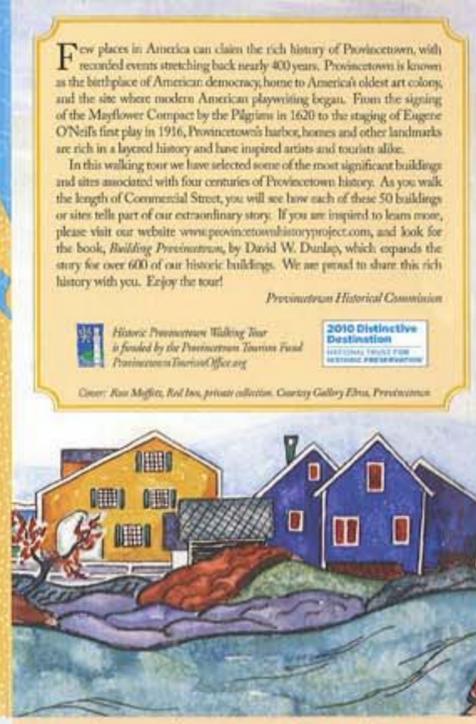


Historic Provincetown Walking Tour



Few places in America can claim the rich history of Provincetown, with recorded events stretching back nearly 400 years. Provincetown is known as the birthplace of American democracy, home to America's oldest art colony, and the site where modern American playwriting began. From the signing of the Mayflower Compact by the Pilgrims in 1620 to the staging of Eugene O'Neill's first play in 1916, Provincetown's harbor, homes and other landmarks are rich in a layered history and have inspired artists and tourists alike.

In this walking tour we have selected some of the most significant buildings and sites associated with four centuries of Provincetown history. As you walk the length of Commercial Street, you will see how each of these 50 buildings or sites tells part of our extraordinary story. If you are inspired to learn more, please visit our website www.provincetownhistoryproject.com, and look for the book, *Building Provincetown*, by David W. Dunlap, which expands the story for over 600 of our historic buildings. We are proud to share this rich history with you. Enjoy the tour!

Provincetown Historical Commission

Historic Provincetown Walking Tour is funded by the Provincetown Tourism Fund Provincetown Historical Office

2010 Distinctive Destination

Created: Kim McGillivray, Red Line, private collection. Courtesy Gallery Elina, Provincetown

1) 2 Commercial Street Murchison House



There are few buildings as startling in this town of gables and shingles as the modernist landmark designed in 1960 for Carl and Dorothea Murchison by Robert S. McMillan of The Architects Collaborative (TAC) in Cambridge, with interiors by Phoebe Bruck of Design Research, a closely allied firm. The two-level, glass-walled slab juts confidently from a hilltop overlooking the harbor. Because Walter Gropius was a partner in TAC, this is often called the "Gropius house." Murchison was a prominent psychologist and art collector whose first home on this site burned down in 1956. He died in 1961. The house is currently being restored.

2) 22 Commercial Street Land's End Inn



If the Red Inn across the street epitomizes the genteel past, Land's End Inn represents the wild and woolly. The Shingle-style, tchotchke-and-craftwork-stuffed polygonal hulk is perched crazily atop Gull Hill. Its builder, Charles Lothrop Higgins, was a Boston haberdasher, a world traveler, and - obviously - a nonconformist. He built his summer home, the Bungalow, in 1904. After he died in 1926, the Buckler family converted the cottage known as the Masthead Jr., stretching from his shop to the Rubenstein house. John Cilizzi Jr. of New Jersey bought the Masthead complex from Anderson in 1959. With his wife, Valerie, he ran it for the next 50 years in purposefully understated style.

3) 41 Commercial Street Helena Rubenstein Cottage



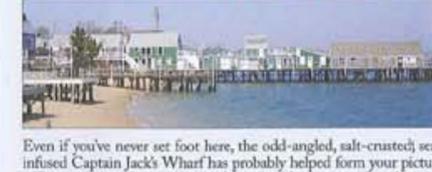
One of the most surprising walk-on roles in the town's celebrity cavalcade was Helena Rubenstein, the cosmetics queen and author of *My Life in Beauty*, who was formally Princess Gourielli during her heyday here in the early 1940s. She owned 41 Commercial Street and two houses across the street. This building was acquired by Arthur Anderson, proprietor of the Old Furniture Shop at 31, who assembled the cottage colony known as the Masthead Jr., stretching from his shop to the Rubenstein house. John Cilizzi Jr. of New Jersey bought the Masthead complex from Anderson in 1959. With his wife, Valerie, he ran it for the next 50 years in purposefully understated style.

4) 72 Commercial Street "Oldest House"



Whether or not this is really the oldest house in town, it's certainly among the most venerable, having been built around 1746-50. It is a full Cape; two front windows flank a central doorway. That the tops of the windows about the eaves is a sign of its age. Seth Nickerson, a ship's carpenter, is said to have built this house of material from shipwrecks. In the early 20th century, the artists Elizabeth and Coulton Waugh ran the Ship Model Shop and Hooked Rug Shop here. Out front was an arch made of a whale's jawbone. John Gregory, a painter and photographer, and Adelaide Gregory, a concert pianist, bought the house in 1944. They also allowed the public to visit. Today, however, it is kept privately.

5) 73A Commercial Street Captain Jack's Wharf



Even if you've never set foot here, the odd-angled, salt-crusted sea-infused Captain Jack's Wharf has probably helped form your picture of Provincetown. Its eccentric and ramshackle charm are largely intact and frequently photographed. Captain Jack - Jackson R. Williams - was born in Provincetown in 1861. He was a fisherman through the 1880s. In the 1890s, he began to build a wharf from his property at 73 Commercial Street, renting the pier sheds and piers to tourists. Tennessee Williams is strongly identified with Captain Jack's, where he romanced a dancer named Kip Kiernan in the 40s.

