1. NAME OF PROPERTY

Historic Name: Nantucket Historic District

Other Name/Site Number:

2. LOCATION

Street & Number: Not for publication:

City/Town: Nantucket Vicinity:

State: MA County: Nantucket Code: 019 Zip Code: 02554, 02564, 02584

3. CLASSIFICATION

Ownership of Property		Category of Property
Private:	X	Building(s):
Public-Local:	X	District: X
Public-State:		Site:
Public-Federal:		Structure:
		Object:

Number of Resources within Property

Contributing	Noncontributing	
5,027	6,686	buildings
		sites
		structures
		objects
5,027	6,686	Total

Number of Contributing Resources Previously Listed in the National Register: 13,188

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

_____ _____
Signature of Certifying Official Date

_____
State or Federal Agency and Bureau

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

_____ _____
Signature of Commenting or Other Official Date

_____
State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

_____ _____
Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	single dwelling, secondary structure, hotel
	Commerce/trade		business, specialty store, financial institution, warehouse
	Social		meeting hall, clubhouse
	Government		town hall, correctional facility, fire station, post office
	Education		school, research facility, library
	Religion		religious facility
	Funerary		cemetery (On Conservation Land)
	Recreation/culture		theater, museum, sports facility
	Agriculture/subsistence		agricultural, agricultural outbuilding, fishing facility/site
	Industry/processing/extraction		manufacturing facility, energy facility, communications facility
	Health Care		hospital
	Defense		coast guard facility
	Landscape		garden, unoccupied land

Current:	Domestic	Sub:	single dwelling, multiple dwelling, secondary structure, hotel
	Commerce/trade		financial institution, business, professional, specialty store, restaurant
	Social		meeting hall, club house
	Government		town hall, fire station, post office, public works
	Education		school, library, research facility
	Religion		religious facility
	Funerary		cemetery
	Recreation/culture		theater, museum, outdoor recreation, monument/marker
	Agriculture/subsistence		agricultural, fishing facility/site
	Industry/processing/extraction		energy facility, communications facility
	Health Care		hospital
	Defense		coast guard facility
	Landscape		garden, unoccupied land, conservation area, park

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

COLONIAL: Post-medieval
EARLY REPUBLIC: Federal
MID-19TH CENTURY: Greek Revival
LATE VICTORIAN: Italianate; Gothic; Second Empire; Queen Anne
LATE 19TH & 20TH CENTURY REVIVALS: Colonial Revival (Georgian Revival)
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman

MATERIALS:

Foundation:	Brick, Stone (granite)
Walls:	Wood (shingle); Brick; Stone (granite and brownstone)
Roof:	Asphalt; Stone (slate); Wood (shingle)
Other:	Stone (granite, marble)

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-17th 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 18th 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 19th and early to mid 20th 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 19th and 20th 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 20th 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.

Contact Period (1520-1660)

It is likely that European fishermen and traders visited Nantucket before 1602 when Bartholomew Gosnold became the first European to describe the island in an account that was published in England in 1625. There is little recorded contact between Natives Americans living on the island and Europeans until 1643 when Thomas Mayhew and Peter Folger began missionary activities. Secondary sources report the existence of at least six native villages prior to English settlement of the island. Four of these were located on the highlands at the east side of the island – one on the west side of Squam (Wannisquam) Pond and three between Sachacha (Sesachacha) Pond & Siasconset. A fourth settlement stood near the head of Miacomet Pond and a sixth at Shawkemo (Shawakemmo). Additional native houses existed at Nobadeer and Madaket.

There is considerable debate over the extent to which Nantucket was forested with timber sufficiently large for architectural purposes. One examination of soil types and stumps found in peat bogs in the first half of the twentieth century concluded that neither the soils nor the quantity of leaf mold found on the island indicate that Nantucket could have supported the growth of substantial forests during the period preceding and including European settlement. Consequently, locally grown wood seems more likely to have consisted of smaller, stunted trees and saplings suited to minor architectural uses, firewood and fencing.[1] The Native practice of burning planting fields each year and the windswept nature of the island limited growth in most areas to shrubs and stunted trees.

It seems likely that Natives continued to build in a tradition similar to that found on the mainland, creating wigwams and dugouts framed by bent saplings covered with thatch and mats. One reputed Native dugout dwelling survived long enough to be sketched on Eliza Gardner's 1829 map of "Tookanook Island"; labeled "Uncle Black's Cave" this structure was shown as a framed pitched roof with a chimney set at grade.[2] In addition, natives fishing stages, raised platforms that served as lookouts for whales, which subsequently inspired English settlers to build similar structures for the same purpose.[3] Evidence for native structures is more likely to be derived from archaeology, such as an archaeological dig at Squam carried out in 1938-41 by the Massachusetts Archaeological Society which found post holes and evidence of earthen floors from native dwellings;[4] and the more recent intensive archaeological survey conducted in 1989 prior to construction of the Polpis Road bicycle path from Milestone Road to Anne's Lane in Siasconset, which confirmed the existence of several sites and through Phase III data recovery studies generated new and regionally significant information about Native American dwellings and lifeways on Nantucket.[5]

Settlement Period (1660-ca. 1722)

Sherburne Center

English settlement of Nantucket began in 1659 when Thomas Macy and his family together with Edward Starbuck, James Coffin and Isaac Coleman sailed from Salisbury, Massachusetts to Nantucket and spent the winter in a hut near Madaket Harbor at the southwest corner of the island. There is little information about the dwelling that Macy created for his family during this first year, but most sources speculate that it was a dugout or temporary structure modeled on native dwellings that already existed on the islands and the first shelters created by the English settlers in Boston.

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[1] Jones, Bassett. "Was Nantucket Ever Forested?" Historic Nantucket, Vol. 14, no 4. (April 1967), pp. 15-22.
[2] Forman, Henry, *Early Nantucket and its Whale Houses*. (New York: Hastings House, 1966), pp. 10-11.
[3] Lancaster, Clay, *The Architecture of Historic Nantucket* (New York: McGraw-Hill Co., 1972), p. 5.
[4] Forman, Henry, *Early Nantucket and its Whale Houses*. (New York: Hastings House, 1966), p. 11.
[5] Rainey, Mary Lynne, "The Archaeology of the Polpis Road Bicycle Path: A Landmark in the Study of Native American Lifeways on Nantucket." *Historic Nantucket* 53, Summer 2004: 8-13.

Full-scale English settlement began in 1660 with the arrival of ten more proprietors of the Nantucket Partnership and their families. Soon after the Nantucket Partnership recruited fourteen "mechanics," each of whom received a half share in the partnership in return for settling in Nantucket. These were skilled craftsmen in building and related trades who quickly applied themselves to the task of building English style timber-frame houses. The settlers' primary residences were situated toward the northwest side of the island on a loosely defined arc extended from what was originally called Cappamet Harbor (later renamed Capaum Pond after its channel to the sea was closed by shifting sands) and Reed Pond toward the northern end of Hummock Pond and West Chester Street at the west end of the present town center. Home lots were not laid out in a unified division as was the custom under the charters granted by the Massachusetts General Court, but rather, settlers were allowed to select their own home lots of 60 square rods (approximately 1/3 acre) at a town meeting held on July 15, 1661. This method of settlement reflected the greater freedom enjoyed by the Nantucket Partnership both because of its status as privately owned proprietorship and because the island did not come under the theocratic jurisdiction of the Massachusetts Bay Colony/Province of Massachusetts until 1692. Consequently, the initial settlement was less compact than was customary within Massachusetts.

As early as 1678 the first formal division of common land suggests that the community was turning its attention to a different pattern of settlement focused on the great harbor at the north side of the island. In this year, the area bounded by modern Liberty, Broad, Federal and Westminster Streets was divided into twenty lots known as the Wescoe Acre Lots. Each lot was 2 rods (33') wide and 80 rods (1,320') long, extending from the shoreline back toward modern Gardner Street. Following the formula established by proprietary interests in the Nantucket Partnership, each of the twenty proprietors received one lot, while the fourteen mechanics who were not full proprietors received proportional settlements of land elsewhere.

Although some fishing and commerce may have been carried on from a public landing on the Great Harbor, no further formal subdivision of land in the present town center took place until 1716 when Joseph Coffin "was granted the right to build a 'wharf at ye old landing forty feet wide…'" Shortly thereafter, in 1717, a division of twenty-seven lots known as the Fish Lots was created along the Quanaty Bank south of modern Main Street along modern Pine, Fair and Orange Streets. These grants of land and wharf rights were probably stimulated by the gradual closing of Cappamet Harbor by shifting sands.

Secondary sources offer conflicting dates about when the harbor was finally closed to the ocean and became a fresh-water pond, but the process was clearly under way by 1716 and was complete by December 1722 when "each proprietor was made verbally to return his [original] home tract for reapportioning."[6] Thereafter, the town became centered on the Great Harbor in its present location. At this time, the remainder of the island presented a landscape that was largely open. The island's Native Americans practiced the annual burning of fields in preparation for planting crops, while the remainder of the island with its sandy subsoil and lack of topsoil supported moors with low shrubs and some scrub forests.

Local tradition reports that buildings from the old portion of town were moved to the new town center over the course of a century, leaving only two buildings from the Settlement Period on their original sites. There is little doubt that houses of the period followed English building practices that had already been modified by New Englanders on the mainland to suit the materials and climate of the region. While Nantucket may have possessed a very small quantity of building timber, it is far likelier that the majority of building materials came to the island from the mainland. As early as the 1650s the towns of Hingham and Boston served as centers for

[6] Clay Lancaster, *The Architecture of Historic Nantucket* (New York: McGraw-Hill Co., 1972), p. 10.

shipping timber and planks to destinations as far distant as Barbados in the Caribbean.[7] Through Tristram Coffin, one of the Nantucket Partnership's Proprietors, the town had access to large tracts of woodland and a sawmill that Coffin's son, Peter, owned and operated in Exeter, New Hampshire.

The two most important surviving buildings of this period that remain on their original sites are the Jethro Coffin House (ca. 1686 – 16 Sunset Hill Lane) and the Elihu Coleman House (1722 – Hawthorne Lane, off Madaket Road, now listed as 80 Madaket Road). Both houses are timber-frame structures with integral lean-tos, central chimneys with back-to-back fireplaces, and hall-and-parlor floor plans, which are distinguishing traits of New England's vernacular building tradition. The heavy timber frame of the Jethro Coffin House was lined with clay nogging and its steeply pitched roof originally possessed two façade gables, which are known only through evidence that remains in the frame's joinery. Reflecting the scarcity of building lime in Massachusetts, the house's massive central chimney was laid in clay mortar below the roofline and in lime mortar above. Raised brick headers forming a horseshoe pattern decorate the south face of the chimney above the roofline. Although extensively restored and partially reconstructed in 1927-28 under the supervision of Alfred Shurrocks, architect (see VI. Preservation & Revivalist Architecture 1880-1935 for biographical information), and William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities, the Coffin House retains many late medieval elements that remained popular on Nantucket well into the eighteenth century.

The Elihu Coleman House was the last house built in the original village of Sherburne; it remains one of the least altered examples of its period in Nantucket. Standing a full two storys high with an integral lean-to, the Coleman House also possesses a massive central chimney laid in clay mortar beneath the roofline with lime mortar used only to point the bricks of fireboxes and its pilastered chimney cap above the roofline. The façade is asymmetrically arranged, consisting of a central entry flanked by one window on each side at the first story and three windows at the second. This arrangement seems likely to result from the placement of original casement windows the openings of which were enlarged for the installation of sliding sash. In addition, the Coleman House possesses a circular cellar, which provides evidence for the early use of this feature. Resembling early houses on the mainland, seventeenth and eighteenth-century houses on Nantucket frequently possessed partial cellars. These circular cellars were a regional adaptation to the sandy sub-soils found on Nantucket, Martha's Vineyard and Cape Cod. Because the instability of sandy soils exerts pressure that can easily collapse straight walls, and because of a lack of large stones with which to build thick cellar walls to withstand this pressure, local builders constructed cellars with a circular floor plan and perimeter walls of brick to create an arch that was strengthened by the pressure of the sand.

Several additional buildings of the Settlement Period remain as important fragments of the island's past. Of these, the Richard Gardner House (before 1688 – 139 Main Street) preserves the frame of a two-story half house that was expanded eastward to create a full hall-and-parlor plan at the first story. Originally built near modern Lowell Place, slightly west of its present site, the Gardner House was severely altered in the nineteenth century by the removal of its central chimney and by conversion to a carriage house; however, it retained substantial original framing elements and fragments of original finishes. It was moved eastward to its present site in order to be restored and partially reconstructed in 1927-28 under the supervision of Alfred Shurrocks, a restoration architect who was working on the Jethro Coffin House at the same time. Although his practice extended throughout New England, Shurrocks eventually moved to Nantucket where he supervised restorations in addition to designing new buildings.

[7] Abbott Lowell Cummings, *The Framed Houses of Massachusetts Bay, 1625-1725.* (Cambridge: Harvard University Press, 1979), p. 50.

Important fragments of Settlement Period houses remain concealed within later, larger structures into which they were incorporated follow relocation to the present town center. Moving buildings and re-using architectural salvage has a long tradition in New England, but it is an especially important part of the building tradition of Nantucket where the scarcity of building materials and the expense of their importation created a culture of moving and salvaging buildings, a tradition that has remained active to the present, albeit engendered by different forces in later periods. Among the most notable fragments of the Settlement Period is the Parliament House (ca. 1676 & 1820 - 10 Pine Street,) which is believed to have been built at the head of Hummock Pond by Nathaniel Starbuck. In its original form, the structure may have been a half house the main feature of which was a large hall (upward of 21' square) that served as an early meeting room. This earlier structure and room with its exposed timber frame forms the northwest corner of the present house built in 1820. Although it is not clearly visible on the exterior, it remains an important survival from the island's earliest history of English settlement. Local tradition suggests that numerous other such fragments survive to the present incorporated into later buildings.

In addition to the relocation of buildings from the old town center, a small number of new houses were built on the Fish Lots shortly after these lots were created. Initially constructed as a half house of similar plan to the Richard Gardner House, the Thomas Macy House (ca. 1717 - 3 Tattle Court) continued existing building practices into the new town center.

Surviving commercial and industrial buildings from the Settlement Period are unknown. With the growth of whaling, it is likely that a number of try-works and warehouses were built at the Great Harbor near landings at the sandy shore near the foot of the Wescoe Acre Lots. The town sought to establish mills for the grinding of grain beginning with a proposed horse-powered mill in 1665. In 1666, a waterpower mill was proposed on Lily Pond, but the waterpower was insufficient and it was supplanted by a tide-mill in the 1670s. Windmills, which began to be constructed after 1717, eventually proved the most successful way of grind grain. Although none of the Settlement Period windmills survives, an important local example of the type remains from the Colonial Period (see Nathan Wilbur Mill, 1746, 50 Prospect Street).

The major institutional buildings of the period were meetinghouses. In 1711, a Quaker Meetinghouse was constructed near the north end of Hummock Pond. A Presbyterian Meetinghouse was also built at the same time, and local tradition reports that it was moved to Beacon Hill (62 Center Street) in 1765 where it was modified to become the North Meetinghouse. Subsequently, this structure was moved back on its lot to allow the construction of the present North Congregational Church in 1834. Currently known as the Old North Vestry, there is a possibility that this structure dates from 1732 and replaced the 1711 meetinghouse; nonetheless, it is a rare surviving example of an eighteenth-century, timber-frame meetinghouse.

Fishing Stations

A unique element in the built history of Nantucket is the prevalence of seasonal villages known as fishing stations or whaling stations during the period in which on-shore whaling was practiced. In the 1660s-1670s four whaling stations were established in scattered locations, namely, at Cisco near Hummock Pond, between Miacomet Pond and Weweeder Ponds, at Siasconset Bank (ca. 1676) and at Sesachacha Beach (ca. 1670)[8]. Three additional fishing stations were established later at Pedee south of Sesachacha Beach, Quidnet (ca. 1700) and Coskata near Great Point. In addition, there may have been scattered individual whale houses built along the shore. While the stations were scattered over a wide area, the eastern shore of Nantucket with its high bluff proved the most popular and successful location for fishing and whaling.

[8] Henry Forman, *Early Nantucket and its Whale Houses*. (New York: Hastings House, 1966), p. 31.

The organization and layout of these villages appears to have been informally accomplished as land in the villages was neither formally subdivided nor granted to settlers during the Settlement Period. Historical sources report that the villages were initially dominated by viewing masts from which occupants could keep a lookout for whales. Large fish racks were reputedly built to dry cod, and one or more whale houses were built privately to provide lodging for fishermen. Evidence for the layout of the fishing stations survives in Siasconset (known locally by its abbreviated name -'Sconset) which has a grid plan composed of longer straight streets that extend from north to south parallel to the bluff and connected to the shore by lanes descending the bluff at the north, south and middle of the grid. Smaller cross lanes/rights of way pass between the end walls of most buildings. This arrangement was illustrated in "A View of Siasconset, a Fishing Village on Nantucket" (1797) by David Augustus Leonard[9] and was described by Josiah Quincy who noted in 1801 that the village possessed thirty houses in three rows. In 1811, Joseph Samson described the village as containing "forty houses, or rather huts, standing apart, in four rows, leaving three broad lanes between them, which are covered with a fine sward of grass."[10] The origin of this plan is not known and it is possible that the cottages were regularized in their location at some point in the village's history; however, some insight into the village plan can be gained from the Town's effort to create a formal division in 1758. At that time, the Proprietors ordered a division of "Siasconset Bank" into 27 lots each of which would have measured 3 rods (49.5') by 18 rods (297'). This plan was abandoned, presumably because the village was already too densely developed for such a plan. Historically, this grid extended further eastward and was shortened by the collapse of portions of the bluff following storms in 1835 and 1841.

Within 'Sconset, whale houses stand on small rectangular lots, nearly the size of the houses, that abut the lanes at their fronts and backs. The side lots of each whale house are grass-covered rights of way, which form a grid throughout the oldest portion of the village. Surviving examples and local tradition indicate that whale houses were simple, one-story timber-frame structures designed to house six men which comprised the number of men needed for an on-shore whaling boat. The structures were of timber-frame construction, one story high with relatively low-pitched roofs. As initially built, they were typically composed of a single "great room" (often only 11'-13' wide) at the north end with two small sleeping chambers (often as small as 6' wide) surmounted by a loft at the south end. Historical sources report that these structures originally lacked masonry chimneys; instead, they possessed wood and clay chimneys to vent fires built on a simple brick hearth set in the floor. No example of this type survives intact, and all examples have been modified over the past two centuries by the installation of masonry chimneys and a series of shed additions, known locally as warts, to accommodate increased sleeping chambers, kitchens and storage rooms. Among the earliest buildings of this type to survive are Auld Lang Syne (Micah Coffin House, also known as the Captain Henry Coleman House, earliest portions ca. 1675-82 - 6 Broadway,) and Shanunga (the Betsy Cary House, 10 Broadway – earliest portions built ca. 1682 and moved to 'Sconset at unknown date). Other whale houses in the village exhibit characteristic features of the type as well as eighteenth-century finishes.

The whale houses of 'Sconset represent a unique survival of an ephemeral building type that may once have existed in more coastal New England communities but which has nearly completely disappeared except at 'Sconset. Even on Nantucket where as many as seven fishing stations existed, buildings of this type disappeared in the latter part of the eighteenth and early nineteenth centuries as offshore whaling became predominant. On Nantucket, where the tradition of moving buildings was strong, many of the whaling houses were moved and re-used. An especially large number are believed to have been moved from Sesachacha to 'Sconset, leaving 'Sconset as the largest and best example of this kind of village in New England.

[9] Betsy Tyler, et al. *'Sconset, A History.* (Nantucket: Nantucket Historical Association, 2008), 4.
[10] Ibid., 8.

Colonial & Revolutionary Period (1723-1791)

Nantucket Town

Following its relocation to the Great Harbor, Sherburne quickly created land divisions and streets that continue to define the extent of the densely built-up area of the town to the present. In 1723, Richard Macy received the right to build Straight Wharf, a maritime feature that continues to mark the center of the harbor. At the same time, an area immediately adjacent, bounded by Straight Wharf, modern Washington, Commercial and New Whale Streets, was set off as Warehouse Lots (1722-23). This division established the maritime and commercial core of the community. In 1726-27, a division of 27 lots was created south of the Fish Lots. Known as West Monomoy or New Town, this division extended from Mulberry Street to Cherry Street between modern Union and Pleasant Streets. Subsequently in 1744, beach land at the foot of the Wescoe Acre Lots was set off as lots known as Bocochico within the area bounded by Broad, Federal, Water and Main Streets. Together with the Wescoe Acre Lots and the Fish Lots, the property boundaries of West Monomoy and Bocochico lots provided lines along which future streets would be laid out to create an irregular grid extending from Broad Street on the north to Cherry Street on the south, and from Union/Orange Streets on the east to Pleasant Street on the west. As deep-water whaling became the basis of the island's economy, population grew quickly from 917 in 1726 to 3,220 in 1764 and 4,545 on the eve of the Revolutionary War in 1774. The years of the Revolution and those that followed caused severe economic hardship on the island. During this time, the island's fleet of nearly 150 whaling ships was nearly completely destroyed and dispersed. Within the short span of six years between 1778 and 1784, the number of houses in the town dropped from 604 to 551 as population stagnated in the range of 4,200-4,600. This era of economic hardship was brought to an end following 1791 when the first whaling ship from Nantucket sailed to the Pacific and ushered in the "Golden Age of Nantucket."

Throughout the eighteenth century, the town center grew predominantly by subdivision and increasingly dense development within existing land divisions and at their fringes, rather than by expansion from a nucleated village. During the early part of the period, Nantucketers continued the ancient practice of orienting their houses southward to benefit from solar gain and constructing long lean-to roofs toward the north, as is seen in houses such as the Richard Gardner, Junior House (1722-1724 – 34 West Chester Street) and the Caleb Gardner House (1733 – 25 Hussey Street). As the population of the town and its density of buildings increased, residents began to orient their houses toward the streets rather than the compass points, and to build them closer together and out to the street property line, as in houses such as the Silas Paddack House (1767 – 18 India Street) and the Joshua Coffin House (1756 – 52 Center Street). These siting choices probably served the dual purpose of creating a village environment that was more sheltered from harsh winds and reserving space for storage sheds, kitchen gardens and barns for dairy cows at the rear of house lots. In the 1780s, J. Hector St. John de Crèvecoeur observed that the town possessed 500 cows that "are daily led by the town shepherd [to pastures outside of town] and as regularly drove back in the evening. There each easily finds the house to which it belongs…"[11] Toward the end of the period, houses were increasingly built on full cellars containing storage areas and occasional kitchen fireplaces. Set a half-story above grade, these cellars resulted in houses standing higher above the streets and requiring raised stoops, features which remain characteristic of Nantucket Town's historic core.

Nantucket Town Residential Architecture

Nantucket's domestic architecture of the Colonial Period is distinguished by a high degree of uniformity in scale, design and materials, and by a general absence of architectural ornament associated with high-style Georgian architecture found in many of New England's coastal cities. Local tradition asserts that the simplicity of the island's architecture derives from its predominantly Quaker population and its distaste for extravagance. While the Quakers may have had a role in promoting architectural simplicity, the island's cohesive culture

[11] J. Hector St. John de Crèvecoeur, *Letters from an American Farmer*. NY: Penguin Books, 1986. p. 115

based upon whaling and the close interrelationship of island families descended from the original proprietors may also have contributed to a widely shared way of life and aesthetically conservative architectural values. The limited availability and expense of building materials may have discouraged architectural experimentation, just as the re-use of building materials may have supported architectural conservatism. Whatever the origin of local architectural sensibilities, they developed a cohesive and distinctive architectural tradition, which has left a strong imprint on the community.

Throughout the period the central chimney, timber-frame houses represent the most popular house type. Prior to the Revolution, both half houses and full hall-and-parlor plan houses were built in much the same style as those built during the Settlement Period. The town's finest fully developed hall-and-parlor plan houses are represented today by the Major Josiah Coffin House (1724 – 60 Cliff Road), the Richard Gardner Junior House (1722-24 – 34 West Chester Street) and the Caleb Gardner House (1733 – 25 Hussey Street). All three buildings exhibit characteristic features in their lean-to roofs, pilastered central chimneys, wooden shingle siding and timber-frame construction. The Georgian style cornice modillions at the Major Josiah Coffin House are the only example of their type on Nantucket. These brackets resemble contemporaneous elements found on ambitious mainland buildings such as the Wadsworth House (1726 - 1341 Massachusetts Avenue, Cambridge) and the William Brattle House (1727 – 42 Brattle Street, Cambridge). Despite the modillions' awkward placement (which may arise from the enlargement of windows in the late eighteenth century), these elements seem likely to be original to the house. Half houses of similar scale and detail survive throughout Nantucket Town and are represented by examples such as the Tristram Bunker House (1720s, moved to site 1750s - 3 Bear Street), the Seth Coffin House also known as the Raymond-Coleman House (ca. 1729-50 – 53 Orange Street), and the Timothy Barnard House (1738-58 – 19 Hussey Street) which was extended to a full hall-and-parlor plan by a shed addition made to its west end later in the eighteenth century.

As the eighteenth century progressed, while the central chimney timber-frame house remained a popular local building type, details of its proportion and form were modified. Following the mid-eighteenth century, fewer lean-to roofs were constructed and more houses were built to a full two-story height, although a small number of lean-to roofs with shallow pitches continued to be built as late the 1830s-1840s. The pilastered decoration on chimney faces and the clustered flues of early chimneys were replaced by square chimneys, many of which were plastered above the roofline. Double-hung sash set in projecting, plank frames became the standard type of window, and front doorways were trimmed with simple frontispieces composed of architraves or pilasters supporting moulded caps, although the majority of those that survive appear to date from the late eighteenth and early nineteenth centuries. A small number of Georgian style entries with fluted pilasters and pulvinated friezes exist in scattered locations such as the doorway at 19 Liberty Street (second half of 18th century, pedimented added), but such features are rare. During the mid-eighteenth century new houses in the town center came to be built on raised foundations with full cellars, often containing a cooking fireplace and paving in the form of bricks or cobbles (Joshua Coffin House, 1756 – 52 Centre Street, and the Thaddeus Coffin House, 1746-50 & after – 89 Main Street). Circular cellars were built throughout the period, but less frequently for houses at the center of the district. Interior finishes also changed as lime became more generally available for plaster walls and ceilings, and as vertical boarding with moulded battens gave way to room-ends and wainscots of joined, raised paneling. occasionally decorated with fluted pilasters and panels with crossettes.

