

BUILDING PROVINCETOWN

Images drawn from the collections of

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Mary-Jo Avellar and Duane Steele

Bethany and Ellis Johann Bultman

Allen Gallant

Susan Leonard

Paul Mendes

The Pilgrim Monument and Provincetown Museum

The Provincetown Art Association and Museum

The Provincetown Banner

The Provincetown History Preservation Project

The Provincetown Public Library

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The Berta Walker Gallery

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BUILDING PROVINCETOWN

A Guide to Its Social and Cultural History,
Told Through Its Architecture

David W. Dunlap and the People of Provincetown

Contributing photographers

David Jarrett, Sue Harrison, Josephine Del Deo, Jay Critchley,
Joel Grozier, Brad Fowler, and David A. Cox

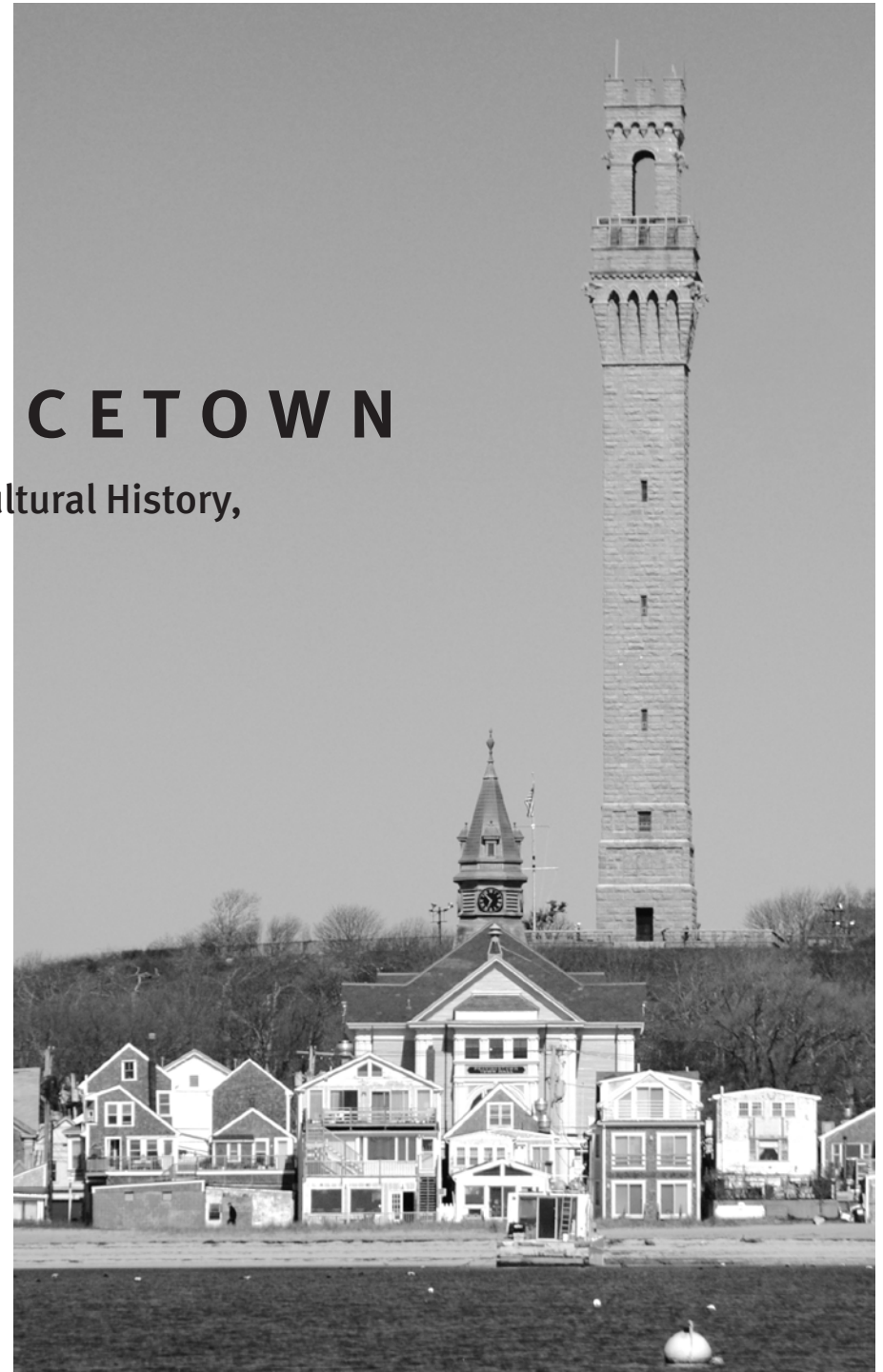
Contributing artists

Raymond Elman, Deborah Martin, Barbara E. Cohen,
John Dowd, and William Evaul

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Town of Provincetown | Provincetown Historical Commission





Acknowledgments

Partners are customarily thanked at the end of the acknowledgments, but I begin with my husband, Scott Bane, because my journey to Provincetown would never have occurred had he not shared my love for this place, which we've been discovering together for 20 years. Now, it's my turn to be the supportive spouse, as he completes his book about the lives and the marriage — in all but name — of the critic F. O. Matthiessen and the painter Russell Cheney.

Stephen Borkowski is next because he embraced the project in its embryonic phase, never gave up hope of its completion, introduced me to some of the most knowledgeable people in town, and worked tirelessly to ensure that the book would and could come to pass.

Also in the triumvirate of irreplaceable colleagues are Doug Johnstone, who (with the late Suzi Fults) made the resources of the town available to me; and Eric Dray, whose architectural erudition shaped the manuscript. It was Eric's idea to turn my website into a book funded by a Community Preservation Act grant. For his part, Doug and a devoted group of volunteers have created one of the richest municipal websites in the nation, the Provincetown History Preservation Project, provincetownhistoryproject.com. This book stands on those shoulders.

And talk about shoulders! Josephine Del Deo understood and fought for the preservation of historical Provincetown and Cape Cod at a time in the 1950s and '60s when four-story motels were rising on Commercial Street and recreational and residential complexes were being planned in the Province Lands and along the Back Shore. She graciously welcomed me to the continuum of those who care about the past, just as Sal graciously invited me into their shack for a meal when I naïvely violated dune etiquette by coming within hailing distance.

Jo was the co-author in the early 1980s, with the late George Bryant and others, of three fold-out *Walking Tour* maps. The nearly 100 points of interest among them were the spine on which this book was based. George, like Jo, was unfailingly generous in helping me. I'm sorry I can't share the finished book with him. I might have even welcomed his withering criticism.

Susan Leonard and Rosemary Hillard, Paul Mendes, and David Mayo trusted me with the keys to hidden Provincetown and spent innumerable hours educating me. My other teachers were Joe Andrews, Denise Avallon, Mary-Jo Avellar and Duane Steele, Polly Burnell, Jay Critchley, Capt. David Dutra and Judy Dutra, John Edwards, Capt. Beau Gribbin, Joel Grozier, Sue Harrison, Hunter O'Hanian and Jeffrey George, Lauren Richmond and Bruce Deely, the late David Salvador, the late Flyer Santos, John Santos, the late Tony Thomas, Dan Towler, Sal Vasques, Berta Walker (to whom I'm also indebted for an elegant Arnold Newman photo), and Col. Charlie Westcott.

It takes only a day or two for a visitor to realize how many cultural treasures there are in the Pilgrim Monument and Provincetown Museum, the Provincetown Art Association and Museum, *Provincetown Arts*, and the Provincetown Public Library. But their archives are richer yet, and I am gratefully indebted to Jim Bakker, Laurel Guadagno, John McDonagh, and Dave Drabkin, now (or formerly) of the monument; Chris McCarthy and Jim Zimmerman of PAAM; Chris Busa, of the magazine; and Debra DeJonker-Berry, Jan Voogd, Cheryl Napsha, Matt Clark, Mick Rudd, and Mary Nicolini, now (or formerly) of the library, for opening these to me.

Art treasures fill the walls at Napi's. What you see in the dining rooms, however, is the just tip of an extraordinary collection of paintings and drawings — most depicting the town, most by artists who lived here — that Napi and Helen Van Dereck have assembled over the decades. They generously allowed me to spend hours poring over these works.

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Sue Harrison, Joel Grozier, Jay Critchley and Jo Del Deo are also counted among the contributing photographers, for their invaluable historical portraits of people and buildings. So are Brad Fowler, for his cover portrait, and David A. Cox, for one of his revelatory drone shots.

Sally Rose, the editor of *The Banner*, is not listed as a contributing photographer only because she wasn't behind a shutter. But in the weeks leading up to publication, she helped fill a big gap in the book by allowing me to reproduce a dozen head shots from the newspaper's files.

Sal Vasques has not only collected and curated one of the finest personal archives of town ephemera, he has shared it abundantly on Facebook. And Eugene Fedorko has marshalled a dispersed communal devotion to the past into several deservedly popular Facebook pages.

Oh, to have known Althea Boxell, whose scrapbooks create a vivid panorama of the town's growth. Thanks to the History Preservation Project, they are easily accessible. This book could not have been written without them, or without the Public Library's *Advocate Live* online files.

Ewa Nogiec's websites, including the *Provincetown Artist Registry* and *I Am Provincetown*, also served as foundations for my work, just as Ewa herself inspired me.

The annual Provincetown Portuguese Festival magazines brim with images and stories that can be found nowhere else. I hope they will be anthologized one day, in print and on the web.

Other contemporary artists whose presence illuminates these pages are Ray Elman, Barbara Cohen, Deborah Martin, John Dowd, and Bill Evaul. I'm grateful to them and to Bob Korn, the National Portrait Gallery, and the William-Scott Gallery, for making their work available.

To encompass all of Provincetown meant pushing southward, into the harbor; northward, into the Cape Cod National Seashore; and skyward. Rex McKinsey, the harbor master, was my guide to the waterfront; Bill Burke, of the National Park Service, fielded questions on the seashore; and Roger Putnam of Race Point Aviation took Stephen and me up in a Cessna Skyhawk in 2010. (I hadn't realized, until Roger showed us, that you can safely open an airplane window.)

Interior views are often the ones we cherish the most, because they tell us so much about the people. Without the amazing, unfailing hospitality of residents and proprietors, *Building Provincetown* would be missing a huge dimension. The following opened their buildings, albums, and memories to me, substantially enriching this project, and the historical record:

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Building Provincetown owes its existence in no small measure to the town's Community Preservation Committee. John Kane devised the overall format and designed a cover that confers dynamism and grace. Julia Perry sifted through the text to create a comprehensive index and several appendices I wish we had room for. Taylor Polites shaped the book in its earliest phase, while Dan Hoort helped with the financing at the end. At our printers, Puritan Capital, I thank Jay Stewart, Ken Ekkens, Christyann Rothmel, and their colleagues.

I couldn't have spent so much time in town over seven years without a home away from home. Ken Janson and Robert Vetrick provided that at the Ampersand, and an always-warm welcome.

As these acknowledgments make clear, when I credit the people of Provincetown as co-authors, I'm not exaggerating. Responsibility for any errors, however, rests on my shoulders alone. I hope I haven't offended, angered, dismayed or disappointed my collaborators. Just as fervently, I hope I haven't inadvertently omitted anyone's name here. Because this is Provincetown, though, I'm confident that I'll know soon enough if I have.



Foreword by Doug Johnstone, Town Clerk

What I particularly love about *Building Provincetown* is the way it provides a glimpse into the lives of those who lived and live here. Its personal notes and pictures provide me the opportunity to see aspects of Provincetown houses for the first time, reconnect me to people I've known, and introduce me to many more I have never met. All of this gives me an even greater appreciation for each building and, by extension, for the town as a whole.

This book highlights the history, beauty, and beloved eccentricities of our community at the tip of Cape Cod, and invites you to stroll along our streets. The size of Provincetown makes it possible to walk each and every street and path. While walking in the town and noting the changes that have taken place over time, I deepen my relationship with each street and structure and the people who made these houses their homes. *Building Provincetown* enhances this relationship by its sheer volume and by its introduction to the personalities and personal histories of our residents.

While the opinions and choices of which properties to include are the author's alone, the descriptions and explanations invite further research and exploration of Provincetown's rich and multi-layered history.

The Provincetown History Preservation Project, a grassroots, community-driven effort to preserve and promote historical records, is one such source. Beginning in 2005 and overseen by the Town Clerk's office, the project's initial focus was on the wealth of material that was once part of the bygone Provincetown Heritage Museum. The project now also includes information currently in the Town Clerk's care at Town Hall, as well as material lent to the project from community organizations and private citizens. All information and materials can be found on provincetownhistoryproject.com. The Town Clerk's office also holds vital-record information, the cemetery database, census records, and other files to aid historical research.

The Provincetown Public Library is another valuable resource, with a helpful and knowledgeable staff. It is home to the Josephine C. Del Deo Heritage Archives and the *Advocate* Online archives, which provides searchable newspaper issues as old as 1869 through 1962 — just a click away.

I extend my gratitude and sincere appreciation to David Dunlap for creating *Building Provincetown* and adding such a wonderful new resource to the community!



8 Foreword by Stephen Borkowski, Chairman, Provincetown Historical Commission

Each year, particularly in November, when the darkness falls early, and the streets are punctuated by the illumination from inside of occupied homes, we are reminded of the special role that the buildings play in our community. The architect Richard Meier remarked that it was the way, despite the passage of time, that Provincetown had maintained a consistent scale throughout the town that most impressed him.

When I first saw pages from the Althea Boxell scrapbooks, I thought they needed a larger audience. With the owner's permission, Taylor M. Polites and I spent the better part of a snowy winter scanning them for the Provincetown History Preservation Project website. They are among the greatest resources in preserving our town's history.