6) 83 Commercial Street West End Racing Club



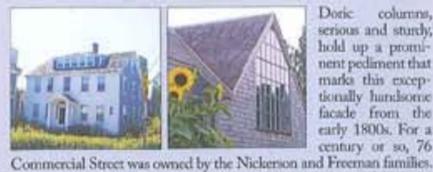
The West End Racing Club sounds like a place where stuffy old members dress in commodore outfits, but it's in fact a nonprofit organization begun at Flyer's Beach in 1950 that teaches children to swim and sail. The founders included Francis A. (Flyer) Santos, the builder of the half-scale model of the *Rose Dorothea* in the Public Library (#32), Larry Richmond, Richard Santos, Frank Rogers, Joe Andrews, Fillmore Miller and Will Harburt. The shoreline clubhouse was completed in 1957 where the old Wharf Theater stood. This theater had been built in 1925 by a theatrical organization led by Mary Bicknell, which had first performed in Frank Shay's barn on Bradford Street (#13). The wharf fell into the sea during a winter storm in 1940.

7) 74 Commercial Street Octagon House



If not exactly all the rage, octagonal houses were nonetheless popular in the mid-19th century. Robert Soper, the whaling master who built this one in 1850, believed its shape would help deflect the power of storms. Soper was a founding trustee of the Centenary Methodist Church and a founding incorporator of the Seaman's Savings Bank, originally located nearby. He left town in 1865 after the whaling industry collapsed. In the early decades of the 20th century, the property was run as the Octagon Inn and Restaurant. Mellen and Isabel Hatch bought it in 1945 and renamed it Hatchway, which Isabel ran as a "rest home" until 1973. It's now a private residence.

8) 76 Commercial Street Hans Hofmann House & Studio



Doric columns, serious and sturdy, hold up a prominent pediment that marks this exceptionally handsome facade from the early 1800s. For a century or so, 76 Commercial Street was owned by the Nickerson and Freeman families. The seascapist painter Frederick Waugh bought it in 1927 and built the large studio in the rear, best seen from Nickerson Street, with beams and planks from a shipwreck. The renowned abstractionist Hans Hofmann, who left Germany upon Hitler's ascent, succeeded Waugh as the owner. His wife, Miz, repainted the interiors of the house in bold primary colors. Regarded as one of the country's premier art teachers in the 20th century, Hofmann conducted Friday afternoon critiques that drew large crowds. He died in 1966.

9) 91 Commercial Street Gerry E. Studts House



Gerry E. Studts not only represented Provincetown on Capitol Hill (along with the rest of Cape Cod, the islands and the South Shore), he lived here during his 12 terms in Congress and for several years after that. Studts, who served from 1973 to 1997, was known nationally as the first openly gay member of the House of Representatives but even better known locally, the *Provincetown Banner* said, "for his accessibility to constituents and his effective advocacy of their concerns, notably in matters of the environment, health care, fishing and maritime issues." His name is commemorated in the Gerry E. Studts/Stellwagen Bank National Marine Sanctuary, three miles north of the Cape. He shared this house with Dean T. Hara, whom he married in 2004. Studts died in 2006.

10) 7 Cottage Street Norse Wall House



In 1853, when this house was built for Francis A. Paine, the idea was current that Cape Cod had been visited by Norse sailors in the 11th century. (Even Thoreau mentions it.) So when workers unearthed a small wall of blackened red stones about eight feet below ground at 7 Cottage Street, it seemed - to the more romantically minded - that proof of the Vikings' presence had at last come to light. The wall was called the "Norsemen's Fireplace" and "Norsemen's Fort." The historian Nancy W. Paine Smith dared to suppose it might be the sepulcher of Thorvald, Leif Ericsson's brother. Finally, it gave its name to an accommodation run most famously by E. Ruth Rogers.

11A-B) 94 Commercial Street Marion Perry House



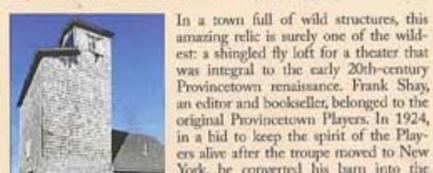
This is rare example of the Queen Anne style in Provincetown. Equally original have been its occupants: Captain Marion Augustine Perry, master and part owner of the schooner *Rose Dorothea*, which won the Fishermen's Race off Boston in 1907, capturing the Lipton Cup, and Captain Francis A. (Flyer) Santos, who built the 66-foot-long, half-scale model of the *Rose Dorothea* in the Public Library (#32). Santos, who took his nickname from a childhood fascination with flying machines, established Flyer's Boat Shop in the mid-1940s. In the 50s, he built two marine railways, with tracks running into the sea, over which boats could be hauled ashore. The family business, now called Flyer's Boat Rental, still operates at 133A Commercial (#11B).

12) 16 Mechanic Street Franz Kline Studio



Surprisingly, there is a direct line from Charles W. Hawthorne, the painter and teacher who was largely responsible for Provincetown's emergence as America's first art colony in the early 1900s, to Franz Kline, one of the Abstract Expressionists who lived and worked in Provincetown in the 1950s. It runs through Henry Hensche, who studied under Hawthorne and taught Kline, and whose presence in town first brought Kline here. Kline bought Shadowlawn at 15 Cottage Street (it is now Kensington Gardens). He used the rear shed, 16 Mechanic Street, as his studio - as had Jackson Pollock. In *Provincetown Painters*, Dorothy Gees Seckler said that after a hard day wrestling with bold black-and-white compositions, Kline would repair to the Atlantic House (#20). After his death in 1962, the studio was briefly an art gallery run by Virginia Zabriske.

13) 27A Bradford Street Barnstormers' Theater



In a town full of wild structures, this amazing relic is surely one of the wilder: a shingled fly loft for a theater that was integral to the early 20th-century Provincetown renaissance. Frank Shay, an editor and bookkeeper, belonged to the original Provincetown Players. In 1924, in a bid to keep the spirit of the Players alive after the troupe moved to New York, he converted his barn into the Barnstormers' Theater. More than any other local theater, it followed the Players' experimental approach. Leona Rust Egan wrote in *Provincetown as a Stage*. Eugene O'Neill, Mary Heaton Vorse and Harry Kemp were associated with it. Local lore has it that Paul Robeson appeared here in O'Neill's *The Emperor Jones* and that Bette Davis and Ann Harding trod these boards, but Egan was careful to qualify such claims.