One of the most ambitious houses of the second half of the eighteenth century was the Peter Folger II House (1765 – 51 Centre Street). Known originally as the "Flat Roof House," this building possesses a conservative, central chimney plan built to the height of three full storys. The Folger House was originally enclosed by a nearly flat roof covered with tar and "cement"; this roof reputedly remains as the current garret floor above which the current gable roof was constructed in 1815. Other characteristic central-chimney houses of the second half of the eighteenth century include the Joshua Coffin House (1756, sections believed to have been moved from Capaum Harbor – 52 Centre Street) and the Rescom & Elizabeth Palmer House (ca. 1760 & 1808

moved – 9 Prospect Street). The Christopher Starbuck House (ca. 1757 & possible early sections from Sherburne – 105 Main Street) was featured as a representative example of the mid-eighteenth century, central-chimney house type in the 1966 National Historic Landmark Nomination; since that time, the building has suffered a substantial loss of integrity of materials and workmanship following the complete re-cladding and re-sheathing of the building, replacement of its windows, and removal its interior finishes, central chimney and portions of its frame in 2006, although it retains its overall form and relationship to the street.

While half-houses continued to be built and exhibit similar changes to those found in full center-chimney houses, their popularity was supplanted by a distinctive building type known locally as the "Typical Nantucket House." The origin of this building type has not been identified. Although this building type is prevalent in and primarily associated with Nantucket, buildings of this type also exist in Martha's Vineyard and Cape Cod, but in far smaller numbers. Local historians have tended to classify the building type by the number of windows at its façade, specifically four at the second story set above a doorway flanked by two windows on one side and one window on the other at the first story. This classification misses several distinctive elements of plan and framing. Unlike the full central chimney and half-houses, Typical Nantucket Houses generally lack a separate chimney bay. While full center-chimney houses possess two wide (room) bays flanking a narrower chimney bay, and half houses possess a single wide (room) bay set adjacent to a narrower chimney bay, Typical Nantucket Houses are composed of two structural bays in width and two in depth. The bays differ in dimension, often ranging between 11'-14' for the narrower bay and 12'-17' for the wider bay. Chimneys in these houses tend not to rise as compact rectangles with back-to-back fireplaces as is customary in most central-chimney houses throughout New England. Rather, the chimneys frequently consist of fireplaces set at right angles to each other, the flues of which rise to a common stack at the base of the second story. Occasionally, fireplaces are even set in linear alignment creating a long, narrow range of fireboxes, the flues of which then join to form a compact stack at an upper story. Chimneys are most frequently located on the interior corner of the wider rear bay. The main entries are customarily located in the narrower of the two façade bays. In earlier examples of the type such as the Silas Paddack House (1767 – 18 India Street) and the Job Macy House (1790 – 11 Mill Street), the entries open into a narrow passage with a parlor on one side and a narrow staircase, closets and storerooms on the other side.

In addition to two-story houses, a number of one-story cottages were built at the periphery of the town center and at the south end of the town on the side streets in the West Monomoy lots. The number of such cottages appears to have been small during the beginning of the Colonial Period, or at least the number of surviving examples is small; however, the popularity of this building type increased during the latter part of the eighteenth century and continued through the first half of the nineteenth century. Interestingly, nearly none of the remaining examples resembles the ubiquitous Cape Cod style cottage which was a popular building type throughout New England and especially on Cape Cod. Nantucket examples exhibit the range of vernacular floor plans that were popular for two-story houses – full hall-and-parlor plan, half-house and the Typical Nantucket House plan. Unlike Cape Cod style houses of the period, Nantucket cottages were frequently built with a higher stud height to create a partially raised garret, although this feature may date from the latter part of the period. In addition, Nantucket examples frequently employed a lean-to roof, the angle of which was necessarily shallow because of the buildings' low heights. The Edward Allen House (1763 – 21 Prospect Street) is a representative example of a full-center chimney plan with a symmetrical center-entry façade. The house's simple pilastered entry seems likely to be a later addition. Two gambrel-roofed cottages from the mid-eighteenth century exhibit similar elements. Of these, the Grindell Gardner House (1772 – 30 Hussey Street) retains its original central chimney, while the George Gardner House (1748 – 8 Pine Street) lost its central chimney in the mid-nineteenth century and underwent a restoration by Frederick Hill in 1944
Half cottages similar to full center-chimney cottages are less common and include 5 Cherry Street (pre-1775). As with two-story houses of the period, the Typical Nantucket House floor plan is the most distinctive local

type of the period. Relatively few cottages of this type were built during the early part of the period, as the plan seems to have evolved in the middle of the eighteenth century. One of the most notable examples of the type is the Silas Paddack House (1767 – 18 India Street) which is also one of only nine surviving buildings of the period with a gambrel roof.

The vast majority of buildings constructed during this period shared standard plans and similar architectural details; nonetheless, several more ambitious houses were constructed, although none would be considered high style by the standards of coastal cities such as Boston, Salem or Newburyport. The architectural ambition represented by this small number of houses is displayed more in their plans than by their scale or ornamentation. The most notable of these buildings is the Captain Silas Jones House (1774 – 5 Orange Street). Constructed at approximately the same time as the masonry Rotch Market (1774 – 1 Main Street; now the Pacific Club) with which it shared a number of architectural elements, the Jones House is a two-and-one-half story house enclosed by a gambrel roof. As originally constructed, the house possessed brick end walls and clapboard-covered wooden walls at its façade and rear elevations. Around 1830-34, the facade was faced with brick laid in stretcher bond giving the appearance from the street that the entire house was built of masonry. Despite this change, end walls retain their eighteenth-century masonry and projecting belt courses. The plan of the house with end-wall chimneys, a central hallway and symmetrical room arrangement stood in contrast to the vast majority of buildings in the town with their central chimneys, tightly winding staircases and asymmetrical floor plans. Original exterior trimmings are unknown, but interior finishes included up-to-date, but not lavish Georgian details such as raised-panel room ends with crossettes decorating the architraves of the fireboxes.

At an architecturally simpler level, a number of two-story, timber-frame houses were constructed with twin interior chimneys and central hallways. Some buildings of this type appear to have been created by the enlargement of half houses and Typical Nantucket Houses. One of the more thorough-going examples of the type stands at 5 Gay Street (date unknown – ca. 1775-1790). The house stands on a high brick basement above which its symmetrical façade is trimmed with corner quoins – a rare feature in Nantucket. The center entry consists of a paneled door surmounted by a transom and framed by fluted pilasters that support a pediment and frieze decorated with triglyphs. Early photographs of the house show its façade clad with clapboards and its side elevations covered with shingles, a customary arrangement for houses of this period in coastal New England. A photograph of the 1930s shows the façade re-clad with shingles, as it is today, a change typically made as part of Colonial Revival restorations and re-interpretations of the island's early buildings.

Institutional Architecture

As in most New England communities, meetinghouses were the major institutional structures built during the eighteenth century. In virtually all Massachusetts towns where support of the Puritan church was mandatory, new meeting houses were constructed only as the congregations became too big for one building or too widely scattered to travel to a single location. With its unique history of religious diversity, Nantucket possessed numerous religious meetinghouses from an early date. Secondary sources report that as many as four meetinghouses were built by of for the Native American inhabitants prior to the mid-eighteenth century, although it is not clear if these were of English timber-frame construction or Native American construction. As early as 1711 both Presbyterian and Quaker Meetinghouses were built. Of these various meetinghouses, only the former Presbyterian Meetinghouse survives in altered form as the North Vestry of the North Congregational Church (1711-32 – 62 Center Street). Moved from the Capaum Harbor town site, this meetinghouse was modified several times in the eighteenth century before being moved back on its second site to allow the construction of the North Congregational Church in 1834. Despite alteration, the building preserves its timber frame construction and evidence of its original interior configuration. In another difference from most other Massachusetts communities in which the religious meetinghouse also serve for town meetings, Nantucket built a separate Town House near West Chester Street as early as 1716. Although this building does not survive, its

relocation to Main and Milk Streets near the present Monument Square in 1783 marks the increasing density of the town's population in the adjacent Wescoe Acre Lots and Fish Lots.

Commercial Architecture

The largest number of commercial buildings of the period were certainly warehouses and storage structures associated with the maritime economy. The largest number of these would have been located near the harbor and the wharves established there in the eighteenth century. The Straight Wharf and adjacent Warehouse Lots formed the core of the community's commercial center, but additional wharves were developed to meet the demands of the growing maritime economy. Old South Wharf was built in 1760-62, and the Old North Wharf was laid out in 1770 with twenty-five wharf lots. Within two years, the new wharf proved inadequate, and the New North Wharf was laid out in 1772 to accommodate the 150 ships associated with Nantucket's whaling trade at the time. Although the wharves and their various workshops and warehouses have been subject to fire, weather and frequent rebuilding, they retain clusters of wood-frame structures that preserve the scale and the utilitarian architectural character of their historic pasts.

The community's most significant surviving commercial building is the Rotch Warehouse (1775 & 1846 – corner Main and Water Streets), now more commonly known as the Pacific Club following the Club's purchase of the building in 1861. One of the earliest brick buildings in Nantucket, this structure originally stood two and one-half storys high with a gambrel roof. William Rotch, a prominent merchant, was granted the right to build this structure by the Town in return for the Town being granted use of the first story and north chamber of the second story; Rotch is believed to have occupied the remainder of the building as his warehouse and counting room. The building was gutted in the Fire of 1846 after which its brick walls were raised to create a full third story with a low-pitched roof and attic above. Despite the major rebuilding that occurred in 1846, the building preserves its brick elevations, water-table, projecting belt courses and arched window heads.

Industrial

Little industrial activity existed throughout New England during the eighteenth century, and even less on Nantucket where low elevations and sandy soils eliminated waterpower as a source of motive power. In 1778, a valuation of property on the island identified only four structures under the heading of "Still-houses, furnaces, mills of all sorts and iron works." It is not clear exactly which of these sorts of buildings was present at the time, or if the list included the primary industrial building to survive from the period, namely the Nathan Wilbur Wind Mill (1746 – 50 Prospect Street). After efforts to use waterpower from the Wescoe Pond and from tidal sources failed in the Settlement Period, Nantucketers turned to wind power for grinding grain. During the eighteenth century, five windmills stood above the town near the Wilbur Mill; of these, only the Wilbur Mill survives. Believed to be the oldest functioning windmill in the United States, the Wilbur Mill is an octagonal, timber-frame structure set on a stone foundation. The Wilbur Mill was rendered obsolete by 1828 when it was sold to Jared Gardner, a carpenter, for dismantling. Instead, Gardner restored the building to operable condition after which it was operated under several owners until 1892 when it was abandoned. In 1897, it was donated to the Nantucket Historical Association, which preserved the structure as a museum, its current use.

Fishing Stations

Little documentation survives to describe the appearance of fishing stations during this period. With the gradual decline of onshore whaling in favor of offshore whaling between 1715 and 1760, fishing stations served less as centers for whaling and more as seasonal stations for catching edible fish. As the sole surviving fishing station, 'Sconset preserves the best evidence of the period. Although only eight houses existed in the village in the 1770s, 160 subscribers raised money to dig a well in 1776. It is likely that this well served both seasonal residents who fished from the village and others who made shorter visits by boat. Set near the center of the village at Pump Square, the well became an important part of the village's streetscape. Additional buildings may have been built or moved, and existing buildings were certainly modified, but the simplicity of the

structures and the continuity of local building tradition into the nineteenth century make it difficult to distinguish between whale houses built over a wide range of date. Whale houses such Nauticon (ca. 1734 – 4 Broadway) are illustrative of the difficulty of dating such buildings with precision. Thought by Henry Chandlee Forman to date from the early eighteenth century, or possibly from the late seventeenth, this house has a local tradition of having been built in 1734-35. In its original form, it seems likely to have consisted of a single great room (10'6" x 11'6") and two small sleeping chambers ("staterooms") less than 6' wide. The building was expanded by symmetrical lean-to "warts" that enlarged the sleeping chambers, by the construction of a kitchen, and by a late nineteenth century "wart." Similar additions and features exist throughout 'Sconset and are important survivors of a vernacular building tradition that survived for more than 150 years.

Federal & Classic Periods (1791 -1860)

Following the first voyage of a local whaling ship to the Pacific Ocean in 1791, Nantucket's whaling business underwent a prolonged period of growth and prosperity that lasted for sixty years before declining precipitously in the 1850s. During the War of 1812, the island suffered a major commercial setback with the loss of half of its fleet. Despite this setback, local population increased nearly steadily from 4,620 in 1790 to a high of 9,012 in 1840 after which it declined to 8,452 in 1850 and 6,094 in 1860. The patterns of land use and settlement established during the Colonial Period continued. Nantucket Town grew more densely built within the boundaries previous established and achieved the distinctive architectural character that it retains to the present. As the second largest settlement on the island, 'Sconset underwent a gradual transformation from a fishing village to summer retreat and pleasure ground, first used by Nantucketers and later by visitors from the mainland. The majority of the island continued to remain as open moor and grazing land for flocks of between 10,000-15,000 sheep and as many as 700 cows kept to provide dairy products.

Nantucket Town

The town continued to develop through the subdivision of existing lots in the town center. The local preference for building houses out to the street line with fences defining property boundaries became a nearly uniform and defining characteristic of the densely built town center. Although houses were constructed throughout the Nantucket Town, distinctive neighborhoods began to emerge. Sparsely developed before the 1830s, Main Street became the location of the town's most imposing residences of the 1830s-1840s due in large part to three closely interrelated families. Much of Orange Street and the Main Street end of Fair and Pleasant Streets also became favored as the locations for the community's most imposing houses. Simpler cottages tended to be constructed toward the periphery of the town center, along portions of Prospect Street, outer Main Street, near Cliff Road and West Chester Street, and in the southern portion of the town on the side streets extending between Union and Pleasant Streets in the West Monomoy Lots. Despite these general tendencies, housing was not as strictly segregated by wealth as it came to be in many coastal cities**;** both simple and ambitious houses can be found in close proximity.

Within residential districts, the character of the landscape changed gradually toward a more urban pattern. Nonetheless, residents of the town continued to own between 500 and 700 cows well into the mid-19th century. Following the pattern observed by de Crèvecoeur in the 1780s, these cows were driven out to common pastures during the day and returned to the town in the evening where they were housed in small barns, sheds and other outbuildings constructed in the rear yards of many houses.[12] One watercolor view of part of the town painted by Phebe Folger in 1797 shows a landscape made up of widely spaced houses interspersed with barns and outbuildings, some planting beds, work yards and pastures, all defined by board and rail fences.[13] With the subdivision of larger lots, house lots became smaller and buildings were constructed more closely together as

[12] J. Hector St. John de Crèvecoeur, *Letters from an American Farmer* (New York: Penguin Books, 1986), 115.
[13] Betsy Tyler, *A Walk Down Main Street: the Houses & Their Stories* (Nantucket Preservation Trust, 2006), 13.

the period progressed. Ornamental landscapes were rare throughout the period as houses tended to be built out to the street and rear yards served as important work areas for domestic and other tasks. Side and rear lot boundaries were generally defined by solid board or rail fences. Ambitious houses, such as "The Three Bricks" (1837-39, 93-97 Main Street) possessed openwork fences of capped pickets, wooden spindles or iron in front of their facades and board walls or gates along the rest of their street frontages to conceal work areas. This pattern of fencing and well-defined yards survives to an unusually high degree in Nantucket. Although rare ornamental gardens were not unknown, a parterre of two boxwood ovals laid out behind the Henry Swift House (91 Main Street) in 1823 is believed to have been the first of its type on the island.

During the same period, the commercial district expanded up Main Street and spread toward Center and Federal Streets. Following the devastating Great Fire of 1846 which burned over 300 buildings in the town center, Main Street was rebuilt with two-story masonry commercial blocks as well one and two-story wood-frame buildings with gabled facades, a high proportion of which survive to the present and dominate the district's present appearance. The waterfront grew to accommodate whaling vessels and increased shipping, and the New North Wharf (1770) became the Steamboat Wharf between the 1830s and 1850s as different companies attempted in succession to establish regular service to New Bedford and Cape Cod. Although the first steamboat to Nantucket arrived in 1818, regular daily service would not be established until the 1870s. Institutional buildings such as the library, town offices and social organizations clustered near the commercial center and waterfront, while churches and schools were distributed in several locations throughout the community.

One of the major changes in the appearance of the community took place late in the 1830s with the introduction of paving to streets that had previously been sand and packed dirt. When Josiah Quincy visited Nantucket in 1801, he observed, "The streets are most of them uncomfortably narrow and few of them paved. The sand in them is so deep, that every step sinks you over shoes."[14] Although portions of Orange Street and the square on Main Street may have been paved with cobblestones as early as the 1820s, the condition of streets remained problematic into the 1830s while Nantucketers debated the best method for improving them. In the late 1830s, Main Street was finally paved with cobblestones at approximately the same time that the owners of the street's impressive new houses were paving the sidewalks in front of their houses with flagstones, such as those that survive in front of The Three Bricks (93, 95 and 97 Main Street) in 1837-39.

Nantucket Town Residential Architecture

Nantucket's domestic architecture of the Federal and Classic Periods is distinguished by two trends, namely, the continued widespread construction of vernacular timber-frame house types and the construction of a large number of ambitious Greek Revival style houses and cottages in the 1830s-1840s. Both of these trends have left a nationally significant concentration of buildings of the period in a setting that has undergone remarkably little alteration. As in the preceding period, Typical Nantucket Houses with their asymmetrical facades and framing were perhaps the most popular house type, but full center-chimney houses, half houses, twin-chimney houses and similar cottages remained popular. In addition, a large number of ambitious, but architecturally conservative houses and cottages were constructed in the late Federal and Greek Revival styles. The large scale of these houses reflects the island's exceptional wealth during this period, while their uniformity of plan, design, materials and decorative detail expresses the cultural cohesiveness of a population closely connected by consanguinity, interlocking business relationships and shared religious beliefs.

Vernacular House Types

The continued dominance of the Typical Nantucket House plan throughout this period displays the strength and tenacity of local building traditions. Stylistic influences of the Federal style were primarily limited to the

[14] Betsy Tyler, *A Walk Down Main Street: the Houses & Their Stories* (Nantucket Preservation Trust, 2006), 12.

ornamental details of window cases and frontispieces. While plank window frames were installed in most houses built before ca. 1830, they were gradually supplanted by simpler cases trimmed with a half-round moulding and trapezoidal window cap resembling a stone lintel from masonry construction. A relatively small number of Federal style frontispieces were decorated with simple, attenuated pilasters supporting entablatures and projecting moulded caps, and transitional Greek Revival style frontispieces or similar scale were built with fretwork and fluted pilasters, such as those seen at 57, 58 and 59 Fair Street. Ambitious Federal Period houses were fitted with doorways flanked by sidelights and transoms as well as attenuated pilasters rising to high entablatures; a smaller number possessed arched fanlights decorated with punch-work, many of which were blind and finished with louvers such as the Reuben Coffin House (1831 - 16 Gardner Street) and 19 West Chester Street (1820s – moved from 11 Cliff Road ca. 1895).

The north side of India Street is especially rich in examples of the Typical Nantucket House type constructed in the late 18th and early 19th centuries. Houses such as Captain William Stubbs House (ca. 1810 –15 India Street) is characteristic with little architectural ornament beyond moulded caps at the heads of plank window frames and its late Georgian frontispiece composed of pilasters flanking the front door and transom and supporting an entablature with a pulvinated frieze. The clapboarded façade and shingled rear walls of the Stubbs House represent characteristic architectural treatments of the period, as did the chimney's plastered exterior finish, which was removed in the mid-20th century. A small number of Typical Nantucket Houses from the period exhibit elements of the Federal style, but these are generally confined to individual details such as the tri-partite pilastered entry at 9 Quince Street (ca. 1810-20) and the elliptical fanlight over the entry at the Reuben Coffin House (1831 – 16 Gardner Street). A small but significant number of Typical Nantucket Houses were built with end-wall chimneys during the early 19th century, presumably to allow the interiors to be opened into adjoining double parlors. Although this chimney placement was adopted from more ambitious house plans, it conferred a degree of architectural formality on examples of the Typical Nantucket House, such as 92 Main Street which was enlarged in 1807 at which time four end-wall chimneys were added, presumably replacing an earlier central chimneystack. Late in the period, houses such as the Daniel Coffin House (1794 and ca. 1840 – 25 India Street) continued to be updated by the addition of a small number of architectural ornaments to the façade, in this case, corner pilasters, a wide cornice and Doric portico in the Greek Revival style.

In addition to two-story houses, a number of one-story cottages were built with a Typical Nantucket House floor plan such as 19 West Chester Street (1820s – moved from 11 Cliff Road ca. 1895) with its Federal style elliptical arched door way and former parapet (now removed). Examples of the popular center-chimney full houses and half houses were built as cottages during much of the period and are represented by the David Wyer House (ca. 1800-25 – 5 Spring Street) and 9 Eagle Lane (ca. 1800?) respectively.

Ambitious Federal & Greek Revival Style Houses

While the vast majority of houses constructed during this period shared standard plans and similar architectural details, a significant number of large-scale, ambitious houses were built in the late Federal and Greek Revival styles. With few exceptions, these ambitious houses were designed by builders and constructed at similar scales, often with identical floor plans. Architectural experimentations found in other coastal cities during the Federal Period such as bow fronts, elliptical rooms, suspended staircases and low-relief Neo-Classical ornaments are rare in Nantucket. Similarly, the town's major Greek Revival style houses mostly employ conservative, Federal period floor plans and rely upon finely moulded woodwork and plaster rather than other embellishments.

Nantucket possesses no fully developed high-style Federal style houses; however, there are many substantial houses of conservative design that bear elements of the style. Among these, the Captain Edward Cary House (1790s – 117 Main Street) displays Federal style elements in its square, hip-roofed plan which was a hallmark of the Federal style throughout New England. The house's twin-chimney, center hallway floor plan is a

conservative element that could have been built before the Federal period, while its frontispiece with attenuated columns, high entablature, sidelights and transom represent a simple interpretation of the Federal style. Nearly identical in plan and detail, the Captain Obed Starbuck House (1831 – 13 Fair Street) possesses an entry that is nearly identical to that of the Cary House. Similar entries provide the main architectural ornamentation at the Folger Block (1831 – 15-23 Orange Street), the island's only experiment in row house construction. The Folger Block consists of five wood-frame row houses set on high brick foundations. Each is approached by a high stoop that leads to broad doorways framed by sidelights and transoms set within pilasters that rise to an entablature. The Folger Block houses possessed high basements in which kitchens and service rooms were located, leaving the first floors free to contain double parlors which, presumably, served both as sitting rooms and dining parlors. The separate access to kitchens (beneath the entry stoops) and parlor floors (from high stoops) is representative of an urban housing form that became widespread in coastal New England during the Federal period, but which never took root in Nantucket.

The three most ambitious examples of the Federal style were built late in the period and exhibit elements of the subsequent Greek Revival style. The Peter H. Folger House (1831 – 58-60 Main Street) is the most fully developed example of the Federal style in the district. The house's masonry construction, double bow front, brownstone lintels with fretwork, guilloche frieze, paneled front door with anthemia, and Doric portico with cast-iron railings are the finest of their type in the community. Although the house has undergone the removal of its original hip roof, the installation of storefronts in the mid-19th century and interior alterations, it retains substantial architectural elements of a more urbane, decorated design than was customary even among Nantucket's wealthiest merchants in this period. The John Wendell Barrett House (ca. 1832 – 72 Main Street) is one of Nantucket's finest examples of transitional Federal/Greek Revival style architecture. The house's design and construction are attributed to John Brown Coleman, a local builder who is also believed to have built similar but slightly less elaborate houses at 28 India Street and at 7 and 9 Pleasant Street. The Barrett House is a timber-frame structure set on a high foundation and enclosed by a hip roof. The house's interior plan with a central hallway flanked by double parlors is expressed on the exterior by its four end-wall chimneys that rise high above the roof. The building's façade is covered with clapboard trimmed with narrow corner pilaster mouldings, and windows are capped by trapezoidal wooden lintels. The formality of the house's entry with its double granite staircase, Ionic portico and paneled door with sidelights and transom is notable within the community. The formality of the house's design is further enhanced by early flagstone pavings at its front sidewalk. Undoubtedly installed privately by the owner of the house, these pavings match those found in front of major houses of the 1830s such as The Three Bricks (1837-39 – 93-97 Main Street) and include granite channels to drain water from downspouts into the street. While the house also possesses an exceptionally large and imposing cupola, this feature may have been added or modified slightly after the house's initial construction as its stands atop the roof structure and is not integral to it.

Moor's End (1829-34 – 19 Pleasant Street) is of similar architectural importance to the Barrett House. Built for Jared Coffin at the periphery of town, Moor's End is believed to be the first all-brick house built in Nantucket. The house's plan is characteristic of ambitious Federal period houses and resembles the Barrett House. Unlike the Barrett House, Moor's End is enclosed by a pitched roof, the gable of which is surmounted at each end by a brick parapet connecting end-wall chimneys. The eaves are trimmed with a paneled parapet and a belvedere/cupola is centered on the ridge; these features would become standard for ambitious houses built in the second quarter of the 19th century. The house's entry with its double staircase, brown sandstone treads, wrought-iron railings and high arch filled with a louvered fan are unique surviving elements of the period. In 1925-1926, Moor's End underwent a major restoration and adaptation under the supervision of Fiske Kimball and Erling H. Pedersen, who worked together on the restoration of major buildings along the East Coast (see VI. Preservation and Revivalist Architecture 1880-1855 for biographical details).

Perhaps the most famous buildings associated with Nantucket are The Three Bricks at 93, 95 and 97 Main Street. Built between 1837 and 1839 by Joseph Starbuck for each of his three sons, these houses are identical to each other. The designer of the houses is unknown, but Starbuck engaged James Child, carpenter, and Christopher Capen, master mason, to oversee construction. A native of Dorchester, Massachusetts, Capen (1810-1877) settled in Nantucket in 1830 and remained on the island building some of the major brick houses of the 1830s and commercial blocks following the Great Fire of 1846, after which he went to California in the 1849 Gold Rush.[15] Like Moor's End, each of The Three Bricks is constructed of brick rising from a high basement of dressed granite to a pitched roof concealed from the street by ornamental parapets. Floor plans are symmetrical about center hallways with end-wall chimneys rising to masonry parapets at the houses' gable ends. Centered on the roof of each house is a wooden cupola with Greek Revival trimmings. Each of the houses possesses a high granite stoop, recessed entry and an Ionic portico. The flagstone-paved sidewalks in front of the three houses date from the period of their construction and were installed for Joseph Starbuck who recorded the expense in his accounting of the houses' construction costs. The formality of this group of three identical buildings set in a row on Main Street has made them an icon of the island's past whaling prosperity**.**

Houses of nearly identical plan and scale to The Three Bricks were built in both brick and wood from the late 1820s through 1845 when Jared Coffin built the district's only three-story example of the style at the head of Broad Street (1845 – 29 Broad Street). Unlike other examples of the style, the Jared Coffin House was enclosed by a low hip roof and the center windows of its façade were tripartite rather than single. Other examples of this type include 38 Orange Street (ca. 1840) which is constructed of wood set on a high brick basement above which the clapboarded façade is trimmed with corner pilasters, a wide cornice and an Ionic frontispiece set in front of a paneled recessed entry. Both the Jared Coffin House and 38 Orange Street were converted to inns in the mid-19th century soon after construction.