If there was a signal flare in anticipation of this volume, it was the *Historic Provincetown Walking Tour* map, which has been distributed free to about 80,000 people. Nothing gives me greater pleasure than to see tourists using it intently as they meander the main streets and byways of Provincetown.

Special recognition for support of this project goes foremost to members of the Historical Commission, past and present: Susan Avellar, Polly Burnell, Eric Dray, Steve Milkewicz, Deborah Minsky, and Char Priolo.

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We also express our gratitude to the Community Preservation Commission for the grant that made the production of this volume possible.



Foreword by Eric Dray, Chairman Emeritus, Provincetown Historical Commission

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We are accustomed here in Provincetown to celebrating our natural environment — the beaches, dunes, pine forests, and ponds. But the densely built historic village is sometimes taken for granted. Our hope is that this book will provide a deeper awareness of and appreciation for Provincetown's extraordinary built environment.

I have always thought of Provincetown as a town that exists in layers — a unique combination of gay and straight, rich and poor, fisherman and artist, visitor and year-rounder. And we have a unique and layered history as well — Yankee settlement in the early 19th century; Portuguese emigration in the later 19th century; establishment of a nationally significant arts colony in the early 20th century; and the emergence as a G.L.B.T. mecca in the later 20th century. Each of these periods, and each of these groups of people, has left their imprint on Provincetown's built environment. As this book so beautifully illustrates, the buildings we pass by every day each have a story to tell — usually many stories. They are the living embodiment of our cultural heritage, and they hold the collective memory of those who came before us.

There is an axiom in historic preservation that the more people know, the more they care. That is why this book is so important. It speaks to those many layers of Provincetown's history, and highlights some of the physical features which give these buildings meaning and provide our sense of place. As we strive to add our own layers to this extraordinary town, we should also take pride in being the stewards of its extraordinary past.

The Provincetown Historical Commission was so excited when David Dunlap agreed to turn part of his online database, buildingprovincetown.com, into this book. He has created a profile of our built environment for which there is no precedent, and our indebtedness to him knows no bounds.

Thank you, David.

The photographs accompanying the forewords show Town Hall. On this page is a view of the auditorium taken in 2010 when the building was under renovation. On the opposite page is a detail of Ross Moffett's *Spreading Nets* mural along the main staircase, taken in 2012 as the renovation neared completion. Its companion piece is *Gathering Beach Plums*.



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A Style Glossary by Eric Dray

Buildings have meaning based on who lived and worked within them. Buildings also have meaning based on what they look like, part of which is their architectural style. The term “architectural style” encompasses many elements, including a building’s form, ornamentation, and materials. It also represents the aspirations and technologies of its time, providing us a window into the past. Classifying a building’s architectural style is a useful, and sometimes challenging, exercise. Summarized here are the architectural styles most commonly found in Provincetown.

It is worth noting that “Cape” is not a style. It refers to a building form, like 228 Bradford Street (above). Depending upon when it was built, a Cape might have ornamentation that would identify it as Federal, Greek Revival or Colonial Revival style.



Circa 1780–1820

Federal

The Federal style, as its dates suggest, represented the first architecture of the newly formed United States. It used classical forms, Roman and also Greek, but in a refined and simplified manner. The most common examples of the Federal style in Provincetown are two-story, box-like houses with low-pitched hip or shed roofs. The front doors typically have centered entrances with sidelights and pilasters flanking the door, and fanlights or simple transom lights above. Windows are aligned vertically and horizontally on the front elevation, usually employing double-hung windows with 6/6 sash (meaning each sash is divided into six panes of glass by wood muntins).

Examples include 90 Bradford Street; and 396, 460 (above), 496, and 500 Commercial Street.



Circa 1820–1860

Greek Revival

This style reflected the country’s increasing wealth and confidence. It adapted Greek temple forms and expressed America’s belief that it was the natural successor of ancient Greece’s democratic ideals. In addition to the prominent U.U. Meeting House (above), this building style was employed for many gable-front houses in Provincetown. The most prominent feature is the roof profile forming a triangular pediment evoking the Greek temple form. The body of the building is often detailed with corner pilasters, and windows almost always had 6/6 sash. Door surrounds are similar to the Federal style but sometimes include more overt Greek details, such as fluted pilasters or projecting entrances with fluted columns.

Examples include 116 Bradford Street; and 44, 96, 236 (above), and 290–292 Commercial Street.



Circa 1840–1880 (Victorian era)

Gothic Revival

By the mid-19th century, the Romantic movement began to supplant ancient Greek and Roman ideals with a focus on the Christian medieval past. This resulted in an interest in English Gothic architecture as a new source of inspiration. The Gothic Revival style never achieved wide acceptance like the Greek Revival style, but is nonetheless well represented in Provincetown. The most character-defining feature is the use of a more steeply pitched gable roof than earlier buildings. In high-style examples, the building also has board-and-batten siding and decorative bargeboards along the roof eave. The invention of the scroll saw, commonly known as the jigsaw, made it possible to more easily replicate the complicated ornamental details of this and other Victorian-era styles.

Examples include 180 Bradford Street (above); and 15 and 17 Tremont Street.



Circa 1850–1880 (Victorian era)

Italianate

The Romantic movement also looked to picturesque farmhouses and villas in Italy as a new source of inspiration, as opposed to classical Roman architecture which inspired the Federal style. For residential architecture in Provincetown, Italianate-style houses are often similar to gable-front Greek Revival-style houses, but they have more deeply projecting roof cornices with paired brackets, and employ heavier window and door surrounds. Windows are sometimes round-headed and use 2/2 sash, exploiting the evolution of glass manufacturing that enabled larger sheets of glass to be economically produced. More elaborate expressions of this style can be seen with the Cabral House across from the Boat Slip and the Provincetown Public Library.

Examples include 160, 356, and 378 Commercial Street (above).



Circa 1855–1885 (Victorian era)

Second Empire

The Second Empire style, also known as the Mansard style, is primarily identified by the use of the mansard roof — a dual-pitched hipped roof designed to create a more usable attic level. This roof form was developed by the 17th-century French Renaissance architect François Mansart and was popularized during the reign of Napoleon III in the 19th century. Other character-defining features include cornices with decorative brackets, flat- or round-headed windows with heavy surrounds, porches supported by elaborate columns, and paired doors. High-style examples sometimes have towers.

Examples include 247, 330, and 584 Commercial Street (above); and 2 Masonic Place.



Circa 1875–1900 (Victorian era)

Queen Anne

The Queen Anne style is identified by its eclecticism of forms, materials and colors. This style was inspired by the architecture of Queen Anne's reign (1702–1714), which combined classical ornament and medieval building forms. Characteristics of the Queen Anne style in America include complicated building and roof forms, including gables and corner turrets, a mixture of different siding materials and patterns, and porches with turned posts.

Examples include 15 Center Street (above); and 410 and 876 Commercial Street.



Circa 1880–1930

Colonial Revival

After the Centennial Exhibition in 1876, architects started looking back for the first time to early American architecture as a source of inspiration, studying our own Georgian- and Federal-style buildings. Rather than exact copies, early examples of the Colonial Revival style were relatively free interpretations, utilizing details such as gambrel roofs and classical ornament, but adapting them to the scale and uses of their time. By the turn of the century, however, the Colonial Revival style became more “correct” in its replication of earlier building forms and details. This style remained popular, especially for residential buildings, throughout the 20th century.

Examples include 44 Bradford Street (above); and 554 and 665 Commercial Street.



FAQs: Who's financing this?

At Town Meeting on 5 April 2010, an expenditure of \$12,500 was approved by the voters for the *Building Provincetown* project, through funds made available for historic preservation projects under the state's Community Preservation Act and raised locally by the imposition of a real-estate tax surcharge (three percent in the case of Barnstable County). The idea was that the money could be directed exclusively to printing the book, since I was volunteering my services and many others were kindly donating time, labor, and materials.

Thanks to the Community Preservation Committee and to voters' generosity five years ago, we are now able to sell the book for \$20, which we hope will make it affordable to as many people as possible.

So, is it an official book?

No. Even though it's being published by the Provincetown Historical Commission, *Building Provincetown* is — in the end — a personal work. Any opinions in the book are mine alone, and should not be imputed to the Town or any official, past or present. No one at Town Hall tried to influence my choice of buildings or what I said about them. The grant came with no strings attached. And there are no other sponsors or funders. Whatever judgments you find in the book — and you *will* find them — arise from my own feelings and convictions.

How were entries chosen?

I started eight years ago with the nearly 100 landmarks from the 1980s *Walking Tour* maps. By 2010, there were about 2,000 buildings and 2,000 vessels on my website, buildingprovincetown.com. But there was room in the book for only about 650 entries. In winnowing, I kept the key landmarks. Then I tried to fashion a sampling of buildings by type, use, age, location, and provenance. Sometimes, I might favor a decrepit home with a colorful heritage over a high-style building without much of a back story.

Please don't take it amiss if your home or business isn't in the book. ("You included a service station but not my gorgeous Cape?") It is almost certainly on the website and, if you don't find it, let me know.

I hope future editions will have many more buildings and boats; perhaps yours, too.

How do I report a mistake?

I welcome hearing from you if there's information about your property (or a property you know) that you think ought to be corrected, modified or updated. Revisions will be reflected first on the website buildingprovincetown.com, then in what I hope will be future editions of the book.

david.w.dunlap@gmail.com

25 Central Park West
Apartment 2F
New York, New York 10023

In cases where I wasn't able to contact owners or occupants directly, I've relied only on information already available publicly — chiefly government records and accounts in books, magazines, and newspapers.



Is this a visitors' guide?

It is not. Though some of my favorite lodgings, restaurants, and stores will be obvious enough as you're reading along, I don't mean these entries as definitive reviews or endorsements. By the same token, please don't infer that there is anything wrong with a business simply because it's *not* described in the book. Space constraints compelled me to turn a blind eye to a lot of favorites, mine included.

Note, too, that the book will be out of date the moment it's published, if not many weeks earlier. This is a snapshot of the town as it existed in late 2014 and early 2015.

Why do the maps look odd?

Provincetown is a cartographer's nightmare. Though conventionally rendered as a straight line, Commercial Street — the spine of the town — actually turns about 90 degrees as it moves from east to west. Most maps tend to exaggerate the size of downtown relative to the geographically larger areas of dunes, beaches, woods, harbor and ocean.

The maps in *Building Provincetown*, by contrast, are all on the same scale. That means that some have intense clusters of pinpoints, while others have very few. And Commercial Street actually bends in these maps. But the meandering overall street layout is made to conform to a grid of 30-degree increments. This leads to some distortion, but makes it possible to place address numbers where they belong. So, odd as the maps may look, you *can* use them to navigate to buildings of interest.

Whose artwork is this?

These panels are details from Barbara E. Cohen's *Provincetown*. The first needs no caption, the one directly above shows Stormy Mayo's dahlia garden, and that on the next page is Fishermen's Wharf. More work can be seen at barbaracohen.com.

Other contemporary artists who kindly allowed their work to be used as illustrations for entries in the book included

Raymond Elman
rayelman.com

Deborah Martin
deborahmartinfineart.com

John Dowd
bit.ly/1FVg2gn (William-Scott Gallery)

William Evaul
evaul.com

What's coming next?

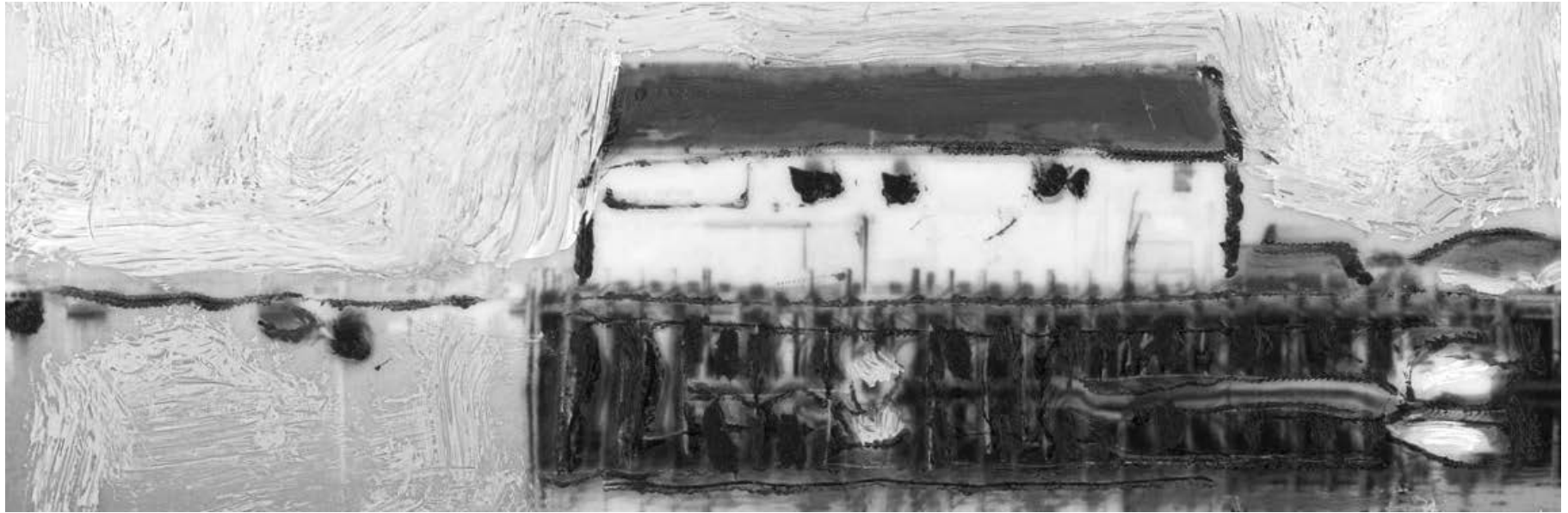
This summer, fingers crossed, Google's new Field Trip app will feature the contents of *Building Provincetown*, so that you can easily call up the book on your phone.

plus.google.com/+FieldTripApp

Next comes an overhaul of the main website, buildingprovincetown.com, which I've let languish while working on the book. My hope in the future is to keep expanding and updating it, and also to keep it free to use.