14) 157 Commercial Street



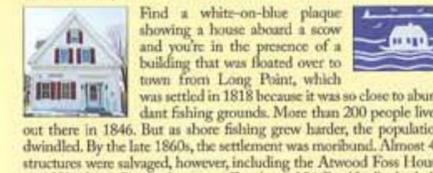
At the rear of the former Martin House Restaurant at 157 Commercial Street is an appealing historical secret: the remnant of a facade oriented to the shoreline, as some houses used to be. Before Front Street (now Commercial Street) was laid out in 1835, the harbor was really Provincetown's main street. A former proprietor said this house was built before 1755. He also passed on the legend that a nook in its massive chimney was used as a hiding place by fugitive slaves in the care of abolitionists who lived here in the 1850s. To view the old facade, walk a bit down the Town Landing toward the beach, then turn to your right. Across a small patio, you'll spot what was once the front door, complete with a fanlight.

15) 160 Commercial Street Grozier House



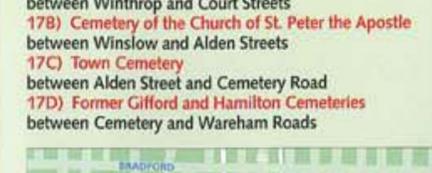
With its elaborate octagonal tower, the large Italianate "captain's house" at 160 Commercial Street has cut a distinctive profile for 160 years. Captain John Atkins built it to command a view of the back shore. When the captain's wife saw her husband's vessel on the horizon, she would place a lantern in the tower to let everyone know of its approach. The house is named for Edwin A. Grozier, publisher of *The Boston Post*, who occupied it in the early 20th century and created Grozier Park across the street, now the site of the Boat Slip. It could as well be called the Cabral House, after Reginald W. (Reggie) Cabral, the son of a Portuguese fisherman who became a local legend as the owner and proprietor of the Atlantic House (#20), and as an art collector, philanthropist and town historian.

16) 6 Winthrop Street Long Point "Floater"



Find a white-on-blue plaque showing a house aboard a scow and you're in the presence of a building that was floated over to town from Long Point, which was settled in 1818 because it was so close to abundant fishing grounds. More than 200 people lived out there in 1846. But as shore fishing grew harder, the population dwindled. By the late 1860s, the settlement was moribund. Almost 40 structures were salvaged, however, including the Atwood Foss House at 6 Winthrop Street, the post office (now 256 Bradford), the bake house (now 18 Commercial), the barracks (now 473 Commercial, #40) and the home of Eldridge Smith (now 301 Bradford). His son, Ed Walter Smith, went on to become a great whaling captain and lived until 1944, the last survivor of Long Point. There are 14 "floaters" from 26 to 75 Commercial Street, and little clusters on Atwood, Nickerson and Point Streets. Some have been expanded and ornamented, while others have the scale and simplicity of a fisherman's house.

17A) Winthrop Street Cemetery between Winthrop and Court Streets



17B) Cemetery of the Church of St. Peter the Apostle between Winslow and Alden Streets
17C) Town Cemetery between Alden Street and Cemetery Road
17D) Former Coffey and Hamilton Cemeteries between Cemetery and Wareham Roads

18) 189 Commercial Street Pumper House 2



In a windswept town made of wood-framed buildings, fire is a dreadful and relentless enemy. That's why you don't have to walk far to see more than one fire house. It was for good reason that they seemed to be everywhere: 117 Commercial, 189 Commercial, 254 Commercial, 514 Commercial and 4 Johnson Street. Volunteer companies were summoned to their respective houses by an alarm sounded at Town Hall. Two blasts were a call for Pumper House 2. This station was decommissioned in 1988. Provincetown is one of the few densely-built historic villages that did not suffer a devastating fire. In 2010 this structure was converted into a visitor comfort station with public restrooms.

19) 2 Masonic Place King Hiram's Lodge



It always pays to look up beyond the store window. Here, you'll find the square, the compass and the "G" - geometry, God, grand architect of the universe - that mark this as a home of the Ancient Free and Accepted Masons. King Hiram's Lodge, which received its charter in 1795 from Paul Revere, the Grand Master of Masons in Massachusetts, is the oldest organization in town. Its rolls have been a Who's Who of civic life: Conant, Cook, Dyer, Gifford, Johnson, Ryder. Members still meet every first Monday in an ornate lodge room adorned by nearly life-sized trompe-l'oeil Masonic symbols, like the twin pillars and a virgin weeping over a broken column. This Second Empire building was built in 1870, reduced from three stories to two in 1972 and rehabilitated in 1995. An older lodge, constructed in 1798, still stands at 119 Bradford Street. It's now a private home.

20) 4-6 Masonic Place Atlantic House



A-House. That's how this year-round centerpiece of gay nightlife is best known. Which might have surprised Daniel Pease, the town's first postmaster, who opened the place as Pease's Tavern in 1798. The hotel was built in 1812 and was given its current name by Frank Potter Smith in the 1870s. Eugene O'Neill wrote several plays under its roof, including *Ice*, based on the story of Captain John Cook and his wife, Viola. Reggie Cabral (#15) took over in 1950 and turned it into an artistic and cultural hub, with performers like Billie Holiday, Eartha Kitt and Nina Simone and a clientele that included Franz Kline (#12), Mark Rothko and Robert Motherwell (#49). Cabral died in 1996, but the A-House remains in family hands.

21) 229 Commercial Street Colonial Cold Storage



The town's most monumental Neoclassical portico frames the entrance to the old Colonial Cold Storage plant, one of a half dozen that once lined the waterfront. In these giant factories, tons of freshly caught fish were frozen and stored before being transported to waiting markets. You can get an idea of their size at the Ice House condominium, 501 Commercial, which was the Consolidated Weir plant. (Others, long gone, were at 55, 125, 131, 183-5 and 363-5 Commercial.) This plant was built in 1915 by the Paine family, taken over by the Atlantic Coast Fisheries combine and closed in 1940. On the water side is the dilapidated remnant of the Old Reliable Fish House restaurant. The pile field stretching dramatically into the harbor was once Lancy's Wharf, named for Benjamin Lancy, whose house was nearby (#22).

22) 230 Commercial Street Benjamin Lancy House



Opposite the remnants of Lancy's Wharf behind Colonial Cold Storage (#21) is a magnificently eccentric Second Empire pile built in 1874 for Benjamin Lancy, a merchant and ship owner. If it reminds you of an Adams Family tableau, you should know that Lancy reputedly kept his dead mother in her bedroom for three months in 1896, rather than try to bury her in winter. Local legend credits his father, also Benjamin Lancy, with refusing to allow Commercial Street to be laid out in a straight line in the West End. After Lancy died in 1923, the building was acquired by the Research Club, a history-minded civic group, to be used as the Historical Museum. Admiral Donald B. MacMillan (#40) contributed many of his Arctic artifacts. In 1961, the entire collection was moved to the Pilgrim Monument and Provincetown Museum (#29). The Front Street restaurant has been a ground-floor fixture since 1973.

