it is essential that the value of the visitor be not diminished. . . .

What brings the visitor to Nantucket? Chiefly two things: the summer and fall climate, and the *old* town . . . . created during the period of whaling prosperity; 450 closely grouped old dwellings, largely unharmed, and business blocks of dignity and mellowness of which a majority have been but little changed. In a review of magazine and newspaper articles about Nantucket which have appeared in the last few years, one observes the extent to which they stress the old buildings, street, quaintness and charm, frequently to the exclusion of mention of our other assets.<sup>50</sup>

Everett U. Crosby; *Ninety Five Per Cent Perfect*

Author and Nantucket historian Everett Uberto Crosby (1871-1960), himself a summer resident, played a pivotal role in the history of historic preservation on Nantucket. He moved interest from historical scholarship to identification of what made Nantucket's historic character special, and physical preservation of its buildings and settings. In 1939 Crosby was named an honorary member of the American Institute of Architects for his initiation of the movement to preserve and restore Nantucket's historic houses. His plan for the preservation and restoration of Nantucket was credited with having saved many of the houses, and the Institute also praised his studies of the work of early Nantucket silversmiths, cabinet-makers, and other craftsmen.

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<sup>50</sup> Everett U. Crosby, *Ninety Five Per Cent Perfect: The Older Residences at Nantucket* (Nantucket, MA: 1944), 83.

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 74**

National Register of Historic Places Registration Form

***1955-1975*****Walter Beinecke, Sherburne Associates and the Nantucket Historical Trust**

Although the conversion of the William Swain House (1883 – 76 Main Street) to a guest house with a motel addition sparked the creation of the local historic district, local zoning continued to permit damaging changes in the community. In 1957, a proposal to convert the John Barrett House (1832 - 72 Main Street) stirred a new and more activist approach to historic preservation led by Walter Beinecke, Jr. When efforts to persuade the Nantucket Historical Association to acquire the property failed because the organization could neither decide the question nor raise the money for the purchase in a short time, Walter Beinecke incorporated the Nantucket Historical Trust (NHT) with Henry Coleman and George Jones, both of whom were active members in the Nantucket Historical Association. The group's intention was "to provide a financial and business vehicle for protecting the physical appearance and environment of Old Nantucket."<sup>71</sup> NHT's broad mission would increasingly support a more comprehensive approach to historic preservation, an approach that would include land conservation, economic development, historical documentation, acquisition of artifacts, and educational programs in addition to the actual preservation and restoration of buildings. An earlier effort, the Nantucket Foundation, had been formed under Everett U. Crosby with related goals but approached them more as a civic association. With Crosby's death in 1960, the NHT assumed supervision of the Nantucket Foundation's activities and responsibilities in accordance with an agreement reached with the Foundation in 1958, thus merging the two efforts

The leader of this new organization who would become strongly identified with Nantucket and nationally known for his preservation work was Walter Beinecke, Jr. (1918-2004), heir to the S&H Green Stamp fortune, who grew up spending summers at his family's house at 10 Sankaty Road in 'Sconset on Nantucket beginning in 1923. An active businessman living in Short Hills, New Jersey, Beinecke came to the belief by the mid-1950s that the swarms of new visitors brought by frequent ferries or through the new airport in the prosperous post-war era—many of whom came as "day trippers" to be bussed around the island—did not spend nearly enough money to justify the damage they were doing to the island's fragile resources. To address the problem, he developed a comprehensive vision of reviving both Nantucket's still flagging economy and its historic charm by appealing to wealthy tourists. His frankly elitist approach, as he told *Time* magazine in 1968, was to "attract fewer people who would buy six postcards and two hot dogs and more people who would rent a hotel room and buy a couple of sports coats."<sup>72</sup> Beinecke believed the island, and his investors, would ultimately be best served if the former whaling capital of the world became an upscale resort community, one that offered its visitors the best hotels, restaurants, yachting facilities and a diverse downtown shopping district occupied by independently-owned businesses.

Funded with support from Beinecke's parents in the form of stock and land on Cliff Road, the NHT's first project was the acquisition of the threatened Barrett House and its resale for use as a private residence. In an era before federal law permitted the creation of permanent Preservation Restrictions, the NHT re-sold the house with a twenty-five year covenant requiring that it remain in single-family use. By this action, the NHT helped to forestall the movement of commercial uses up Main Street and to protect the historic residential character of the street. The organization employed this same technique to protect buildings in other locations, including 1 Liberty Street, 3 Whaler's Lane, 15 Gardiner Street, 21 Union Street & 25 Union Street.