Different Greek Revival style floor plans and a small degree of spatial experimentation can be seen in several other major houses of the period. The Levi Starbuck House (1838 – 14 Orange Street) was designed and built by William N. Andrews, a local housewright. The house's flush-board exterior with monumental pilasters, fretwork window caps and Ionic entry portico are unique within the district. The interior of the house contains an entry hall with a curved staircase that is lighted from a circular skylight; double parlors with fine plaster cornices and decorative architectural painting on the west side of the first floor mark the interior as one of the finest of its period in Nantucket. The Hadwen-Wright House (1845 – 94 Main Street) is by far the most ambitious example temple-front Greek Revival style house on Nantucket, both for the quality of its exterior ornament and its unique interior spaces. Designed by local builder/architect Frederick Brown Coleman (1791-1852), who also designed the neighboring William Hadwen House (1846 – 96 Main Street) and the Atheneum (1847 – 1 India Street), the Hadwen-Wright House possesses a monumental portico supported by fluted columns and pilasters bearing capitals of acanthus leaves and anthemia representing a variation of Temple of the Winds capitals. The ceiling of the portico and its cornice are extensively decorated with composition ornaments. The house's cornice with its modillions and dentil bandings is among the most elaborate of its period on island. The interior of the building is unique for its curved staircase that rises to a circular domed landing lined with pilasters and niches at the second story. This landing opens into a room traditionally thought to have been a ballroom, which is also lined with pilasters supporting an ornate entablature above which a ribbed dome rises to a circular skylight approximately 18' above the room's floor. These features are unique on Nantucket.

Smaller scale Greek Revival style houses and cottages exhibit elements of these ambitious buildings. Among the finest of these are the George Gardner House (1834 – 141 Main Street) with its one and one-half story height, end-wall chimneys, Ionic entry and paneled parapet. 110 Main Street (ca. 1840) is representative of a

[15] James L. Dunlap, "Nantucket's Master Mason: Christopher Capen." *Historic Nantucket*, (Winter 2003).

small number of Greek Revival style cottages that possess formal floor plans with end-wall chimneys to permit interior double parlors. In the case of 110 Main Street, the house is a one and one-half-story structure set on a high brick basement with a broad pedimented gable facing the street and its primary entry set on its sidewall. The architectural ambition of the house is augmented by its square cupola rising from the ridge of the roof. Houses such as the William Andrews House (1835 – 22 Hussey Street) and its neighbor at 24 Hussey Street (1830s) possess more modest side hall floor plans, but are decorated with corner pilasters, ornament attic windows in their façade gables and decorated window trimmings in transitional Federal Greek Revival style. Side hall plan Greek Revival style cottages**,** such as the matching pair at 70 and 72 Center Street (ca. 1840) with their high stoops with wooden handrails, pilastered entries, trapezoidal window caps, wide cornices and quarter-round windows**,** are representative of a popular Greek Revival style house type found within the district.

A small number of side hall cottages of the period bear a mixture of Greek and Gothic Revival style architectural elements. A notable example of this type is the E. F. Easton House (ca. 1847 – 4 North Water Street). Framed on three sides by fluted columns that support a wide entablature, this house possesses Gothic elements in its paired windows with pointed heads at the second story and its chimney which steps back above a base, presumably to mimic the appearance of a chimney pot. While other cottages in the district possess Gothic elements, primarily in the form of pointed window heads, there are no fully developed Carpenter Gothic style cottages; the Greek Revival style was dominant during this period.

Institutional Architecture

The development of Nantucket's current town center and the loose concentration of its major institutions within the commercial and residential core of that settlement occurred gradually during this period. Early in the period, a small cluster of public and commercial buildings existed near Main and Milk Streets. Of these, only the Old Jail remains (pre-1805 –17 Vestal Street) at the western periphery of the Nantucket Town. Built of hewn logs notched together at the building's corners, and fitted with massive hand-wrought iron bars, hinges and locks, the Old Jail is reported as having been constructed as early as 1711 by some sources. The building's notched log construction resembles some buildings constructed as fortified houses in New England during the 17th and 18th century, but this date remains unconfirmed. The structure arrived on its present site in 1805 and retains a number of unique architectural elements including its heavy, wrought-iron window bars and door hardware.

In 1802, the Union Lodge of Free & Accepted Masons constructed the island's most lavishly decorated example of Federal style architecture at 63 Main Street immediately west of the commercial portion of Main Street. Constructed of wood to a height of two storys, this hip-roofed building possessed trabeated wooden storefronts at the first story above which Ionic pilasters framed arched windows at the second story. Windows were framed by paneled pilasters and arches with decorative keystones. The center bay of the original five-bay façade rose to a frieze decorated with festoons and rosettes. In 1872, the western two bays of the structure were demolished to make way for a house that was replaced in 1962 by a garden. The remaining three bays of the façade retain their Federal design and decorative details.

Nearby on Orange Street, the Second Congregational Church was constructed at one of the town's topographic high points in 1809. As originally constructed by Elisha Ramsdell, the building was a rectangular two-story meetinghouse with a second floor gallery. In 1815, a tower of unknown design was constructed at the Orange Street end of the building; this tower was replaced by the current tower designed by Perez Jenkins in 1830. The three-bay width of the tower is a characteristic feature of Federal period meetinghouses, however, its three-story height and lantern are exceptionally high and have served as both a fire lookout and beacon for the community since the tower's completion. As with other meetinghouses on island, this structure received a major interior renovation designed by Frederick Brown Coleman in 1844; at that time, the original galleries were removed, the

current two-story high windows were installed, a curved double staircase was installed in the entry vestibule of the tower and the interior of the meeting hall was painted with faux architectural ornaments.

With the rapid increase in population and commerce at the town's center following the recovery from the War of 1812, additional institutions were built in the district. In 1823, the Methodist Meetinghouse was constructed at 2 Center Street adjacent to and overlooking the commercial square on Main Street. Originally constructed as a two-story hipped-roof meetinghouse, this structure was substantially remodeled in 1840 when a monumental Ionic portico and façade pediment was added to the original structure along with flush boarding at the facade, making it the town's most imposing temple-front building. The design of the portico and the renovation of the building's interior are attributed to local builder/architect Frederick Brown Coleman who was also the architect for the temple-front Hadwen-Wright House at 94 Main Street (1845).

The last of the community's three major meetinghouses was constructed for the First Congregational Society at 62 Center Street in 1834. This site atop another high point in the town's topography had been occupied by the First Congregational Society's meetinghouse since 1765. In 1834, the earlier meetinghouse was moved back on the lot and the present structure was constructed to a design provided by "Mr. Waldron" (Samuel Waldron, housewright) of Boston. Little is known of Waldron, the method by which he was selected or the extent of his involvement in the construction of the building. The building combines elements of Greek Revival and Gothic Revival architecture in its corner pilasters, lancet windows and ogee arch at the main entry of the tower. In 1840, the already large meetinghouse was extended westward an additional bay creating and exceptionally large meeting hall that measures 80' by 60', which was decorated with an architectural painting by E.H. Whitaker of Boston in 1852. In addition to the large scale of the meeting hall, the building's tower and steeple rise to a height of 125,' making it one of the landmarks of Nantucket visible from great distances at sea.

Built at a somewhat smaller scale than the First Congregational Society Meetinghouse, the First Baptist Church (1840 – 1 Summer Street) is another important architectural symbol of Nantucket's greatest period of prosperity. The building was designed by Frederick Brown Coleman and possesses fine Greek Revival style elements in its broad corner pilasters and entablature, window heads with fretwork, pedimented façade and three-stage tower and octagonal spire. The building's original design included a portico which was abandoned for reasons of cost.

By 1836, the Town Offices occupied a two-story brick commercial building (2 Union Street – pre-1836) adjacent to Main Street near the waterfront. One of the few commercial buildings to survive the Great Fire of 1846, this late Federal style structure possesses features that are characteristic of commercial and warehouse construction in the first half of the 19th century including its common brick construction, rectangular stone window and door lintels, brick cornice and internal masonry vaults to protect documents. This structure was occupied by the Town Offices from 1836 until 1966 when the Town Offices moved to their present site on Broad Street.

Architecturally and historically significant former schoolhouses survive in the form of the African Meeting House (1827 and ca. 1840 – 29 York Street), the Society of Friends Meetinghouse (1838 – 7 Fair Street), and the Coffin School (1854). Unlike mainland towns in Massachusetts, Nantucket did not construct a series of district schools in the late 18th and early 19th centuries. Instead, education seems to have been provided privately by different congregations and academies until 1827 when the town made its first appropriation for public schools, to comply with the new state law. In 1825, the African Baptist Society built a one-story meetinghouse and school at 29 York Street. A high-studded one-story structure enclosed by a hip roof, this building served as a church, school and meeting house for its congregation. Although the building was designed with few stylistic details, its general form is late Federal in proportion and trimming with the

exception of the main entry, which has been restored to its 1840s Greek Revival style appearance. Similar in plan and detail, but built at a larger scale, the former Friends' Meeting House on Fair Street originally contained a two-story interior that was modified in 1863 when the building was converted to a meetinghouse. At that time, most of the building's second floor was removed and the space was converted to a two-story meeting hall. The cessation of the Quaker meeting in this location in 1893-94 helped to hasten the formation of the Nantucket Historical Association, which acquired the building for its value as a local landmark and for use as its headquarters in 1894.

Because Nantucket relied upon privately supported rather than publicly supported education, no public school buildings were constructed until after 1827. In 1800, a private academy was constructed on Academy Hill, thereby establishing it as the location of the town's high school (1856 and 1929); however, neither the original academy building nor the 1856 high school survives on this site. Surviving examples of schoolhouse architecture were privately built, such as the former Friends' School (1838 – 7 Fair Street) which was built as a school but subsequently converted to a meetinghouse in the 1860s. The most imposing school building of the period is the Coffin School (1852-1854 – 4 Winter Street). Constructed for the Lancasterian School supported by a donation from Admiral Sir Isaac Coffin in the 1820s, the building is a late example of Greek Revival style architecture; it possesses a meetinghouse plan with a rectangular two-story lecture hall approached through a recessed porch and symmetrically opposite entries at its façade. The structure rises from a foundation of granite with marble facings above which walls are constructed of red brick. The recessed entry porch possesses two Doric columns set *in antis* behind which is a monumental blind door; the actual entries flank the sidewalls of the vestibule. Centered on the roof is an open wooden cupola with Greek Revival style corner posts and cornice. The building's design may have been adapted from a similarly sited and designed building illustrated on pages 67-68 of *School Architecture: or Contributions to the Improvement of School-houses in the United States* by Henry Barnard (New York: Charles B. Norton, 1854 fifth edition; A.S. Barnes & Co., 1848 first edition) by local builders Charles Robinson, Benjamin Robinson, James Thompson and Edward Easton who built the structure. The school remained in use until 1898 when it closed as a private school. In 1903, the building was re-opened as a manual training academy, a use that continued until the 1960s.

One of the major civic buildings of the period was the Atheneum (1847 – 1 India Street; Charles Wood, after design by Frederick Brown Coleman). Like other New England towns where private associations were formed to provide access to books in the era before public libraries, Nantucket has several such associations in the early 19th century. Two of these – the Mechanics' Association (1820) and the Columbian Library Association (1823) – merged in 1827 to form the United Library Association. In 1833, the Association acquired the Atheneum's current site and adapted a former Universalist Meetinghouse to library use. Although the first library building was destroyed in the Great Fire of 1846, a woodcut view shows that it possessed a mixture of Greek and Carpenter Gothic style elements reminiscent of the First Congregational Church (62 Center Street). The building had a temple-front with an Ionic portico, two-story lancet windows and a central doorway set in a high pointed arch. The present structure embodies some of the same architectural elements, which would also be used later and at a smaller scale in the Coffin School (1852 – 4 Winter Street). The Atheneum's façade is notable for its monumental presence in the center of the community. The façade is symmetrically arranged about a temple-front pavilion with Ionic columns standing *in antis* behind which a recessed entry porch provides access to a monumental pedimented entry. Each side of the vestibule is flanked by smaller pedimented doorways. Side elevations of the building are framed into bays by monumental pilasters between which windows are set in pedimented frames. The major elevations (east, south, and west) are finished with flush boarding and pilasters that were used during the Greek Revival period to create a more substantial, masonry appearance.

Commercial and Industrial

Prior to the late 18th and early 19th centuries, few New England towns possessed specialized commercial building types, other than warehouses with shop fronts at street level. A "View of the Fire in Main Street, Nantucket, May 10, 1836" shows closely built two and three-story wood-frame structures that were built along Main Street during this period. Although the Great Fire of 1846 destroyed nearly all early commercial buildings at the town's center, at least one highly significant example remains – the Federal style Pacific National Bank (1818 – 61 Main Street). While banks gradually began to be chartered in the very late 18th and early 19th centuries in the largest coastal towns to serve the needs of merchants and later of manufacturers to provide credit for trade, most communities were too small to support banks, and thus, few bank buildings were constructed prior to the mid-19th century. In 1804, the Pacific National Bank was chartered and, by 1818, its business was sufficient to support its relocation from Federal Street to its current, purpose-built Federal style brick building. Details such as the blind arches filled with sandstone panels that surround the building's windows, the semi-circular Ionic entry portico and the high brown sandstone stoop with wrought-iron railings are unique on Nantucket and among the finest examples of their type in the region. Although the building was expanded westward along Main Street during the 19th century, the major architectural finishes of its Neo-Classical banking hall remain largely intact as exceptional examples of their period. Typical of early banks, the building initially contained living quarters for the cashier whose presence was intended to provide security. Between 1837 and 1867, this position was occupied by William Mitchell, astronomer and father of Maria Mitchell, one of the 19th century's most prominent women scientists. Mitchell installed two Meridian Markers adjacent to the Bank and the Friends' Meeting House at 7 Fair Street in 1840. Made of white marble in obelisk form, these markets are believed to have provided more accurate reference points for surveys of Nantucket, a task to which Mitchell and his daughter had turned their attention in 1838.[16]

Following the Great Fire of 1846, the commercial center was rebuilt with substantial Greek Revival style blocks. The two-story Valentine Hussey Block (also known as Smith's Hall) that extends from Union to Federal Streets (1847 – 23-31 Main Street) is a two-story structure with a trapezoidal plan to fill its site. The building rises from storefronts framed by brick piers and a stone lintel at the ground floor to evenly spaced windows set in brick surrounds with stone lintels and sill at the second story. The entire structure is enclosed by a hip roof. The building's southwest corner is curved in a manner typical of the period for storefronts at intersections. Architectural details of this block are conservative and could easily have been built as many as 20 years earlier. Other blocks constructed in 1847 bear more thoroughgoing designs with specific Greek stylistic elements, such as 33-35 Main Street with its trabeated brownstone shop fronts, pilastered second story and deep cornice. Although masonry construction seems a natural reaction to the scale of loss caused by fire, it was generally restricted to Main Street. Around the corner, Sherburne Hall (1846 – 5-21 Center Street) was one of the district's largest new commercial buildings constructed in wood. Consisting of a five-part plan with a pedimented central pavilion, one-story hyphens and two-story pedimented end pavilions, Sherburne Hall was designed to contain storefronts within a wooden trabeated frame at the street level. The upper story of the central pavilion contained a meeting hall occupied by the International Order of Odd Fellows. The building's pilastered and pedimented facades, flush boarding and paneled parapets are characteristic of the most ambitious Greek Revival style buildings constructed on Nantucket. Simpler one and two-story storefronts were also built within the commercial district and scattered in residential neighborhoods. Typical examples of this type include the former Mack's Smoke Shop (1847 – 46 Main Street) and a former office building at 25 Broad Street (1847) as well as #8 Gardner Street (1840s, moved from Howard Court) with its pedimented façade, wide multi-light display windows set over paneled bases and its central doorway.

[16] "Historical Meridian Stones on Nantucket & Elsewhere," *The American Surveyor*. [www.TheAmericanSurveyor.com], May 2006.

The scale of maritime commerce in Nantucket created a large commercial center around the waterfront where warehouses, workshops and stores were constructed in wood and brick throughout the period. Lacking waterpower and easy access to raw materials, Nantucket did not develop large-scale industry but rather supported the range of crafts and trades needed to supply the vast whaling fleet and to process the products of whaling. In 1845, an industrial census conducted by Massachusetts recorded that whaling employed 1,900 people. By contrast, all other reported trades including shipbuilding employed only 310 people. Most of the community's tradesmen worked in shops that employed one or two people. The largest sources of employment outside of whaling were the production of casks, which employed 65 men in an unspecified number of shops, and "Oil and Sperm Candle Manufactories" of which there were 24 employing 105 people. The small-scale production of these goods did not require specialized architectural forms; consequently, workshops and warehouses of the period are often indistinguishable.

The Great Fire of 1846 which destroyed the commercial and maritime core of the community resulted in the construction of a number of substantial buildings representative of the high point of the whaling and maritime prosperity before the precipitous collapse of the maritime economy in the 1850s. Two such buildings are the Richard Mitchell & Sons Candle Factory (1847 – 15 Broad Street – also known as Hadwen & Barney Candle House) and Thomas Macy Warehouse (1847 – Straight Wharf). Substantially identical, these two buildings are constructed of red brick with façade gables framed by brick cornices to appear as pediments. Each building has a simple rectangular floor plan 42' wide with clear interior work and storage space created by attic trusses and oversized floor beams. Although the front portion of the Richard Mitchell & Sons Candle Factory is substantially the same as the Macy Warehouse, the particular requirements of candle manufacturing are reflected in the floor heights of the building's rear portion in which the second story is open to the rafters. Trimmings are largely utilitarian, consisting of stone lintels and sills at the Macy Warehouse and brick flat arches at the Richard Mitchell & Sons Candle Factory.

Several other building types were constructed outside the center of town to serve maritime interests. Although a lighthouse existed on the island at Brant Point prior to 1759, the earliest surviving lighthouses date from the 19th century. The earliest of these was the Great Point Lighthouse (1818 and 1986) which was built of stone to replace a wooden lighthouse than burned in 1816. The 1818 Great Point Lighthouse was destroyed in 1984 and the present building is a reconstruction. In 1850, a brick lighthouse was constructed at Sankaty Head north of 'Sconset. Recently moved back from the eroding bluff, this lighthouse was an important landmark for mariners for more than a century. In 1856, a brick lighthouse, attached keeper's house and oil house (2 and 2A Easton Street) were constructed on the site of the original Brant Point Light. Although these structures were functionally replaced by a wooden lighthouse in 1901, they remain in position as the island's most complete grouping of lighthouse buildings.

Fishing Stations – Siasconset

Following the Revolutionary War and concurrent with the expansion of Nantucket's whaling into the Pacific Ocean, the island's various fishing stations were gradually abandoned. The fishing station at Sesachacha, which had possessed as many as 30 huts/whale houses during the late 17th and 18th centuries, largely disappeared by 1820 as its houses were moved to 'Sconset. Other fishing stations suffered similar fates with the notable exception of 'Sconset, which increased substantially throughout the period. The growth of 'Sconset arose initially from its value as a source of "table" fish during the spring and fall fishing seasons when the village was occupied. By the late 18th century, the village had also acquired the reputation of being a healthful place and resort for visitors. David Augustus Leonard's "A View of Siasconset a Fishing Village on Nantucket" (1797),[17] shows 30 houses set on a grid plan composed of longer straight streets extending from north to south parallel to the bluff. Leonard's view also includes individual architectural elements of the cottages – lean-to additions,

[17] Betsy Tyler et al, *'Sconset: A History.* (Nantucket Historical Association, 2008), 4.

warts and all manner of irregularly massed additions that remain recognizable to the present and are distinctive elements of the village's architecture.

Additional information about the size of the village comes from the descriptions of visitors. In 1801, Josiah Quincy noted that the village contained 30 houses set in three rows. By 1811 when Joseph Sansom visited**,** the village had grown to "forty houses, or rather huts, standing apart, in four rows, leaving three broad lanes between them, which are covered with a fine sward of grass."[18] The War of 1812 gave an additional impetus to the village**,** as food supplies grew scarce and fishing at 'Sconset became essential to Nantucketers. Some of the remaining houses from the Quidnet fishing station were moved to 'Sconset and new cottages were built**,** bringing the number of cottages in the village to 50 by 1814. Toward the end of the period, in 1846, the number would increase to 150.

During this same period, the village became a resort. In the preamble to his 1797 Ballad "Laws of 'Sconset," David Augustus Leonard noted that the village is "much frequented not only by those employed in fishing but also by a great number of visitants who afford themselves on the occasion, much innocent festivity and true sociability."[19] The foreground of Leonard's view shows carriages and horsemen, apparently the visitors who were drawn to 'Sconset for its simplicity, including its buildings. This taste for cottages that were primitive by any standard of the period is an unusual and early expression of the Romantic Movement in New England. By 1807, the functional pattern of life in the village was changing, as summer visitors began to occupy the cottages previously occupied by fishermen for two months each spring and each fall. In 1807, James Freeman observed, "many of the gentlemen of the town [Nantucket] retire with their families [to 'Sconset] during the heat of summer."[20] By 1811, Joseph Sansom reported that the former informality by which visitors would be invited to join residents for meals of local fish was giving way to several houses in which families entertained strangers and charged for food. Although these changes would gradually convert the village to a summer resort, they did not result in the construction of new building types**,** and cottages modeled upon the whale houses continued to form the predominant house type. New cottages such as the Corners/Meeresheim (ca. 1790 – 8 Center Street) express architectural continuity with preceding periods. The core of the building appears to have begun as a whale house that was enlarged by the addition of a shed to expand sleeping chamber and by the addition of a kitchen. In the early 19th century the building's northwest corner was enlarged with a higher stud height to create a full-height, finished room and fireplace in the Federal style. Despite the stylistic ambition of the northwest room, the exterior of the Corners consists of a series of irregular additions and rooflines.

Some of the new houses built during the first half of the 19th century were more substantially constructed as year-round dwellings that followed traditional building practices used in the Nantucket Town. Characteristic examples are the central chimney cottage at 29 Broadway (ca. 1800-1830) and the twin-chimney cottage built by Frederick Mitchell at 28 Main Street (ca. 1837).

Tourism (1835-ca. 1935)

Settlement Areas

The beginning of the period during which Nantucket would see its economy turn from whaling to tourism was marked by two trends in building. In Nantucket Town, some of the island's finest houses and public buildings were constructed in the popular Greek Revival style between 1835-1850, marking the last great period of prosperity from whaling. At the same time, a trend that began in the 18th century – local residents visiting

[18] Ibid., 8.
[19] Tyler, Betsy et al. *'Sconset: A History.* Nantucket Historical Association, 2008. 4-5.
[20] Ibid, 8.

'Sconset as a pleasure ground – accelerated and led wealthy islanders to construct purpose-built summer houses at 'Sconset, marking the beginning of the island's transformation into a summer resort.

The collapse of whaling, the Great Fire of 1846 and the California Gold Rush of 1849 had a drastic effect on the island between 1850 and 1875. The local population rose to 9,012 in 1840 and is believed to have peaked at nearly 9,700 by 1845 after which it dropped to 8,452 in 1850. The pace of decline accelerated over the next quarter century until only 3,201 year-round residents remained by 1875, less than one-third of the peak years. After 1875, the population stabilized in the range of 3,000-3,500 through the 1970s. As a consequence, few new buildings were constructed between the 1850s and 1870s.

The arrival of daily steamship service in 1872 and two ships per day after 1874 brought tourists to the island and began to revive its economy. After a lapse of nearly 25 years, regular steamboat service, which ended with the decline of the whaling industry, was reestablished between Nantucket and New Bedford in 1879, bringing additional visitors to the island. The regular steamboat service had. 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.

By the 1880s, the increasing number of summer visitors encouraged local developers to create land subdivisions for summer cottages. Unlike previous generations that preferred the in-town sites protected from extreme weather, the Victorians sought more dramatic, exposed sites that took advantage of the island's ocean views and proximity to the sea breezes that they believed to be so healthful. Such sites existed at the north end of Nantucket Town around Cliff Road and Brant Point where several cottage subdivisions were created**,** and at the bluffs overlooking the ocean at the north and south ends of 'Sconset where subdivisions were created in the 1880s. Despite these trends, new development tended to occur close to existing village centers and the island's two principal communities remained remarkably densely built by mainland standards. By the 1920s, increased interest in the island's historic past rather than its marine climate re-focused development on the existing village centers where summer residents began to buy and restore existing old houses.

Outside the villages and a few prime coastal areas, the vast majority of the island remained open land that served as pastures for a several thousand sheep, several hundred horses, and 500-700 cows in addition to other domestic livestock for food. Although farming was not central to the local economy, it may have grown during this period to serve the growing tourist population and as a reflection of the island's relative poverty and need to produce rather than buy some of its food. In 1865, the Massachusetts industrial census recorded the presence of 111 farms and a total of 6,167 acres of improved land employing 245 people in agriculture. The small size of the farms and the relatively small amount of land given over to crops (665 acres of which 140 were cranberries) suggests that much of the farming was small scale and related either to local market gardening or the production of wool or cranberries. Scattered farmsteads were built during the period, but the vast majority of Nantucket's residents continued to live in its two villages.

Tourist and Summer Resident Architecture

Purpose-built summer cottages in Nantucket date from 1837 when Matthew Crosby, merchant, contracted with local builder Charles Pendleton "to build him a House at Siasconsitt [sic.] to be completed on or before the first day of May 1837." Among the details specified for Crosby's house were a "Terrace five ft wide with Balestrade [sic.] all round" and a footprint 33 feet wide by 20 feet deep.[21] In the same year, Frederick W. Mitchell also constructed a one-story late Federal style cottage at 'Sconset (20 Main Street) of similar

[21] Booker, Margaret, et al. Sea-Captains' Houses and Rose-Covered Cottages: The Architectural Heritage of Nantucket Island. Universal Publishing. Nantucket, MA, 2003. p. 139.

description to Crosby's for summer occupancy. A wealthy whaling merchant and one-time President of the Pacific National Bank, Mitchell had only recently completed an ambitious residence at 69 Main Street in Nantucket Town in 1834-35. Mitchell's Nantucket Town house with its masonry construction, end-wall chimneys and late Federal details was one of the town's most ambitious buildings of the period. By contrast, Mitchell's 'Sconset cottage was a one-story, wood-frame house with an asymmetrical center-entry façade and wrap-around verandah on two sides. Although this cottage was built to a standard that might permit year-round occupancy, it was still far simpler than Mitchell's primary residence and represents an early expression of the 19th-century taste for "rusticating" in old villages along the New England coast. Later, in the early 20th century, Mitchell's cottage would be modified by summer residents in the same manner as Chanticleer by the addition of several one-story structures around a central landscaped court. In addition to Crosby and Mitchell, other Nantucket merchants bought existing cottages and others built summer houses along 'Sconset's Main Street in the 1830s and 1840s, extending the village westward. In a memoir of her family written in 1932, Florence Anderson, granddaughter of Captain Seth Pinkham (1786-1844), described Pinkham's 'Sconset cottage, "[Pinkham] was among the *elite* in owning a house in Siaconset. This he had purchased from Father Brown, a very old building, of queer angles of roof and yet queerer irregularities of window arrangement"[22] (Booker. pp 139-140). Although Pinkham's cottage remains unidentified, it was clearly an old whale house reused as a summer retreat.