ACKNOWLEDGMENTS

Provincetown Historic Walking Tour brochure was produced by the Provincetown Historical Commission and funded by the Provincetown Tourism Fund.

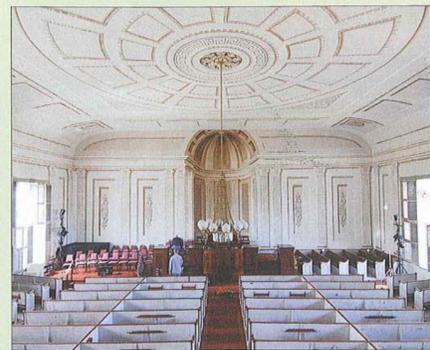
PROVINCETOWN HISTORICAL COMMISSION
Eric Dray, Chair
Stephen Borkowski, Polly Burnell
Steve Milnesicz, Char Priolo

Stephen Borkowski - Project Coordinator
David Dunlap - buildingprovincetown.com - Text and Photographs
Ewa Nogiec - stamprovincetown.com - Design

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23) 236 Commercial Street Unitarian Universalist Meeting House

Simply put, the U.U., which has stood here since 1847, is the most beautiful building in town. Indeed, it's so revered in popular opinion that its steeple is known as the Christopher Wren Tower, after the 17th-century architect whose elegant churches transformed London. It is the only one of the four surviving 19th-century churches on Commercial Street that still serves as a house of worship. It also does double duty as a vital secular hub and performance space, with fine acoustics and a restored 1850 Holbrook tracker organ. Don't miss a visit to the sanctuary. The entire room was painted in trompe l'oeil style by Carl Wendte of Germany to create the illusion of being within a Greek temple. Just try looking at the chancel alcove and telling yourself, "That's a flat wall." Visitors are welcome during business hours, usually 9 a.m. to 4 p.m., Monday through Thursday. And, of course, at the 11 o'clock Sunday service.



33) 24 Pearl Street Fine Arts Work Center (FAWC)



As a teacher, Charles W. Hawthorne is given much credit for Provincetown's emergence as an art colony. As a landlord, Frank A. Days Jr. isn't given credit enough. In 1914, Days began renting studios to artists at his family's lumberyard. Hawthorne was among the tenants. So were Edwin Dickinson, Marsden Hartley, Hans Hofmann (#8), Franz Kline (#12), Ross Moffett (#27), Helen Frankenthaler (#49) and Robert Motherwell (#49). How fitting, then, that the Days lumberyard was bought in 1972 by the four-year-old Fine Arts Work Center for use by its resident fellows, who receive work and living space and a modest stipend. Some 800 fellows have since come through. Among the center's early champions were the artists Richard Florsheim and Salvatore Del Deo; the historian Josephine Del Deo; the poet Stanley Kunitz (#17C), namesake of the Common Room where dozens of public events are held each summer; and the art patron Hudson D. Walker, whose grandfather laid the seeds for the Walker Art Center in Minneapolis and whose family remains active in the arts.

40) 473 Commercial Street Donald B. MacMillan Home

Provincetown's most famous native son - Rear Admiral Donald Baxter MacMillan (1874-1970) - was an indefatigable and imaginative Arctic explorer, anthropologist, geographer and naturalist. Though he traveled more than 300,000 miles in 30 trips to the far north, he lived just blocks from where he was born (524 Commercial Street). This building was originally the barracks for the Civil War batteries at Long Point (#16). MacMillan was the last survivor of the 1908-09 expedition in which Robert E. Peary claimed to have reached the North Pole. But "Mac" was no mere adventurer. His goal was "to bring back to scholars of all kinds bits of useful knowledge about this little-known great domain." In nine later journeys, he was joined by his wife, Miriam Look MacMillan. He donated memorabilia to the Historical Museum (#22), now housed at the Pilgrim Monument and Provincetown Museum (#29). And, yes, if you hadn't guessed it already, MacMillan Wharf (#30) is named in his honor.

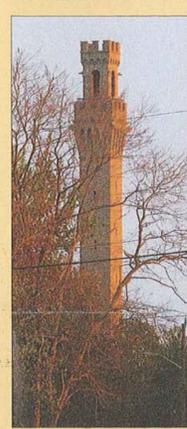
45) 564 Commercial Street Susan Glaspell House

Though not widely known today, the writers Susan Glaspell and George Cram (Jig) Cook were arguably the chief force behind the Provincetown Players. They bought this house in 1914. The painter Charles Demuth helped decorate the interior boldly, in orange, blue, yellow, green and black. In the yard, Cook created a sundial atop four nude sculptures of Glaspell. The couple's comedy, *Suppressed Desires*, ridiculing the popular obsession with Freud, was on the first bill performed by the embryonic Players, in the home of Hutchins (Hutch) Hapgood and Neith Boyce at 621 Commercial, on July 15, 1915. The next year, in this house, the troupe eagerly agreed to produce *Bound East for Cardiff*, by the young playwright Eugene O'Neill (#46, #47). Cook died in 1924. Glaspell won the Pulitzer Prize for drama in 1931, for *Alison's House*. In 1947, a year before her death, her fight to preserve the trees around Town Hall was honored with the planting of the "Glaspell Elm."

24) Gosnold Street Landing Provincetown Playhouse

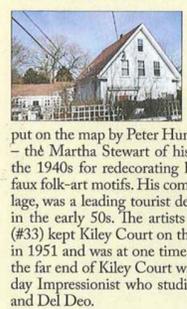
Two lively traditions - the theater and the arts - are embodied in this utilitarian shed, exactly the sort of place in which much of the town's cultural flowering occurred. In the 1930s, the artist Heinrich Pfeiffer acquired Charley Cook's Wharf, where Jot Small had a boat-building shop. Pfeiffer turned it into the Artists Theatre, a showcase for foreign films. After the loss of the Wharf Theater in 1940 (#6), the Artists was given over to live performances and renamed the Provincetown-Playhouse-on-the-Wharf, which became the most enduring of the town's little theaters, attracting even the first lady, Jacqueline Kennedy, who attended a performance of *Mrs. Warren's Profession* in 1961. Lester and Adele Heller took over the playhouse in 1972 and ran it until 1977, when the building was destroyed by arsonists. The remaining shed, which once served as the box office, is now a gallery specializing in work by Provincetown artists.