If the first edition of the book sells out (what a nice problem!), my colleagues and I hope to print a second edition, with corrections.

My goal for 2020, in my retirement from *The New York Times*, is a full-color version of the book, with many more entries, timed to celebrate the 400th anniversary of the Pilgrims' arrival — in Provincetown, damn it.



Introduction

I had to come to the very tip of Yankee New England to learn one of the most beautiful words in the Portuguese language: “saudade.”

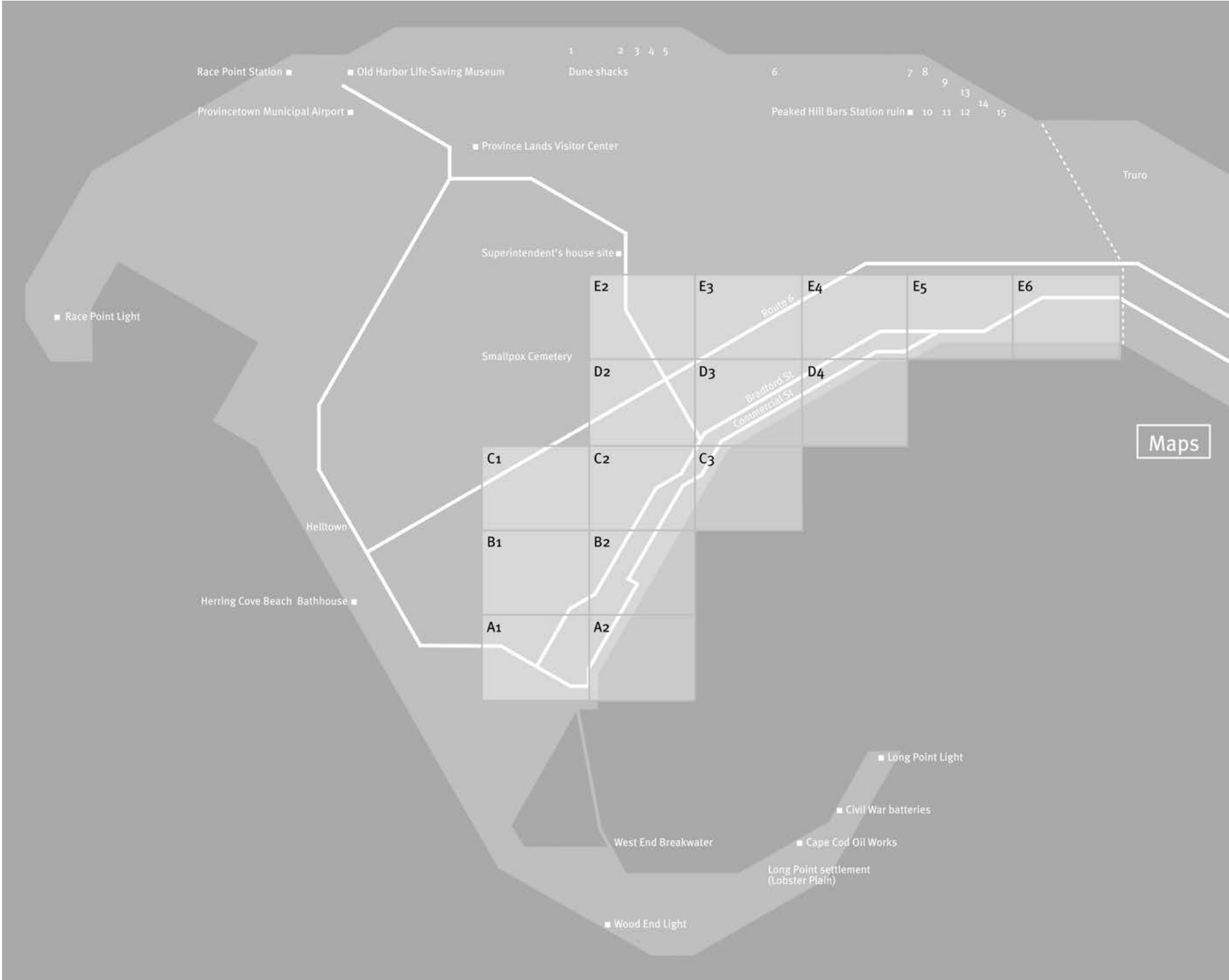
In his book of the same name, with its gorgeously haunting photographs of vanishing Provincetown, Mischa Richter says *saudade* can’t be translated into English. But then he does so lyrically, writing that if you ask an Azorean what he means by *saudade*, “he will say that he is sad, but something more than sad — homesick, for a home that no longer exists, and in his own life never did exist.” This longing even takes musical form, in *fado* singing.

You don’t have to be Portuguese to feel the *saudade* that permeates Provincetown in 2015. The town has never looked lovelier. Clapboards are frosted in fresh paint, chimneys and pickets stand upright, shutters with every slat in place hang straight from window frames. But the prettiness comes at a great price. Winters feel empty. The high school held its last commencement in 2013. No one in the eight-woman class imagined spending the rest of her life in town. Property costs are too steep for any but the wealthy. Erin Thomas Lawrence, the daughter of the fisherman Anthony L. Thomas III, wrote in 2011,

“When I am buried beside my father, I too will own the only piece of this town I shall ever be able to afford.”

And yet, an outsider like me can see — joyfully — that the traces of old Provincetown are still evident, if not abundant. This is the town I hurried to begin recording in 2007. Once I started poking deeper than postcard views, I learned how much of its spirit had endured. Indeed, it is only because so many people love this place so passionately, and are so generously inclined to share their affection, that I was able to assemble this book at all.

Provincetown always looks over its shoulder, because it is always changing. So far, it has survived the collapse of salt making, whaling, and Grand Banks fishing; the arrival of German U-boats and the Hurricane of 1938; the fall from favor of neo-Impressionism and Abstract Expressionism; the scourges of smallpox and AIDS. I’d like to believe it can retain or reclaim its legacy as a town that’s vibrant, multi-layered, and not altogether tame. I can’t help hoping that — in between choruses of *fado* — Provincetown will dance again.