By 1961, the NHT under Beinecke's leadership began pursuing much more active economic development to protect the historic character of the community. The organization's purchase of the Ocean House, originally the

<sup>71</sup> *Historic Nantucket*, Vol, 60, No. 1 p. 8

<sup>72</sup> *Time*, 26 July, 1968.

**NANTUCKET HISTORIC DISTRICT****Page 75**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Jared Coffin House (1845 – 29 Broad Street) marked a major expansion of its long-term plan both to improve economic conditions on Nantucket and to generate capital which could be used for other Trust activities. The organization launched a two year restoration and renovation with the intention of creating a luxury hotel to attract affluent visitors to the island throughout the year thereby extending the summer season, which had been Nantucket's main economic resource. Under the supervision of retired New York architect, Errol Coffin, Victorian porches were removed and the building was restored to its 1840s appearance. On the interior, every effort was made to revive a sense of the house's original opulence in order to create a first-class hotel, and to create the skilled trades on island to support additional restorations of this caliber. Craftsmen were trained in the repair of plaster cornices and other historic materials. Fabrics were locally designed and woven under the supervision of Mary Ann Beinecke, a weaver and Beinecke's first wife who created a business (Nantucket Looms) that was eventually housed in an historic building acquired for this purpose at 16 Main Street. Following the group's model of supporting an independent economy on the island, both the Jared Coffin House and Nantucket Looms were subsequently sold to their managers in 1975 and 1965 respectively.

Another important element of the NHT's mission was to encourage the collection of local artifacts and to encourage their display as part of creating a tourist setting that represented the island and its history. To this end, the organization purchased and donated land at the corner of Broad and Washington Streets to the Nantucket Historical Association in 1961 for the purpose of constructing the Peter Foulger Museum (15 Broad Street - Errol Coffin, architect). In addition, the NHT acquired and donated examples of local scrimshaw, rare ships' logs and other whaling era artifacts to the collection.

In 1962, the NHT commissioned a business and community-wide study to map out a long-term plan for Nantucket's development and preservation with the objective of making an appraisal of the Island as one of America's important historical assets, devoting particular attention to all aspects of the Island's important visitor business and suggesting guidelines for future development of the Island as well as ways in which the Trust might most usefully participate in this development. Completed in September 1962, "A Program for the Continued Development of Nantucket" recognized the increasing pressure of tourism and the need to develop an economy that would improve the standard of living for the entire island. The study recommended coordination of the efforts of public agencies, the Chamber of Commerce and citizens' advisory boards to direct the island's future, and it recognized that the task was far bigger than the resources of the Nantucket Historical Trust.<sup>73</sup>

Following the 1962 study, the NHT continued to expand its programs, but less through direct development of properties. In 1963, it made the first in a series of grants to local institutions that eventually supported the reconstruction of the steeple as well as interior restoration at the First Congregational Church (62 Centre Street) and interior restoration at the Unitarian Meetinghouse (11 Orange Street). In the same year, Walter Beinecke became one of the incorporators of the Nantucket Conservation Foundation to which the NHT donated land on Cliff Road that had been donated by Beinecke's parents. Subsequently, Beinecke became instrumental in the organization's growth and ability to acquire and protect 30% of the island's open land and unique habitats.

In 1965, NHT began its support of documenting the island's architecture and publications as essential elements in creating awareness and encouraging protection. With the Trust as principal sponsor, Historic American Buildings Survey (HABS) teams in the 1960s recorded over 80 buildings and several neighborhoods in Nantucket. In 1968 the Trust helped develop and fund a study conducted on Nantucket by Cornell University's Division of Urban Studies. Conceived by James Massey, Chief of HABS, in conversations with Walter

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<sup>73</sup> It is possible that the study's recommendations encouraged Beinecke to augment his leadership of the NHT by creating a commercial enterprise, Sherburne Associates, in 1965 to undertake large-scale re-development of the town's waterfront.

**NANTUCKET HISTORIC DISTRICT****Page 76**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Beinecke, the study was designed to supplement HABS documentation by including the context in which structures were built, their setting, and total environment. In 1971/72 the Trust, in cooperation with the University of Florida in Gainesville (UFG), the National Trust for Historic Preservation and the National Park Service, formed Preservation Institute: Nantucket (PI:N), a center for summer programs of pre-professional and professional education in historic preservation utilizing the unique assets of Nantucket Island to provide summer college level courses in historic preservation and restoration taught by UFG faculty and adjunct preservation professionals and focusing on the historic architecture and environment of the island. PI:N's work has resulted in the creation of more detailed drawings of Nantucket buildings than any other place of its size in the country; graduates of the Institute have gone on to serve as State Historic Preservation Officers in numerous states and in other key preservation positions, and it has become a model for Preservation Institute: Caribbean and other efforts.