29) High Pole Hill Road Provincetown Monument and Museum (PMPM)



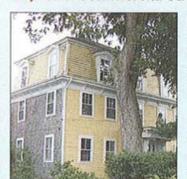
What better way to herald a 20th-century Portuguese fishing village of 18th-century Yankee heritage, a landfall for 17th-century English immigrants and maybe 12th-century Norse sailors, than with a tower out of 14th-century Tuscany? The monument, designed by Willard T. Sears (architect of the Isabella Stewart Gardner Museum in Boston), was modeled on the Torre di Mangia in Siena. It has symbolized Provincetown ever since its dedication on Aug. 5, 1910. It is a 252-foot-7-inch exclamation point at the cape tip; a granite landmark embellished by corbeled vaults, high arches and bristling crenels - "not a monument, but a flight," as William Dean Howells said of Mangia, which also inspired towers in Boston (the Pine Street Inn), New York, Baltimore and Waterbury, Conn. Under J. Henry Sears, the Cape Cod Pilgrim Memorial Association rejected the idea of an obelisk and couldn't find any usable architectural precedents in England or Holland. "If all they want is an architectural curiosity," one Boston architect sniffed in 1907, "why not select the leaning tower of Pisa and be done with it?" Despite such cavils, the monument long ago endeared itself to the town. At its base is the Provincetown Museum, which opened in 1962 as the direct descendant of the Historical Museum at the Lancy House (#22). It's a charming mix of town attic and smartly curated art gallery. Be sure to see the models of Long Point (#16) and Lewis Wharf (#46). Make a point, too, of a quick stroll around the Lodge, which was intended to look like a colonial house. This was the original museum on the monument grounds - perhaps the first museum on Cape Cod. The monument is strung with lights at the holidays.

35) 5 Kiley Court Peter Hunt's Peasant Village



Any number of cul-de-sac tempt passersby, but Kiley Court may be the most extensive and historic. Beginning with a strip of land from the harbor to Miller Hill, and two houses he'd floated down from Truro, John Kiley created this enclave in the 19th century. It was put on the map by Peter Hunt, an imaginatively self-promoting artist - the Martha Stewart of his day - who gained national renown in the 1940s for redecorating household furnishings in bold, colorful, faux folk-art motifs. His complex of shops, Peter Hunt's Peasant Village, was a leading tourist destination until Hunt moved to Orleans in the early 50s. The artists Ciriaco Cozzi and Salvatore Del Deo (#33) kept Kiley Court on the map with Ciro & Sal's, which opened in 1951 and was at one time the pre-eminent restaurant in town. At the far end of Kiley Court was the studio of Romanos Rizk, a latter-day Impressionist who studied with Henry Hensche, as had Cozzi and Del Deo.

41) 476 Commercial Street Figurehead House



Cook Street marks the heart of Cook family territory. Henry Cook lived in this mansard-roofed house. His brother, Sylvanus, lived at 472 Commercial; later the David C. Stull House (#39). The wharf and store serving the H. & S. Cook Company was directly opposite Henry's house. On the Indian Ocean in April 1867, the *A. L. Putnam*, a whaling schooner in the Cook fleet (named for Henry's son-in-law), came across an eight-foot-long figurehead, provenance unknown. She was taken aboard, cut in half and brought to Provincetown, where she was placed first on the Cook store, then on Henry's house. His granddaughter, Abbie Cook Putnam (#31), the town librarian from 1901 to 1935, also lived here. Having run afoul of Eugene O'Neill (#47), she became the namesake of an adulterous character who kills her own child in O'Neill's *Desire Under the Elms*.

46) 571 Commercial Street Dos Passos House/ Lewis Wharf



A stone-mounted plaque marks the site of the wharf where "the course of modern drama in America" changed July 28, 1916, when Eugene O'Neill's *Bound East for Cardiff* was performed for the first time, by the Provincetown Players. The wharf, owned by Mary Heaton Vorse (#38), also served as the Modern Art School and Sixes and Seven coffee shop, run by Courtney Allen, who later made an evocative scale model for the Provincetown Museum (#29). The wharf was lost in 1922. Six years later, Vorse sold the upland house to Katharine Smith and her brother, Katharine, who wrote *Down Cape Cod* with Edith Shay, married the writer John Dos Passos in 1929. They shared this house until 1947, when she was killed in a car crash. The house was owned in the 50s and 60s by Benjamin Sonnenberg, the peerless public-relations agent from New York. (His granddaughter runs Kiley Court Gallery.) More recently, it was home to the artist Mary Kass. On the harbor-side facade hangs a carved bargeboard from a West End resort called "Delight."

25) 247 Commercial Street Crown & Anchor

On a summer's night, the Crown & Anchor can't be missed. Not only does its facade draw attention - with its two-story columned portico, mansard roof and tower - but performers from its Cabaret, usually in drag, boisterously regale passers-by. This is the town's "largest entertainment complex," true to its roots in the mid-19th century, when Timothy P. Johnson built the Central House (its first name) as a public hall, bowling alley and saloon. Sleeping rooms weren't added until 1868, when the Central became the largest hotel in town, extending over the water on pilings. It was the Sea Horse Inn in the 50s. Stanford Sorrentino reopened it as the Crown & Anchor Motor Inn in 1962, when Bobby Short played a two-week gig. Much of the building was lost in February 1998 to one of the worst fires in town history, which began next door at the old Whaler's Wharf. Fortunately, no lives were lost in the fire. The Crown was rebuilt in 1999.