A1





A2

B1





B2

20

C1

Route 6

200

39

Ship's Way Rd

Ice House Rd

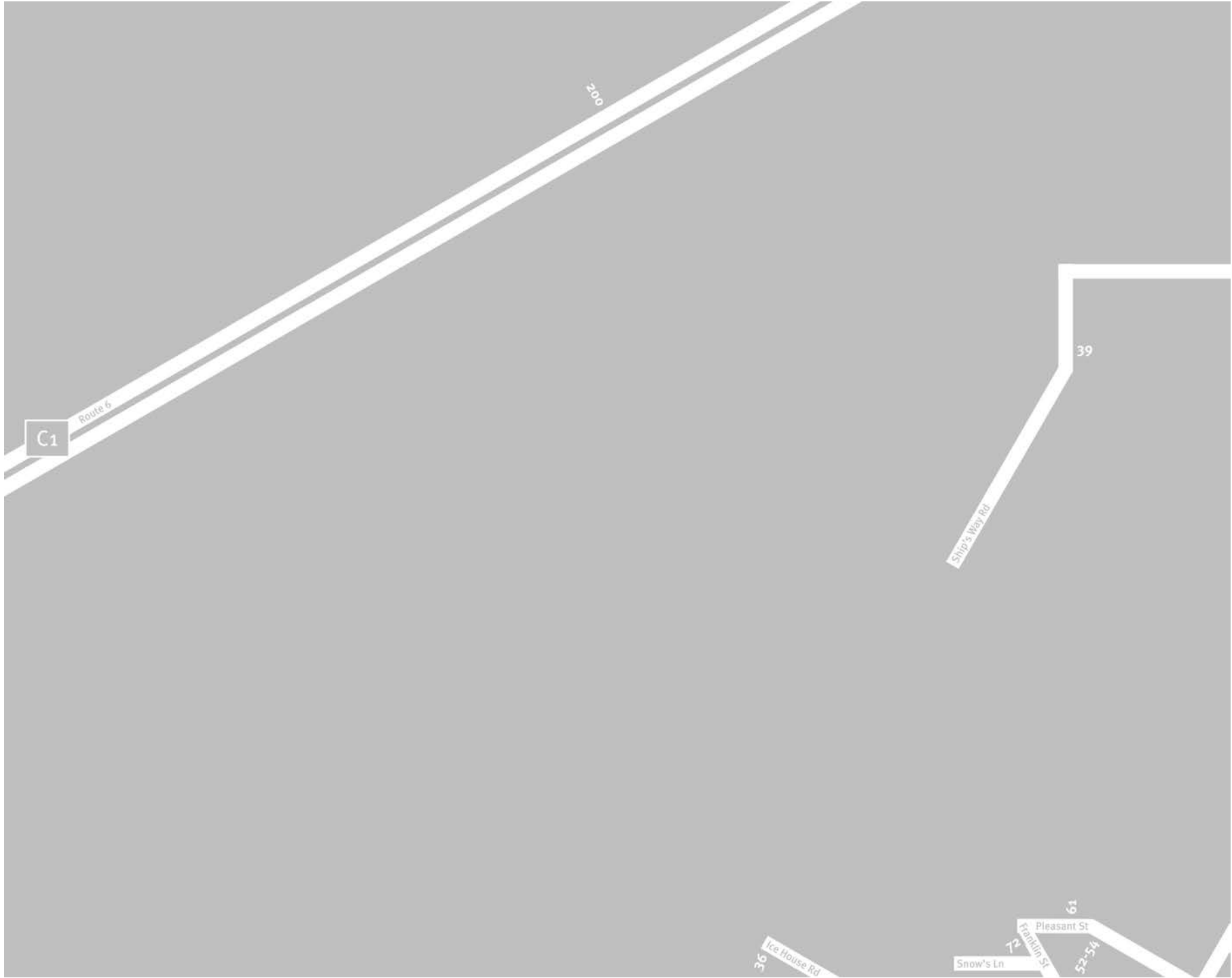
Snow's Ln

72

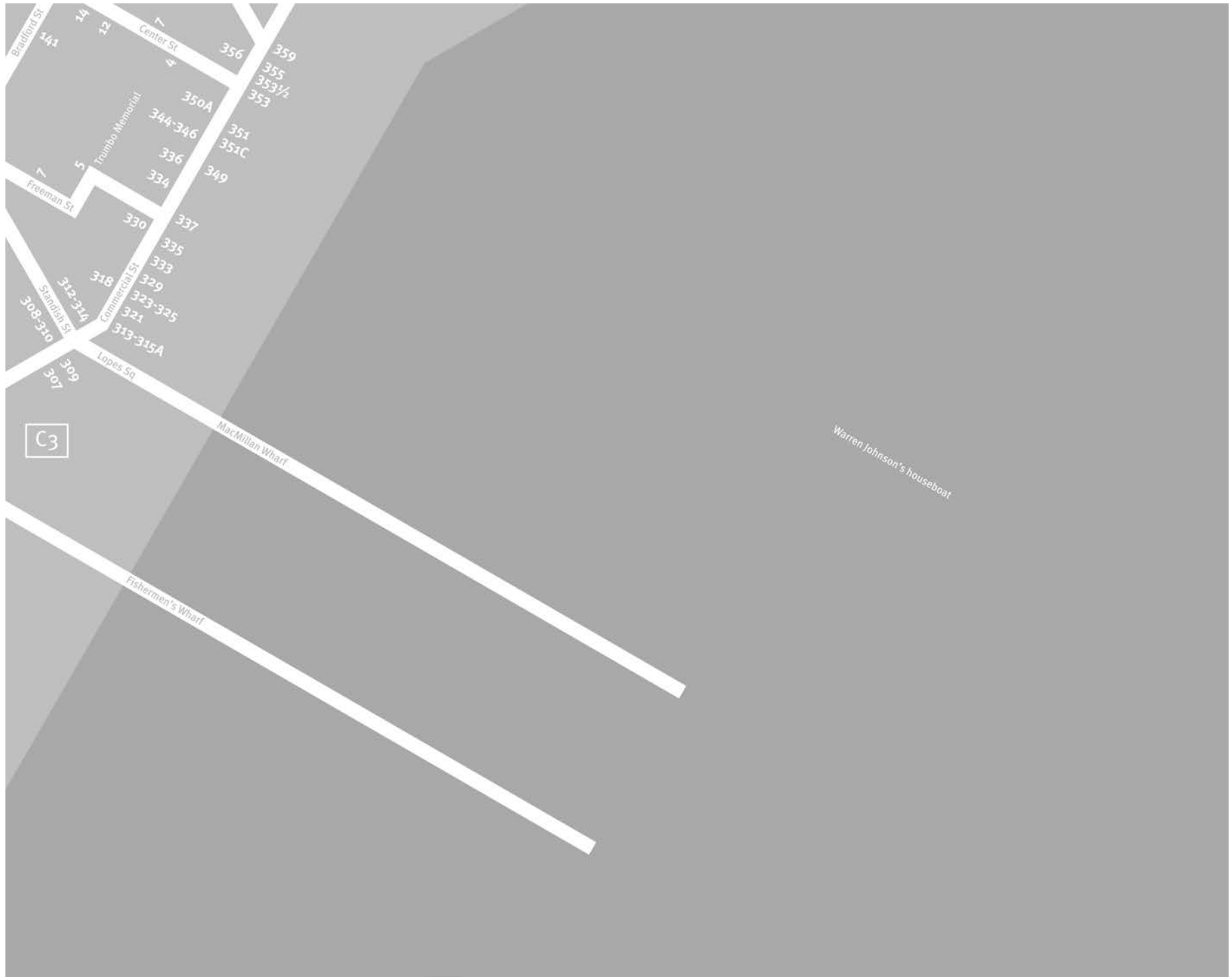
Pleasant St

61

52-54







C3

Warren Johnson's houseboat





D4

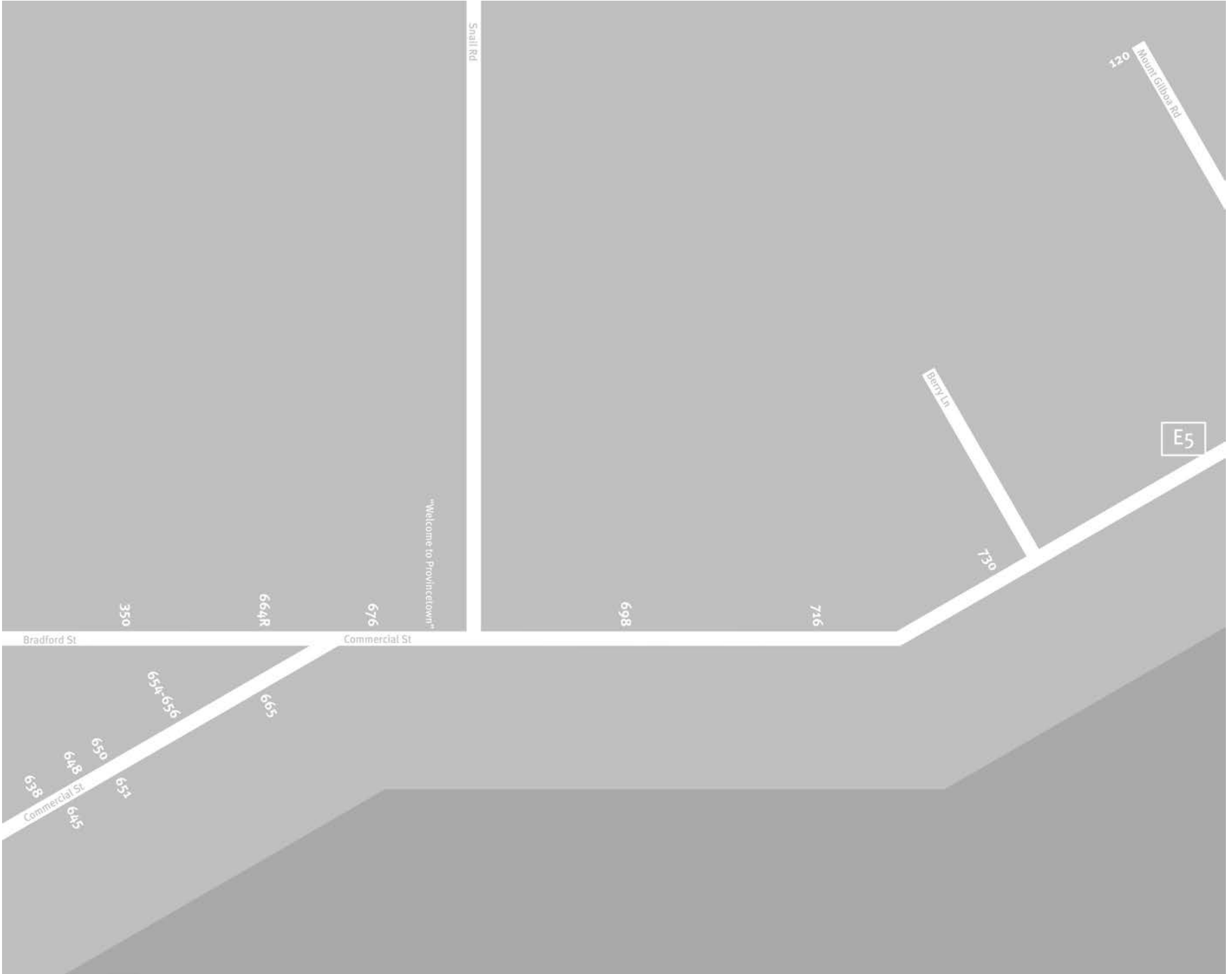
E2





E3





30

E6

773

63

18

Mount Gilboa Rd

Commercial St

Commercial St

Mayflower Av

837

Harbour Dr

857

Mernald Av

863

876

Hobson Av

11

881

Bayview Av

Garfield St

14

Winston Av

21

Dewey Av

Commodore Av

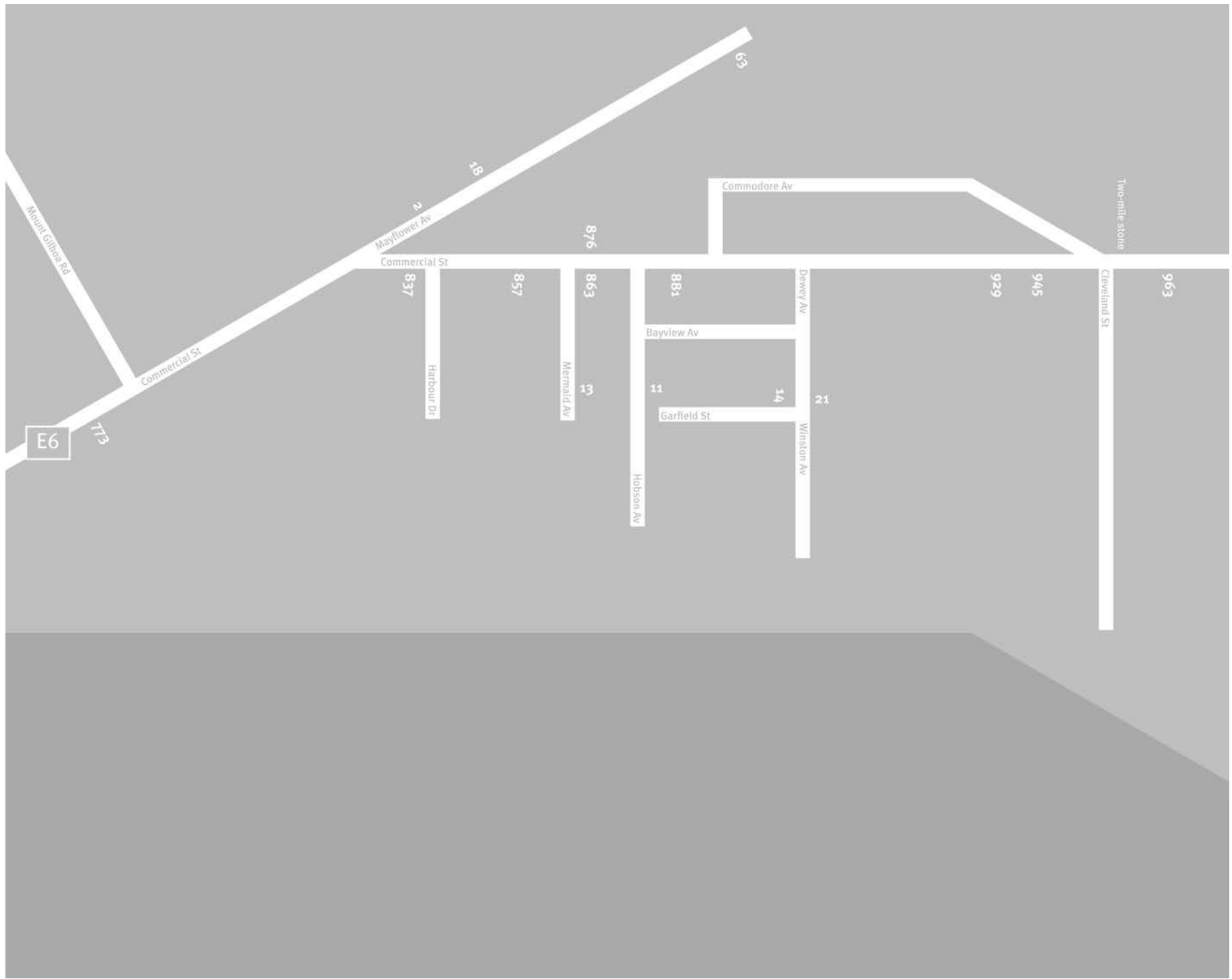
929

945

Cleveland St

Two-mile Stone

963





Map D2

26 Alden Street

In a town whose economy turned on the luck of the fishery, poverty was often no farther away than one capsized boat or a couple of empty nets. By 1870, there were so many poor people that Provincetown constructed this large Alms House, also known as the Town Asylum, to shelter them. In 1956, it was transformed into a municipal nursing home called Cape End Manor, which was housed here until a new facility was built at 100 Alden. The asylum was converted into town offices and renamed the Grace Gouveia Building, in honor of Grace Gouveia (pictured). This beloved teacher, poet, and social activist emigrated from Portugal in 1915, at the age of 6. She died in 1998. [Photo of Gouveia by, and courtesy of, Jay Critchley.]



Map D2

29 Alden Street

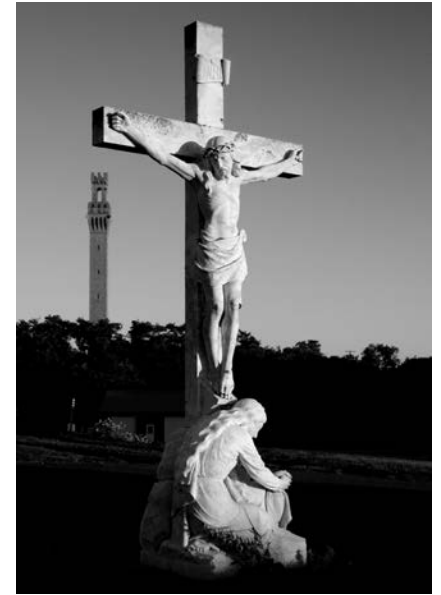
Many Azorean fishermen spent their first nights in Provincetown in this large house (top), George “Moe” Van Dereck wrote in the 2014 Portuguese Festival booklet, which was devoted to Alden Street. The 1910 census showed 54 boarders domiciled here, all Portuguese, most in their 20s and 30s. The shack (below) was the David Rothman Frame Shop in the 1960s, before Van Dereck turned it into Moe’s Fancy Alden Street Workshop, where you could get your guitar fixed, buy supplies, and pick up tickets for the hootenannies that Van Dereck organized. “Builder, musician, volunteer fireman, sculptor, beachcomber, and dump-picker extraordinaire,” as *The Banner* described him, he’s married to the artist and gallerist Simie Maryles.



Map D2

100 Alden Street

The official name for this “concierge condominium” complex is Seashore Point. But you’ll often hear it called the Manor — “She’s up at the Manor these days, God love her” — since it supplanted and eventually replaced the Cape End Manor (top), a municipal nursing home that was built on this site in 1980 to replace the facility at 26 Alden. In 2006, management was transferred from the town to Deaconess Abundant Life Communities and ground was broken on the first 43 units of Seashore Point, designed by EGA Architects. The first residents, Dr. Richard and Barbara Keating of Truro, arrived in 2008. The final 38 units were completed in 2014.



Map D2

124 Alden Street

Catholicism and Portuguese national identity are closely tied together at the Cape end, as even the briefest stroll through the 12-acre Cemetery of the Church of St. Peter the Apostle will reveal, on headstones carved with names like Avellar, Cabral, Cordeiro, Corea, Costa, Duarte, Dutra, Ferreira, Flores, Lopes, Macara, Santos, Silva, Souza, and Taves. The land was acquired in 1869, even before the church was built. It is owned by the Roman Catholic Diocese of Fall River. Renovations of the cemetery were begun in 1952, during the pastorate of Msgr. Leo Duart, who also bequeathed money for the construction of the cemetery chapel, which opened in 1976. The sculptural scene of *Calvary* (pictured) was donated by the Rev. Manuel Terra.



32 Map E4

2–2A Allerton Street

Built around 1800 on Commercial Street, the house was moved to this site and opened in the late 1920s as the Ship’s Bell (“because of the gladness that was ringing in our hearts”) by Eleanor Bloomfield and Mary “Ivy” Ivins. They called themselves “independent women.” Contemporary eyes might see the Ship’s Bell as the town’s first lesbian-owned guesthouse. It was later owned by Charles Hapgood, author of *The Earth’s Shifting Crust*, and his wife, Tamsin (Hughes) Hapgood, a real estate agent. Their son, William Hapgood, an inventor and musician, sold it in 2001 to the artist and photographer Marian Roth (center), and the clothing designer Mary DeAngelis (left). Hapgood owns the garage, No. 2A, whose attic apartment shelters the artist Barbara Cohen (right). [Photo of DeAngelis and Roth, courtesy of Marian Roth. Photo of house from *The House That Is, or a Tale of the Ship’s Bell*, Lowe Brothers Company.]



Map E4

3 Allerton Street

James Thomas, a member of the Bonedome Construction Company, who ferried people and supplies to the dune shacks in a specially modified Model A Ford (that was how he met the artist Edith Hughes, who was to become his wife), built this house and three-car garage in 1938. Their daughter, Michal (Thomas) Barnes, lives in Ohio but still owns this property. Daniel Towler (pictured), one of the town’s more informed and passionate historians, has lived here since 1995. Edith’s backyard studio has been used by the potter Debbi Kahn, the sculptor Paul Bowen, and the painter Bert Yarborough. In recent years, the painter Alyssa Schmidt sold miniature landscapes from a roadside stand here, on the honor system.



Map E4

5 Allerton Street

The Rilleau Sandal Shop was founded in 1940 by Roger Rilleau (left) as Hand Industries, at 322 Commercial. It moved to 347 Commercial, then to this property, which had been known to generations of postcard buyers as the Rose-Covered Cottage, said Gaby Rilleau. Kim Rilleau (center and right), son of Roger and Peggy (Tryon) Rilleau (center), conducted the business in a workshop here from 1968 to 1997. It was “cluttered with dyes, driftwood, sculpture, whale bones and dusty shelves filled with hand tools,” Sue Harrison wrote in *The Banner*, and carried “the deep, rich smell of leather that new cars can only aspire to.” It was more recently Pat McCobb’s Allerton Custom Picture Framing business. [Photos of the Rilleaus, courtesy of Gaby Rilleau.]