During this period, Beinecke began private acquisition and development of properties on the waterfront. In 1962, he acquired the White Elephant (50 Easton Street), demolished existing buildings and began construction on a hotel to complement work then underway on the Jared Coffin House. Recognizing that twenty fuel storage tanks, two gas stations, an ice-house and other semi-industrial uses had cut the waterfront off from the central business district, Beinecke formed Sherburne Associates in 1965 with Lawrence Miller and Lawrence Miller, Jr. who already owned portions of the area. As with the NHT, Beinecke took the lead in developing a plan for the area by commissioning Architectural Design Associates to develop a plan and designs for the area. Led by Richard H. Keuhl and Gary E. Daughn, graduates of the Rhode Island School of Design, the firm developed a plan reflecting Beinecke's strong wish to preserve the unique characteristics of Nantucket and to reconcile them with the demands of the modern world that would avoid the free-form honky-tonk development that he deplored on Cape Cod. As a result of this collaboration, a plan was developed to extend Straight Wharf, build a boat basin and create several new streets that would improve access to the waterfront. Within the area all structures built after 1890 were removed and replaced with one and two-story wood-frame buildings clad with Nantucket's characteristic weathered shingles. The goal was not to re-create the historic waterfront, but rather to provide for the modern needs of the community at a scale and in an architectural idiom that reflected the island's characteristics. Typical of Beinecke's efforts to reconcile modern needs and the community's scale is the A&P Supermarket (9 Salem Street), located at the center of the development. Following the relocation of another supermarket to the edge of town, Beinecke actively sought a supermarket to retain this essential year-round function in the heart of the community. In the process, he also successfully persuaded A&P to relent from its policy of constructing stores to a standard design, instead allowing the design to be modified to reflect Nantucket materials. Work on the waterfront, including Salem Street, Easy Street extension, Straight Wharf, South Wharf and Candle Street continued from 1966 through 1972 when Nantucket's waterfront achieved its present appearance.

As part of Beinecke's plan the refurbished and new buildings would attract higher rent retailers. Other elements of the plan included restricting ferries to the island unless they agreed to carry fewer passengers for higher fares, and the reorganization of several streets in the waterfront development area to accommodate increased traffic. As the success of his efforts made the island more desirable to other developers, Beinecke worked for a zoning code banning out-of-scale development. He also worked with conservationists to preserve open land on the island, turning over several large parcels of land on Cliff Road and West Chester to the Nantucket Conservation Foundation for protection from further development. By the time he sold more than 100 downtown properties to First Winthrop Corp. of Boston in 1987 for \$55 million, he had largely realized his plan. Beinecke's leadership role in historic preservation and his success on Nantucket both as a philanthropist and businessman were recognized in 1988 when he was awarded the President's Historic Preservation Award presented to him by President Ronald Reagan, and in 1994 when he received the Louise du Pont Crowninshield Award of the National Trust for Historic Preservation.

**NANTUCKET HISTORIC DISTRICT****Page 77**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Beinecke's activities were not always appreciated on the fiercely independent island, especially his monopoly on most of Nantucket's businesses. Slogans like "No Man is an Island" and "Ban the B" appeared in the late 1960s. Although he won architectural and preservation awards, not all critics approved of his recreations of old styles. In 1979 *New York Times* architecture critic Paul Goldberger called the effect "overly cute."<sup>74</sup> Beinecke also came into major conflicts with the Historic District Commission, including an infamous contretemps over the HDC's insistence on one color of roof on newly constructed buildings, and his that varied colors broke down the mass of large complexes and were also more compatible. Beinecke, for many years a Trustee of the National Trust for Historic Preservation, did not hesitate to defend his approach. "If we had taken this beautiful place and allowed the same kind of beachfront motels and pizza parlors that visitors could find on the mainland, there would be no reason for them to come the 30 miles out here," he said in an interview with *The New York Times* in 1987.<sup>75</sup>

The previous National Historic Landmark nomination summarized the effects of Beinecke's work as follows:

Much of the wharf area has been continuously changed. Most recently in the 1960's Straight Wharf underwent renovation as a shopping area. It had always been a center for whaling and trading and two historic buildings, the Thomas Macy Warehouse and the Benjamin Gardner Store survive. Although the redevelopment has been criticized, many, including architectural historian Clay Lancaster, believe that a modern version is better than no wharf at all. In any event the continuous use of the harbor for commercial purposes gives historical continuity and adds to the quality of the landmark as a whole.