30) MacMillan Wharf MacMillan Wharf



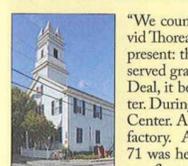
Stretching more than 1,200 feet into the harbor (about as long as the Empire State Building is high), MacMillan Wharf is in many ways the real heart of town, and its chief gateway. Railroad Wharf, which once stood here, was the terminus of the New Haven Railroad's Old Colony branch. It was renamed Town Wharf after the rail line closed, and was replaced in 1956-57 by MacMillan Wharf, named for Rear Admiral Donald B. MacMillan (#40). This is where visitors arrive on the Boston ferries. Among the pleasure craft berthed on the west side are the schooner *Hindu* and the Dolphin whale-watching vessels, long associated with the Avellar family (#34). You can also see the Portuguese women of *They Also Faced the Sea*, by Norma Holt and Ewa Nogiec, giant portraits hanging at Fishermen's Wharf to honor women's role in sustaining the town. The east side of MacMillan is an remnant. Here, under the eye of the Harbormaster's office, dwindling remains of the once mighty fishing fleet - most notably, muscular and colorful old wood draggers - still land their catch of cod and flounder. It's an industry on life support, but its premature obituary has been written many times, while the *Ancora Praia* and *Silver Mink* just kept stubbornly going out to sea. The Expedition Whydah Sea Lab and Learning Center technically occupies Baxter Wharf, which was built alongside Town Wharf in 1947 by the Baxter seafood concern of Hyannis. The museum, devoted to a pirate wreck discovered in 1984 by Barry Clifford, occupies Baxter's old pier shed.

36) 463-465A Commercial Street Beachcombers Club



Part pier shed, part foundry, part wharf, part studio - it's hard to tell where the Flagship leaves off and the Beachcombers begins. Their abutting buildings are best seen from the beach. The Flagship, jutting out to the west, was once E. Ambrose Webster's art school. Manuel (Pat) Patrick took over in 1935 and turned it into a lively restaurant. It's been closed since 2005, but the dory bar is still in place. To the east is the Hulk, the clubhouse of the Beachcombers group, founded in 1916 for those "engaged in the practice of the fine arts." Its extravagant costume balls were once the hottest ticket in town. Early Skippers included Charles W. Hawthorne, Max Bohm (#50) and William F. Boogart Jr., a sculptor whose foundry was next door. (See his bronze plaque at MacMillan Wharf, #30.) The odd wooden structure nearby is the remnant of an uncompleted project to reconstruct a salt works windmill.

42) 492-494 Commercial Street Eastern Schoolhouse



"We counted ... four school-houses," Henry David Thoreau wrote about his 1849 visit. One is still present: the Eastern School, built in 1844, which served grades 1 through 4 until 1931. In the New Deal, it became the East End Community Center. During World War II, it was the Servicemen's Center. A plan was floated to turn it into a shirt factory. American Legion Morris-Light Post 71 was headquartered here after the war. A plan was floated to tear it down for a parking lot. Leo Manso and Victor Candell ran the Provincetown Workshop until 1976, when Manso turned the space over to the Long Point Gallery, a co-operative to which he belonged, as did Fritz Bultman, Carmen Cicero, Budd Hopkins, Robert Motherwell (#49), Paul Resika, Tony Vevers and a half dozen more. The school reopened in 1998 as an arts complex called the Schoolhouse Center, with a new bell tower. Since 2004, WOMR, Outermost Community Radio, has broadcast from the building, which also houses art galleries.

47) 577 Commercial Street Francis' Flats



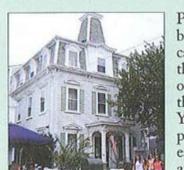
It's never been easy for artists and writers to afford Provincetown. But John A. Francis - who ran the Country Store and an insurance and real estate business - tried to make it easier by offering apartments at deeply discounted rents. He died in 1937, perhaps the most beloved man in town. Beneficiaries of his generosity included Harry Kemp, the "poet of the dunes"; Josef Berger, who wrote *Cape Cod Pilot*; the artists Edwin Dickinson and Karl Knaths; and Eugene O'Neill, who stayed here before he and his second wife, Agnes Boulton, moved to the old life-saving station at Peaked Hill Bars in 1919. On four ceiling beams in his flat are found lines from *Light on the Path*, by the theologian Mabel Collins, beginning, "Before the eyes can see, they must be incapable of tears!" Boulton said in her memoir that O'Neill himself painted the words. They were spared when Francis' Flats was substantially renovated in the early 1970s.

26) 254 Commercial Street Adams



You can't get a prescription filled, but it will be years before they stop calling Adams a pharmacy, since that's what it was from 1875 until 2009, when the prescription service was sold. Adams has been a nexus of civic life; home to the town's first telephone switchboard in the early 1900s and, until 2003, to an old-fashioned soda fountain. Paradoxically, the soda fountain was taken out by Vincent Duarte, the current owner of Adams, to safeguard the privacy of pharmacy clients. (Duarte bought the business from the Norman Cook family, which was related by marriage to the family of John D. Adams, who succeeded Dr. John M. Crocker.) Thankfully, Nancy Whorf's delightful mural map has survived to show us the Aquarium (now a mall), Tillie's Beach, the old A&P and the Manor nursing home, the artist Peter Hunt's shop (#35) and the Provincetown Playhouse on the Wharf (#25).

31) 330 Commercial Street Freeman Street Library



Prudent Provincetown. Why have three buildings for three functions when you can have just one? In 1873, as a gift to the town, Nathan Freeman built this Second Empire-style structure that housed the Public Library on the first floor, a Y.M.C.A. on the second floor and a photo studio on the third. In the library's early years, the most colorful of its stewards was Abbie Cook Putnam (#41). There were some memorable battles, like the time in 1939 when the works of John Dos Passos (#46) were barred from open shelves for fear that readers would find his books "radical and filthy." In 1977 the library, by then the sole occupant, was extensively renovated. The library moved in 2005 to the former Heritage Museum (#32). Today, the Freeman Street library houses PTV, Provincetown Community Television, and the Provincetown Tourism Office. It is a multipurpose building - once again.