Map D4

6 Anthony Street

In 1969, Resia Schor (center), an artist herself and the widow of the artist Ilya Schor, bought this house, which was constructed around 1800, for her and her daughters Naomi (right) and Mira (left). She called it Ça Me Suffit — “It is enough for me.” Resia worked in the oldest part of the house, a former fish shack, making jewelry and sculpture. Mira painted upstairs in a small room with seashell-patterned wallpaper from the ’50s. Naomi, a noted scholar who died in 2001, worked in an upstairs room with a bay view. After Resia died in 2006, Mira began drawing in her mother’s studio, which she said “proved to be an engine for new work.” Resia and Ilya are buried in Town Cemetery, under a strikingly modernist tombstone. [Photo (1970), courtesy of Mira Schor.]



Map E4

21 Atkins-Mayo Road

This is the home and studio of the sculptor and graphic artist Romolo Del Deo (pictured), whose *Fishermen's Memorial* is intended for MacMillan Wharf, once the needed money is raised. His mother, Josephine (Couch) Del Deo, told me this house was probably built soon after the parcel was acquired in 1915 by Col. Francis Bacon Jones, who fought in the Civil War. His children were the artist Mary Bacon Jones, an important member of the Provincetown color woodblock group, and Russell Jones, who sold the property in 1928 to his brother-in-law, Shorb Floyd Jones. Josephine and Sal Del Deo, and Josephine's mother, Osma Gallinger Tod, bought it in 1971. Romolo studied in Florence, Carrara, and Pietrasanta, and counts Dimitri Hadzi among his teachers. He's owned this property since 1992.



Map E4

31 Atkins-Mayo Road

The artist and restaurateur Salvatore Del Deo — namesake of both *Ciro & Sal's* and *Sal's Place* — has owned this property since 1955 with his wife, Josephine (Couch) Del Deo (both pictured). She is the town historian emerita; a moving force behind the Cape Cod National Seashore, the Historic District, and the former Heritage Museum, and the author of *Figures in a Landscape*, a biography of Ross Moffett; and *Compass Grass Anthology*. In 1953, she married Sal, who had attended the Art Students League and the Vesper George School of Art in Boston before coming to town to study with Henry Hensche. His studio is a freestanding building out back. To design it, Del Deo told me, he measured the dimensions of studios used by Moffett, Philip Malicoat, Pauline Palmer, Max Bohm, Frederick Waugh, and Charles Hawthorne. The main house was originally the studio of Mary Bacon Jones.



Map E4

56 Atkins-Mayo Road

This stout, angular box of a studio was built in the 1950s for Boris Margo, a Ukrainian native who emigrated to the United States in 1930 and married the artist Jan Gelb. They spent summers in a dune shack that still bears their names. "Margo pioneered new materials and techniques to create his biomorphic and lyrically abstract work," Pamela Mandell wrote in *On Equal Ground*. In 1971, squatters started a fire that burned the studio down, though firemen did all they could to save the artwork. Margo and his nephew Murray Zimiles rebuilt in 1973. Since Margo's death in 1995, the studio has been used by Zimiles and his niece, Dawn Zimiles, a painter and mixed-media artist.



Map B2

8 Atwood Avenue

When you spot a white-on-blue plaque of a house aboard a scow — as there is on this lovely three-quarter Cape — you're in the presence of a building that was floated over from Long Point, an early 19th-century settlement on the thin finger of land separating Cape Cod Bay from Provincetown Harbor. By the late 1860s, as the near-shore fishery grew depleted, the settlement had to be abandoned. Almost 40 structures were salvaged, however, and floated over to town as the plaque suggests, including this one and two nearby, at 10 and 12 Atwood.



34 Map B2

10 Atwood Avenue

Clustered around Atwood Avenue and Point Street are many of the Long Point floaters whose historical provenance seems most solid. At the heart of the property at No. 10 is a house that was believed to have belonged to Joseph Butler when it stood out at the point, somewhat in the center of the settlement. By the 1860s, it had been moved across the harbor. In 1862, it became the home of the newly wedded Adelia (Morgan) Atwood and Stephen Atwood. Her great love was the Centenary Methodist Church, where she sang in the choir. Joseph Collins and Harry Clark of San Francisco bought the house in 1999 and undertook a renovation that preserved a lot of the distinctive architectural features that had grown by accretion over the decades.



Map D3

3 Aunt Sukey's Way

Jack Kearney of Chicago, who trained at the Cranbrook Academy of Art and in Italy, was a sculptor in the classical medium of bronze and the less classical medium of automobile parts. This was his studio and fabrication plant, on property he purchased in 1984. "Kearney has welded the curved ends of chrome car bumpers into the organic shapes of such beasts as the bison, Siberian tiger, snowy egret and white rhinoceros," Christopher Busa wrote in *Provincetown Arts*. Among the works cast here were characters from *The Wizard of Oz*, for Oz Park in Chicago. When a girl spotted the newly finished *Tin Man*, she admonished the sculptor that he'd forgotten the heart. Kearney told her father to bring her back the next day, by which time he'd given *Tin Man* a heart of stainless steel. A man of great heart himself, Kearney died in 2014.



Map D3

1 Baker Avenue

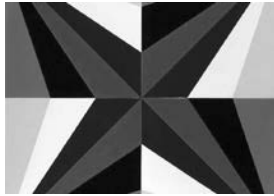
A picturesque exemplar of the Cape Cod house (in this case a three-quarter Cape with Greek Revival flourishes, built around 1830), 1 Baker further profits from its situation, roughly perpendicular to Pearl Street, which sets it off charmingly. A century and more ago, this was home to the Baker family. Since 2010, it has been owned by Ryan Landry (pictured), the indefatigable impresario behind the popular *Showgirls* revue and shepherd of the Gold Dust Orphans troupe, whose productions have included *Mildred Fierce*, *Pornocchio*, *Mary Poppers*, *Valet of the Dolls*, and *Silent Night of the Lambs*. [Photo of Landry (2014) by, and courtesy of, Sue Harrison.]



Map D3

2 Baker Avenue

Once known as 9B Pearl Street, this house was constructed in the early 19th century. Like many older buildings, it has a circular cellar whose shape buttresses the wall against the pressure of surrounding sand. The property was purchased in 1994 by Claire Sprague (pictured), the host and co-creator with Ann Lane of *Sister Talk* on WOMR-FM, a program focusing on gender issues that was broadcast for 17 years, until 2009. Sprague co-curated, with Irma Ruckstuhl, "The Jeweler's Art: Four Provincetown Silversmiths, 1940s–1960s," a 2003 exhibition at the Provincetown Art Association and Museum, and was co-executor of the Lillian Orłowsky and William Freed estate. After she sold this property in 2012, her secret little pathway down to Pearl Street was closed off.



Map D3

11 Bangs Street

In 1953, almost a quarter century after arriving in this country from Greece, the artist and horticulturalist Nassos Daphnis came to Provincetown. Among the artists he met was Helen Avlonitis, a student of Robert Motherwell. They were wed in 1956 and bought this house, then roughly a century old, in 1958. A year later, the gallerist Leo Castelli in New York gave Daphnis a one-man show that “established him as a leading exponent of geometric abstraction,” *The New York Times* said in his 2010 obituary. Besides painting, Helen Daphnis-Avlon operated the Avlon Sun Gallery in the 1980s. She died in 2004. [Detail of *S-6-74* (1974) by Nassos Daphnis, courtesy of the Provincetown Art Association and Museum. Accession No. 708.Pa84.]



Map B1

76R Bayberry Avenue

“In the Shelter of Cape Cod’s Sandy Arm — Your Port o’ Call.” The motto of the Coastal Acres Camping Court has the pleasingly anachronistic ring of a place that’s endured the changing fashions of Cape-end vacation styles. It was developed by Capt. Manny Phillips, a towering figure of the fishery. His purse seiner, *Silver Mink* (pictured), brought in a record 250,000 pounds of tuna one day in 1959. Captain Phillips opened the 15-acre campsite in 1967 and sold *Silver Mink*. His son-in-law, Richard Perry, took over Coastal Acres, which is still family-run. Open-space advocates say the property, now more than 23 acres, is the largest undeveloped parcel in town. [Photo of *Silver Mink* (1982) by, and courtesy of, David Jarrett.]



Map A1

5 Bradford Street Extension

Kind of cheesy but utterly beloved, the Moors was as much a town institution as a tourist destination. Maline Costa opened it in 1939. It burned in 1956 and was rebuilt in a month, filled with curios and memorabilia from neighbors and fishermen. You could get a drink in the Smugglers Jug Room or dine on Portuguese fare — “Combed from the Sea” — in the Old Shed. The Moors was a landmark on the gay social circuit for beachgoers returning from Herring Cove. Mylan Costa (pictured), Maline’s son, sold it in 1998. John and Kim Medeiros ran it for a while but it was demolished and replaced in 2004 by the Village at the Moors. The nearby motel of the same name now does business as the Inn at the Moors. [Photo of Costa by *The Provincetown Banner*, courtesy of Sally Rose. Postcard by Maline Costa, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection).]



Map A1

21 Bradford Street Extension

The Herring Cove Tennis Club, with five red-clay courts, was built in 1947 by Hawthorne Bissell and known for many years as Bissell’s Tennis Courts or the Cast Anchor Tennis Courts. This being Provincetown, the courts were also used in the late 1950s for John Kelly’s classes in Russian ballet. The four-acre property was acquired in 2006 by the developers Jim Watkins and Dave Krohn. In 2008, they began opening units of the Herring Cove Village condominium complex. The houses, by McMahon Architects, are punctuated by ersatz widow’s-walk cupolas. The landscape design is by David Berarducci. With the completion of the second phase in 2014, only two courts remain. The tennis building (top) is gone.



36 Map A1

29 Bradford Street Extension

Bradford Street Extension was once motel alley. Bill White's Motel was built in 1975 by William and Margaret White, who ran the place until John and Margaret Tinkham (Margaret White's daughter) took over in 1994. The *Explorer's Guide* said in 2003 that the 12-unit motel provided "arguably the best value in town" and that "the Portuguese hospitality is warm." The property was acquired by John Gagliardi, who had previously operated the Copper Fox, and reopened in 2010 as the Foxberry Inn. White was a postman who had gone into the home-building business, Gagliardi told me, and did a "wonderful job" constructing the namesake motel himself.



Map A1

105 Bradford Street Extension

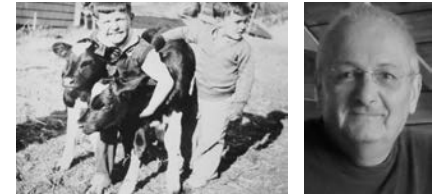
Sprawled over a four-acre hilltop site, the sheer size of the 55-room Seaglass Inn and Spa — known previously as the Chateau Motel, Best Western Chateau Motor Inn and Chateau Provincetown — is unlike anything in town. Two generations of the Gordon family were involved: William and Emily (Prada) Gordon opened the motel in 1958 and expanded it. They were followed by their son, William Gordon Jr., and his wife, Charlotte. The Gordons proposed tearing down the motel in 2007 and converting the property into a 10-lot subdivision, but kept the Chateau *ouvert* until 2013, when they sold it to Nadine Licostie, a filmmaker, and her wife, Faith Licostie, an emergency-room nurse, who rechristened it Seaglass and reopened it in 2014.



Map B1

144 Bradford Street Extension

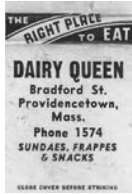
Beach Market and Gale Force Bikes (bottom), a popular place to rent bicycles for the Cape Cod National Seashore trails, occupies the site of the main barn of Galeforce Farm (top), founded at the turn of the 20th century by Frank Silva Alves, a fisherman and native of Pico, in the Azores. In its early days, it was one of five dairy farms in town. Frank's son, Joseph Alves, took over in 1934, installed pasteurization equipment in 1941, and increased the herd to more than three dozen Guernsey and Holstein cows. But a lack of farmhands and a spate of bad weather killed off Galeforce in 1952, by which time it was the last dairy farm at the Cape tip. [Photo of the barn, courtesy of Allen Gallant.]



Map B2

147 Bradford Street Extension

An ample farmhouse from the early 20th century still stands, and still commands a proprietor's prospect over what was once dairy land. The main building of the Safe Harbor condominium at No. 147 was the home of Joseph Alves and Irene (Raymond) Alves, who ran Galeforce, the town's last commercial dairy farm. Their son Raymond Alves (pictured as a boy) sold the property in 1990 to his brother-in-law, Allen Gallant (pictured), who created the condo in 2005. Gallant's husband, David Cox, is a pioneer in chronicling Provincetown from a drone's-eye view. [Photos of the house (1956) and Alves, courtesy of Allen Gallant.]



Map B2

175 Bradford Street Extension

Joe “The Barber” Ferreira opened “probably the only Dairy Queen franchise in America that served kale soup,” Amy Whorf McGuigan wrote *My Provincetown*. It replaced the Wagon Wheels diner, run by Alfred “Fall River” Perry. The D.Q. was later owned by Elmer Silva (pictured), principal of Provincetown High School, who employed students like Yvonne Frazier, now a professional opera singer in Europe. It morphed into Silva’s Seafood Connection, run by Paul Silva and his brother, David Silva, a proprietor these days of the Red Inn. After turns as LiCata’s and the Beach Grill, it was razed by Victor DePoalo to make way for condos and Victor’s restaurant.

[Photo of Silva, courtesy of Provincetown High School. Photo of the D.Q. from the 1987 *Long Pointer*, courtesy of the Provincetown History Preservation Project. Matchbook cover, courtesy of Salvador R. Vasques III.]