In Nantucket Town existing buildings were converted to hotels and summer boarding houses. Immediately following the Great Fire of 1846 many houses surrounding the fire district became lodging houses and hotels as the town was rebuilt. In 1847, the Town's most imposing new house, the Jared Coffin House (1845 – 29 Broad Street) was sold to the Nantucket Steamboat Company for less than half its construction cost. Renamed the Ocean House, it opened as a hotel, and in 1857 the building was enlarged by a two-story brick addition that contained a dining room on the first floor and guest rooms above. By 1872 the Ocean House received 1,700 guests during the summer season. In 1961, the building was purchased by the Nantucket Historical Trust which restored its historic interior and re-opened as the Jared Coffin House under which name it continues as a hotel.

On the south side of the fire district, Captain Freeman Adams, a prosperous merchant in the whaling business suffered business reverses and established the Bay View House at 38 Orange Street (ca. 1840) in the 1860s or earlier. Like the Jared Coffin House, the Bay View House was one of the town's most substantial Greek Revival style houses. Built in wood on a high basement, the house possesses a symmetrical façade, a center entry with an Ionic frontispiece and paneled entry vestibule, end wall chimneys and a prominent cupola centered on its roof. These elements were retained as were interior finishes when the building was converted to a boarding house for visitors. The house continues to serve as a guesthouse under the name of The Four Chimneys.

With the establishment of two steamboats per day after 1874, tourism in Nantucket began a steady increase that has continued to the present. From the 1870s through the early 1900s, numerous three and four-story wood-frame hotels were constructed at picturesque locations at the northern edge of Nantucket Town, the bluff at 'Sconset and in scattered locations near different parts of Nantucket's extensive shoreline. Although these hotels once were an important part of Nantucket's architecture, virtually none survives except in fragmentary and highly altered form. Typical of the period were the Sea Cliff Inn built on North Cliff Street in 1887 (demolished 1972). This four-story Queen Anne Style structure was, perhaps, the most lavish hotel of its period with multiple gables, verandahs, bay windows and dormers. More dramatic in its history was the Surfside Hotel, a four-story mansard structure that was moved to Nantucket from Rhode Island in 1883 by the Nantucket Railroad; it collapsed in 1899. Other large hotels of the period have either burned, been demolished or have been substantially rebuilt in the mid-20th century when changes in the nature of tourism rendered them

[22] Ibid., 139-140.

unprofitable. The Wauwinet Inn is one of the few surviving hotels of this period, although its buildings have been substantially rebuilt during several periods of alteration since the Inn's opening in 1876. Located on a narrow strip of land between the Nantucket Harbor and Altantic Ocean, the original building of the Wauwinet was a one and one-half story structure, portions of which formed dining rooms open to the weather. Over the course of its history, the structure was raised to two and one-half storys and fully enclosed; part of this work was accomplished in the 1930s and designed by Alfred Shurrocks. Its exterior is unornamented, finished only with weathered shingles and painted corner boards.

The Veranda House (1883 – 3 Step Lane) survives as a smaller example of resort hotels that grew as annexes to old houses. Originally built as a side-hall Greek Revival style cottage, this building was expanded to three full storys around 1883 and attached to 20 North Water Street, a transitional late Federal/Greek Revival Style house. The enlargement retained the house's Greek Revival style entry and window trimmings at the first story above which new features were Victorian in style, including wraparound verandahs supported by Victorian style posts and brackets at each of the hotel's three storys. During the mid-20th century the verandahs were altered with Colonial Revival style railings and posts, reflecting the anti-Victorian sensibilities of the early historic preservation movement; more recently, the porch has been rebuilt with Victorian style railings and posts that resemble those shown in historic photographs, reflecting a growing respect for the full range of historic styles within the historic district.

During the early 20th century, local interest in the island's historic buildings led to the construction of smaller scale, Colonial Revival style hotels and the conversion of a large number of old houses to guest houses. In 'Sconset, the Chanticleer (pre-1900 and 1920s – 9 New Street) opened as an ice cream parlor in a pre-existing, central-chimney cottage in the very late 19th century. After 1900, the business was developed by Agnes Everett, an actress, who joined two old cottages together to create a tearoom which she expanded in the 1920s to contain dining rooms at the first story and guest rooms at the second beneath the eaves. The one and one-half story additions created a picturesque court of buildings around a central garden which remains to the present. Elsewhere in 'Sconset, inns such as The 'Sconset Cottage Club, later named the Moby Dick Inn Cottages (1873-98 and 1910-12 - 7, 7R and 9 Ocean Ave and 3 Cottage Avenue) on the South Bluff of 'Sconset created a small alley of one-story guest cottages that mimicked the early whale houses of 'Sconset. In Nantucket Town, this trend is illustrated by the Ship's Inn on Fair Street. Founded in the former Obed Starbuck House (1831 – 13 Fair Street), the Ship's Inn constructed a two-story annex at 11 Fair Street in 1931. The annex, later named the Barnacle Inn, is a two-story wood-frame structure, the base of which appears to be a one-story cottage with a Typical Nantucket House façade composed of two windows north of and one window south of a pilastered entry. The second story overhangs the first and an open verandah surrounds the building in a manner reminiscent of Frederick Mitchell's summer house in 'Sconset (1837 – 20 Main Street). Landscaping at the front yard of the Ship's Inn Annex preserves original elements popular in Colonial Revival design during the mid-20th century. These elements include boxwood-lined pathways and flagstone paved terraces.

Domestic Architecture

Domestic architecture of the period exhibited three major trends, namely, the construction of a modest number of year-round houses in a range of Victorian styles in Nantucket Town for permanent island residents. After the 1870s, lightly framed seasonal houses were built in summer colony locations at the north end of Nantucket Town and on the bluffs north and south of 'Sconset. Finally, starting in the 1880s, summer residents turned their interest to the island's large stock of historic buildings both as direct sources of inspiration for new houses and as buildings to be restored to their historic appearances.

Year-Round Victorian and Early 20th -Century Houses

Although the local building trades experienced a major slump in the 1850s-1860s, local builders did continue to modify and repair existing houses. One of the island's most prominent builders, Charles Robinson (1829-1915)

worked in 1872 with several other builders making frames for cottages that would be built at Oak Bluffs on Martha's Vineyard and Falmouth Heights on Cape Cod where summer cottage colonies were under construction. One of the few entirely new houses of this period was Robinson's own house, a one and one-half story, mansard cottage with an entry tower set in the angle formed by the cottage's two gabled wings (1868 – 26 Fair Street). Known currently as "Fair Isle," Robinson's house possessed arched window openings, bay windows, deep cornices with paired brackets and other Victorian elements that were new to Nantucket. Similar, though less elaborate, details are seen in cottages constructed into the 1870s and 1880s such as the house that Robinson built on speculation at 51 Fair Street in 1877-79. Sold to George Harris, a Nantucketer, in 1877, this cottage possesses a gabled façade with corner brackets, a side entry approached by a verandah supported by decorated posts and brackets, and paired gable windows with fleur-de-lys ornaments set beneath their window caps.

The Eliza Starbuck Barney House (1872 – 73 Main Street) is reputedly the first ambitious Victorian house to be constructed following the collapse of Nantucket's whaling economy. Constructed by Charles Robinson, this house is eclectic in its design, perhaps indicating that it was designed by its builder. The building's mass is symmetrically arranged about a center entry recessed between two projecting façade pavilions. Architectural details contain elements of the Italianate and Second Empire styles. Notable elements such as the elaborately paneled front doors, bracketed entry, jigsaw ornament at the heads of corner pilasters, bracketed cornices and other decorative details are among the finest of their type on Nantucket and were probably made by Robinson in the woodwork shop that he operated next to his house on Fair Street.

Notable local examples of Second Empire style architecture exist on Broad Street, where Charles Robinson built an ornate cottage for Andrew Hunt, a local coal merchant (1875-76 – 19 Broad Street) and an equally ornate two and one-half story house for William Swain (1876 – 21 Broad Street). The massing of the Hunt House with its entry tower set in the angle between two wings resembles Robinson's house on Fair Street. The cottage's mansard roof, decorated bay windows with parapets, dormers flanked by volutes and tower with oval lights and a high wooden finial represent the most ambitious level of mid-Victorian architecture built in Nantucket Town. The Swain House also possesses asymmetrical massing with two-story bay windows and a variety of decorative brackets, window caps and trimmings. Characteristic of many ambitious houses at the town's center, the Swain House became a guesthouse after 1895 as did the Hunt House in 1896 when it was attached to the Swain House with a narrow connector (since removed). It is likely that the current verandahs of both buildings date from their 1890s conversion to guesthouses.

Throughout the late 19th and early 20th centuries, domestic architecture in Nantucket Town remained conservative and largely derived from builders' pattern books. Even as late as 1899, Charles Robinson continued to build houses in a mid-Victorian style, such as 108 Main Street**,** which was commissioned by Harrison Gardner. Portions of a preexisting building on the site may have been reused and incorporated into Gardner's house, but the final design with its bay window, bracketed entry porch, gable ends and bracketed cornice could easily have been built 30 years earlier.

Styles that were popular on the mainland, such as the Queen Anne style**,** are represented by a few ambitious houses, such as the Charles Marsh House (1889 – 74 Main Street) which was designed by Bassett Jones, architect, of New York. The Marsh House's asymmetrical massing, multiple gables, semi-hexagonal bay and entry porch, shingled brackets and finely paneled front door represent the most fully developed examples of the style in the district.

One notable exception to the relative simplicity of Victorian architecture in Nantucket Town is the Stone Barn (1884 – 5 Stone Barn Way). Perhaps intended as part of a residential property or to serve as a stable for summer

residents, the Stone Barn was built for R. Gardner Chase, a Bostonian, on land he purchased from the painter, Eastman Johnson. Local sources cite "Cummings and Sons" as the designers of the Stone Barn; however, it seems likely that this reference is a corruption of Cummings and Sears, a prominent architectural firm of the period. The building is a high-style example of Queen Anne/Arts and Crafts architecture with its cobble walls on its three principal elevations, asymmetrical massing, plastered and half-timbered gables and hip-roofed tower. Masons were brought from Boston to construct the outer walls, but Charles Robinson of Nantucket was engaged for the carpentry.

A small number of ambitious Colonial Revival style houses were built using off-island buildings as their sources of inspiration. The finest of these is Innishail, also known as the Nevins Mansion (1895 – 11 Cliff Road, Elijah Cushing, architect). The large scale of the Cushing House, its massive gambrel roof, bay windows, broken scroll pediment and oculi are Colonial Revival style details derived from mainland sources. Although built as a private residence on the bluff overlooking Brant Point and Jetties Beach in 1895, the Nevins House was converted to a guest house by the first decade of the 20th century before being returned to single family use in the second decade of the century, a pattern of use that occurred throughout the district. Less lavish than the Nevins Mansion, but also derived primarily from off-island rather than on-island sources, 30 Orange Street (1903-1904) possesses a symmetrical center-entry façade with finely pilastered frontispiece within which are set a paneled door, sidelights and an arched transom with leaded glass. The house's plan with end-wall chimneys mimics a regionally popular floor plan of the first half of the 19th century, but its steeply pitched roof and pedimented dormers are derived more freely from Georgian precedent. For the most part, local examples of the Colonial and Federal Revival style domestic architecture are derived from Nantucket examples.

Arts and Crafts Style architecture is represented predominantly by modest bungalows scattered in locations at the periphery of Nantucket Town and 'Sconset. The majority of these examples was derived from standard plans that were widely published during the period and from prefabricated kits. Windward (1914 – 55 Easton Street) is believed to be the first mail-order bungalow to be constructed in the Brant Point area. Typical of the period, Windward possessed a verandah sheltered beneath its steep main roof with a recessed porch set in the slope of the roof at the second floor. To contemporary eyes, simple bungalows of this type with their shingled exteriors, flat-stock trimmings, pitched roofs and verandahs seem compatible in scale and detail with Nantucket's vernacular building traditions and a moderate number were built for island residents both at the edges of Nantucket Town and 'Sconset. Nonetheless, these cottages soon excited opposition from the island's increasing number of wealthy summer residents. In 1925, a meeting of the town's Selectmen heard testimony from summer residents who opposed the construction of such houses. Hermann Hagedorn of New York complained, "that the bungalows being built on Easton Street were not in keeping with the island architecture and 'not at all pleasing to the eye.'" In a separate letter to the editor of *The Inquirer and Mirror* Hagedorn continued his opposition: "The bungalow disease is worse than the chestnut blight or a forest fire for ruining the looks of a landscape…Anyone who builds one of the ornate, fuzzy-wuzzy, mail-order contraptions, such as have recently begun to appear on the island, in effect endows and perpetuates what amounts to a public nuisance."[23] Despite this controversy, a moderate number of bungalows were built toward the end of the period.

Summer Cottages

Unlike the summer "cottages" constructed at Newport, Rhode Island and Bar Harbor, Maine during the late 19th century, Nantucket's cottages were simple wood-frame structures, often with whimsical elements of mid and late-Victorian architectural styles and probably designed by builders instead of architects. An early example of

[23] Booker, Margaret, et al. *Sea-Captains' Houses and Rose-Covered Cottages: The Architectural Heritage of Nantucket Island.* Universal Publishing. Nantucket, MA, 2003. p. 139.

the type, and one of the first summer cottages built in the Brant Point Area is Sandanwede (1881 – 73 Hulbert Avenue). Built for Edwin Hulbert, a mining engineer, and his wife, Frances, of Middletown, Connecticut, the house is believed to have been built by James Gibbs, who may have produced the design in conjunction with Hulbert. As originally constructed, the house possessed a rectangular floor plan enclosed by a simple hip roof; the entire exterior was covered with weathered shingles. Reflecting its proximity to the ocean and to take advantage of views, the house was constructed on a high basement**,** which was concealed by a wraparound verandah with latticework at its lower level. The house's second floor was set partially beneath the eaves and lighted by hip-roofed dormers. A small observation deck was constructed near the height of the roof at the attic. The building was enlarged to its present size and its verandah extended in 1911.

At the other end of the island, cottages of similar scale were being constructed north of 'Sconset in newly created subdivisions overlooking the ocean from the bluff. William J. Flagg (1818-1898), a businessman and writer from New York, acquired land between 'Sconset and Sankaty Lighthouse in 1873**,** which he subdivided into lots for summer cottages and named Sankaty Heights. Flagg is credited with building the first summer cottage in this area in 1875; however, the cottage most directly associated with him is the Flaggship (1890 – 55 Baxter Road). A one and-one half story, wood-frame cottage with a mansard roof, the Flaggship is surprisingly old fashioned for its date. The building possesses minimal ornamental detail in the form of an arched entry, wraparound verandah with trifoliate brackets and patterned shingles on its roof and dormers. Also located in Sankaty Heights, and among the earlier cottages surviving in the area, Idlemoor was built for Abraham Rice, financial manager of the Detroit Safe Deposit Company (1884 – 11 Baxter Road). The house is a relatively simple, side-hall plan cottage decorated with Queen Anne style motifs. Although built with a partial height second story, the house's steeply pitched roof contains an attic room lighted by a gable window and dormer. The building's exterior is clad with decoratively patterned shingles, some decorative half-timbering at window heads, decorated bargeboards, and a wraparound porch with square posts and decorative brackets.

An important impetus to the development of 'Sconset as a summer resort was provided by Edward Underhill (1830-1898) who first visited the village in 1878 and began purchasing property in 'Sconset in 1879 with the goal of building a resort village of cottages derived from Nantucket's old whale houses and fishing shacks. Underhill combined both an interest in local history and real estate development to publish several pamphlets promoting 'Sconset as a resort and chronicling its unique building types, most notably *The Credible Chronicles of the Patchwork Village* (1886) which appeared in multiple subsequent editions. As early as 1882, Underhill published promotional brochures extolling the healthfulness of the 'Sconset, and in 1888 he published pamphlets illustrating the interiors and exteriors of 'Sconset cottages.

Later cottages from the turn of the century and first quarter of the 20th century continued the general trend for simple, shingled structures although with slightly greater architectural sophistication, perhaps reflecting an increased role for architects. Houses such as the "Mayflower" (1893-94 – 61 Baxter Road) represent a more sophisticated expression of late Victorian architecture than was found in earlier cottages. The house's partial gambrel roof with recessed second story porch, its wraparound porch with shingled posts, and its angled bays are representative of the Shingle style which was readily adapted to Nantucket's traditional building practices. Toward the end of the period, cottages became indistinguishable from year-round houses with the Colonial Revival style becoming widespread. Houses such as the Colonial Revival style Owl's Nest (ca. 1930 – Baxter Road) with its symmetrical two-story center block flanked by one and one-half story gambrel-roofed wings represent a more formal and finished architecture than was generally constructed in the late 19th century development of the area.

Institutional Architecture

Throughout the period, institutional architecture reflected the increasing presence of a large seasonal population and a growing interest in the history of the island. The effect of the seasonal population was most evident at

'Sconset, where the Union Chapel (1883 and 1887 – 18-20 New Street) and the 'Sconset Casino (1899 and 1923 – 10 New Street) were built by summer residents. In 1882, 'Sconset's large number of summer residents and the lack of a church within the village led summer residents to organize The Siasconset Union Chapel in order to construct a building that could be used by all denominations during the summer season. Almon Clothier Varney, an architect from Detroit, was engaged to design a chapel**,** which was constructed and opened in 1883. The choice of Varney probably arose from personal contact with residents of the summer community who came from Detroit. As originally constructed, the chapel was Victorian Gothic in style; its exterior was clad with clapboards and panels of decorative half-timbering beneath windows. The façade's windows were set beneath Tudor arches and the gable was trimmed with a trifoliate bargeboard. By 1887, the building had proven itself too small and was extended southward in the same style. The gradual bowing of its outer walls required the installation of wooden buttresses to stiffen the structure in the 1940s. Perhaps at the same time, the original entry was moved to the façade of the tower and the exterior was clad with weathered shingles modifying the intention of the building's Victorian Gothic style design.

With a summer population of nearly 2,000 by the late 19th century, 'Sconset summer residents attempted in 1892 to organize a social club that would provide space for social activities. Funds were finally raised in 1899 and John Collins, a local builder, was commissioned to provide plans for a building 69' x 107' with "an audience room with a floor to be laid with special reference to dancing, a stage, ante-rooms, dressing, reading and smoking rooms."[24] As initially constructed, the Casino was a large rectangular building covered with weathered shingles and enclosed by a broad pitched roof with two roof ventilator cupolas. There was little architectural ornamentation with the exception of brackets at the posts of a verandah and a blind fan over the façade's gable window. The building was enlarged in several stages over the course of its early history. The most notable of these alterations occurred in 1923 when Frederick Hill (1862-1957), architect, was commissioned to design a new interior. A native of New Jersey, Frederick Parcell Hill (1862-1957) studied at Rutgers and traveled to study architecture in Europe in the 1880s before becoming an assistant to Charles F. McKim. During his seventeen years' employment by McKim, Mead & White, Hill worked on some of the firm's most famous commissions including the Boston Public Library, Pennsylvania Station in New York City and the Columbia University Library. In 1896, Hill became engaged to and married Florence Merriam, granddaughter of Matthew Starbuck whose family spent summers in 'Sconset. This family connection presumably encouraged Hill to move to Nantucket when he left McKim, Mead and White. The exact date of Hill's move is not known, but it seems likely to have occurred around 1910 after which he maintained an architectural practice on island through the end of his life. The scope of his practice has not been fully documented, but he is known to have designed several houses and renovations in 'Sconset and Nantucket Town into the 1940s. His civic prominence during this period makes it likely that he had considerably more commissions and more of an influence on the Colonial Revival and historic preservation in Nantucket than is currently known. Hill's renovation of the Casino included the installation of a classical latticework within both the main hall and adjoining spaces; this interior remains intact with its original colors and is among Nantucket's most notable public spaces.

In Nantucket Town, new institutional buildings were also constructed to serve the summer residents. In 1890, the Nantucket Athletic Club formed to provide tennis courts, sailing and other seasonal recreation. Between 1898 and 1904, the Club acquired a site at 1 South Beach Street and began construction of a clubhouse which grew in stages over the next 30 years. Reorganized as the Nantucket Yacht Club in 1920, the clubhouse retains its Shingle Style core which consisted of a two-story wood-framed structure enclosed by a gable-on-hip roof with a central ventilator cupola. This structure has been expanded by numerous shingle-clad additions of similar character and by the addition of a glazed porch along its water side.

[24] Heller, Mary Wheeler. *A Casino Album: 1899-1974.* Nantucket: Siasconset Casino Association, 1974. p.5.

Of the small number of new churches that were constructed during the period, the most imposing example, and one of the few masonry buildings constructed on island, was the St. Paul's Episcopal Church (1901 – 16 Fair Street). Commissioned by Caroline French of Boston in memory of her father, the building was designed by J. W. Northrup of Bridgeport, Connecticut to replace a Carpenter Gothic style chapel built on the site in 1849-50. St. Paul's Episcopal Church was organized in 1846 following the dissolution of the Trinity Society, which had been founded in 1837. As in other resort communities along the New England coast, St. Paul's Church benefited from the arrival of wealthy summer residents, many of whom were or had become Episcopalian during the second half of the 19th century. The Gothic design, corner tower and stone construction of St. Paul's mark it as one of the island's most substantial Victorian buildings and an architectural anomaly that illustrates the influence of summer residents as important donors to the community's institutions. In addition to its high quality architectural details, the building possesses stained glass windows from the Tiffany studio.

Reflecting the arrival of new immigrant groups, including a substantial number from Cape Verde and Ireland during the mid-19th century, a Roman Catholic congregation was formed in 1858 and adapted an existing building for its services, but it was not until 1897 that St. Mary's Roman Catholic Church (1897 – 3 Federal Street) was built at the center of Nantucket Town. The church is a wood-frame structure enclosed by a simple pitched roof with a deep cornice reminiscent of the island's Greek Revival style buildings. Architectural details are predominantly Romanesque in style and consist of arched doorways with gabled hoods, arched windows, and a hip-roofed corner tower. Although buildings of this type were more frequently clad with clapboards on the mainland, St. Mary's appears in historic photographs with weathered shingles that seem to be an original treatment of its walls.

Small scale buildings were constructed to serve a number of civic purposes. Small single-bay buildings with gabled façades, such as the Fire Hose Cart House (1886 – 8 Gardner Street) were constructed to house firefighting equipment. The form of such buildings is largely indistinguishable from a large number of workshops, storage sheds and cart sheds that existed throughout the district. More ambitious buildings that share this form included a number of life saving stations, of which the Surfside Life Saving Station (1874 and 1884 – 31 Western Avenue) is the best example. Originally constructed as a Victorian Gothic style, gabled boathouse with a square roof walk, the building was enlarged in 1884 by the addition of a flanking shed and an enclosed cupola/lookout tower. At the same time, the structure was re-clad with shingles that concealed its false half-timbering and other Gothic style details.

Commercial Architecture

Having been left with a large number of surplus buildings from the height of Nantucket's prosperity during the 1830s-1860, the second half of the 19th century and early 20th century saw the construction of relatively few commercial blocks. One of the largest buildings of the period was the Masonic Block built for the Union Lodge of Masons (1890 – 30 Main Street). This Colonial Revival style structure rose from a brick ground story in which the post office and several storefronts were located to a high second story containing an auditorium enclosed by a high hip roof with dormers. Exterior walls of the upper floors were originally clad with painted clapboards and shingles divided into bays by Ionic pilasters that supported a dentilled cornice. Each of the bays contained oversized paired windows. Although the building retains its basic form and wooden trimmings, most of its windows have been blocked and its siding has been replaced with unpainted, weathered shingle.

Preservation & Revivalist Architecture (ca. 1880-1955)

Development during the late nineteenth and first half of the twentieth century followed two broad patterns. In the old core of Nantucket Town and in 'Sconset, existing historic houses became the focus of widespread restoration and preservation work by seasonal residents, especially in the period following World War I. New construction occurred predominantly at the waterfront peripheries of both Nantucket Town (Brant Point, Jetties

Beach, and Cliff Road) and 'Sconset (north and south bluffs) where beach cottages gradually gave way to more substantial houses, although still designed for seasonal use. In other outlying areas overlooking the harbor, at Monomoy and Polpis, and in sections of Madaket near Smith's Point summer houses and cottages were constructed in increasing numbers throughout the twentieth century. For the most part, residential, institutional and commercial architecture of the period consisted of preserved older buildings or new structures designed in the Colonial, Federal and Greek Revivals styles.

Outside of the island's built-up areas, open land reverted to scrub and moor as grazing and agriculture nearly completely disappeared from the island. Reflecting the history of commonly held grazing lands, much of the island's former sheep commons remained undeveloped because land titles were clouded by undivided fractional interests that had descended in the families of original settlers.

The architecture and landscape of this period are dominated by an historic preservation ethic. In 1878, Edward Underhill (1830-1898), a former reporter for *The New York Times* during the Civil War and an attorney in New York, visited Siasconset and quickly became enamored of its setting, architecture and traditions. In 1879, Underhill purchased a tract of land south of Main Street in 'Sconset and built a cottage for himself ("The China Closet" – 23 Ocean Avenue) in the style of a 'Sconset Whale House. The cottage was a one-story structure with its ridge set parallel to Pochick Street and a lean-to addition at its southwest corner; at the east end was a wing built with a high shed roof to appear as an addition, but integral to the original design. The interior of the cottage also mimicked the simplicity of its forebears with exposed studs at the walls and ceiling rising to the rafters. Reflecting Arts & Crafts tastes of its time, the cottage took its original name from its interior display of decorative china hung from beams, displayed on shelves and even hung on the underside of the roof sheathing. Underhill became active as a local historian researching the history of 'Sconset through interviews with its older residents and examination of its old buildings. In 1882, Underhill purchased additional land with the goal of building a cottage community. Over the course of the next decade, Underhill built at least 32 cottages which he operated as seasonal rentals. Plans and interiors of the several cottage types he developed were published by him annually after 1883 in pamphlets extolling the healthfulness of 'Sconset and containing information about its history. Lily Street is one of several streets that were created by Underhill that still retain their cottages. Notable examples are "The Captain's Gig" (ca. 1882-1885 - 1 Lily Street), "Ye Crowe Nest" (ca. 1882-1885 - 7 Lily Street), "The Bo'sn's Bunt (ca. 1882-1885 - 2 Lily Street) & "The Observatory" (ca. 1882-1885 - 6 Lily Street)

The historical awareness of Nantucketers and summer residents increased toward the end of the nineteenth century culminating in the founding of the Nantucket Historical Association in 1894. Interest in local history had existed throughout this period, but the closing of the Quaker Meetinghouse on Fair Street, originally a Quaker School (1838 – 7 Fair Street) provided an impetus for the organization of the Association. One of the organization's first acts was to acquire the two-story timber-frame building in order to protect its value as a local landmark. This choice of a relatively recent building – then barely sixty years old – on an island with many seventeenth and eighteenth century buildings represents an unusual choice in a period that generally sought to celebrate the earliest settlement of New England. After serving as the organization's headquarters for nearly ten years, the former meetinghouse was expanded in 1904 by the addition of two-story, fireproof museum wing to house the artifacts and archives that the organization was assembling. The museum addition is a unique example of its period, and an early use of poured concrete construction for New England. The structure's wide entablature, parapet and pedimented entry appear to be conscious stylistic choices to tie the structure to the island's important Greek Revival style buildings from the mid-nineteenth century.