34) 437-439 Commercial Street Poor Richard's Landing

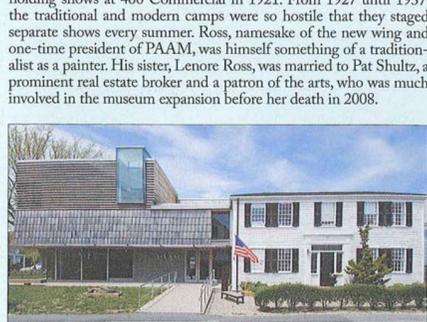


Take a peek. Next to the J. Lucas Gallery, a Shire-like building where Harvey Dodd showed his artwork for almost 40 years, is a breezeway that offers a glimpse of an artists' colony called Poor Richard's Landing, after Richard Lischer, who developed it in the 60s. The gallery building was once home to Clan Avellar, headed by Joseph Maria (Captain Joe) and Angelina Jacinta (Mother Avellar), both Azorean, and a cast of 10 children, 23 grandchildren and 30 great-grandchildren, plus friends like Sinclair Lewis and Wilbur Daniel Steele. "Mother Avellar, besides being the best mother in the world, or perhaps because she is the best mother in the world, is also a famous teller of tales," Mary Heaton Vorse (#38) wrote. "I would rather hear Mother Avellar tell the daily doings around her house than read a book of short stories by any famous author."

37) 460 Commercial Street Provincetown Art Association and Museum (PAAM)



With the addition of the Alvin Ross Wing in 2005, the facade of the Provincetown Art Association and Museum now expresses almost perfectly the strong undercurrent of creative tension - between traditionalism and modernism - that has long vitalized this institution. With expansive glass walls, the new ground-floor gallery reaches out to the community; a deliberate gesture by the architects, Machado and Silvetti Associates of Boston. The addition, which roughly doubled PAAM's size, is a lesson in urbanism: contextually appropriate architecture doesn't have to be imitative. Instead, the new wing, clad in cedar shingles and louvers, takes a deferential stance, spatially and aesthetically, from the old Georgian-style Ephraim Cook house, to which it is joined. PAAM was founded in 1914, from seeds sown at the Nautilus Club, and began holding shows at 460 Commercial in 1921. From 1927 until 1937, the traditional and modern camps were so hostile that they staged separate shows every summer. Ross, namesake of the new wing and one-time president of PAAM, was himself something of a traditionalist as a painter. His sister, Lenore Ross, was married to Pat Shultz, a prominent real estate broker and a patron of the arts, who was much involved in the museum expansion before her death in 2008.

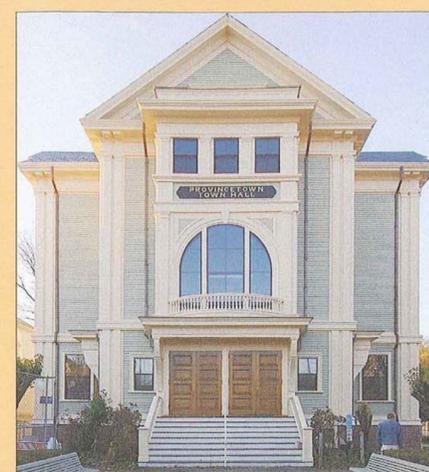


48) 627 Commercial Street Norman Mailer Home



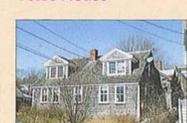
This brick dwelling - extremely unusual in Provincetown - is best known as the Norman Mailer home. He bought the place in 1986 and lived here year-round, from 1990 until his death in 2007. A light still burns in the dormer of his third-floor study, which was used as a location set in Mailer's 1987 feature film, *Tough Guys Don't Dance*, and is maintained today exactly as he left it, filled with reference material for his next book about Hitler. Built in 1930 for Dr. Percival J. Eaton, a leading citizen, 627 Commercial Street was home to the artist Lily Harmon, who moved next door to "Harmony," and to the art critic B. H. Friedman. A year following Mailer's death, the house became the Norman Mailer Writers Colony, whose purpose is "to honor Norman Mailer's contributions to American culture and letters, and to nurture future generations of writers."

27) 260 Commercial Street Town Hall



This great Victorian-era confection from 1886, the center of town life in so many ways, is emerging from an extensive renovation more resplendent than it's been since - well, perhaps since the days of Victoria. The new pale green exterior, framed by cream-colored high-lights, echoes the original paint job and gives the building, designed by John A. Fox, a welcome articulation. There was some grumbling at first about the ambitious scale of the renovation in the middle of an economic crisis, but as the hall emerged from its construction cocoon, its newfound dignity spoke for itself. What compelled the project was an engineer's finding in early 2008 that the hall was "dangerously overstressed." Town officials first closed the auditorium - the scene of countless Town Meetings, concerts, performances, exhibits, lectures, dances and costume balls - and then closed the building entirely, moving operations into a trailer complex to make way for a two-phase renovation, designed by McGinley Kalsow & Associates. If the interior work is finished by the time you read this, go in and let yourself be swept into the Social Realist panorama of Provincetown in the murals *Spreading Nets* and *Gathering Beach Plums*, by Ross Moffett. Their presence signals that Town Hall is an art gallery, too. Upstairs, the auditorium is the heart of the building, where Town Meeting has traditionally been conducted. Remember, we're in New England. This is the real deal: the people as legislative body, with all the pluses and minuses you might expect from governing with your neighbors. There is no mayor. Day-to-day administration is in the hands of a Town Manager, hired by the five-member Board of Selectmen, which is responsible for planning and policy making. The importance of government in people's lives was underscored in May 2004, when Town Hall was the celebratory site of many of the state's first weddings among same-sex couples. Marriage license applications that year totaled 900, up from 25 the year before.

38) 466 Commercial Street Kibbe Cook/ Mary Heaton Vorse House



Your perspective on Provincetown was shaped in some measure by Mary Heaton Vorse, the author of the influential *Time and the Town: A Provincetown Chronicle* (1942), whose house this was from 1908 until her death in 1966. An ardent progressive and champion of labor, Vorse was involved with the Provincetown Players (#46). In her book, she depicts the town with the convincing skill of a W.P.A. muralist. It's not that she glosses over fissures, but she imbues her characters - Portuguese, Yankee or washashore; fisherman, homemaker or playwright - with proletarian nobility and the capacity to put aside differences and work shoulder-to-shoulder in the town's best interests. When we think of the town's golden age, we are often seeing it through the lens she crafted. Her house had belonged to Kibbe Cook, among the last great whaling captains, and sits on a much-painted lane that once offered one of the prettiest prospects of the harbor.