Map B2

2 Bradford Street

From the 1940s through the 1960s, this shack was Mary’s Snack Bar — better known as Mary Spaghetti’s — run by Mary Souza. Open until 3 a.m., it was a popular rendezvous with “night prowlers,” as *The Advocate* put it, and anathema to the neighbors. Among the night prowlers once — it is said — were Elizabeth Taylor and Richard Burton. Mary’s claims to fame were clamburgers and pepper steak, but the name of the joint suggested another specialty of the house — besides general uproar. Kim Oliver of Provincetown Florist, who owns the property, replaced the tumbledown shack with a Cape-style cottage in 2011.



Map B2

3 Bradford Street

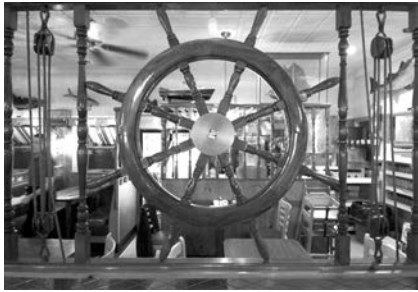
The amazingly animate yard of the Provincetown Welding Works looks like a Tim Burton movie come to three-dimensional life. It was founded in 1946 by Clarence Kacergis. “At first, he imagined a simple welding shop until several Provincetown artists and sculptors looked to stretch themselves and embrace metal as a heightened form of expression,” Gerry Desautels wrote in *The Banner*. Among them was Chaim Gross. In the present day, Desautels continued: “Maritime objects, fauna, flora and Cape characters — strumming musicians, rowing sailors and sawing woodsmen — are depicted in quirky Kacergis style throughout the chock-a-block shop. . . . The works are wonders of modern recycling and years of collecting parts and pieces.” Clarence’s son, Michael (pictured), succeeded to the business.



Map B2

27A Bradford Street

In a town of wild structures, this amazing relic is one of the wildest: a fly loft for a theater that was integral to the Provincetown renaissance. Frank Shay, an editor and bookseller, belonged to the Provincetown Players. In 1924, to keep the spirit alive after the troupe moved to New York, he converted his barn into the Barnstormers’ Theater, Leona Rust Egan wrote in *Provincetown as a Stage*. After Paul Robeson’s successful portrayal of *The Emperor Jones*, Shay campaigned to bring that production to town. Instead, Egan said, Robeson appeared here in 1925 in a program of spirituals and folk songs. Local lore has it that Bette Davis also trod these boards. The cottage colony around the theater was known in the 1940s and ‘50s as Skipper Raymond’s Cottages, run by Frank and Frances (Perry) Raymond, who’s on the mural at Fishermen’s Wharf. Napi Van Dereck now owns the property.



38 Map B2

31 Bradford Street

From the name (“Tip of the Cape for Tops in Service”) to the nautical décor to the satisfyingly good Portuguese food, Carreiro’s Tip for Tops’n was a throwback in every sense except its popularity. Ernest Carreiro, a native of São Miguel in the Azores, ran Anybody’s Market in this building until the early 1950s, when he opened Tip. The business was acquired in 1966 by Edward “Babe” Carreiro of New Bedford, who had skipped *Jenny B*, and his wife, Eva (Cook) Carreiro. It passed to their sons Joseph Carreiro and Gerald Carreiro, whose widow, Joyce, ran the business until the end, in 2012. Devon Ruesch renovated the property, keeping much of the décor, and reopened it as Devon’s Deep Sea Dive.

Map B2

35 Bradford Street

This site has been hopping since 1937, when the Bonnie Doone Grille (later the Bonnie Doone Restaurant) was opened by Mary (Prada) Cabral, who ran it with her husband, Manuel. Their daughter, Barbara, married Richard Oppen in 1948, after which the two couples ran the place, helped in turn by the third generation, Bonnie (Oppen) Jordan and her husband Joel Vizard. Its Thistle Cocktail Lounge was a popular gay rendezvous in the 1950s. The restaurant gained parking space in 1958 by tearing down the abutting former Conant Street School. In recent years, the building was remodeled by William Dougal and Rick Murray as the Mussel Beach Health Club, which they had opened on Shank Painter Road in 1993. They also own the Crown & Anchor. [Photos, collection and courtesy of Joseph Andrews.]

Map B2

41 Bradford Street

Two distinct forms of hospitality — the guesthouse and the motel — are combined in one operation at the Bradford House & Motel. Hotel lore says the main house was built in 1888 by Reuben Brown, a coal and lumber merchant, for his intended wife. Its flying staircase was photographed by Joel Meyerowitz for *Cape Light*. The Browns’ son, Dr. Roy Brown, sold the house in the 1940s to Thomas and Anna (Crawley) Cote, whose father was Frank “Scarry Jack” Crawley. They added the one-story motel wing in 1950.

Map B2

44 Bradford Street

The Colonial Revival-style New Governor Bradford School (top) was built to replace the first Governor Bradford School (bottom), which was built in 1892 and burned down in 1935. The school became the Provincetown Community Center in 1956. Susan Leonard, a town native and historian, said the center’s focus was on after-school arts-and-crafts classes, Ping Pong, Camp Fire Girls and Boy Scouts; the halls echoing with the voices of easily a hundred kids. Friday night dances were the place to be for P.H.S. students, she said, and almost everyone’s first *real* date was here. The center moved in 2013 to the Veterans Memorial Elementary School. The fate of the building was unsettled at press time. [Postcard by *The Provincetown Advocate*, author’s collection.]



Map C2

67 Bradford Street

The deluxe Brass Key Guesthouse has grown by accretion into a large compound. The expansion was the work of Michael MacIntyre and his husband, Bob Anderson, who died in 2004. They also refurbished Land's End Inn. Thomas Walter, Kenneth Masi, and David Sanford, the owners of Crowne Pointe, acquired the property in 2007. It includes: The Queen Anne House, 8 Carver Street. This eclectic confection (its Ionic columns are pictured) was the Cottage Inn in the 19th century. It was later home to Moses Nickerson Gifford, president of the First National Bank and son of James Gifford, namesake of the hotel up the street. Andrew Turocy III bought the house in 1981 and operated it as Roomers.

The Victorian House (top), 10 Carver Street, was built around 1865 in Second Empire style. It belonged to William Henry Young,



the first president of the Provincetown Art Association and founder of what is now the Benson Young & Downs Insurance Agency. His wife, Anna (Hughes) Young, was a founder of the Research Club. It is for their son, Lewis A. Young, who died in World War I, that the Veterans of Foreign Wars post was named. Subsequent owners included Arthur and Martha (Alves) Roderick, who raised four children here before selling it in 1978.

The Gatehouse and Shipwreck Lounge, 12 Carver Street, was home in the 1960s to Joseph and Virginia (Souza) Lewis, proprietors of the Pilgrim House. Lewis was a founder of the Portuguese-American Civic League. This building and 10 Carver were known together in the 1970s and '80s as Haven House, run by Don Robertson.



The Captain's House (above), 9 Court Street, was built in 1830 in the Federal style and is the most imposing building in the complex. It played an important role in the development of the gay and lesbian business community as George's Inn, opened in 1964 by George Littrell. In the late '70s, it explicitly sought gay patrons only. Littrell was an early leader in the Provincetown Business Guild; in effect, the gay Chamber of Commerce. The inn closed in 1982. Littrell died in 2000. [Photo of Gus McLeod at George's Inn (1971), by and courtesy of David Jarrett. Ad from the 1979 Provincetown Business Guild guide, collection and courtesy of David Jarrett.]



Map C2

70 Bradford Street

Capt. Joseph Enos ran the Bradford Market in this mid-19th-century house in the 1940s. Twenty years later, it was the home of Irving McDonald, who wrote three novels, intended for Catholic boys, that charted the adventures of Andy Carroll at the College of the Holy Cross in Worcester. He taught a "Communist Conspiracy" course at P.H.S. The property was later Steele's Guest House and is now the Bradford-Carver House, operated by Kenneth Nelson.



40 Map C2

78–82 Bradford Street

The Crowne Pointe Historic Inn and Spa occupies a commanding spot in what appears to be giddy Queen Anne style, though the turret is actually a much later addition. Known in the 1950s as Lynn House and in the '80s as the Dusty Miller Inn, it was reopened in 1999 and is owned by the proprietors of the Brass Key: Thomas Walter, Kenneth Masi, and David Sanford. The Crowne Pointe, too, is a compound: the Mansion, 82 Bradford; the Abbey and Garden Residence, 80 Bradford (formerly the Sea Drift Inn); the Wellness Spa, 78 Bradford; and the Captain's House, 4 Prince Street.



Map C2

89 Bradford Street

Grace Gouveia, pictured at No. 89 with her mother, Mary Gouveia, was born in Olhao, Portugal. Her father, Charles, was a Grand Banks fisherman. She recalled: "My mother would get word that the vessel was sighted off the back side, and without stopping for anything, she'd grab me by the hand, and take me down to the beach, where other women were gathered. They waited in silence . . . to see if the boat was coming in at half-mast. Once they saw it was not half-masted they knelt and blessed themselves, and went home to prepare for their men. If the ship came in at half-mast, as it often did, there was weeping and wringing of hands, and prayers were offered." Gouveia taught for 27 years, joined the Peace Corps, and helped establish the Council on Aging, which was housed until recently in the Grace Gouveia Building. The house was built in 1847. [Photo, courtesy of Susan Leonard.]



Map C2

90 Bradford Street

Other inns may come across like museums, but Eben House actually was one. The Federal-style, brick-sided home was built in 1776 by Capt. Eben Snow. It was purchased in 1826 by David Fairbanks, a founder of the Seamen's Bank, and in 1865 by a tin merchant, Charles Baxter Snow Sr., and his wife, Anna (Lancy) Snow. It passed to their daughter, Gertrude (Snow) DeWager, and her husband, Dr. E. A. DeWager, staying in the family until 1953. Stan Sorrentino, the owner of the Crown & Anchor and a collector of American folk art, reopened it in 1975 as the David Fairbanks House, filled with more than 1,000 examples of antique folk art. From 1985 to 2014, it was the Fairbanks Inn, run by Alicia Mickenberg and Kathleen Fitzgerald. At press time, it is being transformed into a luxury property by Kevin O'Shea and David Bowd of the Salt House Inn, renamed in its builder's honor.



Map C2

94 Bradford Street

Village Hall was built in 1832 as a secular meeting place. It was renamed Marine Hall after Marine Lodge No. 96 of the Independent Order of Odd Fellows was chartered here in 1845. They bought the building the next year. The Masons also gathered here. The first meeting of the Board of Trade (now the Chamber of Commerce) was convened here in 1870 by John Atwood Jr. In 1886, *The Advocate* began printing here on steam-driven presses. The Odd Fellows built a new headquarters next door in 1895, after which this served as a Christian Science Church. It was demolished decades ago. The graves of Odd Fellows are often carved with three links, for friendship, love, and truth. [Photo (ca 1929), collection and courtesy of Salvador R. Vasques III.]



Map C2

96–98 Bradford Street

Less than a decade and a half after its first appearance in town in 1982, AIDS had claimed more than 385 lives, one-tenth of the permanent population, Jeanne Braham and Pamela Peterson wrote in *Starry, Starry Night*. By then, the Provincetown AIDS Support Group had established its front-line quarters in the Queen Anne-style Odd Fellows Hall, used from 1895 to 1955 by the Independent Order of Odd Fellows, one of whose missions was visiting and caring for the sick. PASG was founded in 1983 by Alice Foley, the town nurse; Preston Babbitt, proprietor of the Rose & Crown; and others. Its services include case management, transportation assistance, food and nutrition programs, H.I.V. prevention and screening, and housing. By merger in 2001, it became the AIDS Support Group of Cape Cod. Foley died in 2009; Babbitt in 1990, of AIDS. [Early PASG sign, courtesy of Bill Furdon.]



Map C2

97 Bradford Street

With its pink facade, the eight-room Romeo’s Holiday guesthouse is easy enough to see from across the street. But it’s worth getting closer to inspect the Ken and Barbie poolside tableaux, staged with dolls around a goldfish pond in the sliver of a front yard. The house was built in the mid-19th century. Stan Klein, the proprietor, said there was once an after-hours club on the property in which Judy Garland “delighted her followers” and that the building had been a guesthouse at least since the mid-1970s, known for a time as Pete’s Buoy.



Map C2

100 Bradford Street

Provincetown had hand-cranked telephones until 1938, when 100 Bradford was built as the switching center for the New England Telephone and Telegraph Company, allowing customers to lift their receivers to summon an operator. Until 1966, 16 telephone operators stood by, greeting callers: “Number please.” After the town converted to direct dialing, this was briefly the Chrysler Glass Museum, home of Walter Chrysler Jr.’s collection of Sandwich glass. *The Advocate* moved here in 1975. It undertook an expansion and modernization in 1977, designed by John Moberg of Mobic Design-Build, with a newsroom, composing room, and two darkrooms. The newspaper was acquired by Duane Steele and Mary-Jo Avellar (pictured), who still live here. [Photo of operators, courtesy of Duane Steele and Mary-Jo Avellar.]



Map C2

102–104A Bradford Street

Elizabeth Gabriel Brooke (pictured), proprietor of the Provincetown Hotel at Gabriel’s and founder of the Women Innkeepers of Provincetown, says hers is the oldest continuous run woman-owned inn in the country, having opened in 1979 as the Gabriel Apartments & Guest Rooms. It has “welcomed everyone for many years,” she adds. First, Brooke, Laurel Daigle Wise, and Christina and William Davidson acquired Nos. 104 and 104A, the abandoned Lighthouse Apartments for fishermen and transients. (No. 104 once housed the Cape & Vineyard Electric Company and, before that, Provincetown Light and Power.) Brooke acquired No. 102A in 1995 and the handsome, Federal-style No. 102 in 2000, and rebuilt both from basement to attic. Through 2013, this was known as the Ashbrooke Inn at Gabriel’s. [Photo (ca 1979), courtesy of Elizabeth Gabriel Brooke.]