#### Post 1955 New Construction and Land Conservation

In 1939, writing about the "suggestion made for restricting the modernizing of the business district" in *Nantucket's Changing Prosperity: Future Possibilities*, Everett Crosby said:

It is here predicted that should this oldness be preserved and restored in some measure along the lines above suggested, there would be a stimulation of interest throughout the country in old Nantucket. "The Nantucket Restoration" would have a large publicity value and cause annually an increasing pilgrimage to the town, which would not otherwise occur. They would largely be the kind of visitors we would like to have stop in our boarding houses and hotels, buy old houses or build new ones in the old style.<sup>76</sup>

Before his death in 1960, Crosby lived to see the beginning of Walter Beinecke's "Nantucket Restoration." Had he lived a few more years, he might have been astonished at the scale of the fulfillment of his prediction.

As the revitalized historic district boomed, development pressure spread from the protected town and village centers to remote corners of the island at a pace not seen since the 1880s. By the late 1960s, one large development proposal in particular, for land between Madaket Road and Long Pond with frontage on the South Shore, alarmed Nantucketers. Despite promises that the buildings would be harmonious with the landscape and with traditional island architecture, agitation over the "Towne House Village" component of the Tristram's Landing project increased, with the result that the Historic District was extended to the entire island in 1971.

<sup>74</sup> "Walter Beinecke Jr., 86, a Savior of Old Nantucket, Dies," *New York Times*, 25 May, 2004.

<sup>75</sup> "Walter Beinecke Jr., a Savior of Old Nantucket; 86," *San Diego Union-Tribune*, 1 June, 2004.

<sup>76</sup> Everett U. Crosby, *Ninety Five Per Cent Perfect: The Older Residences at Nantucket* (Nantucket, MA: 1944), 88.

**NANTUCKET HISTORIC DISTRICT**

United States Department of the Interior, National Park Service

**Page 78**

National Register of Historic Places Registration Form

Meanwhile, as development pressure escalated, Nantucket kept up its efforts to preserve the historic character of the island by moving in the 1960s to secure the natural landscape by placing conservation restrictions on large areas, and in the 1980s became a national leader in the environmental conservation movement with its Land Bank. These efforts built on a tradition of bringing into later centuries the original Proprietors' provisions for conserving some lands and important access routes to the water for public use. This practice dated back at least to 1821, when the Proprietors took steps to insure that the public and its livestock would continue to have access to the remaining common land and to both fresh and salt water by laying out ways to them, and to the late 19<sup>th</sup> and early 20<sup>th</sup> century efforts to maintain the 'Sconset footpath.

The Nantucket Conservation Foundation was established in 1963 by a group of nine individuals led by Roy E. Larsen and W. Ripley "Rip" Nelson, who had been a key proponent of the historic district. A few years later Walter Beinecke Jr. became involved, brokering a deal that gave the Foundation control of the Milestone Cranberry Bog, a key element of the island's historic landscape. The Conservation Foundation now protects more than 8,800 acres of open space across the island, nearly 30 percent of the island's total area, including vast tracts in the middle moors and the island's only working cranberry bogs. The Nantucket Land Council, founded in 1974, resolved complicated ownership issues and consolidated titles to protect former common lands, and has protected over 1,000 acres.

**Post 1975 Development and Land Conservation**

In the early 1980s a new program was conceived by Nantucket's Planning Commission to use the proceeds from a two percent real estate transfer fee to purchase open space for both active and passive public uses. The Nantucket Islands Land Bank, the first of its kind in the nation, was adopted by the voters of Nantucket, and established by a special act of the Massachusetts Legislature in 1983 (Chapter 669 of the Act of 1983). It has since used funds from the real estate transfer fee to purchase some 2,400 acres of open space. As with its early historic district and Walter Beinecke's heritage tourism program, Nantucket's Land Bank is still considered a national model.