Following close on the heels of its acquisition of the Friends' Meetinghouse, the Nantucket Historical Association began to collect buildings of earlier origin, starting in 1897 with the Nathan Wilbur Wind Mill

(1746 – 50 Prospect Street), the last of five windmills built along the ridge at the western end of Nantucket Town in the eighteenth century.

In 1902, the Maria Mitchell Association was founded to commemorate one of Nantucket's most famous natives, Maria Mitchell (1818-1889), and to promote scientific education and women in the sciences. The newly formed organization acquired the Maria Mitchell Birthplace (1790 – 1 Vestal Street) and preserved it for public interpretation as a house museum displaying architectural finishes and furnishings from the period during which Maria Mitchell would have known the building. Subsequent expansion of the organization led to the acquisition and adaptation of neighboring buildings. In 1908, the Association constructed an observatory which it enlarged eastward with the construction of an "astronomical study" in 1922. Like the Fair Street Museum, the Observatory and Astronomical Study bear Greek Revival style elements that relate to the island's historic architecture. The Observatory's entry consists of a paneled door surmounted by a lintel decorated with a stylized pediment and corner blocks. Similarly, the paneled door of the Astronomical Study and its rectangular granite window lintels and sills resemble standard elements used in the commercial district of Nantucket during the mid-nineteenth century.

Larger scale public efforts to preserve the island's unique setting were initiated in 1919, when proposals were presented to the town to pave the square at Main Street and other cobbled streets which extended from West Chester Street on the north down Orange and Fair Streets south of the business district. Organized in 1919 largely by summer residents, the Nantucket Protective Association published *Cobble* (September 1919) in opposition to the proposed repaving. This successful effort was led by such prominent figures as Austin Strong, a playwright, and represented the widely shared belief that the historic character of the island was unique and should be retained and respected.

Architectural Preservation

By the 1920s, restoration of historic buildings in Nantucket Town became the major focus of domestic architecture. Victorian porches, dormers and other details that had been added to early buildings were removed, and many Victorian houses were either demolished or stripped of their ornament to bring them closer to the simplicity of the district's early houses. The most prominent preservation project of the period was conducted in 1927-28 at the Jethro Coffin House (ca. 1686 – 16 Sunset Hill Lane) where the island's oldest house was restored for museum use. William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities consulted on the building's restoration together with Alfred Shurrocks (1870-1945) a restoration architect from Providence, Rhode Island who had previously worked in association with the Society for the Preservation of New England Antiquities on projects throughout the region. Shurrocks subsequently moved to Nantucket and worked on numerous restoration projects including the Richard Gardner House (before 1688 – 139 Main Street) and the Starbuck-Newhouse House (ca. 1740 & 1930s – 15 Liberty Street). Representative of early trends in historic preservation, work on the Jethro Coffin and Richard Gardner Houses attempted to recreate the houses' earliest appearances after carefully peeling away later layers to reveal surviving original elements. While these projects entailed the extensive reconstruction of missing features, they also contained inconsistencies that created conjectural appearances in a manner reflecting early twentieth-century preservation practices. At the Coffin House, conjectural leaded casements replaced eighteenth-century double-hung sash, but original façade gables were not reconstructed, despite clear evidence of their existence. After being moved to its present site from a neighboring lot where it had been converted to a barn, the Gardner House underwent the reconstruction of a central chimney stack and the installation of leaded casement windows. In both buildings, evidence of interior finishes was retained and supplemented. Later preservation work such as the restoration of the Starbuck-Newhouse House entailed less conjectural reconstruction of early exterior appearances, although interiors continued to be peeled back to display evidence of their earliest periods of construction. Typically, this work involved the removal of later plaster to expose earlier paneling, sheathing with shadow mouldings and exposed timbers.

The most lavish example of the period was the work carried out by Fiske Kimball and Erling H. Pedersen at Moor's End (1829 & 1927 – 19 Pleasant Street), Jared Coffin's first house, and Nantucket's first brick house. Fiske Kimball (1888-1955) was a nationally known architect and architectural historian whose initial fame rested upon his discovery of the extensive architectural works of Thomas Jefferson. Between 1925 and 1955, Kimball served as the Director of the Philadelphia Museum of Art where he installed period rooms of American art and architecture within the museum in addition to conserving and restoring period rooms *in situ* in the eighteenth century villas that the Museum owned in nearby Fairmount Park. Erling H. Pedersen was an architect who worked in association with Kimball on major restoration projects including Stratford Hall (1933-40) and Gunston Hall (1949-1951) in Virginia, the Octagon in Washington and Lemon Hill (1926) and Mount Pleasant Houses owned by the Philadelphia Museum of Art in Philadelphia's Fairmount Park.[25] Kimball's work on Moor's End coincides with his appointment as Director of the Philadelphia Museum of Fine Arts. Illustrated in *The Architectural Record* in September, 1927, the project sought "to preserve the amenities of these [1890] features while restoring the character and atmosphere of the old work." As a result of this work, the building's late Federal design was preserved, interiors were preserved and expanded with new Colonial Revival style fittings and the large walled garden was partially re-landscaped to create the island's most elaborate formal garden centered around a boxwood parterre.

At the same time that work was progressing on Moor's End, Pedersen prepared plans for the restoration of the Richard Gardner, Junior House (1722-24 – 34 West Chester Street). Under Pedersen's supervision, later layers of plaster were removed to expose the house's original interior sheathing and frame; paint was removed from interior surfaces to expose the underlying wood grain, and subsequent generations of fireboxes were removed to re-open original first-period fireplaces. The exterior of the house was left largely as it was found with shingled walls and pilastered central chimney rising through the center of the building's integral lean-to roof.

Everett U. Crosby and Preservation

Following the foregoing large-scale restorations designed by architects, Nantucket developed a more widespread preservation ethic based upon an awareness of the value of the entire community and the relationship of individual buildings as contributing elements to a unique ensemble. This change was strongly influenced by Everett U. Crosby (1871-1960), a retired insurance company executive. Crosby had been a summer resident of Nantucket his entire life until his retirement from business in 1933 after which he resided primarily in Nantucket. Starting in the mid-1930s, Crosby began a systematic survey of buildings in Nantucket Town in order to identify the quantity and architectural character of remaining examples. Subsequently, Crosby organized meetings of local architects and builders at which he presented his findings and recommended guidelines in an effort to achieve voluntary commitment to building practices that would preserve the existing historic fabric of the island's architecture. In addition, Crosby sought agreement on design principles for new structures by which they would be built with specific reference to the scale and details of Nantucket's building traditions rather than more generic traditions derived from mainland sources. In his effort, Crosby published several books in conjunction with Alfred Shurrocks, architect, who produced the books' architectural illustrations. In *Ninety-five Percent Perfect* (1937, 1944 & 1953) and *Our Gold Mine: The Dollars Value of the Remaining Oldness of Nantucket Town* (1951), Crosby argued the financial value of historic preservation as well as its aesthetic and associative value. The full scope of Crosby's influence on individual buildings is difficult to trace as Crosby, himself, acknowledged that the preponderance of old buildings were being "done over" by "people from off-island, yielding to the lure of Nantucket" without the use of architects. For this reason, Crosby focused considerable energy on persuading builders to work with traditional materials and techniques, and to respect the unusually large amount of historic building fabric that survived from the island's past.

[25] http://www.philamuseum.org/pma_archives/ead.php?c=FKP&p=hn.

Crosby's direct influence can be documented in a small number of buildings in which he had an ownership interest. Crosby's own house, the Tupper-Folger House (1755 & 1818 – 28 Orange Street) stands in marked contrast to the more free-spirited interpretations of the Colonial Revival style found in the late nineteenth century, such as Innishail (1895 – 11 Cliff Road). Purchased by Crosby in 1920, the Tupper-Folger House has a complex architectural history that is representative of several periods of Nantucket's development. The rear portion of the house is a two-story, central chimney house that is believed to have been built on its present site prior to 1755. In 1818, the house was enlarged by the construction of its current west section and façade built out to the sidewalk on Orange Street. The new section possesses a symmetrical, center entry façade with end wall chimneys, similar to other ambitious Federal style houses in Nantucket, such as the Perez Jenkins House (1808 – 82 Main Street). Subsequently, in the 1830s or 1840s, the current Doric entry portico, parapet railing and cupola were added in the Greek Revival style**.** Crosby may have seen these elements in the same architectural light as the "rear (and side) ells and projections" that he cited in *Ninety-five Percent Perfect* as a "general characteristic of the old houses" which provided the district's unique historic ambience. Under Crosby's ownership, these elements from several periods of construction were retained and repaired, rather than peeled away in an effort to the restore the house to its earliest period of construction. Crosby carried out a similarly conservative plan of repair on the Christopher Swain House (pre-1768, 1930 - 7 Farmer Street). A one and one-half-story, half cottage with a central chimney, the Swain House is one of the island's few remaining eighteenth century buildings with a gambrel roof, a feature that may have attracted Crosby's interest.

Some small-scale preservation and restoration projects were also designed by local architects. Representative of these is the restoration and adaptation of the George Gardner Cottage (ca. 1750 - 8 Pine Street) by Frederick Hill, architect, in 1943. Hill, whose work included seventeen years as the direct architectural assistant to Charles Follen McKim of McKim, Mead & White, settled in Nantucket and had designed a new interior for the 'Sconset Casino in. In 1943, Hill was engaged to renovate the Gardner Cottage. As originally built, the cottage was a one-and-one-half-story timber-frame structure with a central chimney and a gambrel roof. During the mid-nineteenth century, the house's central chimney had been removed and replaced with a small chimney in order to create a central hallway. In his designs for the house, Hill retained and repaired the mid-nineteenth century elements as well as fragments of wall sheathing with shadow mouldings at the house's second story. Hill designed a new end wall chimney for the main block of the house and an extension of the rear ell. Within these spaces, Hill designed a Federal Revival style parlor, a Colonial style kitchen and a Colonial style family room. Hill's selectivity in the retention of old, though not original elements, and his introduction of revivalist elements in spaces that lacked historic finishes represents a preservation philosophy concordant with the philosophy that Crosby promoted.

Adaptive Reuse

In Nantucket Town, summer residents, artists and preservationists developed an interest in the simple shops, fish houses and storage buildings that survived on the Old North, Straight and Old South Wharves. Most of the surviving buildings in these locations post-dated the Great Fire of 1846 and were utilitarian in their design and materials – general timber-frame or stick-built construction with shingled exteriors, gabled roofs and a variety of window sizes, often containing salvaged sash from other buildings. The use of salvage materials had been and remains a long-standing Nantucket tradition which is especially pronounced in outbuildings, fish shacks and other small service structures found along the waterfront and in the rear yards of houses throughout the town. In 1920, Florence Lang, an amateur artist, and her husband, Henry, purchased a large portion of Old South Wharf and portions of the adjacent Commercial Wharf in order to adapt the small dilapidated buildings that remained into artists' studios which they rented seasonally. Few changes were made to the sheds as part of the purpose of Nantucket's art colony was to paint *en plein air* rather than in studios. As many as 24 artists rented space from the Langs through the 1940s by which time other waterfront buildings had been converted to studios and galleries.

In addition to the adaptation of existing buildings on the wharves as studios and shops, new buildings were constructed in the style of old workshops and fish houses. The most notable of these is the Austin Strong Boathouse (1923 – 10 Old North Wharf) built for New York playwright, Austin Strong (1881-1952). A two-story wood-frame structure with its gable facing Old North Wharf, the boathouse served as a pleasure pavilion for Strong and his large circle of acquaintance. The water side of the building possesses an open verandah with access ladder to the harbor; the interior is finished with tongue-and-groove boarding and fireplace, reflecting its use for pleasure rather than maritime trades. Existing structures on the Old North Wharf were similarly adapted or built for summer use with the exception of the Mitchell-Andrews Fish House (ca. 1847 – 4 Old North Wharf). A one and one-half story structure with a gabled façade and loading doors at both its ground and loft storys, this structure was originally constructed as a carpentry shop and was subsequently converted to fish house and scallop shanty. The building's shingled exterior, salvaged sash and salvaged paneled doors, as well as its open interior and scallop shanty room, mark it as characteristic of the kinds of working buildings that once lined Nantucket's wharves. It is one of the few, if not the only, such building that has not been converted to residential or modern commercial use.

Larger scale buildings on the wharves, such as the Thomas Macy Warehouse (1847 – Straight Wharf) remained largely unaltered from their original construction and were adapted to use as art galleries and studios. In the case of the Macy Warehouse, the conservative treatment of its historic fabric may be attributable to Everett Crosby who was president of the Nantucket Foundation and spearheaded the Foundation's acquisition of the Macy Warehouse for use as an art gallery in 1943. At a smaller scale, social clubs such as the Wharf Rat Club (ca. 1900, 1923 - Old North Wharf) modified pre-existing fish shacks on the wharves. Founded in 1915 as an association of natives and summer residents interested in sailing and the maritime character of Nantucket, the Club acquired a one-story shed built on the south side of the Old North Wharf after 1900 for the Perry & Coffin Quahog business. The structure was moved to its present site in 1923 where it served as a clubhouse.

Other structures adapted to new uses during this period exist in scattered locations around the community. North of Brant Point, toward Jetties Beach, the former Bug Lights (1838) that once provided Beacons to guide mariners into the harbor, were moved and, in 1921, incorporated into a cluster of buildings around the summer home ("The Shoe") of Frank & Lillian Gilbreth, nationally known pioneers in motion study and scientific management, also central characters in *Cheaper by the Dozen* and *Belles on Their Toes* written by their son Frank. The Gilbreths renamed the larger of the two Bug Lights ("Cyc") and used it as a dormitory for their children, while the smaller was renamed "Mic" (92 Hulbert Avenue). Toward the west end of Nantucket Town "Greater Light" (1790, 1929-33 – 8 Howard Street) began as a timber-frame barn in the 1790s. In 1929, it was purchased by Gertrude and Hanna Monaghan, Quaker sisters from Philadelphia, who converted it into their summer residence over the course of the subsequent four years. Using architectural salvage and curiosities, but retaining the frame and form of the old building, the sisters created a setting for theatrical performances, poetry reading and other social gatherings of the island's art colony. The sisters bequeathed the structure to the Nantucket Historical Association in 1974; it is now interpreted as a museum.

Impacts of the Historic Aesthetic

Nantucket's enthusiasm for preserving its pre-1850 architectural past had several additional effects on Nantucket Old Town. Victorian architecture came to be seen as a blighting influence. In the early 1950s, the William Swain House (1883 – 76 Main Street) was largely concealed by a Colonial Revival style façade when the house was converted to an inn. As originally designed, the house combined elements of the Victorian Gothic and Queen Anne styles in an eclectic manner with a steep mansard roof, gabled entry pavilion, porch with turned decoration and side bay with a second-story verandah. The replacement of the original façade with a symmetrical two-story façade clad with novelty siding and crowned with a balustraded parapet was part of a project that eventually led to the creation of a local district. It raised an outcry from preservationists, not for the

damage done to the building's Victorian architecture, which at that point was considered ugly, but rather for the damaging effects on the district of the building's new motel-style building at the rear.

During the majority of preceding historic periods, landscaping within Nantucket Old Town had consisted of fencing that defined useful workday spaces – kitchen gardens, laundry yards, and work yards – rather than ornamental landscapes. References in the Colonial and Federal periods to the town's five hundred cows being driven out to pasture and back into town each night indicates the extent to which most houses would had small barns and sheds related to the production of food, livestock and equipment. Ornamental plantings such as the boxwood parterre created behind the Henry Swift House at 91 Main Street in 1823 were notable exceptions to the general tendency to maintain workspaces near houses.

As food production became more centralized and as labor-saving domestic appliances reduced the need for exterior work areas in the twentieth century, open land around the town's houses became small lawns and flower gardens. The restoration of Moor's End in 1927 included the restoration and possibly the enlargement of a formal garden that had existed since at least the late nineteenth century. This work was designed by Amy Cogswell, landscape architect. Cogswell was a graduate of the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women in Groton, Massachusetts (founded 1901), a school at which she served as the headmistress from 1916-1923. A small number of new formally planted gardens were inspired throughout the period and beyond both by these local examples and by the example of Colonial Williamsburg, which exerted a strong influence from the1920s through the 1960s.

Civic Institutions

Unlike residential architecture, of which Nantucket had many examples, the town lacked historic institutional buildings of a scale and type of construction needed for modern purposes. The most prominent new town buildings of the period were masonry structures in a Colonial Revival style derived from mainland examples. For the most part, these institutional buildings are characteristic of municipal buildings throughout the region. Their masonry construction and architectural details, often derived from sources such as the Old State House and Faneuil Hall in Boston, were probably intended to convey solidity and a rootedness in the region's history rather than in the particular history of Nantucket, but were probably also thought to provide a tasteful "fit" within an historic town center.

The Central Fire Station (1929 – 4 South Water Street) is characteristic of this type. As originally designed, the building was a one-and-one-half-story masonry structure with a gabled façade opening onto South Water Street with three bays for fire engines. Side elevations contained evenly spaced windows with 16/16 sash at the first story and evenly spaced pedimented dormers at the roof Centered on the roof's ridge was an open lantern with a domed octagonal roof. A similar example can be seen in the United States Post Office (1935 – 5 Federal Street, Louis Simon, architect). This one-story brick building possesses a Federal Revival style entry framed by pilasters and a pediment, which frames a semi-circular fanlight. Windows contain 16/16 set in masonry surrounds with flat-arched heads and keystones. Centered on the roof is an octagonal lantern with a domed roof and a balustrade that extends the length of the building.

Commercial

Commercial architecture followed a trend similar to that of institutional architecture. During the 1920s, a number of masonry Colonial Revival style commercial structures were constructed in the central business district. Blocks such as 34 Main Street (1920s) were built to replace rows of wood-frame, gable-front shops. The flat-roofed masonry form and fenestration of 34 Main Street is derived from off-island sources, but its use of masonry window lintels decorated with fretwork blocks may partially have been derived from the Peter Folger House (1831 – 58-69 Main Street) where similar window lintels represented the most stylish elements of

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.

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 19th 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 20th century appearance (2008).

Institutional Buildings

In contrast to the brick Colonial Revival style designs that were derived from off-island sources in the early 20th 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

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-19th 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 20th 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

lot. At the same time, the wharves were lengthened to provide additional moorings intended to attract the well-heeled summer visitors whom Beinecke saw as essential to the preservation of Nantucket, and the street plan in parts of the waterfront area was altered to accommodate additional traffic.

Continuing in the tradition of Everett Crosby, Beinecke constructed a prominent new building at Zero Main Street (1967, burned & reconstructed 1979) for commercial use and for his offices. A two-story, wood-frame building with a gable facing Main Street and storefronts along its east and north sides, Zero Main Street was modeled after 14 Main Street which had been renovated by 1952 to its present appearance as projected in *Ninety Five Per Cent Perfect.*[26] Prior to renovation, 14 Main Street had been a gable-front commercial building with mid-19th century trimmings and a former loading door at the second story of its façade. In renovation, it acquired Federal Revival style elements – an arched frontispiece, 8/12 sashes, narrow trim boards and painted clapboard cladding. Zero Main Street mimicked many of these elements, most notably the gabled façade and red-painted clapboard siding, and introduced trabeated, mid-19th century style storefronts together with a rear courtyard. Part of a conscious program to anchor and define the architectural character of the central business district at a pivotal location by which nearly all visitors must pass, Zero Main Street was severely damaged by fire in 1979 and reconstructed to its original design. Although this building adds to the setting of the historic district, because it was reconstructed after the period of significance, it is considered non-contributing.

Landscape/Setting

The influence of off-island restorations such as Colonial Williamsburg continued to have an effect on local landscape design as late as 1962-63, when Walter Beinecke acquired the Frederick Mitchell House (ca. 1830 – 71 Main Street) and restored the house from three apartments to a single-family residence using architect H. Errol Coffin to develop plans for removing the house's Victorian alterations. As part of this project, an adjacent Victorian house at 69 Main Street was demolished and a small formal garden constructed in its place with a boxwood parterre and two hip-roofed garden pavilions of a style more reminiscent of the Mid-Atlantic than New England.

Following the extension of the local historic district to the entire island, landscape elements have been drawn more from local sources. Existing street and sidewalk pavings have been retained and extended into some new subdivisions. Wooden fencing and hedges continue to be important elements in defining house lots and yards both within the historic cores of Nantucket Town and 'Sconset and within many newer subdivisions. At the same time, 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 has returned the quality of open pasture/moor land that historic residents would have known.

The following buildings have been found to be non-contributing.

Non-Contributing Buildings - Buildings constructed after 1975 fall outside the period of national significance and are designated as non-contributing. Although the number of such properties on the island is extensive, for the most part, these buildings are located at the peripheries of the historic town center and Siasconset Village. Typically, modern buildings are of compatible scale and materials with the historic fabric of the historic district. Very few buildings exist at a scale or constructed of materials that would be considered intrusions. The following list represents examples of the types of non-contributing buildings across the island:

3, 5, 7 & 9 Woodbury Lane (1980s) – residences in Colonial Revival and Greek Revival styles based upon Nantucket examples

[26] Everett U. Crosby, *Ninety Five Per Cent Perfect* (Nantucket: Tetaukimmo Press, 1953), 144-145.

1 Easton Street (1998) – residence in Victorian Revival style with asymmetrical massing, picturesquely massed roof with gables and dormers

67 Hulbert Avenue (2003) – residence in a modern interpretation of Shingle Style

Former Point Breeze Hotel reconstruction (1891, partially destroyed by fire 1925, rebuilt 1926, 2008 – 77 Easton Street) – building reconstructed to appearance of first half of twentieth century

15 Sparks Avenue (ca. 2000) – commercial building – contemporary, wood-frame office building with shingled exterior and simple details derived from traditional Nantucket building practices

31 Sparks Avenue (ca. 1960) – supermarket – standard large footprint clad in shingles and Colonial Revival/Greek Revival style trimmings

14 Airport Road (1980s-1990s) – Nantucket Airport – contemporary building clad in weathered shingles with gabled roofs and neo-Greek Revival trimmings derived from local examples

15 Atlantic Avenue (1990) – residence in undecorated Colonial Revival style characteristic of subdivisions built at the center of the island in the mid and late twentieth century

61 & 63 Pocomo Road (1972) – Trubeck and Wislocki Houses – Neo-vernacular wood frame cottages neighboring one another from architect Robert Venturi

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: __ Locally:

Applicable National Register Criteria:	A X B __ C X D X
Criteria Considerations (Exceptions):	A __ B __ C __ D __ E __ F __ G
NHL Criteria:	1 and 4
Criteria Exception:	8
NHL Theme(s):	I. Peopling Places 3. migration from outside and within 6. encounters, conflicts, and colonization II. Creating Social Institutions & Movements 2. reform movements 4. recreational activities III. Expressing Cultural Values 5. architecture, landscape architecture, and urban design V. Developing the American Economy 1. extraction and production 6. exchange and trade VII. Transforming the Environment 3. protecting and preserving the environment
Areas of Significance:	Architecture; Commerce; Conservation; Entertainment/Recreation; Ethnic Heritage: Black, Native American; Maritime History; Social History
Period(s) of Significance:	1659-1975
Significant Dates:	1955, 1975
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	N/A
Historic Contexts:	III. Development of the English Colonies D. Social and Economic Affairs 2. Economic Affairs and Ways of Life XII. Business A. Extractive or Mining Industries 5. Fishing and Livestock

XVI. Architecture
- V. Historic District (multiple styles and dates)

XXXIII. Historic Preservation
- D. Regional Efforts: New England
  - 1. Regionalism and Preservation
  - 2. Private Historical Societies

XXXIV. Recreation
- C. General Recreation
  - 2. Resort Communities

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The 1966 National Historic Landmark nomination for Nantucket focused entirely on its association with the American whaling industry (NHL Criterion 1) and the remarkable survival of the architecture and ambiance of an early whaling port (NHL Criterion 4), and the period of significance ended with the decline of whaling on Nantucket. While whaling built Nantucket, other factors preserved it; tourism replaced whaling as the island's economic mainstay, and historic preservation took early root on the island. With the passage of time, the importance of these factors in preserving the island's character has become apparent, and it is the purpose of this update to establish the national significance of tourism and historic preservation as well as whaling on Nantucket and to extend the period of significance to 1975. This date coincides with the expansion of the NHL boundaries to include the whole island, which, in turn, follows upon the local historic district expansion to include the entire island as well as the outlying islands of Tuckernuck and Muskeget in 1971, the completion of the Boat Basin/Long Wharf development ca. 1972, and the establishment of the Preservation Institute: Nantucket 1972. The rationale for 1975 is that it marks the final piece of regulatory framework which governs preservation on the island. This update also recognizes Nantucket's Native American and African-American communities and the important roles that they played in the whaling industry and the social history of the island.

Historical Overview

There is something about Nantucket Town that is different from other places, Everett U. Crosby said in his influential *Ninety Five Per Cent Perfect,* first published in 1937. In this pioneering work, intended to call attention to the rich architectural heritage of Nantucket and generate interest in preserving it in the face of escalating change, he identified the features, including the streetscape, which made it unique: dwellings close to the street, often directly on the edge of the sidewalk, with no yards or lawns in front and adjacent houses only a few feet or even inches apart, with gardens, ells and projections out of sight. But more responsible than any other single feature for "the exceptional and unique ensemble" he believed, was the "uniformity in architectural type, style, material and colors, within a limited range . . . in the old part of the town."[27] This appearance, as James Massey summarized it in his introduction to Clay Lancaster's 1972 *The Architecture of Historic Nantucket*, was "substantially set following its rebuilding after the 1846 fire, and a long period of depression prevented much later rebuilding and the destruction of old structures,"[28] thus preserving a unique assemblage of architecture from the late 17th century settlement through the early 19th century Golden Age of whaling.