42 Map C2

Town Green (Bas Relief Park)

The centerpiece of Town Green is *Signing the Compact*, better known as the Bas Relief. The park and monument date from 1920, the 300th anniversary of the Pilgrims' landfall. The 170-foot-wide park property, once occupied by houses, was taken by the state to create a vista of the Pilgrim Monument. The bronze relief, 16 by 9 feet, was designed by Cyrus Dallin and cast by the Gorham Manufacturing Company. It had a haunting quality in the winter of 2015 (pictured). Nearby are a memorial to five *Mayflower* passengers who died while the ship lay in the harbor, and a tablet with the compact's text, in which some see early stirrings of American democracy. Years ago, other stirrings in the densely wooded park involved sexual escapades, some of whose participants ended up in jail — just across Bradford Street in Town Hall. [Blizzard photo by, and courtesy of, Det. Rich Alves, Provincetown Police Department.]

Map C2

109 Bradford Street

Napoleon "Gene" Poyant didn't have much of a commute from this 1840s home, tucked behind the former Congregational Church of the Pilgrims. Poyant served in the Coast Guard during World War II, stationed at Race Point, falling in love with Provincetown in the process. In the 1950s, he ran Gene's Pastry Shoppe, on what had been the church's front yard on Commercial Street. It became one of the liveliest spots in town after 1960, when he opened Café Poyant, one of the first sidewalk cafés in town. The portrait artist Harvey Dodd completed the tableau. In the mid-'60s, Poyant sought to rid the town of beatniks. "Mark my words," he warned, "we won't have a decent town for long."

Map C2

115 Bradford Street

This lovely and consequential house from around 1875–1885 has been in the foreground of thousands of pictures taken from the Pilgrim Monument. The decorative truss and vergeboard (pictured) are unmistakable. Walter Chrysler Jr. made his home here while running the Chrysler Art Museum. Roslyn Garfield, lawyer, real estate broker, and civic leader, had her office here. Staying here as a renter, Urvashi Vaid wrote *Virtual Equality*. This was once the office of the Provincetown Business Guild, founded in 1978 as a group of gay-run and gay-friendly establishments. Since 2001, it has been the headquarters of the Provincetown Center for Coastal Studies, an organization devoted to research, public education, and conservation — best known for its work with marine mammals. It was founded in 1975 by Charles "Stormy" Mayo, Barbara Mayo, and Graham Giese.

Map C2

116 Bradford Street

As its name suggests, the Burch House, circa 1840–1850, was home to the Burch family for many years. It was owned by J. M. Burch in the early 20th century and occupied by Huldah Theodora (Anderson) Burch until her death in 1959. Her only child, Jean Nichols, conveyed the property in 1962 to Herbert Cronin. As the purposefully modest 17-room Burch House, it stressed its inexpensive, informal nature, and was a popular guesthouse among gay visitors. It is also an especially fine example of the Greek Revival style, with a front facade of flushboard siding intended to evoke the smooth surface of a temple front.



Map C2

118 Bradford Street

Local tradition typically grants to 119 Bradford the distinction of having served as the original King Hiram’s Lodge. But this nobly proportioned, Federal-style house may also be a candidate. An 1836 map shows a Methodist church — not a Masonic lodge — where No. 119 stands now. And an 1890 guidebook states that the old lodge passed to the heirs of Thomas Atkins, as *this* building had. In 1939, Eloise Browne bought the property and opened the Eloise Browne House. John Kelly gave it the name Clarendon House in the 1980s, after a street in Boston. Sidney Royal III succeeded him. Dale Chin and James Furlong bought the place in 2002, spruced it up considerably, and maintained it as a seven-room guesthouse until 2013.



Map C2

119 Bradford Street

Before St. Peter’s, Catholics worshipped in this Federal-style building, which had served as King Hiram’s Lodge of the Ancient Free and Accepted Masons, from 1797 to 1845, and then briefly as Wesleyan Academy. It was also called Snow’s Block. The Rev. Joseph Finotti purchased it in the early 1850s. It was used for services until 1871. Anthony and Alice O’Grady Joseph (pictured) bought it in 1948. He is a retired fisherman who still lives here. She was the town librarian. Kathleen Joseph Meads, who grew up here with her siblings Anthony and Maureen Joseph Hurst, told me: “The original floor boards are still visible on the second floor and show the indentations of the legs of the benches or ‘pews.’” [Photo of Alice Joseph, courtesy of the Provincetown History Preservation Project (Municipal Collection). Photo of the house, courtesy of Kathleen Joseph Meads.]



Map C2

129 Bradford Street

Bryant House, as this property was known for many years, was opened by Mary Ann (MacKenzie) Bryant of Nova Scotia in 1914. At first it was a restaurant specializing in seafood, roasts, chops, and steaks. Her daughter-in-law, Marie-Louise (Kopp) Bryant, expanded it into a guesthouse, which she ran until 1949. Marie-Louise’s son, George Bryant, is an architectural historian and legendary local iconoclast. This was l’Hotel Hibou in the 1970s; Eddie’s Pastry Shop, run by Eddie Moran, in the ‘90s; and, more recently, the Monument Barber Shop. It’s now the summer home of Alan Cancelino and Scott Perry of New York.



Map C2

130 Bradford Street

At downtown’s heart are two service stations. Like many older Gulf Oil buildings, the Sajivan Inc. dealership at No. 130 has a Colonial Revival motif. Hubert and Laura Summers owned it until 1958 and ran a popular restaurant, It’s Hubert’s, which doubled as the bus terminal. Marcey’s Service Station followed, under Edward “Marcey” Salvador, who gave his nickname to the Marcey Oil Company. He sold the station to James Cordeiro, who turned it over to his son Neil. Cumberland Farms used to run the convenience store. The parking lot next door, once site of the Central School House, is where Linda Silva, a state social-services investigator, was killed in 1996 by Paul DuBois, who blamed her for losing custody of his children. [Photo (1977) from *Scrapbooks of Althea Boxell* (Book 3, Page 69), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



44 Map C2

132 Bradford Street

Provincetown was firmly joined to the mainland in 1873, when the Old Colony Railroad inaugurated service from Boston. The depots stood here but the tracks continued to Railroad Wharf, to serve the fishing fleet. Four trains crawled daily up and down the Cape. They brought thousands of visitors, including New Yorkers who'd taken overnight boats to Fall River before switching to the train. Old Colony was subsumed into the New York, New Haven & Hartford Railroad in 1893. The last regularly scheduled passenger train ran in 1938. The passenger depot (bottom) was replaced in 1950 by Duarte Motors, now the Duarte Mall. The freight depot (top) was moved to 365 Old King's Highway in North Truro, where it stands. [Postcard by *The Provincetown Advocate*, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection).]



Map C2

133 Bradford Street

A set of cascading brick terraces runs alongside this house, built in the mid-19th century, creating what would seem to be an ideal setting for romantic summer dining. The property was purchased in 1976 by Gene Greene and Alton "Al" Stilson, proprietors of the Ranch guesthouse at 198 Commercial. Greene (pictured, standing) ran this property as the well-regarded Terrace Restaurant. It was more recently l'Uva Restaurant. The chef, Christopher Covelli, was also the proprietor of Christopher's by the Bay. l'Uva closed after the 2007 season. In 2011, Krista Kranyak reopened the space as Ten Tables, which only lasted three seasons. It is now Backstreet, under chef Raul Garcia, formerly of Edwige. [Photo (1981) by, and courtesy of, David Jarrett.]

FINE ARTS WORK CENTER IN
A Winter Community for Young Artists and Writers : October 1970-May 1971
UNDER SPONSORSHIP OF THE AMERICAN FEDERATION OF ARTS

PROVINCETOWN



Map C2

135 Bradford Street

Once owned by the New Haven Railroad, this was the home of the stationmaster, A. E. Slade. It served as the first, ramshackle Fine Arts Work Center from 1969 to 1972, before the center moved to 24 Pearl. Tenants have included the Cheshire Cats clothing boutique; the restaurants Meetinghouse, Cape Inn, Different Ducks, and Tropical Joe's, where the Kinsey Sicks played; the Cyber Cove and Mail Spot Express business centers; Neal Kimball of Kimball Residential Design, who bought and restored the original section of the building in 2006; and, currently, Dr. Scott Allegretti's Provincetown Dental Arts. [Brochure (1970), courtesy of the Fine Arts Works Center.]



Map C2

136 Bradford Street

This Second Empire-style house, built around 1870-1875, loomed large over the Old Colony railyard. Menalkas Duncan, a prominent leather crafter — and Isadora Duncan's nephew — bought it in 1955 and used it as the Duncan Sandal Shop. It's since been an office, the Provincetown Fabric Shop, and a flower shop, which Maghi Geary (center) and Laura Darsch (left) acquired in 1988 and renamed Provincetown Florist. Their employee of longest standing is Kim Oliver (right), whose father worked at Duarte Motors next door. Their love of the business and of dogs, their professionalism, and their artistry are evident. Customers have included Bea Arthur, Sebastian Junger, José Quintero, Barbra Streisand, and Lily Tomlin.



Map C3

141 Bradford Street

That an old automotive garage is now a market for organic and natural products tells you much about the transformation of Provincetown. It was built around 1935 for Joseph Duarte's Chevrolet and Oldsmobile dealership, Duarte Motors, which later moved across the street. Vannoy Motors also did business here. Lembas Health Foods, established by Barbara Edwards and Donald Edwards, moved here from 3 Standish. In 2006, it became B Natural, the Bradford Natural Market, under Rodney "R. J." Johnson and Jim Sheehan. Since 2011, it's been 141 Bradford Natural Market, owned by Joe Freitas and Chris Getman. A small branch, 141 To Go, is at 148 Commercial.



Map D3

142 Bradford Street

Looks just like an Edward Hopper painting, doesn't it? That's because it *is* an Edward Hopper painting: *Rooms for Tourists*. At the time Hopper painted his tranquilly evocative nighttime scene, in 1945, James Carter and his family were living in this Italianate-style house, which was built around 1850–1860. It has been the Sunset Inn at least since the early 1960s. James Gavin and Keith Brickel bought the property in 1972. The Sunset Inn was an early member of the Provincetown Business Guild. Gavin ran it until 1997, when it was acquired by Joel Tendler. The lodging house license was transferred in 2002 to Adrian Padilla. [*Rooms for Tourists* (1945) by Edward Hopper. Oil on canvas, 30 by 42 inches. Courtesy of the Yale University Art Gallery. Accession No. 1961.18.30.]



Map D3

150 Bradford Street

Far Land Provisions opened in 2004; its name combining those of Jim Farley and Tom Boland, who was then chairman of the Historic District Commission. Cozy, aromatic, and temptingly cluttered, it is a beacon of life in winter months. The building, constructed in 1952, has long played that role, as the L & A Supermarket — that would be Leo and Arlene Morris; Nelson's Market, founded in 1933 at 349 Commercial and run by Clarence and Mabel Nelson; McNulty's Market, Tim and Pam McNulty; and Bradford's, Brad McDermott and Charles Pagliuca. As Nelson's, the store provisioned much of the fishing fleet, delivering directly to the wharf. Its phone number, 45, is preserved as the root of Far Land's (508) 487-0045. [Photo (1950s), courtesy of Tom Boland.]



Map D3

151 Bradford Street

One of Charles Hawthorne's *Selectmen of Provincetown* was Capt. Caleb Lombard Rich, who lived here. Capt. Ferdinand "Fred" Salvador registered the deed on this Second Empire-style house on 15 February 1944, evidently intending it as a birthday present for his wife, Philomena Valentine (Cordeiro) Salvador, who was born on Valentine's Day. Born in Olhao, Portugal, Salvador was a leading fisherman from the 1920s through the '70s. With his brother, Louis, who abutted him on 11 Johnson, he operated *Shirley & Roland* and *Stella*. He skippered *C. R. & M.*, named for his children, Carol Ann (Salvador) Silva, Richard, and Michael; and *Michael Ann*, which was still working in 2007 as *Chico-Jess*. Later owners were responsible for the marvelously unrestrained interior décor. [Study of Captain Rich by Charles Hawthorne, courtesy of its owner.]



46 Map D3

152 Bradford Street

For almost all of its existence, this sweet Queen Anne-style cottage from the late 19th century was in the hands of the Pine family: Joseph S. Pine in the early 20th century; Mary Rogers Pine, who ran the Rogers Dining Room for 35 years, until her death in 1946; followed by her daughter, Grace Pine, who sold cut flowers and potted plants here. More recently, it was the three-room Gracie House bed-and-breakfast, run by Debra Ann Messenbrink and Anna Maria Lutz.



Map D3

156 Bradford Street

Sears, Roebuck sold mail-order house kits with all the lumber, fixtures, and plans you needed to do it yourself. Assembled in 1917, this is one of several in town. It was a boarding house in the 1940s, run by Amelia Emily (Francis) Davis, where naval and civilian engineers stayed during submarine tests off Long Point. Alden “Pete” Steele and Clotilda “Tillie” Steele bought it in 1965 and ran it as the Casa Brazil Lodge, then sold it to Frederick and Phyllis Klein, who ran it as Frederick’s. Investors led by David Brudnoy purchased it in 1983 and created a condo, rechristening the front building Elephant Walk, after an Elizabeth Taylor movie of the same name. Len Paoletti, former proprietor of the Victoria House, owned the property from 1985 to 2003, when he sold it to Michael Clifford.