Today approximately 40 percent of Nantucket is protected by private conservation groups with the Nantucket Conservation Foundation owning 30% of the island, the Town of Nantucket, and the Nantucket Islands Land Bank. In addition to the Nantucket Conservation Foundation and the Nantucket Islands Land Bank Commission, other organizations acquiring open land on Nantucket and preserving it from development include the Nantucket Land Council, the Massachusetts Audubon Society, the Trustees of Reservations, the Boy Scouts of America, the 'Sconset Trust, the Madaket Conservation Land Trust, and private individuals. These conservation efforts have preserved a large portion of the natural context in which the island's villages originally stood, and recent management of part of the land by annual burns on Milestone Road has returned the quality of open pasture/moor land that historic residents would have known.

Large numbers of modern, non-contributing buildings, built after the district's period of significance, have been added since the original NHL nomination in 1966, mostly in outlying areas immediately south and east of the town center and in clusters at Madaket, and the periphery of 'Sconset that were characterized in that nomination as largely open land. Nonetheless, large open areas of cranberry bog and moor remain at the center of the island, from Polpis northward to Coatue, at Surfside/Tom Nevers and around ponds on the south side of the island. As a result of the creation of the Nantucket Historic District Commission in 1955 however, all new construction in the local historic district, which was expanded in 1971 to cover the whole island, has been required to conform to the historic character of the district under review by the NHDC. Criteria include height, massing and roof type, features such as windows, doors, front steps and sidewalks where relevant; and materials, predominantly weathered shingle. The overall effect of these controls has been to reduce intrusiveness into the historic character of the island, which might otherwise have been overwhelming.

Street Name	St #	Unit/ other	MAP_LOT	BUILDING TYPE/NAME	Year(s) Built	Year(s) Altered	Style	C or NC	Architect/Notes
WASHINGTON ST	80		42.2.3.20				TYP NAN	C	
WASHINGTON ST	81		42.2.3.25	conservation				C	
WASHINGTON ST	81		42.2.3.24	conservation				C	
WASHINGTON ST	96		55.1.4.8					NC	
WASHINGTON ST	97		55.1.4.6					NC	
WASHINGTON ST	98		55.1.4.9.2	conservation				C	
WASHINGTON ST	100		55.1.4.9.1	conservation				C	
WASHINGTON ST	102		55.1.4.9.3	conservation				C	
WASHINGTON ST	111		55.1.4.38	conservation				C	
WASHINGTON ST	111		55.1.4.71	conservation				C	
WASHINGTON ST	121		55.1.4.14	/ 3 sheds				C	
WASHINGTON ST			55.415	conservation				C	
WASHINGTON ST			55.276	conservation				C	
WASHINGTON ST			55.1.4.38.1						VACANT
WAUWINET RD	120		11.17	hotel	1876	1934&later		C	"Wauwinet House", raised to two and one half storeys
WAUWINET RD	23		20.36	conservation	1950		BARN	C	NISDA
WAUWINET RD	127		12.7		1950		BUNG	C	VACANT HN: Boaths
WAUWINET RD	129		12.4		1950		CR	C	"Ondine", Hearts Ease-Wauwinet Inn
WAUWINET RD	131		12.5		1950		BUNG	C	
WAUWINET RD	133		12.3		1950			C	"Lockup "
WAUWINET RD	135		11.12		1950		CR	C	
WAUWINET RD	94		11.26		1953		COT	C	
WAUWINET RD	104		11.23		1960			C	
WAUWINET RD	115		12.47		1960			C	
WAUWINET RD	112		11.20		1964			C	
WAUWINET RD	102		11.24.2		1965			C	
WAUWINET RD	153		11.3		1965			C	Windhover
WAUWINET RD	121		12.10		1968			C	
WAUWINET RD	151		11.4		1968			C	See Nip; Architect: Henry Reeder
WAUWINET RD	36		20.20		1970			C	
WAUWINET RD	41		20.7		1970			C	
WAUWINET RD	55		14.23	conservation	1970			C	
WAUWINET RD	49		14.26		1971			C	
WAUWINET RD	17		20.37		1973			C	