The strength of this image, and of the windswept landscape of low, sweeping moors and scrub pines stretching out to the sea on all sides, was embedded in the minds of Nantucket's residents and visitors alike from its earliest days through its rise, dominance and decline as a whaling port, and, as tourists and summer residents drawn by the island's picturesque character replaced whaling as its economic mainstay, led to early appreciation of Nantucket's unique historic character and interest in its preservation as early as the late 19th century. As a result, in 1955, Nantucket became one of the first two communities in Massachusetts, and in the United States outside of the South to create a local historic district, with a Historic District Commission to oversee the district and prescribe regulations for both preservation of old buildings and new construction. In 1966 Nantucket was designated as a National Historic Landmark by the National Park Service. Both designations initially covered Nantucket Town and the village of Siasconset, and both were later amended in 1971 and 1975, respectively, to

[27] Everett U. Crosby, *Ninety Five Per Cent Perfect: The Older Residences at Nantucket* (Nantucket, MA:1944), 7.
[28] Clay Lancaster, *The Architecture of Historic Nantucket* (New York: McGraw-Hill Co., 1972), XI.

cover the whole island. (Note: the name Siasconset is locally abbreviated to 'Sconset, as have been other Indian place names, such as Wannisquam to Squam; both versions will be used herein).

As development pressure escalated with the phenomenal growth of tourism and second homes from the 1960s onward, Nantucket kept up its efforts to preserve the historic character of the island by moving to secure the natural landscape, first through acquisition by non-profit conservation organizations and later by placing conservation restrictions on large areas, and in the 1980s it became a national leader in the environmental conservation movement with its Land Bank. 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 has returned the quality of open pasture/moor land that historic residents would have known. The combined thrusts of preservation and conservation have made Nantucket a national model of heritage preservation and have blunted the impact of the major development that has occurred since 1955 on the island's historic character, preserving its integrity.

Contact Period/Early Settlement

Prior to European contact, Nantucket was inhabited in the Middle and Late Woodland periods by Algonquian-speaking Native Americans who subsisted by planting maize, beans, and squash, exploiting the rich aquatic resources in the ponds and along the shoreline, and hunting sea mammals such as seals and whales near the shore. They were part of a culturally complex community that extended from Saco Bay in Maine, to the Housatonic River area in Connecticut, and from Long Island inland to southern New Hampshire and Vermont, most of whom spoke closely related dialects of the Algonquin language. There is convincing archaeological evidence, such as bowls made of soapstone from quarries in Johnstown, Rhode Island, of extensive trade between the islanders and mainland communities.

Some contact between Native Americans and Europeans on Nantucket undoubtedly took place as European explorers, traders, and fishermen frequented the area long before settlement, possibly as early as the late 15th century. Contact with early European traders is suggested by artifacts of copper and brass that came from the coast of Maine. The first European to describe and explore Nantucket was probably Bartholomew Gosnold during his 1602 voyage.

While white settlement did not occur until 1659, Thomas Mayhew, assisted by Peter Folger, had begun missionary activities with the Nantucket natives as early as 1643. The native Nantucketers Mayhew met were part of a political federation, known today as the Wampanoag Nation, within the Algonquin cultural region, and their number has been estimated at between two and three thousand. The Wampanoag Nation comprised what is today eastern Rhode Island and southeastern Massachusetts, including Cape Cod and Martha's Vineyard. When Mayhew made his first contact with the Nantucket Wampanoags there were four tribes, or sachemships, occupying different areas of the island. Day-to-day leadership of each of the distinct communities was provided by a chief, or sachem. The two largest tribes, led by the Sachems Wanachmamack (or Wanackmamack) and Nickanoose, occupied the eastern part of the island from the harbor south to the Madequecham Valley. Two smaller communities along the south shore were led by Sachems Spotso and Attapeat.

By the time white settlers arrived in the middle of the seventeenth century, Nantucket's native population had already experienced more than a century of contact with explorers and fishermen, and a decade or more of continuous association with the Mayhews through their missionary work. Most of the Nantucket natives had reportedly converted to Christianity, and the New Testament had been translated into their language. Folger later acted as middleman between the natives and settlers.

Conflicting claims to Nantucket Island arose sometime prior to actual settlement by the English. In 1635 King Charles I granted Nantucket to the Earl of Sterling, whose lands included Martha's Vineyard, Long Island and much of New York. Subsequently, in 1639 Charles again granted the island, this time to Sir Ferdinand Gorges, who claimed lands from Massachusetts through Maine, resulting in lingering conflicting claims to the island. In 1651 Thomas Mayhew of Watertown and his son purchased Nantucket, Muskeget, and Tuckernuck islands from the Earl of Sterling. The Mayhews, however, did not at that time live on Nantucket, but rather on Martha's Vineyard, which they had purchased in 1642.

In 1659 Mayhew sold Nantucket to a partnership of ten investors, a small group of non-Puritans and separatist sympathizers from Salisbury led by Tristram Coffin, seeking asylum offshore. Among them were Thomas Macy and his family, Edward Starbuck and Isaac Coleman. Macy was a Baptist, and had recently been fined 30 shillings for violation of the law prohibiting entertaining Quakers. He had sheltered Edward Wharton, London merchant William Robinson, and Marmaduke Stephenson of Yorkshire, England, the latter two of whom were later hanged in Boston. Later generations of Colemans were Quakers. In 1660 the partnership was enlarged to 20 members. Eighteen men, plus Mayhew and his son, became the first 20 purchasers or original proprietors, and their surnames for the most part descended to important figures in Nantucket history. One of the first actions of the enlarged partnership was to recruit 14 "mechanics," skilled craftsmen in building and related trades whose skills wound help to build the settlement, each of whom received a half share in the partnership in return for settling in Nantucket.

In addition to their purchase from Mayhew, the Nantucket Partnership also purchased the rights to the land from the local natives, and the two groups continued to live and interact together. In 1660 the sachems Wanackmamack and Nickanoose sold the 20 Nantucket partners rights to the western half of the island, half the meadows and marshes on the rest of the island, all the timber, and the rights to graze cattle anywhere on the island from the end of harvest to first planting. The following year, Wanackmamack also sold the rights to half of Tuckernuck Island and portions of eastern Nantucket to the partnership.

At the first meeting of the proprietors on Nantucket, in 1661, each man was allowed to select his home site. Tristram Coffin chose a location at the head of Capaum Pond, then a harbor, and Edward Starbuck chose a spot near the north end of Hummock Pond. Thomas Macy selected a place in the vicinity of Reed Pond. From then on, the first settlement extended in a crescent from Reed Pond, just east of Capaum Harbor, past Wyer's or Moxcy's (or Maxey's) Pond to the western arm of Hummock Pond, mostly on high, well-watered land on the northern edge of the island, about one and a half miles from the present town.

At this time and later, Nantucket's native population was concentrated in four general areas: Wannisquam (Squam), Squatesit (Quaise/Polpis area), Occawa (near Gibbs's Swamp) and Miacomet. Shawakemmo, Nobadeer, and Madaket also had native houses. Four native meetinghouses existed through ca. 1750: at Miacomet and Occawa, one near Polpis, and at Plainfield (between Polpis and Siasconset). Evidence exists that natives were becoming integrated into the island's cash economy in the 18th century, as they played a greater role in the codfishing and whaling industry, earning wages with which homes, food, and general merchandise could be purchased.

The island was incorporated as the town of Nantucket in 1671, under the jurisdiction of the Province of New York, and its name was changed to Sherburne in 1673 by Royal Governor Francis Lovelace. In 1692 an act of Parliament transferred Nantucket from New York to Massachusetts, but its name did not change back to Nantucket for another century. Nantucket's local government was then run by the Commonwealth of Massachusetts rather than by the 20-member proprietorship. Tuckernuck Island, originally part of Mayhew's purchase, was granted to the town in 1713. These shifting centers of authority undoubtedly contributed to Nantucket's longstanding sense of autonomy.

The first town of Sherburne was located in the vicinity of what was then called Cappamet Harbor, now Capaum Pond, and Maxey's Pond. Sherburne was really no town at all but a spread out country village. From 1700 on, the settlement spread northward toward Wesco on Nantucket Harbor. Between 1716 and 1722, a sand bar closed the mouth of Cappamet Harbor, forming Capaum Pond, after which the main settlement gradually shifted to Wesco, where the present town of Nantucket is located. In 1722, all the original proprietors verbally returned their home lots for re-apportionment. Although houses continued on many of the original home lots, this change indicates that the fundamental division of home lots was re-evaluated in light of the new divisions over by the Great Harbor. Probably encouraged by the scarcity of lumber on the island, many of the earlier homes were moved to the new settlement location, beginning a practice that has prevailed on the island ever since. From that time on the large natural harbor of Nantucket Island around Brant Point to the east became the center for the community, which was totally oriented toward the sea. The open moors proved unproductive for extensive farming and served for sheep grazing and some raising of grain.

As the cod fishery developed from the late 17th into the early 18th century, codfishing "camps" or villages containing fish houses and fish stages were quickly established at Sasachacha, Siasconset, Quidnet, Squam, Sankaty, and Weweeder. Some, like that at Sasachacha, probably grew out of Native American camps, while others, including Siasconset and Quidnet, were established by the English settlers at new sites. Nantucket natives began cod fishing for the island's white residents late in the 17th century. From then until c. 1725, codfishing crews were made up predominantly from the island's native residents. Although their numbers decreased throughout the Colonial period from an estimated 2,000 to 3,000 individuals in the Contact Period and the population was decimated to a few hundred individuals by a plague referred to in town annals as the "Indian Sickness" of 1763-64, Nantucket continued to contain a substantial native population throughout most of the Colonial period.

Quakers began settling Nantucket from1700 to 1750. During this period, at least two meetinghouses were built, the first in 1711, the second in 1731 near the Quaker burying ground. The growth of deep sea whaling brought an era of rapid growth and prosperity, and as an extensive, prosperous maritime village developed with a heterogeneous population, it was dominated by an economically powerful Quaker majority. A second North Friends Meeting was formed in 1792. In 1830, when Nantucket became the third most important commercial center in Massachusetts, it was still dominated by Quakers.

Local tradition attributes the lack of ornament on Nantucket's 18th century buildings to the Quaker aesthetic, but it is more likely a pragmatic response to the island's weather conditions and scarcity of wood, together with New England's vernacular building traditions. However, Quakers were a major force in the island's leadership in the abolition of slavery. In 1716 the Nantucket Friends became one of the first groups in America to take a stand against slavery, and by 1733 Elihu Coleman's tract against slavery had been published. In the case of Prince Boston, a Nantucket slave whose suit against his owner resulted in a decision by the Nantucket Court of Common Pleas in 1773 that ended slavery on Nantucket 10 years before it was declared unconstitutional in Massachusetts, William Rotch, one of the leading Quaker whaling merchants on the island, enlisted the services of John Adams to argue Boston's case.

In the late 18th century, African Americans made up a larger proportion of Nantucket's population than anywhere else in southeastern Massachusetts, and in the 19th century they continued to make up a relatively large proportion of the population. They lived in the separate, sizeable community known as New Guinea, centered around York Street. The Seneca Boston/Florence Higginbotham House at 27 York Street survives from ca. 1774 as a house built for and owned by a free black, and is now owned by the Museum of African American History. The first African American school was established in 1823 and moved into the African Meeting House, completed in 1825, also now owned by the Museum of African American History.

Nantucket is a prime example of the opportunities afforded African Americans by the maritime trades that W. Jeffrey Bolster has shown in *Black Jacks.*[29] The 1716 stand against slavery taken by the Nantucket Friends established a precedent that also helped create what has been called "the enthusiastically abolitionist atmosphere of the whale fishery,"[30] in which sailors of all colors found employment and opportunity. An early instance of this was the Boston family, beginning with Prince Boston, the Nantucket slave who worked as a steersman on a whaling vessel and in 1770 successfully sued his owner for the wages he earned, and won not only his wages but his freedom. In 1822, Absalom Boston (1785-1855), kinsman to Prince Boston, captained the African American-owned and crewed whale ship *Industry*.

Whaling and Nantucket's Golden Age

The Whaling Industry

The American Whaling industry originated on Nantucket Island late in the 17th century. This industry flourished, and the town of Nantucket remained the leading American whaling port until the 1840s. Both the town and the island have become synonymous with the great age of New England whaling to the present day, and Nantucket Town remains one of the finest surviving architectural and environmental examples of a late 18th and early 19th century seaport town in New England. Siasconset represents a unique survival both of a rare building type—the whale house—and of its informal setting with unpaved rights-of-way serving as the village's main streets. Evidence of its origins as an early whaling station and settlement includes, in part or whole, many of the old houses, including Auld Lang Syne, probably the oldest structure on the island. Nantucket, in its entirety, today retains evidence of the ambience of the early whaling industry and thus serves as an important part of Americas' material culture.

In the earliest days of whaling, stations were established along the open beaches to spot whales for offshore hunting. They began with a small shelter and a tall spar from which to scan the ocean. The first four appear to date from the 1660s to 1670s; they were at Cisco near Hummock Pond, one between Miacomet Pond and Weweeder Pond, Sasachacha (c. 1670) and Siasconset (c. 1676). Gradually the number of stations increased, as well as the number of shelters in each.

The men from Nantucket who began whaling late in the 17th century were following the example of the island's original Indian inhabitants, for whom sea mammals such as seals and particularly whales were of great importance. Soon after settling on the island, the English learned from the natives, who had practiced along shore whaling before they arrived, about the possibilities of spotting whales from the coast line and hunting them in boats. As they built whaling stations around the shoreline, they continued to rely on native knowledge, and Native Americans remained important during this early development. From 1690 to the Revolutionary War, whaleboat crews made up of local natives were located at stations at Smith Point, Hummock Pond, Weweeder, and Siasconset. Along shore whaling peaked on Nantucket ca. 1726 with about 28 English and native whaleboat crews. Along shore whaling was on the decline from 1712 and, as whales became scarce, was totally abandoned by 1760. During its peak, Sasachacha Beach was the largest fishing stage, but by 1820 most of the dwellings had been moved to Siasconset. This now forms the only surviving example of what the island was before the prosperity of Sperm whaling.

[29] Jeffrey W. Bolster, *Black Jacks: African American Seamen in the Age of Sail* (Harvard University Press, 1998), 2.
[30] Nathaniel Philbrick, "I Will Take to the Water: Frederick Douglass, the Sea, and the Nantucket Whale Fishery," *Historic Nantucket* 40 (Fall 1992): 49-51.

As early as 1672, some islanders attempted to create a whaling company for offshore, or deep sea, whaling. Nothing came of that endeavor until 1690 when Icabod Paddock of Cape Cod was invited to move to Nantucket and serve as an instructor in whaling. The industry grew rapidly in the 1690s and the first years of the 18th century. The island acquired its first whaling sloop in l694 and by 1712 owned five vessels. That fleet had grown to nine by 1714. In the following year Nantucket whalers brought home 600 barrels of oil. 12 years later Nantucket had 28 vessels engaged in offshore whaling.

These early ventures into the deep, as they called it, were in sloops of as little as 12 tons towing a single whaleboat. Native Americans also proved adept at this way of hunting. They were recruited to the ships according to a formula that appears to have been an attempt to ration their skills and cheap labor throughout the fleet. A two-boat ship, for example, had a crew of 13, of whom five were Native Americans—two for each boat plus a shipkeeper. The whales were brought alongside the ship and stripped of their blubber, which was then casked and carried back to the island for "trying out." Voyages were short, and a single whale would fill the hogsheads.

The original prey of the islanders, both along shore and off shore, were Atlantic right whales, so named because they yielded large quantities of oil and whale bone, and were thus the right whales to hunt. These were the North American population of baleen whales, which Europeans first discovered off the coast of Greenland in the 17th century. It was not until sometime around the turn of the 18th century that the sperm whale, on which Nantucket's wealth and fame would be built, came to their attention. That species of whale, which rarely ventured into waters close to land, was highly prized for its spermaceti, a waxy oil found in an organ in the massive head. When a large specimen was washed ashore on Nantucket, it was discovered that it contained spermaceti, for which the islanders soon found that Boston merchants were willing to pay a sizeable premium.

According to Nantucket's first historian, Obed Macy, writing in 1835,[31] Nantucketers killed their first sperm whale in 1712. Demand increased; by the latter part of the century, spermaceti oil was being used to make smokeless and odorless candles that were a vast improvement over the candles previously in use, as well as to lubricate precision machine parts. This made the sperm whale worth pursuing on long voyages to its far-flung favorite haunts in the Pacific Ocean, and before the end of the century, Nantucket ships were plying the waters of the South Pacific and the Arctic Ocean on voyages that often lasted for years. As the voyages got longer, the ships got larger. In 1756, when Bermuda was still considered a long voyage, the average size of a Nantucket vessel was 75 tons; by 1775, when they could be found as far away as the Falkland Islands, the size range was 90 to 180 tons.

In the mid-18th century, the British authorities began restricting New Englanders' access to the Newfoundland and Labrador coasts, allegedly because they were damaging the cod and seal fisheries and taking advantage of the natives. While this was probably true, the real reason was to aid British whalers. The British restrictions created an even greater incentive to look for more profitable grounds, and American whalers in general and Nantucketers in particular moved southward. From the Bahamas they moved through the West Indies to the Leeward Islands and then on to the Brazil Banks, which were probably pioneered by the *Leviathan* of Rhode Island in 1772. New England whalers in general ventured from the Azores past Madeira and the Canaries to the Cape Verde Islands and thence to the coast of Guinea. Obed Macy, however, claimed that Nantucket whalers had been off Guinea as early as 1763, two years earlier than their first visit to the Azores

On such extended voyages it was no longer feasible to cask the blubber for shipment home. It was not an efficient use of space, and in warm climates the fat quickly went rancid, reducing its value as well as making shipboard life intolerable. The solution was to try out on board and Nantucketers are credited with installing the

[31] Obed Macy, *The History of Nantucket* (Boston: Hillard, Gray and Co., 1835), 36.

first tryworks on board ship. Peleg Folger's 1753 ship's diary from a voyage of the *Greyhound* gives one of the earliest references to the practice, which by the 1770s was general.

On the eve of the Revolution a majority of the Massachusetts whalers still made the shorter northern cruises, but Nantucket was the exception; of its 150 whalers, 85 went south. That Nantucket's strategy was sound is suggested by the average annual yields for the colony as a whole; it produced proportionately more oil per ship. By this time, however, even the northern fleet took more sperm oil than right whale oil.

When Nantucket began to build her own ships in 1730, she sent out 25 whalers that returned with cargoes. By 1748 the island owned sixty ships. In 1766, 118 ships sailed for the island and returned with a total of 11,969 barrels of oil. Of the 250 New England ships engaged in whaling in 1774, Nantucket claimed 150**.** The population also grew rapidly, reaching five or six thousand in 1775. Of these, 2,025 manned the fleet of 150 whalers and others were employed as fishermen. It was a community in which most of the employment was generated by the whale fishery. In 1772, Nantucketers began manufacturing spermaceti candles, and by 1792 the town had 10 candle factories.

Nantucket's whaling industry flourished until the American Revolution. Before 1745 Nantucket had sold most of its oil in Boston, but that year Joseph Rotch and others began shipping oil to London in ships usually co-owned with British merchants, thus cutting out the Boston middlemen. The ships would return from London with goods of all kinds, inaugurating a thriving general trade that would supplement whaling, and placed this small offshore island in regular contact with the wider world. As a result however, in the period leading up to and during the Revolution, the economy of the island suffered greatly. In 1766 a duty was placed on colonial whalebone and oil imported into Britain and, as British producers continued to be paid a bounty from which colonials were now excluded, the Americans were doubly disadvantaged.

During both the Revolution and the War of 1812, the high percentage of pacifist Quakers, together with Nantucket's vulnerability to attack from the sea and inability to support its inhabitants with island resources, led it to seek neutrality in order to continue to trade, fish, and avoid attack, but without success; they were often plundered by the British. Aside from the blockade during 1777-78, 134 ships were lost during the Revolutionary conflict. Most importantly, Nantucket lost many sailors; over 1,200 were killed or captured during the war. Nantucket regained supremacy in whaling after the Revolution and retained it until the early 1840s. The War of 1812 caused the loss of 38 ships but, remarkably resilient, Nantucket soon recovered from the destruction and controlled over 80 vessels by 1822.

The industry continued to flourish in the 1830s. By 1830, Nantucket was the third commercial town in size, wealth, and importance in the state, and significant expansion had taken place in the extent of Nantucket Town. Maritime activity continued to intensify at the wharves on Nantucket Harbor, with the central focus at Straight Wharf at the head of Main Street. To the west of Straight Wharf, the commercial focus of Market Square developed on Main Street. At its height Nantucket's population numbered almost 10,000 with five wharves, 10 rope walks, 36 candle factories, sail lofts, cooper shops, and boat and ship yards.

Because of its position and treacherous shoals, lighthouses were vital parts of Nantucket's maritime infrastructure. Lighthouses were vulnerable, requiring frequent replacement over the years, including numerous replacements in the 20th century, when their presence became more symbolic than functional. The first Brant Point Light, at the entrance to Nantucket Harbor, was built in 1746, making it the second oldest established lighthouse in North America, the first having been Boston Harbor light in 1716. The current Brant Point structure, built in 1901, is the ninth lighthouse, and replaces the 1856 Brant Point Lighthouse, which remains decommissioned on its original site. Great Point Light at the tip of the northeast end of the island was

established in 1784. The current structure was built in 1986 to replace the 1818 structure, which was destroyed in a 1984 storm. Sankaty Head lighthouse on the eastern shore was built in 1850, and can be seen 26 miles away. With ongoing coastal erosion, it was recently moved 400 feet northeast, away from the eroding bluff.

During its long hegemony, Nantucket made numerous contributions to both the practice of whaling and navigational knowledge. Nantucket ships had discovered one new hunting area after another and led the way in developing new techniques of hunting. It was the Nantucket whaler that first carried two whaleboats instead of one and employed brick try works on the whaler's decks to extract whale oil. Nantucket whalers were the first to have a full knowledge of the Gulf Stream and Captain Timothy Folger of the island mapped it for Benjamin Franklin, then post-master General.

By the 1830s, however, Nantucket's great rival, New Bedford, counted more whalers than the island did. This was a warning for the future; after 1843 Nantucket's whaling industry began to dwindle. Several factors underlay the demise of Nantucket whaling, but sand, more than any other factor, destroyed the island's whaling. Sand bars in the harbor made it impossible for the increasingly heavier ships of the early nineteenth century to dock at the town. The island sought Congressional aid in order to dredge the harbor as early as 1803 and 1806, but met with indifference. Thus Nantucket's whalers were forced to use the docks at Edgartown on Martha's Vineyard. In 1839 a steam camel was devised to enable them to use the sand-blocked harbor. The camel was a floating dry dock that could pick up a loaded whaler and carry it into the harbor. Although an ingenious machine, it failed to overcome the sand bars. In 1846 a fire swept away the town's center and wharfs, then in 1849 the California Gold Rush lured some 400 young men away from the island**,** and in the 1850s the introduction of kerosene and other petroleum products drove down the market for whale oil. The bark *Oak* sailed from Nantucket in 1869. She was the last whaler to perform at America's oldest and once greatest whaling port. In 1874 Nantucket's name ceased to be listed among the names of America's whaling ports.

Nantucket's Golden Age

During its ascendancy in the early 19th century, however, whaling supported a Golden Age of architecture and cultural flowering on Nantucket. The large homes built between 1820 and 1850 especially showcased the wealth of merchants and sea captains. Sea captains built their two story houses with white clapboard siding and a view of the harbor on Orange Street, while the merchants and ship owners built their elegant mansions on the upper part of Main Street, which became a tree-lined thoroughfare paved with cobblestones. Commercial and institutional buildings also blossomed, including the handsomely porticoed Pacific Bank in 1818, the Atheneum and numerous churches.

Even the disastrous fire that hit the town in 1846, just as whaling was in serious decline, did not quell Nantucket's optimism and building spree. The entire central business district was destroyed, a total of about 36 acres. However, the rebuilding of Main Street began immediately with new two-story brick stores constructed along widened cobblestone streets, and many of the town's finest Greek Revival commercial and institutional buildings and homes date from the immediate post-fire period of the late 1840s and 1850s.

Affluence was accompanied by a relaxation of old aesthetic reserve and art, along with architecture, began to flourish. A small local school of artists—mostly portraitists and some landscape painters, and later photographers—developed, supplemented by artists from off island. The first popular form was the portrait. J.S. Hathaway flourished during the 1840s and specialized in portraits. Thomas Birch, a Philadelphia marine artist, is known to have painted on the island no later than 1810.

Perhaps encouraged or even necessitated by its island location as well as the educational needs of a maritime economy and a tradition of community involvement dating back to the Salisbury dissenters who organized as a group to purchase the island from Thomas Mayhew, Nantucket created numerous new educational and cultural

institutions in this period. The town formed an Academy in 1800, which gave its name to Academy Hill, and added others after the state in 1827 enacted rules for the establishment of an extensive public education system. A substantial donation led to the founding of the Coffin School in 1827. Just as the Town of Nantucket began its appropriations for the creation of public schools, English Baronet and descendant of Tristram Coffin, Admiral Sir Isaac Coffin visited the island in 1826 and was inspired to provide support for the establishment of a Lancasterian School for the purpose of providing an education to any descendant of Tristram Coffin. After adapting other preexisting buildings for school use, the Trustees of the Coffin School commissioned the present structure in 1852. The first African American school was established in 1823, and a court case led to the integration of Nantucket public schools in 1847, several years before those elsewhere in Massachusetts.

The Nantucket Lyceum, founded in 1827, was one of the area's earliest, and at once set about forming a museum of local industry by sending out a printed call to whalemen, urging them to collect and bring home specimens related to their industry. Subscription libraries became popular, with the Mechanics' Association founded in 1820 and the Columbian Library Association in 1823. These two merged in 1827 to form the United Library Association, which in 1834 was reorganized to form the Nantucket Atheneum, with 3,200 volumes. Its first librarian, in 1836, was 18-year-old Maria Mitchell. Its first temple-front Greek Revival building burned in the Great Fire of 1846, but was rebuilt shortly after the fire in the Greek Revival style with a design by Fredrick Brown Coleman. It became a free public library in 1900.

Born on Nantucket, which as a maritime community valued astronomy, Maria Mitchell (1818-1889) became the first acknowledged woman astronomer in the United States when, standing on the roof of the Pacific Bank, where her father was working at the time, she discovered a comet. Daughter of astronomer, teacher and bank officer William Mitchell, she became in 1848 the first female member of the American Academy of Arts and Sciences, and later became a fellow of the society. She later served as professor of astronomy at Vassar College from 1865 to 1888, and was a tireless advocate of women's rights. Her observatory at Vassar has been designated a National Historic Landmark.

New religious groups proliferated in the white as well as the African American communities. Roman Catholic services began in 1849 and the first church was consecrated in 1858 in the former Harmony Hall. Among the Protestants there was the addition of an Episcopal Trinity Church in 1838 and a Baptist Church in 1839. The African American community followed suit with the formation of the African Baptist Church in1831 and a short-lived African Methodist Church in 1835. The Methodists split in 1835 with the withdrawal of the Reformed (anti-Episcopal) group and formed a second society of the denomination in 1846. Schisms proliferated among the Quakers, still the predominant religious group. The minority Hicksites, who questioned atonement and divinity of Christ, withdrew to form a separate society in 1831. 15 years later, a second division occurred among the orthodox, between the Gurneyites and Wilburites, but the Quakers remained a unified force in the Abolition movement.