43) 496 Commercial Street Captain's House



The nobility of this Georgian-style house, set off in a generous yard, commands our attention. What made it remarkable in the late 18th century was its full second story, under a hipped (rather than gabled) roof, which earned it the name "Captain's House." The single, central chimney hints of its great age. In the late 1800s, it was the home of Henry T. Dyer, a seaman, and Susan J. Dyer. As the Duke Ranch nightclub in the 1930s, it employed a black orchestra - though more as a novelty than as a blow for social progress. Alice Douglas Kelly ran the Cape Cod School of Writing here in the 1940s. Thomas Fitzpatrick turned it into the Ancient Mariner restaurant in the 50s. Recently, it belonged to Michael A. Tye, who was instrumental in founding the Harbor to the Bay AIDS Bike Ride but died in 2003, just before the inaugural ride.

49) 631 Commercial Street Motherwell Sea Barn



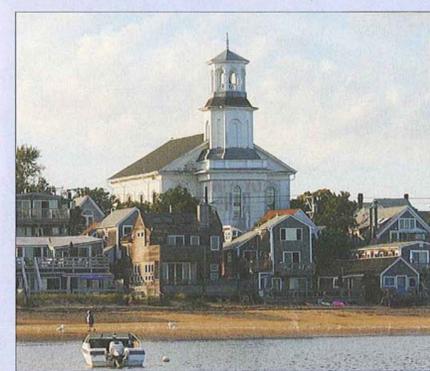
Imagine this double bill: "Frankenthaler. Motherwell." Well, if you'd been here in July 1959, you could have caught such a show at the HCE Gallery, 481 Commercial. Helen Frankenthaler and Robert Motherwell - giants of Abstract Expressionism and, at the time, wife and husband - not only summured in town but were involved in its cultural life. Motherwell was part of the seminal Forum 49 art series in 1949 and the co-operative Long Point Gallery (#42). They both painted at the Days studios (#33). They built Sea Barn from 1962 to 1968. Her studio was on the second floor, his on the third. Parklike doors allowed easier movement of big canvases. "Dad was most prolific in his Provincetown studio," wrote Jeannie Motherwell, an artist in her own right. Motherwell died in 1991 and is buried in the town cemetery (#17C), under a marker bearing his signature on a bronze plaque. His studio, like Mailer's study, is as he left it.

28) Bradford Street Bas-Relief Park



The centerpiece of Town Green - a little park with a lot of topography - is a monument to the Pilgrims. It's titled *Signing the Compact*, but is better known simply as "the bas relief." The park and the monument date from 1920, the 300th anniversary of the Pilgrims' landfall. The splendid vista of the Pilgrim Monument is no accident. The 170-foot-wide park property, once occupied by houses, was taken by the state under eminent domain for just that purpose. The bronze relief, 16 by 9 feet, was designed by Cyrus E. Dallin of Boston and cast by the Gorham Corporation in Providence. Nearby are a gravestone-like memorial to five Mayflower passengers who died while the ship lay in Cape Cod Harbor, and a tablet with the compact's text, which evidences the earliest stirring of American democracy as signers pledged to "combine ourselves together into a civil body politic" that would enact "just and equal laws ... for the general good."

32) 356 Commercial Street Public Library



Today, the Public Library is a skyline ornament. This Italianate-style landmark was even more imposing in 1860 when it was built as the Center Methodist Church, with a steeple piercing the sky at 162 feet. The steeple came down after the Portland Gale of 1898, but the church nonetheless inspired Edward Hopper and other painters. The Methodists sold it in 1958 to Walter P. Chrysler Jr., whose father founded the Chrysler Corporation. He turned it into the Chrysler Art Museum, a fine-art collection now housed in Norfolk, Va. The old church was briefly the Center for the Arts before reopening in 1976 as the Heritage Museum. Its astonishing ship-in-a-bottle centerpiece was a half-scale model of the legendary schooner *Rose Dorseth* (#11). In 2005, the building began a new life as the Public Library, replacing the Freeman building (#31). It still makes for a terrific museum, with the enormous ship model, the extravagant Lipton Cup won by the original *Rose Dorseth*, and, outside, the delightful *Tourists* sculpture by Chaim Gross.

39) 472 Commercial Street David Stull Home



Once, organic products were really organic. A highly desirable lubricant for timepieces and precision instruments was an oil ladled from the heads of dead pilot whales (called blackfish), and the most prized binding agent for otherwise volatile perfumes was the waxy substance ambergris, secreted from the intestines of sperm whales and famously worth more than its weight in gold. David Conwell Stull, who lived here, traded in whale oil but was best known as the Ambergris King, so expert in judging the value of a lump of ambergris that he could set the market price. His refinery was at 465 Commercial Street (now adorned by a replica quarterboard from the whaler *Montezuma*). "There was a subtle aroma around these premises, as though the ghost of a whale had passed by," Mary Heaton Vorse wrote. Stull died in 1926.

44) 238 Bradford Street Provincetown Theater



Elsewhere in town, garage recycling yielded an art gallery, an aquarium, a mall, and a natural food store. At 238 Bradford, the renovation of the old Cape End Motors garage in 2003-2004 yielded a new 180-seat playhouse. It was developed by the Provincetown Theater Foundation as a home for the Provincetown Theatre Company, the Provincetown Repertory Theatre and other emerging companies, filling a void left in 1977 when the Playhouse-on-the-Wharf (#24) was lost. The PTC was founded in 1963 and performed community productions at the Schoolhouse Center and the Provincetown Inn, among other places. The Rep had its previous quarters in Town Hall and the Provincetown Museum. The reconstruction of the garage was designed by Brown, Lindquist, Renuccio & Raber of Yarmouthport.

50) 676 Commercial Street Max Bohm House



Grand View - a suitable name for this aerie in the far East End - is the postcard embodiment of a "cottage" where one might picture some artistic giant. So it was. Grand View served as the summer home of the artist Max Bohm from 1916 until his death in 1923. His wife, Zella (Newcomb) Bohm, also an artist, summured here until 1956, a year before her death. Bohm made a name for himself as an expatriate in France with powerful, spare depictions of fishermen. He returned to the U.S. at the outset of World War I. One of his students, Mary B. Longyear, became Bohm's great patron and brought him into the Church of Christ, Scientist. The Bohms' artistic legacy continues through their granddaughter, Anne (Locke) Packard, and her daughters Cynthia and Leslie. All three exhibit in the Packard Gallery, 418 Commercial Street; appropriately enough, a former Christian Science church. The Locke family still owns Grand View.