# Massachusetts Cultural Resource Information System

## Scanned Record Cover Page

<b>Inventory No:</b>	NAN.2966
<b>Historic Name:</b>	
<b>Common Name:</b>	
<b>Address:</b>	112 Wauwinet Rd
<b>City/Town:</b>	Nantucket
<b>Village/Neighborhood:</b>	Wauwinet
<b>Local No:</b>	11-20, W2-20
<b>Year Constructed:</b>	1970
<b>Architect(s):</b>	
<b>Architectural Style(s):</b>	Cape; Postwar Traditional
<b>Use(s):</b>	Secondary Dwelling House; Single Family Dwelling House
<b>Significance:</b>	Architecture; Recreation
<b>Area(s):</b>	NAN.C: Nantucket Historic District NAN.D: Nantucket Historic District
<b>Designation(s):</b>	Nat'l Register District (11/13/1966); Nat'l Historic Landmark (11/13/1966); Local Historic District (06/04/1970)
<b>Building Materials(s):</b>	Roof: Asphalt Shingle Wall: Wood; Wood Shingle Foundation: Concrete Unspecified



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Commonwealth of Massachusetts  
Massachusetts Historical Commission  
220 Morrissey Boulevard, Boston, Massachusetts 02125  
[www.sec.state.ma.us/mhc](http://www.sec.state.ma.us/mhc)

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BUILDING/STRUCTURE INVENTORY FORM  
NANTUCKET ISLAND ARCHITECTURAL  
AND CULTURAL RESOURCES SURVEY  
NANTUCKET HISTORIC DISTRICT COMMISSION  
NANTUCKET, MASSACHUSETTS

SURVEY/  
FILM ROLL #: W2-20  
MAP/PARCEL #: 1-20

2966

Recorded by: JS

Date: 09/25/89

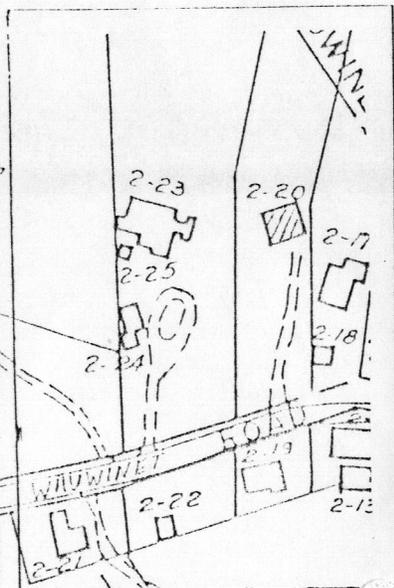
Organization: AGS

LCD  
A W W  
W W S V A S

IDENTIFICATION

- 1. Street Name & No.: 112 WAUWINET
- 2. Building Name: N/A
- 3. Ownership: Private
- 4. Present Owner: CALLAN, CATHERINE
- 5. Ownership History:  
Unknown
- 6. Use: Original: Dwelling Present: Dwelling  
Seasonal/Year-Round: Seasonal
- 7. Accessibility to Public: Visible from Public Road? Yes  
Interior: N/A

8. MAP -- 3X2"



NAN.2966  
2966

## GENERAL SETTING AND ORIENTATION OF BUILDING

10. Lot Size: N/A
11. Approximate Frontage (ft.): N/A
12. Setback from Street (ft.): 75 feet
13. Orientation to Street Address: Ridge Parallel
14. Surroundings: Scattered Buildings, Residential
15. Related Outbuildings and Property: Barn, Fence
16. Other Notable Features:  
N/A

## DESCRIPTION

17. Foundation: Concrete
18. Structural System: Woodframe
19. Exterior Wall Material, Front Facade: Shingles-Weathered
20. Exterior Wall Material, Side Elevations: Shingles-Weathered
21. Exterior Wall Material, Rear Elevation: Shingles-Weathered
22. Number of Stories: 1
23. Roof Shape: Gable
24. Roofing Material: Composition Shingle
25. Roof Features: N/A
26. Dormer Roof(s): N/A
27. Chimney Material: Brick-unpainted
28. Chimney Position: Off Center
29. Number of Chimneys: 1
30. Chimney Features: N/A
31. Front/Primary Door Location: Off Center
32. Front/Primary Door Frame Features: Flush Frame
33. Number of Bays: 4
34. Window Frame Type: Flush
35. Window Sash Type(s) - Front Facade: 6/6, 9/6
  
36. Porch: N/A
37. Signage: N/A
38. Details: Corner boards-plain
39. Condition: Excellent
40. Integrity: N/A
41. Alterations:  
N/A

NAN.2966  
2966

SIGNIFICANCE

42. Role the Building Plays: National Register: Non-contributing

43. Date of Initial Construction: 1970

Source: Jane Lamb

Architect: Unknown Builder: Unknown

44. Building Type: Box

45. Architectural Style: N/A

46. Historical and Architectural Importance:  
Unknown

47. Sources: N/A