In this period, Nantucket advanced its position as a leader in the crusade for the abolition of slavery. In 1822 the Quaker community came to the assistance of the Cooper family when Camillus Griffith, a bounty hunter, arrived to take Arthur Cooper, his wife, and his children into slavery. Arthur Cooper soon joined with Samuel Harris, Absalom Boston, Stephen Pompey and other Nantucket African Americans to establish an African Meeting House in 1823-25; one of the first African American institutions in the nation. In 1839 a group of Quakers formed the Nantucket Anti-Slavery Society as an auxiliary to the Massachusetts State Anti-Slavery Society. Even during racial crises such as that involving school integration, when polarization between African Americans and whites increased, this opposition to slavery continued on Nantucket, and numerous anti-slavery conventions were held on the island. In 1841 Frederick Douglass spoke before a white audience for the first time in the Nantucket Atheneum, an event widely regarded as launching his career as an abolition speaker. In the same year, the Quaker poet John Greenleaf Whittier in his highly popular poem about the island entitled

"The Exiles," reflected the perception of many in the movement when he called the island "A refuge of the free."[32]

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 "squantums" (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."[33] By the late 18th 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.[34] 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."[35]

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.[36] 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 20th 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."[37]

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."[38] Small inns had also dotted the island since the 18th century, although most of them were humble affairs.

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[32] John Whittier and Nathan Haskell Dole, *Poems of John Greenleaf Whittier* (New York: Thomas Y. Crowell Co., 1902), 47.
[33] Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 216.
[34] Betsy Tyler, et al. *'Sconset: a History.* (Nantucket: Nantucket Historical Association, 2008), 4.
[35] Obed Macy, *The History of Nantucket* (Boston: Hillard, Gray and Co., 1835), 260.
[36] Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 216.
[37] Ibid.
[38] Clay Lancaster, *Nantucket in the Nineteenth Century: 180 Photographs and Illustrations* (New York: Courier Dover Publications, 1979), XXII.

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."[39] 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."[40]

The summer visitor would be the catalyst for Nantucket's recovery. By 1845 several large hostelries 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."[41]

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.[42] 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,"[43] 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…"[44]

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

[39] Nathaniel Philbrick, *Away Off Shore: Nantucket Island and its People, 1602-1890* (Nantucket, MA: Mill Hill Press, 1993), 203.
[40] Ibid.
[41] Nantucket Historical Association, http://www.nha.org/history/hn/HNnutshell.htm.
[42] Clay Lancaster, *Nantucket in the Nineteenth Century: 180 Photographs and Illustrations* (New York: Courier Dover Publications, 1979), XXI.
[43] Obed Macy, *The History of Nantucket* (Boston: Hillard, Gray and Co., 1835), 260.
[44] Paul Schneider, *The Enduring Shore: A History of Cape Cod, Martha's Vineyard, and Nantucket*. (New York: Holt Paperbacks, 1st Edition, 2001), 309.

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

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 19th 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."[45]

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 20th 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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[45] 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.

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 19th 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 19th and early 20th 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 20th 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.

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 20th 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 20th 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

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 20th 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"[46] of the cottages; carrying Underhill's concerns into the 20th century.

Also alarmed at the scramble by developers to take advantage of the best ocean views in Siasconset in the late 19th 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,"[47] 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.'"[48]

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[46] 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.

[47] 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.

[48] Aimee E. Newell, "That Pride in our Island's History: The Nantucket Historical Association."

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,"[49] 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 19th 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 20th 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

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

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

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.[50]

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.

[50] Everett U. Crosby, *Ninety Five Per Cent Perfect: The Older Residences at Nantucket* (Nantucket, MA: 1944), 83.

Professionally, Crosby was an insurance executive, a founder of the New York insurance firm Brown and Crosby, Inc., and its president until his retirement in 1933. He was also active in the insurance industry throughout his career, as a founder in 1895 and longtime board member of the National Fire Protection Association and the original author of what became known as the *Fire Protection Handbook,* which became a standard in the industry. He was also appointed by President Theodore Roosevelt as a member of the five-man committee on Conservation of Natural Resources and served from 1904 to 1908.

Crosby had followed his father, Boston insurance executive Uberto C. Crosby, into the business in Boston, but by 1897 he had gone into partnership with Henry W. Brown of Philadelphia. While he maintained ties in Boston, Brown and Crosby opened firms in both Philadelphia and New York. Crosby remained active in all three cities, but following his retirement in 1933 he focused most of his attention on Nantucket, where he had summered with his family since childhood. His clubs included the Century and Downtown of New York, the Union League and Racquets of Philadelphia, and the Pacific and Yacht of Nantucket. In his years on Nantucket he served as President of the Nantucket Cottage Hospital, Commodore of the Yacht Club, Chairman of the Nantucket Foundation and Vice President of the Historical Association. During these years he pursued his long interest in the history of Nantucket and the surrounding region, and was the author of a series of regional studies such as *Eastman Johnson at Nantucket* and *Nantucket in Print*.

His most influential book, *Ninety Five Per Cent Perfect,* first published in 1937, included an analysis of what would today be called character defining elements of Nantucket's architecture and urban design as well as a call for taking steps to preserve them. He began by identifying the causes of what he called the "strong and lasting impression" that Nantucket was different from other towns:

> First—The dwellings are mostly located close to the street, often directly on the edge of the sidewalk. They are not set back with yards or lawns in front.
>
> Second—The breadth of the house usually occupies much of the lot so that adjacent houses are but a few feet, often a few inches apart. The gardens, as well as the flapping clotheslines, the additions and the extensions, are at the rear; usually out of sight from the street. These rear (and side) ells and projections are a general characteristic of the old houses. Similar new additions if done in the proper way, with gable roofs or lean-to roofs, can be most pleasing.
>
> Third—Uniformity in architectural type, style, material and colors, within a limited range, is quite general and more responsible than any other single feature for the exceptional and unique ensemble. Elsewhere, in the off-islander's hometown, each block or section is apt to have a medley of types, perhaps in close proximity—as an original colonial house and in succession a bungalow, a mid-Victorian and then a Georgian mansion, a gingerbread pattern house of the 1880 period followed by a woman's magazine suburban type, and perhaps many others. Each may be very good of its kind and suit the taste of its owner and belong in certain places. But the appeal at Nantucket is in not having enough of these varying styles to spoil the picture; hardly enough to mar it, in the old part of the town.[51]

Drawing on his close reading of what was by then nearly half a century of documentation as well as his own studies, he summarized his analysis of the periodization of Nantucket architecture:

> The architecture of the dwellings of Nantucket may be divided into three periods:

[51] Ibid., 7.

> The English mode of the settlers. This is the early Colonial; the lean-to type. Say, from the time of building the first houses up to about 1740.
>
> The next arbitrary division is the architecture of the Colonial and early Federal times, approximately, as far as Nantucket is concerned, dating from prior to the Revolutionary War to about 1830. Most of our old dwellings belong in this division.
>
> Finally, the Classic period. Commencing about 1830 and continuing to about 1860, after which there was not much building of consequence of any dwellings which need to be considered here.[52]

He also emphasized his different objective: "We will not make the customary historical approach to our subject. It would over-emphasize what is not the primary purpose." He was more interested in analyzing the elements that gave Nantucket its special character: "We herein concern ourselves only with the visible exteriors of the house as viewed from the street."[53] To that end, he published the results of a "census" he had made:

> Then what are the kinds of houses, which do constitute our old Nantucket? To find out, we have taken a census, which analyzes each house on all or much of the length of most of the streets in the old sections, viz.: Union, Main to Flora; Orange, Main to Lyon; Fair, the entire length; Pleasant, Main to and including Moors End; Middle Main, Fair to the Monument; Upper Main, Monument to head of the street; Gardner; Pearl, near Centre to North Liberty; Centre, Gay to West Chester; Lily, Centre to North Liberty; Academy Lane, Centre to Westminster; Gay, Centre to Westminster; Hussey, Centre to North Liberty; Quince, Centre to Westminster.[54]
>
> The purpose is to analyze each house in respect to a considerable number of predominant features so as to arrive at totals, which will indicate the prevailing characteristics of the old houses. These are exterior features on the front of the house or conspicuously visible from the street.
>
> In these old districts we have tabulated 319 old dwellings, interspersed with 46 of modern or mixed design. As this includes about two-thirds of the old houses, it is representative of the whole as the rest are known to be of the same types. Here is the list of features and the number of times each was recorded:
>
> Walls—wood 311, brick 8.
> Exterior surface of Front Wall—shingles 179; clapboards 132; brick 8.
> Exposed Foundations—brick 246; stone 65; modern replacements 8.
> Height of Foundation about Ground, viz., height of first floor above ground—
> High (generally 3 or 4 panes of glass vertically in basement windows) 140.
> Low (generally 1 or 2 steps to first floor; without basement windows) 97.
> Intermediate (between high and low) 82.
> Number of Stories—two 271; one and one-half 30; one 16; three 2.
> Roof Type—gable 287, lean-to 19, hip 8; gambrel 5.
> Windows—total panes of glass in the two sashes—twelve 216; twenty-four 49; eighteen 4.
> Modern viz., two or four 50.
> Dormers in front roof—the narrow gable roof, old type 29; wide or with shed roof 23.

[52] Ibid., 8.
[53] Ibid., 9.
[54] Ibid., 10.

Roof walks—35 Cupolas—14. Front Roof Balustrades—11.
Door Location—toward one side of the front 227; at center of front 92.[55]
Chimney Location—central 132 to one side of center 109; near side of building 78.
Main chimneys were always of brick, generally with six or less flues, now plastered or painted above roof and located at or near the ridge at interior of building.
Modern Detractions—noted occasionally in the 319 old houses:
Modern windows of four or two sheets of glass—50.
Modern piazza or porch, generally with flat roof—51.
Modern front door—odd panels, golden oak, plate glass, etc.—46.
Modern bay window—35.
Slim chimneys—23.
Hood over front door with fancy gingerbread detail—13.
Large lattice arbor obscuring front door—8.
Conspicuous "sun parlor"—12.
Other features. It was gratifying to observe that the following did not appear at all on the old houses or with sufficient frequency to note:
Fancy shingles—as in belts on walls and roofs or scalloped or diamond—shaped.
Outside chimneys—including those of cobblestone.
Gingerbread trim—except on hoods over front doors.
Cement blocks—particularly those professing to simulate artificial stone.
Conspicuous cement steps and walks to front door.
Modern brick—such as the yellow and tapestry varieties.
Conspicuous bright paint colors—particularly on blinds and doors.[56]

This approach differed markedly from that used in Charleston in the survey by Morris Knowles and Albert Simons in 1931, and even that conducted by Helen Gardner McCormack in the early 1940s, which concentrated on identifying and ranking the value of individual houses, and included photography and classification of period, type, quality and use, utilizing inventory cards that contained space for a photograph and a number of boxes that were to be filled in by the surveyor, including boxes labeled "Historical" and "Architectural" as key descriptive units. Indeed, this work placed him in the forefront of those seeking ways to preserve the special character of America's most historic towns in this period.

In 1939 Crosby published a second study entitled *Nantucket's Changing Prosperity: Future Possibilities,* in which he focused on the need for preserving Nantucket's unique character. Perhaps in deference to his status as a "summer person" on the island, Crosby stopped short of assertively pushing for creation of a historic district such as those that had recently been created in Charleston and New Orleans. Instead, he stated simply: "The results of a study, as embodied in this book, are presented to the voters and taxpayers of Nantucket with the compliments of the author. A conclusion is reached and a suggestion made for restricting the modernizing of the business district."[57]

The closest he came to advocating the means by which this could be accomplished was the statement that "Regulations to cause such results have been adopted by towns elsewhere and a suggestion for such can supplement this report at a later date."[58] Indeed, he stressed that "There is no movement on foot to bring this about. The above is simply an attempt on the part of the individual to lay before the property owners and voters a study of the subject that they may determine whether their self-interest warrants action."[59] Instead, he asked

[55] Ibid.,11.
[56] Ibid., 12.
[57] Everett U. Crosby, Ninety Five Per Cent Perfect: The Older Residences at Nantucket (Nantucket, MA: 1944)
[58] Ibid., 29.
[59] Ibid., 30.

readers to write "to the author and state whether they are for or against some such restriction"[60] and offer comments and suggestions which could be "tabulated and turned over to those who may have a continuing interest in the subject."[61]

While it did not lead at that time to creation of historic district zoning, Crosby's book inspired a "gentlemen's agreement" among the island's construction and real estate community to try to preserve the Island's atmosphere by conforming to strict guidelines regarding architectural features and materials in the renovation of old and construction of new buildings. The agreement was adopted at a meeting of the signers, which also included Crosby, *Inquirer and Mirror* editor Harry B. Turner, and Selectmen Chair Robert Backus. The details were published in the 1944 edition of *Ninety Five Per Cent Perfect,* which also included the work originally published in 1939 as *Nantucket's Changing Prosperity: Future Possibilities*:

> Adopted July 24, 1937 by a meeting of practically all of Nantucket's contractors, builders, carpenters, masons, civic organizations, real-estate offices, dealers in building materials and architects:
>
> *Basic Specifications for Additions and Alterations to the Exterior of Old Nantucket Houses*
>
> MATERIALS—Only those employed in the Colonial and Federal periods to be used where visible. Hence, use wood, brick or stone. These to be of the types indicated below. An exception in that non-combustible roof covering must be employed, to comply with the law. Hence, where visible, do not use Portland cement, cement blocks, galvanized or sheet iron, roll roofing, novelty siding, tar compound walks.
>
> BRICKS—to be of approximate size and dull color used in Federal and Colonial periods. Hence, do not use modern shapes or colors, particularly light colors or tapestry or pressed brick.
>
> CLAPBOARDS AND SHINGLES ON WALLS—to conform to those used in such periods and hence not to be of modern divergent design.
>
> ROOF COVERINGS—To be of non-inflammable material closely or exactly simulating old wood shingles, both as to size, thickness at butt, outline and color. Non-inflammable varieties are available grading from a good to a very poor imitation of an old wood shingle. Hence, in any event, do not use roll roofing or diamond or other fancy patterns.
>
> PLASTER—Rough cast plaster may be used to cover exposed foundations and chimneys which protrude through roofs.
>
> FOUNDATIONS—for structural purposes may be of any material desired, but exposed exterior surface to be of old type brick, ledge stone, or rough plaster not lined off to simulate stone blocks. Hence, do not have cement block or Portland cement surfaces exposed.
>
> NUMBER OF STORIES—to be two, one and one-half, one or three stories.

[60] Ibid., 79.
[61] Ibid.

ROOF TYPE—to be gable, gambrel or hip. Pitch of gable roof to be 9" to 12" horizontal measurement, but not in any event less than 8" pitch. Roof not to project over gable end, but to be finished on the gable by plain rake boards. Horizontal cornices to be plain boxed without exposed rafters.[62]

ELLS—to have same roof type and exterior details as main house, except that lean-tos of the old type are acceptable.

WINDOWS—to have two sashes, except very small windows, which latter may be 2 or 3 lights wide. These (being of Colonial and Federal Periods) to have 24 lights to a window, 4 lights wide, with glass generally about 7" by 9"; or 12 lights to a window with glass 8" x 10" or 10" x 14," three lights wide. For small windows narrow panes are advisable rather than modern commercial 6- or 4-lights of larger glass.
It is absolutely essential that plank frames protruding from front of wall be used, never box frames. Large sheets of glass, as one or two to a sash, should never be employed.

DORMERS—only gable roof, one window wide, narrow dormers to be used. Hence never two or more window-wide dormers and never shed roof dormers, and particularly never large shed roof dormer rooms.

FRONT DOOR—to be of six raised panels with flush moulding, the topmost pair of panels small. An old characteristic is that the middle rail shall be wider, almost ten inches. Glass in side or transom lights should never be of square panes, but of proportions to same as window sash glass.

CHIMNEYS—to be only of brick, generally of a size for six, or at least four flues, located at or near the ridge and at the interior of building. The brickwork extending above roof may be plastered or painted. Have the latter preferably in gray or white and without black tops or bandings. Never use in main buildings slim single-flue chimneys or exterior chimneys, whether of brick or cobblestone.

BLINDS—nearly two-thirds of the old Nantucket homes never had blinds. They are entirely unnecessary in this climate, are an added expenditure in first cost and in upkeep. When used for looks, should be painted dark green hence not in modern shades such as peach, robin's egg blue, apple green, etc.

CONDUCTORS—water downspouts from gutters to be of wood in square or circular cross sections. Hence do not use sheet metal.

FRONT STEPS—use old type material—wood, brick or flagstone. Hence no exposed cement or cement blocks or cobblestones.

SIDEWALKS—use old type brick or flagstone or gravel. Hence, do not use tar compounds or cement.

DETRACTIONS—do not use on old or new type houses, and where possible remove from old houses, all materials and forms at variance with the above, including modern bay

[62] Ibid., 122.

> windows, hoods over front doors with or without fancy gingerbread detail, large lattice arbors obscuring front door, conspicuous sun parlors, fancy shingles, gingerbread trim, piazzas, or any flat rood projections, preferably on any side but in any event where conspicuous from the front.[63]

The existence of such guidelines, and their adoption by a large proportion of those involved in building, real estate and planning on the island would both reduce potential opposition to a historic district in the future and prove useful once one was created. *Ninety Five Per Cent Perfect,* republished twice, in 1944 and 1953, became a beacon for the historic preservation movement on Nantucket.

Creation of the Historic District

According to testimony given by W. Ripley Nelson at a Selectmen's meeting in 1954, there had been two separate attempts before that time to have historic zoning regulations enacted in Nantucket. The first came, he said, as a result of Everett U. Crosby's book *Ninety Five Per Cent Perfect,* which also inspired the "gentlemen's agreement" among the island's tradesmen.[64] If such an attempt was made in 1937, however, it apparently never got as far as being put to a vote.

The second attempt came in 1951 when the question was put to the voters of the Town of Nantucket and was defeated. Nelson stressed the fact that both times zoning was attempted, a great deal of work was put into the subject by the committee involved, but they had failed; a result he hoped to change.

In 1954 the time was right. On October 22, 1954, the *Town Crier* ran an article headlined "Zoning Plans Announced as 'Motel' is Criticized." The lead stated: "Announcement of plans to seek town zoning were coupled at a meeting Wednesday night with criticism of what officials and others referred to as the construction of a motel between two historically old Island mansions on Main Street, described, however, as a four room cottage by its proprietor."[65]

This article followed by only a day another *Town Crier* article with news from 'Sconset headlined, "Zoning Proposed For Nantucket:"

> Townspeople voted against laws a few years ago, but a group of 'Sconset citizens this week asked selectmen if 'Sconset would have zoning laws. 'Sconset is a part of the Town of Nantucket. Selectman James Glidden told the board that W. Ripley Nelson of the Nantucket Historian [sic] Association is contacting representatives of various island groups to set up a zoning committee.[66]

And on October 23, the *Inquirer and Mirror* also reported at length on the issue.

At the Selectmen's meeting chronicled at length in both papers, Nelson, who was also chairman of the Civic Advancement Committee of the Nantucket Civic League, outlined plans calling for an initial committee of representatives from several Nantucket Island organizations to work out a zoning regulation for submission to the Town Meeting for approval. Organizations that agreed to act on the proposal, which called for a planning commission, a zoning regulation or an historical preservation group, were the Civic League, Nantucket

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[63] Ibid., 123.
[64] *Town Crier*, 22 October, 1954.
[65] "Zoning Plans Announced as 'Motel' is Criticized,' *Town Crier*, 22 October, 1954.
[66] "Zoning Proposed for Nantucket," *Town Crier*, 21 October, 1954.

Historical Association, Rotary Club, Siasconset Improvement Association, American Legion Post and Chamber of Commerce.

This structure reflected Nelson's belief that it had been a mistake in 1951 for the Board of Selectmen to appoint a committee. To be successful, he believed, "the movement toward zoning should come from the desires and needs of the people," and the best way to accomplish this was by creating a small yet representative group of influential organizations to study the problem.[67]

This time the proponents were well prepared, and had laid the groundwork well. Information about zoning and planning committees had been obtained from the Massachusetts Department of Commerce Division of Planning, which sent literature describing the different laws on the subject. The United States Chamber of Commerce also sent information about the success of the various types of zoning in certain other communities and information regarding setting off historic areas was provided by the National Trust for Historic Preservation.

The proponents also lined up important local support. The Civic Advancement Committee issued a statement indicating its belief that "the resentment of the people of the island toward some of the conditions existent in the town during the past summer" indicated that it was "time to find out what the public sentiment would be toward making sections of the town controlled historic areas."[68] And along with its coverage on October 23, the *Inquirer and Mirror* supported the project wholeheartedly in an editorial, "This is Why Zoning is Needed" Following a discussion of zoning concepts, it said:

> Perhaps "Old Nantucket" is no longer a thing of which to be proud. Perhaps we should no longer attempt to maintain the town's antiquity; its old-world atmosphere and charm. Perhaps tourist cabins, motels and drive-ins will dot Nantucket in the future!
>
> We hope not. We believe that the majority of voters feel that our heritage should be preserved now, rather that letting it disappear into history and perhaps be reconstructed in the future into an artificial page from the past.
>
> Zoning will be a step toward preserving Nantucket—keeping it as it is now—a town in which nearly every house has a history and is itself an asset to the atmosphere of the Island.
>
> Zoning will prevent the construction of tourist cottages on Nantucket's cobble stoned Main Street, where only this week such a project was started. Located between two of the Island's most beautiful homes, the cottages may not be too objectionable, being behind the main house, where they will not be too easily seen. But they will be there, and so will the resulting noise and confusion and degradation of the neighborhood.[69]

The following week, articles appeared in the two papers quoting Nantucket whaling historian and author Edouard A. Stackpole, then curator of Connecticut's Mystic Seaport, reporting observations from people he encountered on the lecture circuit, that "it is the historic background of the town, which appeals first of all and the Summer playground angle is of secondary importance." Based on these findings he advised, "From a

[67] *Inquirer and Mirror*, 23 October, 1954.
[68] Ibid.
[69] Ibid.

business point of view, Nantucket can guarantee its future by holding firm to its past. This is a responsibility every Nantucketer should accept as a part of his being an Islander."[70]

Events moved, in the context of such efforts, at lightening speed. By January 1955, Town Meeting had passed and sent a request to the legislature. Following a ruling by the Supreme Judicial Court in July, in response to a request by the Senate that such legislation would be constitutional, the Town of Nantucket and the Village of Siasconset were then officially designated a Historic District by the Massachusetts Legislature (Special Acts of the Massachusetts General Legislature, 1955, Chapter 601), becoming, along with Boston's Beacon Hill, one of the first two local historic districts in Massachusetts. The impetus for the creation of each district came from similar sources – threats to the continued preservation of the overall historic setting and scale of the historic neighborhood. On Beacon Hill, the demolition of the large Victorian style Old Ladies Home opened a large parcel which was developed with a modern apartment house that roused residents to action, while on Nantucket the threat of motel-scale construction intruding upon the exceptional residential architecture of Main Street pushed residents to seek zoning and design controls while abandoning their former "gentlemen's agreements" as ineffective in the new business climate that followed World War II. In 1971 Nantucket Town Meeting expanded the District review jurisdiction to include the entire island, as well as Tuckernuck and Muskeget islands, an expansion that was mirrored in 1975 by the expansion of the Nantucket National Historic Landmark District.

The creation of the Nantucket Historic District in 1955 made the island one of the earliest local historic districts in the nation and one of the first outside the South. Beginning soon after World War I, efforts to protect historic properties occurred in several locations around the country. Most of these efforts took the form of private actions to purchase and restore individual buildings such as the Jethro Coffin House (1927) or to protest public actions such as the successful campaign to prevent the removal of cobblestones from Main Street in Nantucket in 1919. New Orleans became the first community to recognize that private actions alone were insufficient to preserve the historic environment of the Vieux Carré, and in 1925, the City of New Orleans appointed an Advisory Board to help preserve the district. While New Orleans continued to struggle with a largely ineffective Advisory Board with few powers, the City of Charleston, South Carolina implemented the nation's first local historic district by creating the Old and Historic District covering more than 138 acres of the most densley built part of the city. New Orleans followed suit by the creation of Vieux Carré Commission in 1937. The lull of construction that accompanied World War II may have reduced the urgency that preservationists felt for protectively legislation, but the construction boom that followed the War provided a fresh impetus for the creation of the Old & Historic Alexandria District in 1946.

Throughout this period, Nantucket continued to express a preference for voluntary action through the private purchase of houses, such as was carried out by Everett U. Crosby and by a community-wide "gentlemen's agreement" also promoted by Crosby. With the expansion of tourism on nearby Cape Cod and the increasing pressure for tourist development on Nantucket, Nantucketers accepted in 1955 that only governmental zoning regulations could provide effective protection for the island's large number of historic buildings and for their unique setting

Since 1955, guidelines for the Historic District Commission have evolved to become more comprehensive including landscape as well as building features. Several amendments initiated by Town Meeting voters, include the 1971 action that expanded the Commission's jurisdiction to the entire island. Other amendments have been written to conform with the Commonwealth's subsequent historic preservation enabling legislation (Chapter 40C) and to include standards set by the National Park Service.

[70] *Town Crier*, 29 October, 1954.

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."[71] 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."[72] 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

[71] *Historic Nantucket* , Vol, 60, No. 1 p. 8
[72] *Time*, 26 July, 1968.

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.[73]

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

[73] 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.

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.

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."[74] 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.[75]

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.[76]

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.

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[74] "Walter Beinecke Jr., 86, a Savior of Old Nantucket, Dies," *New York Times*, 25 May, 2004.
[75] "Walter Beinecke Jr., a Savior of Old Nantucket; 86," San Diego Union-Tribune, 1 June, 2004.
[76] Everett U. Crosby, *Ninety Five Per Cent Perfect: The Older Residences at Nantucket* (Nantucket, MA: 1944), 88.

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 19th and early 20th 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.

Archaeology

As early as 1916 Harry B. Turner, a local journalist and member of the Nantucket Historical Association, reported his concerns in a brief essay about the depletion of archaeological resources on Nantucket, including the removal of a Quaise burial almost thirty years before. Through much of the twentieth century, various groups including local collectors, the Massachusetts Archaeological Society, and the Nantucket Historical Association investigated archaeological sites on Nantucket, but although many important sites were excavated, the scientific study of the collections was limited. However, since the passage of the National Historic Preservation Act in 1966, numerous Cultural Resource Management surveys have been undertaken on Nantucket as a result of the design and construction of everything from bicycle paths and golf courses to housing developments, public utilities, and airport improvements, adding greatly to the knowledge of Native American inhabitants of Nantucket.

Perhaps the most comprehensive to date was an intensive archaeological survey conducted in 1989 prior to construction of the 8.1-mile Polpis Road bicycle path from Milestone Road to Anne's Lane in Siasconset, an area known to have contained many Native American settlements. The study confirmed the existence of several sites, and Phase III data recovery studies were conducted on four Native American sites. Fieldwork and subsequent analyses generated new and regionally significant information about Native American Lifeways on Nantucket.

Two of the four sites contained domestic house floor deposits representing the interiors of former wigwams, which were imbedded with chipped stone tools and thousands of stone flakes from tool-production activity, as well as food remains and ceramics. The other two sites were smaller and were thought to represent brief encampments associated with the larger settlements nearby. Analysis of the nearly 70,000 artifacts enhanced the understanding of Native American architecture, ceramic technology, and foodways, among other areas. In the study of Native American architecture, the Polpis Road investigations provided evidence that traditional house sites were established on Nantucket during the Late Archaic to Early Woodland Period, c. 3,000 to 3,500 years ago, and were used well into the 17th and early 18th centuries; they also revealed much about the size, construction and use of these structures, as well as their evolution.

The yards of historic properties include features associated with these functions: wells, cisterns, trash pits, and of course, privies. Wells, cisterns, and privies were present on every property, but varied in location, size, configuration, etc. Such features were often filled with household refuse when replaced or no longer needed. The manner in which these facilities were used, and filled when abandoned, is critical to understanding historic sanitation practices and to defining the interpretive contexts of the artifact assemblages recovered from such features. Debris associated with former strictures may include hardware and fragments of window glass, brick, stone, and roofing materials, and there was also a tendency for material to accumulate on yard surfaces forming what archaeologists call "sheet" refuse deposits or middens. Such artifact assemblages have the potential to document aspects of everyday behavior and values recorded in no other way. Variability in refuse disposal behaviors has been documented in association with ethnicity, occupation, and economic means.

Recent excavations at the Peter Folger house, the Seneca Boston–Higginbotham House, and the African Meeting House have also yielded valuable information. Most recently, in the summer of 2008, a site examination carried out for the Museum of African American History at the Seneca Boston–Higginbotham House documented subsurface conditions at the site and recovered a variety of artifacts and soil samples, analysis of which is expected to shed additional light on the 19th and 20th century history of the property and the house's occupants. Such artifact deposits, and possibly features, can be expected in other extant yard areas of Nantucket and may also survive in truncated form under the shallow basements of later structures.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. #13,188
_X_ Previously Determined Eligible by the National Register.
_X_ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: #: 157 HABS Surveys have been done since 1934
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

_X_ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
_X_ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 28,381 acres

UTM References:

	Zone	Easting	Northing
A	19	389970	4577250
B	19	413470	4583030
C	19	419630	4570010
D	19	419550	4565280
E	19	400120	4565880
F	19	389980	4575970

Verbal Boundary Description:

Includes the entire island of Nantucket (27,207 acres), along with the nearby islands of Tuckernuck (878 acres) and Muskeget (296 acres), and coincides with the boundaries of the town of Nantucket and Nantucket County.

Boundary Justification:

Nantucket Island, Town and County have been a political as well as geographical unit since the beginning of English settlement, and are included in the jurisdiction of the Historic District Commission created in 1955, as amended in 1971. Tuckernuck and Muskeget were not clearly included in the previous NHL designation; this update clarifies their inclusion.

11. FORM PREPARED BY

Name/Title: Pauline Chase-Harrell, President, Boston Affiliates, Inc.;
Brian Pfeiffer, Architectural Historian

Address: 156 Milk Street
Boston, MA 02109

Telephone: (617) 451-9450

Date:

Edited by: Patty Henry, Historian
National Park Service
National Historic Landmarks Program
1849 C St., NW (2280)
Washington, DC 20240

Telephone: (202) 208-6843

NATIONAL HISTORIC LANDMARKS PROGRAM
November 1, 2018

Form 10-300
(Rev. 6-72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

STATE: Massachusetts
COUNTY: Nantucket
FOR NPS USE ONLY
ENTRY DATE:

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY – NOMINATION FORM

(NATIONAL HISTORIC LANDMARKS)

(Type all entries complete applicable sections)

SEE INSTRUCTIONS

1. NAME

COMMON: Nantucket Historic District

AND/OR HISTORIC: Nantucket Historic District

2. LOCATION

STREET AND NUMBER:

CITY OR TOWN: Nantucket

CONGRESSIONAL DISTRICT: 12th

STATE: Massachusetts — CODE: 25

COUNTY: Nantucket — CODE: 019

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
☒ District ☐ Building ☐ Site ☐ Structure ☐ Object	☐ Public ☐ Private ☒ Both	Public Acquisition: ☐ In Process ☐ Being Considered	☒ Occupied ☐ Unoccupied ☐ Preservation work in progress	Yes: ☐ Restricted ☒ Unrestricted ☐ No

PRESENT USE *(Check One or More as Appropriate)*

☐ Agricultural	☐ Government	☐ Park	☐ Transportation	☐ Comments
☒ Commercial	☐ Industrial	☒ Private Residence	☐ Other *(Specify)*	
☒ Educational	☐ Military	☒ Religious		
☒ Entertainment	☒ Museum	☐ Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME: contact City of Nantucket, Board of Selectmen. various public and private

STREET AND NUMBER:

CITY OR TOWN:

STATE:

CODE:

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC: Registry of Deeds, Courthouse

STREET AND NUMBER: Broad Street

CITY OR TOWN: Nantucket

STATE: Massachusetts — CODE: 25

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: Historic American Buildings Survey

DATE OF SURVEY: 1965 ☒ Federal ☐ State ☐ County ☐ Local

DEPOSITORY FOR SURVEY RECORDS: Library of Congress/Annex

STREET AND NUMBER: Division of Prints and Photographs

CITY OR TOWN: Washington

STATE: D.C. — CODE: 11

STATE: Massachusetts	COUNTY: Nantucket	FOR NPS USE ONLY: ENTRY NUMBER / DATE

7. DESCRIPTION

CONDITION	(Check One)					
	☐ Excellent	☒ Good	☐ Fair	☐ Deteriorated	☐ Ruins	☐ Unexposed
	(Check One)			(Check One)		
	☒ Altered	☐ Unaltered		☒ Moved	☒ Original Site	

DESCRIBE THE PRESENT AND ORIGINAL *(if known)* PHYSICAL APPEARANCE

The architecture of 17th century Nantucket reflects, like the land ownership pattern, the influence of medieval England. Many characteristics of its design and material lingered for over a hundred years and have given Nantucket its special visual quality. Early houses seen today in the town were moved there from the prior settlement near Capaum Pond. The mid-18th century Chistopher Starbuck House at 105 Main Street combines a small late 17th century house moved from Sherburne and a new house, the west end, constructed after the house was moved.

Nantucket town developed much of its present appearance in the eighteenth century. As early as 1678, the Proprietors had begun to survey the land near the harbor. The earliest of these subdivisions, Wesco Acre Lots, was laid out in 1678 on either side of Center Street, extending to Federal, Quince and Liberty Streets.

On the south side of Main Street, another series of lots called Fish Lots, were surveyed in 1717. These stretched inland from Quanaty Bank to Pine Street. East of Fish Lots another 27 lots were surveyed in 1726-27 called West Monomoy or New Town, which is the extent of the built up town of today. Sheep roamed the island common. The town retains its narrow winding lanes today, preserving intact the original character of the town.

Houses built in Nantucket in the first half of the 18th century closely followed the design precedents of earlier homes. Similar in structural systems and materials to 17th century houses, the architecture of the island was more severe, with decorative detailing limited to utilitarian trim, and on the interior, to the articulation of the structural system. Examples of this style are the Nathaniel Macy House, 12 Liberty Street and the Tristram Bunker House, at 3 Bear Street, both probably relocated from the earlier settlement.

Siasconset, the only other sizable town on the island, preserves many ancient structures. Auld Lang Syne dates from 1676, as does Rose Cottage, and Shanunga from about 1682. All of these houses are located on the west side of Broadway which was once three streets back. The bank gradually eroded and Front Street became the first street. Shell and Centre Streets were added about 1790 while the spaces between the cottages served as the cross streets.

Siasconset houses differed from those of the main town. Most began as small shacks, one room deep with vertical board partitions and a half loft to provide sleeping space for the team of whalers. This use of the hanging loft or baulk, over part of the main hall opened to the rafters, is a rare example of this Welsh-English construction in the United States. Later, these were either closed off for privacy or more generally continued to a full loft. Chimneys were of wood and kitchens were in sheds or open porches. Interiors were first board and batten, later sometimes tongue and grove or plastering with bark or oak

SEE INSTRUCTIONS

7. Description second page

lathe. The framing was mortise and tenioned together to withstand the strong sea winds.

Gradual additions or "warts" extended these small structures to various shapes and sizes but many valuable architectural features remain.

By the early nineteenth century a shift toward classical detail and the Federal style can be seen in such buildings as the Second Congregational Meetinghouse of 1809.

The Golden Age of Nantucket began about 1820 when the whaling industry flourished again after the recessions caused by the American Revolution and the War of 1812. The large homes built between 1820 and 1850 indicate the wealth of merchants and sea captains. Two streets, Orange and Main, contain most of the outstanding buildings. Sea captains built their two story houses with white clapboard siding and a view of the harbor on Orange Street. The elegant mansions of the merchants and ship owners were built on the upper part of Main Street, a tree lined thoueughfare paved with cobblestones.

In the 1830's and 1840's over a dozen mansions were constructed on upper Main Street. Many of them, like the "Three Bricks, number 93, 95, and 97 Main Street (mid-1830's) were little different from early Federal houses like the Henry Coffin House, 75 Main Street. All four of these houses have double end chimneys with a roof balustrade between them and a small two columed entrance portico. The "Three Bricks" were built for Joseph Starbuck, a wealthy oil merchant, for his three sons and all the residences are identical.

The peak of Nantucket's domestic architecture was reached in 1845 with the construction of the Hadwen-Wright house at 94 Main Street. Fluted columns with beautiful Corinthian capitals support a wide, ornate entablature and pediment creating the most impressive house facade on the island. The interior ceilings, carved molding, graceful stairway and curving hall with domed ceiling and a ballroom, surpasses all other efforts at granduer on the island. The house's twin, 96 Main Street, built for Hadwen's adopted daughter, has Ionic columns.

In 1846 the entire central business district was destroyed by fire, a total of about 36 acres. The rebuilding of Main Street began immediately with new two and three story brick stores constructed along the widened cobblestone streets. These buildings have Greek Revival details in brick.

The handsomest building rebuilt after the fire is the Atheneum. Perhaps the most monumental building on the island, the wooden structure has an abundance of classical detail including two columns in antis and superimposed pediments.

7. Description third page

Although the island has undergone modern development in its schools, a hospital, shopping areas and oil storage tanks, as well as summer cottage condominums and separate houses, much of the 30,000 acres (1050 of which are ponds and 750 of which are peat swamps) survives in open, brush covered moors. Its 75 miles of coastline remains relatively unspoiled and returns to a natural almost wild state after the summer inhabitants depart.

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.

BOUNDARY

The landmark designation is the entire island of Nantucket, approximately 75 miles in circumference and 30,000 acres in area.

8. SIGNIFICANCE

PERIOD *(Check One or More as Appropriate)*

- [ ] Pre-Columbian
- [ ] 15th Century
- [ ] 16th Century
- [x] 17th Century
- [x] 18th Century
- [x] 19th Century
- [ ] 20th Century

SPECIFIC DATE(S) *(If Applicable and Known)* 1661, 1843, 1846

AREAS OF SIGNIFICANCE *(Check One or More as Appropriate)*

- [ ] Aboriginal
  - [ ] Prehistoric
  - [ ] Historic
- [ ] Agriculture
- [x] Architecture
- [ ] Art
- [x] Commerce
- [ ] Communications
- [ ] Conservation
- [ ] Education
- [ ] Engineering
- [x] Industry
- [ ] Invention
- [ ] Landscape Architecture
- [ ] Literature
- [ ] Military
- [ ] Music
- [ ] Political
- [ ] Religion/Philosophy
- [ ] Science
- [ ] Sculpture
- [ ] Social/Humanitarian
- [ ] Theater
- [ ] Transportation
- [ ] Urban Planning
- [ ] Other *(Specify)*

STATEMENT OF SIGNIFICANCE

The American Whaling industry originated on Nantucket Island late in the 17th century. This industry flourished, and the town of Nantucket remained the leading American whaling port until the 1840's. Nantucket today is the finest surviving architectural and environmental example of a late 18th and early 19th century seaport town in New England. The island itself, today almost unchanged, preserves the open moors and coastline where early whaling stations were located. Of these, only Siasconset survives, giving a fair impression of an early station and settlement with many of the old houses, in part or whole, including Auld Lang Syne, probably the oldest structure on the island. Nantucket, in its entirety, today presents an accurate impression of the ambience of the early whaling industry and serves as an important part of Americas' material culture.

HISTORY

Nantucket was settled originally by people seeking religious freedom. A small group of non-Purtians and separatist sympathizers, led by Tristram Coffin of Salisbury, sought asylum off-shore and applied to Thomas Mayhew owner of Nantucket, for the purchase of the island. Eighteen men, plus Mayhew and his son, became the first twenty purchasers or original proprietors and the surnames for the most part descend to important figures in Nantucket history. At the first meeting of the proprietors on Nantucket, in 1661, each man was allowed to select his homesite. Tristram Coffin chose a location at the head of Capaum Pond, then a harbor, and Edward Starbuck chose a spot near the north end of Hummock Pond. Thomas Macy selected a place in the vicinity of Reed Pond.

From 1660 on, the first settlement extended in a crescent from Reed Pond, just east of Capaum Harbor, past Wyer's or Moxcy's Pond to the western arm of Hummock Pond. Incorporated under the name of Nantucket in 1671, the name was changed to Sherburne in 1673 by Royal Governor Francis Lovelace when it became part of New York Province. Sherburne was really no town at all but a spread out country village. From 1700 the settlement continued northward to Wesco on Nantucket Harbor. The mouth of Capaum Harbor was closed by a sand bar in 1717, forming Capaum Pond. From that time on the large natural harbor of Nantucket Island around Brant Point to the east became the center for the community totally oriented toward the sea. The open moors proved

SEE INSTRUCTIONS

8. Significance second page

unproductive for extensive farming and served for sheep grazing and some raising of grain.

Men from Nantucket began whaling late in the seventeenth century following the example of the islands original Indian inhabitants. As early as 1672, some islanders attempted to create a whaling company for offshore whaling. Nothing came of that endeavor until 1690 when Icabod Paddock of Cape Cod was invited to move to Nantucket and serve as an instructor in whaling. As a result, the industry grew rapidly in the 1690's and the first years of the eighteenth century. The island acquired its first whaling sloop in 1694 and by 1712 owned five vessels. That fleet had grown to nine by 1714. In the following year N antucket whalers brought home 600 barrels of oil. Twelve years later Nantucket had twenty-eight vessels engaged in offshore whaling.

In the earliest days whaling stations were established along the open beaches to spot whales for offshore hunting. The first four date from around 1660 to 1670. They were Cisco near Hummock Pond, one between Miacomet Pond and Weweeder Pond, Sesachacha and Siaconset. They began with a small shelter and a tall spar from which to scan the ocean. Gradually the number of stations increased as well as the number of shelters in each.

Off shore whaling was on the decline from 1712 and was totally abandoned by 1760. During its peak, Sesachacha Beach was the largest fishing stage but by 1820 most of the dwellings had been moved to Siasconset. This forms the only surviving example of what the island was before the prosperity of Sperm whaling.

When Nantucket began to build her own ships in 1730, she sent out twenty-five whalers that returned with cargoes. By 1748 the island owned sixty ships.

Until the American Revolution, Nantucket's whaling industry flourished. In 1766, 118 ships sailed for the island and returned with a total of 11,969 barrels of oil. Of the 250 New England ships engaged in whaling in 1774, Nantucket claimed 150 of them. Before 1745, Nantucket had sold most of its oil in Boston, then it began to ship it to London. The ships would return from there with goods of all kinds. Therefore during the Revolution the economy of the island suffered greatly. Aside from the blockade during 1777-78, 134 ships were lost during the conflict. Most importantly, Nantucket lost many sailors, over 1,200 were killed or captured during the war.

Nantucket regained supremacy in whaling after the Revolution and

retained it until the early 1840's. The War of 1812 caused the loss of 38 ships but remarkably resilient, Nantucket soon recovered from the destruction and controlled over 80 vessels by 1822. The industry continued to flourish in 1830's even though the great rival, New Bedford, counted more whalers than the island did. This was a warning for the future; after 1843 Nantucket's whaling industry began to dwindle.

Several factors underlay the demise of Nantucket whaling. In 1846 a fire demolished the town's center and wharfs; then in 1849 the California Gold Rush lured some 400 young men away from the island. But sand, more than any other factor, destroyed the island's whaling. Sand bars in the harbor made it impossible for the increasingly heavier ships of the early nineteenth century to dock at the town. The island sought Congressional aid in order to dredge the harbor in 1803 and 1806, but met with indifference. Thus Nantucket's whalers were forced to use the docks at Edgartown on Martha's Vineyard. In 1839 a steam camel was devised to use the sand blocked harbor. The camel was a floating dry dock that could pick up a loaded whaler and carry it into the harbor. Although an ingenious machine, it failed to overcome the sand bars.

The bark Oak sailed from Nantucket in 1869. She was the last whaler to put out from America's oldest and once greatest whaling port. In 1874 Nantucket's name ceased to be listed among the names of America's whaling ports.

At its height Nantucket's population numbered about 10,000 with five wharves ten rope walks, thirty-six candle factories, sail lofts, cooper shops, boat, and ship yards. Nantucket ships had discovered one new hunting area after another and led the way in developing new techniques of hunting. It was the Nantucket whaler that first carried two whale boats instead of one and employed brick tryworks on the whaler's decks to extract the whale oil. Nantucket whalers were the first to have a full knowledge of the Gulf Stream and Captain Timothy Folger of the island, mapped it for Benjamin Franklin, then post-master General. In 1795 the name of the town had been returned to the original name of Nantucket and both the town and the island have become synonomous with the great age of New England whaling to the present day.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES	
CORNER	UTM LATITUDE	LONGITUDE		LATITUDE	LONGITUDE
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds
NW	19.412990.4583370	° ' "		° ' "	° ' "
NE	19.419660.4571110	° ' "			
SE	19.419400.4562290	° ' "			
SW	19.396510.4568480	° ' "			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 30,000

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: Patricia Heintzelman, architectural historian, Landmark Review Project, original form done by S.S. Bradford, 1967

ORGANIZATION: Historic Sites Survey, National Park Service

DATE: 2/4/75

STREET AND NUMBER: 1100 L. Street, N.W.

CITY OR TOWN: Washington

STATE: D.C.

CODE: 11

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National ☐ State ☐ Local ☐

(NATIONAL HISTORIC LANDMARKS)

Name

Title

(NATIONAL HISTORIC LANDMARKS)

Date

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register

Listed: Nov. 13, 1966
date

(NATIONAL HISTORIC LANDMARKS)

Boundary Certified:

Director, Office of Archeology and Historic Preservation

7-24-75

(NATIONAL HISTORIC LANDMARKS)

Date

Boundary Affirmed:

ATTEST: A.E. Mertensen 7/24/75

Director, OAHP date

Keeper of The National Register

Date

☆ U.S. GOVERNMENT PRINTING OFFICE : 1973-729-147/1442 3-1

Form 10-300a
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM
(NATIONAL HISTORIC LANDMARKS)
(Continuation Sheet)

STATE	
Massachusetts	
COUNTY	
Nantucket	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

9. Major Bibliographical References

Wyer, Henry S., Nantucket Old and New, Nantucket, 1895.

_____. Nantucket, Picturesque and Historic, Nantucket, 1901.

1

Form No. 10-301a
(7/72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

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1. NAME

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AND/OR HISTORIC: Nantucket Historic District

2. LOCATION

STREET AND NUMBER:

CITY OR TOWN:
Nantucket

STATE:	CODE	COUNTY:	CODE
Massachusetts	25	Nantucket	019

3. PHOTO REFERENCE

PHOTO CREDIT: Patricia Heintzelman

DATE OF PHOTO: October 1974

NEGATIVE FILED AT:
Historic Sites Survey, NPS

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

View from Straight Wharf, looking toward Old South Wharf, Nantucket, Mass.

Form No. 10-301a
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DESCRIBE VIEW, DIRECTION, ETC.

Orange Street looking toward Main Street, Nantucket, Mass.

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DESCRIBE VIEW, DIRECTION, ETC.

Thomas Macy Warehouse, 1847, on left and the corner of the Benjamin Gardner Store, 1849, on right.

FORM 10-301 A
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UNITED STATES DEPARTMENT OF THE INTERIOR
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PHOTO CREDIT	DATE	NEGATIVE FILED AT
Patricia Heintzelman	October 1974	Historic Sites Survey, NPS

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DESCRIBE VIEW, DIRECTION, ETC.

Road to Madaket

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DESCRIBE VIEW, DIRECTION, ETC.

Salem Street looking east to wharf, Nantucket, Mass.

FORD

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PHOTO CREDIT: Patricia Heintzelman

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DESCRIBE VIEW, DIRECTION, ETC.

Looking north on Water Street, Nantucket, Mass.

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View of harbor from around Brant Point on the ferry, Nantucket, Mass.

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Beach on south side of the island.

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PHOTO CREDIT: Patricia Heintzelman

DATE OF PHOTO: October 1974

NEGATIVE FILED AT: Historic Sites Survey

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DESCRIBE VIEW, DIRECTION, ETC.

Main Street, north side looking southwest, Nantucket, Mass.

Martha's Box

FORM 10-301 A
(6/72)

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DESCRIBE VIEW, DIRECTION, ETC.

View down Broadway, Siasconset, Nantucket, Mass.

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Dionis Beach off Capaum Pond

ONE
HOUR
PARKING
10 00 A M
6 00 P M

Form No. 10-301a
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PHOTO CREDIT: Patricia Heintzelman

DATE OF PHOTO: October 1974

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Looking down Center Street from Main Street, Nantucket, Mass.

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Looking north on Center Street, Nantucket, Mass.

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3. PHOTO REFERENCE

PHOTO CREDIT: Henry S. Wyer, Nantucket, Picturesque and Historic, 1901.

DATE OF PHOTO: 1901

NEGATIVE FILED AT: Historic Sites Survey, NPS

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Siasconset Bank from the Beach, southwest.

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PHOTO CREDIT: Henry S. Wyer, Nantucket, Picturesque and Historic, 1901

DATE OF PHOTO: undated

NEGATIVE FILED AT: Historic Sites Survey, NPS

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DESCRIBE VIEW, DIRECTION, ETC.

Old Main Street looking northeast

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3. PHOTO REFERENCE

PHOTO CREDIT: Samuel Chamberlain, Nantucket, A Camera Impression

DATE OF PHOTO: undated

NEGATIVE FILED AT: Historic Sites Survey, NPS

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DESCRIBE VIEW, DIRECTION, ETC.

View of Straight Wharf before the rebuilding

FORM 10-301 A
(6/72)

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View of Brant Point from Jetties Beach

FORM 10-301 A
(6/72)

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Patricia Heintzelman	October 1974	Historic Sites Survey, NPS

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View of open moors or commons from Siasconset Road.

AULD LANG SYNE

FORM 10-301 A
(6/72)

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Auld Lang Syne, Siasconset, Nantucket, Mass.

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Looking west on New Street, Nantucket, Mass.

ONE WAY
MALIBU

Form No. 10-301a
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Main Street, South side, looking southwest, Nantucket, Mass.

1772

FORM 10-301 A
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National Park Service	1967 verified 1974	Historic Sites Survey, NPS

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Looking east on Main Street towards Rotch Warehouse, now the Pacific Club, Nantucket, Mass.

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Mid-eighteenth century houses on Main Street, Nantucket, Mass.

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Eighteenth-century Houses on West Chester Street, Nantucket, Mass.

Wallace Hall, number 72
Main Street, Nantucket,
Massachusetts.

NPS photo, 1964 1820

Nantucket Historic District,
Mass

MADAKET
OLDEST HOUSE

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Eighteenth-century Houses in Monument Square area, Nantucket, Mass.

25. (312) - 4536 Folger Mansion, 1765
Center Street
Nantucket, Mass.

N.P.S. Photo, 1967

SLOW
CHILDREN

26. (313) - 4543 18th Cnetury Houses on
West Chester Street
Nantucket, Mass.

N.P.S. Photo, 1967

TER ST

28. (315) - 4537 18th Century Houses on
Chester Street
Nantucket, Mass.

N.P.S. Photo, 1967

29. (316) - 4540 18th Century Houses in the
Pine Street area
Nantucket, Mass.

N.P.S. Photo, 1967

30. (317) - 4544 18th Century Houses in
Nantucket, Mass.

N.P.S. Photo, 1967

31. (318) - 4545 18th Century Houses on Main Street
Nantucket, Mass.

N.P.S. Photo, 1967

35. (322) - 4546 18th Century House in
Monument Square area
Nantucket, Mass.

N.P.S. Photo, 1967

GARDNER ST

36. (323) - 4541 18th Century Houses in
Monument Square Area
Nantucket, Mass.

N.P.S. Photo, 1967

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The Steamship NOBSKA	NOBSKA, Nantucket II	MAY 2 1974

2. LOCATION

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STREET AND NUMBER

Steamboat Wharf, Nantucket Harbor

3. PHOTO REFERENCE

PHOTO CREDIT	DATE	NEGATIVE FILED AT
Bernard Kearse	7/73	Joseph Morin, Box 622, Nantucket

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Full side view of NOBSKA

#2

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RECEIVED
APR 16 1974
NATIONAL REGISTER

MILK ST

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Eighteenth-century Houses on Milk Street, Nantucket, Mass.

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3. PHOTO REFERENCE

PHOTO CREDIT	DATE	NEGATIVE FILED AT
National Park Service	1967 verified 1974	Historic Sites Survey, NPS

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

The William Hadwen Houses, numbers 94 and 96, Main Street, Nantucket, Mass.

Nantucket Historic District: William Hadwen
House Development Project
Nantucket, Massachusetts
Project No. 25-75-00315-00
Attachment 3 of 6

315-00

FORM 10-301 A
(6/72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

1. NAME

COMMON	AND/OR HISTORIC	NUMERIC CODE *(Assigned by NPS)*
Nantucket Historic District	Nantucket Historic District	Massachusetts (25) Nantucket (019)

2. LOCATION

STATE	COUNTY	TOWN
Massachusetts	Nantucket	Nantucket

STREET AND NUMBER

3. PHOTO REFERENCE

PHOTO CREDIT	DATE	NEGATIVE FILED AT
National Park Service	1967 verified 1974	Historic Sites Survey, NPS

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

Thomas Macy House, 99 Main Street, Nantucket, Mass.

FORM 10-301 A
(6/72)

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DESCRIBE VIEW, DIRECTION, ETC.

The Three Bricks, numbers 93, 95, and 97 Main Street, Nantucket, Mass.

Photograph #1: Typical 1920's bungalow at Brandt Point

Photograph #2: Fire Station (1930)

Photograph #3: Fire Station with distinctive Georgian Revival proportions and cupola.

Photograph #4: U. S. Post Office (1932)

Photograph # 5: Sea Street Pumping Station (1927-28)

Photograph #6: Wing Block on Main Street