Map D3

158 Bradford Street

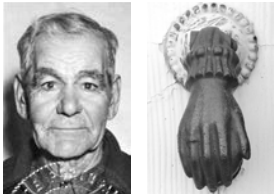
This 1850s house was, for a time in the mid-1950s, the Casa Brazil rooming house. (That business moved next door, to No. 156.) Through the 1970s and mid-’80s, it was owned by Dorothy Nearen and Marilyn Cubberley, and called Wave’s Landing Guest House. Under Steve Irving, who acquired it in 1988, it became Admiral’s Landing — a slightly more masculine-sounding name and one that would be higher up in alphabetical tourism listings. Peter Bez and Chuck Anzalone bought the place in 1995. It was sold in 2010 to Robyn and Audri Bazlen-Weglarz.



Map D3

160 Bradford Street

Once surrounded by maple trees, this gambrel-roofed house was built around 1860 for a Captain Small. From the 1960s through the early ’80s, it was the Maples guesthouse, run by Postmaster William Cabral and his wife, Ruth, who “cooked food for many a starving artist when the Fine Arts Work Center opened up,” her granddaughter Doreen Alsen recalled. It was renovated in 1984 as Plums Bed & Breakfast Inn, by Michael Wright. She (yes, she) was among the first Women Innkeepers of Provincetown, “whose goals were to create safe women-oriented spaces . . . and assist one another in all ways,” Karen Christel Krahulik wrote in *Provincetown: From Pilgrim Landing to Gay Resort*. It was acquired in 1999 by John Mirthes and Rick Reynolds, who run it as Seasons, an “inn for all” — gay, lesbian, and straight.



Map D3

169 Bradford Street

Recalling the Moorish underpinnings of Portuguese culture, this household was once protected by the hand of Fatima (pictured), daughter of Muhammad. A 2015 renovation revealed that the hand guarded a secret, too: how an old Cape — its form visible in rough-hewn vertical planks — had grown to two and a half stories. No later than the 1930s, this was the home of Maria, or Mary (Pires) Langley, sister of Capt. Manuel Lourenço Pires Jr. of Olhao (pictured), who also lived here. Her husband, Donald Langley, was a carpenter. The Langley family sold the property in 2011. [Photo of renovation (2015) by, and courtesy of, Rosemary Hillard. Photo of Pires (1957) from his Certificado de Inscrição, courtesy of Jill Pires.]



Map D3

170 Bradford Street

For some Wellfleet children in the 1800s, this Federal-style building was school. After being floated down to Provincetown, it was purchased in 1896 for \$285 by Antone Gaspar, a fisherman from Faial in the Azores. Antone's son Joseph, born in the house in 1900, replaced a kitchen that had a sand floor with a new one, in knotty pine. Joseph inherited the house on the stipulation that his brother, Manuel, could remain here until he died, which he did — at the kitchen table. Joseph's son, Warren, also lived here, as did his grandson John Gaspar Jr. The Gaspars sold the property in 1970. The next owners allowed it to deteriorate so far that it was given a cameo role in the 1995 comedy, *Lie Down With Dogs*, as a scary guesthouse. It was demolished in 2011 and replaced with a pretty simulacrum.



Map D3

175 Bradford Street

The commanding view from this 1920s bungalow has been enjoyed by occupants as diverse as Marion Haymaker, a town librarian who shelved “inappropriate” books in hiding spots in the stacks, and Dini “Musty Chiffon” Lamont, of the band Human Sexual Response. In between, from 1958 to 1988, it was owned by Osma Couch Gallinger Tod, the author of nine books on weaving, basketry and other crafts; her daughter, Josephine (Couch) Del Deo, whose husband, the artist Sal Del Deo, used the house as a winter studio; and their daughter, Giovanna Del Deo. Tenants included Norman Mailer, the artist Jan Müller, and Robert Hatch, a critic at *The Nation*. The property has been owned since 1999 by Reed Boland.



Map D3

178 Bradford Street

Snug is the word for this 1825 house, now an eight-room inn. In the 1960s, A. Philip Tarvers Jr. had his real estate business here. By the mid-70s, it was the Bradford Gardens Inn, among the earliest women-owned guesthouses. It was purchased in 2000 by James Mack, who renamed it Snug Cottage. As a Unitarian Universalist chaplain, Mack is empowered to officiate at weddings, an amenity not many guesthouses could offer. He's married to Jon Arterton, founder and arranger of the Flirtations, a gay a cappella group, and founder and director of the Outer Cape Chorale. The couple sold Snug Harbor in 2010 to William Wilkins and Brian Wilkins.



48 Map D3

180 Bradford Street

A board-and-batten Gothic Revival-style compound, remarkable occupants, and a view over Lovett's Court make this an important landmark. It was built around 1850 by Capt. Caleb Cook, who made watch lubricant in the corner building. E. Ambrose Webster acquired it in 1900. His painting school was at 463 Commercial, but his own studio was here. His widow, Georgianna (Rodgers) Webster, leased it to Gordon Hamm. The property passed to her nephew, Karl Rodgers Sr., whose daughter, Delorma (Rodgers) Morton, owned it until 2008. They rented part of the property to the sculptor William Boogar Jr. and his wife, Alice; and to the artists Bert Yarborough and Paul Bowen. It is now owned by James Bakker, the president of the Provincetown Art Association and Museum. [*Untitled (Summer Garden)* by E. Ambrose Webster, courtesy of the Provincetown History Preservation Project (Town Art Collection).]



Map D3

194 Bradford Street

Ice. To generations accustomed to electrically powered refrigeration, it's impossible to convey how important ice was in a community whose livelihood depended on the most perishable foodstuffs. If you were a fisherman (or a homemaker), you needed ice. And chances were good that you dealt with Joseph De Riggs, who came here from Faial in the Azores, or his son Charles De Riggs. A home customer might buy a book of coupons for, say, 5,000 pounds of ice, in "denominations" ranging from 10 to 100 pounds, redeeming the coupons when the iceman came. This gambrel-roofed house from the early 20th century served as headquarters of the De Riggs Ice Company. The ice house stood on East Harbor (Pilgrim Lake) until the early 1940s, when it was destroyed in a storm. [Coupons (ca 1920), courtesy of Stephen Borkowski.]



Map D3

198 Bradford Street

The artist Isaac Henry Caliga of Boston and his wife, Elizabeth Howland, who came to town in 1912 to study with Hawthorne, lived here. Their house originated as a fish shed built around 1880 by the H. & S. Cook Company. It was turned into a barber shop, opposite Town Hall, before being rolled out here. Caliga died in 1944 and Howland in 1960. Her sister, Ruth (Howland) DeWitt, remained here until her death in 1965. The property is now owned by Gaby Rilleau, whose father, Roger, was a renowned sandal maker. Rilleau believes the garage doors, painted in the style of Peter Hunt, may be the work of a Caliga-DeWitt family member who ran the Peasant Door shop.



Map D3

200 Bradford Street

Not much imagination is needed to picture this house, built around 1850, as a barn or a stable. That's just what it was until the artist Richard Miller turned it into a home and studio. Miller, who studied at the Académie Julian in Paris and was a knight in the Légion d'Honneur, led the conservative faction in the 1927 schism at the Art Association. Robert Motherwell leased the studio in 1957. Irving Marantz, a product of the Art Students League who was deeply influenced by his studies in China, bought the property in 1958. His grave at Town Cemetery is marked by sculpture (pictured). [Photo of the studio (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (East End), courtesy of the Provincetown Public Library.]



Map D3

208 Bradford Street

At the Sorcerer’s Apprentice, built by Freeman Forbes “Bob” Dodge and run by him from the 1950s to the ’70s, one could find unusual pottery, driftwood lamps, and Blenko glass. As the Berta Walker Gallery, it is among the leading artistic showcases in town. Walker (pictured) was the founding director of the Graham Modern Gallery in New York; daughter of Hudson and Ione (Gaul) Walker, early leaders of the Fine Arts Work Center; granddaughter of the writer Harriet Avery and the musician Harvey Gaul; and great-granddaughter of Thomas Walker, benefactor of the Walker Art Center in Minneapolis. Her gallery, specializing in important local artists, opened in 1990 at 222 Commercial before moving here. The artist Sky Power is the director. This is a live-in shop, part of a condominium complex developed in the 1980s by Kent Coutinho. [Blizzard photo (2015) by, and courtesy of, Stephen Borkowski.]



Map D3

210 Bradford Street

Especially picturesque, the house built in the 1870s by Samuel Soper Swift is unusual for its Stick-style trusses, brace supports, and diagonal flat strapping. It was home to the artist Gerrit Beneker. To sell bonds in World War I, he painted a robust portrait of Antone “Tony” Avellar, under the motto: “Sure! We’ll finish the job.” In a nice bit of historical symmetry, Avellar himself later lived here. Alpheus Irving Freeman, proprietor of a general store at 491 Commercial, also lived here. In recent years, it was the Three Peaks Bed & Breakfast. Allison Baldwin and Ilene Mitnick of Connecticut purchased it in 2013. The next year, they renovated the rooms in vibrant colors, re-landscaped the grounds (including a major trim of the big hedgerow seen above), and opened the Roux guesthouse.



Map D3

211 Bradford Street

To say simply that this was Cesco’s Italian Restaurant misses the point that Cesco, the “Spaghetti King of Cape Cod,” was a phenomenon, still recalled in the name Cesco Lane. (You’ll see it spelled Chesco, too.) Mary Heaton Vorse’s stepbrother, Fred Marvin, a student of Charles Hawthorne, met Francesco “Cesco” Ronga in Naples and took him on as a “valet.” To our eyes, it looks like a longtime love affair cloaked in a fairly thin veil. They were devoted to one another more than 40 years until Marvin’s death in 1942, Amy Whorf McGuiggan told me. Cesco’s restaurant, where the Beachcombers was founded in 1916, passed to Patricia Hallett after Cesco’s death in 1947. The artist Harvey Dodd lived here in the ’60s, and the sculptor Richard Pepitone ran an art school here in the ’70s. [Postcard from *Scrapbooks of Althea Boxell* (Book 6, Page 104), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map D3

212 Bradford Street

Even neighborhood grocery stores summon history in Provincetown. The East End Marketplace is a descendant of the Patrician Shop, which was opened in 1949 by Cyril Patrick — he of Patrick’s News Store — and his wife, Philomena “Phil” (Jason) Patrick, who was also his partner in the Noel Shop. With Manuel Cabral’s Bonnie Doone and Basil Santos’s Captain’s Galley, the Patrician was one of the first big commercial enterprises on Bradford. It was a general store, but with Eva Perry as cook, its lunch counter gained a reputation as having the best Portuguese soup on Cape Cod, Peter Manso said, as well as a mean lobster roll and a good old-fashioned banana split. After an interim as TeddySea’s Market, it became the East End. Furthering its local legacy is a bird’s-eye view of the Cape tip, painted by Harvey Dodd in 1968, a detail of which is pictured above.



50 Map D3

214 Bradford Street

"This house is proof that we are family here in Provincetown," said Alice Foley (pictured) in 1996 at the dedication of Foley House, an assisted-living, congregate home for 10 otherwise homeless people living with H.I.V. and AIDS — the only program of its kind on the Cape. Foley cofounded the Provincetown AIDS Support Group (now the AIDS Support Group of Cape Cod). Its housing director, Irene Rabinowitz, worked on this project with the Provincetown Housing Authority. The effort began as a renovation, but the contractor demolished the existing structure in 1995. The house then had to be reconstructed. There are 10 bedrooms, each with a refrigerator and microwave oven, and two kitchens. [Photo of Foley from *The Provincetown Banner* archive, courtesy of Sally Rose.]

Map D3

226 Bradford Street

A terrific vestige of early times, this three-quarter Cape is known as the King's Highway Stagecoach Stop and is said in popular lore to have been built around 1775 in Truro to serve stagecoaches on their way from Eastham along the King's Highway, when King George III was sovereign around these parts — to the extent that anyone ever was. The Provincetown Historic Survey is more guarded, putting the construction date range as 1790 to 1820. In the 1930s, the designer and sculptor Saul Yalkert and his wife, Ruth Dyer, meticulously restored the building.

Map D4

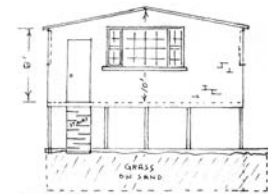
236R Bradford Street

Hidden deep in the woods — a fantasy spot for generations of neighborhood kids who called it "Mushroom House" — is one of the few serious works of mid-century Modernism in Provincetown. It is "Farfalla," butterfly, in Italian; so named in 1953 by its 23-year-old architect, Donald Jasinski, and Warren Hassmer, with whom he spent summers in the cottage. They also named the nearby hill "Fair Phoebus." The analogy to a flying creature is apt, since this little building (about 250 square feet) prefigures Eero Saarinen's T.W.A. Flight Center at Kennedy Airport. Hassmer sold the property in 1995 to Richard "Rick" Wrigley, the developer of the Provincetown Bungalow Haven complex on adjoining property, as well as a large home on Fair Phoebus Hill. Wrigley recently power-washed Farfalla, and installed electricity and Internet service, intending to use the restored structure as his summer studio.

Map D4

238 Bradford Street

The 130-to-145-seat Provincetown Theater opened in 2004 in what had been the Provincetown Mechanics and Cape End Motors garage, under a complete renovation by Brown Lindquist Fenuccio & Raber. It is maintained and managed by the Provincetown Theater Foundation, founded in 2000 to sustain, encourage, and promote performing arts. Board members Margaret Van Sant, of CTEK Arts, and Jane Macdonald are pictured. Initial support included a grant from the David Adam Schoolman Trust, named for the proprietor (pictured) of Land's End Inn, who died in 1995. Open year-round, the theater offers its own productions, presents movies, operates as a workshop, is rented by companies like CTEK and the Gold Dust Orphans, and is a venue for the International Film Festival and Tennessee Williams Festival. [Photo of Schoolman by, and courtesy of, Jay Critchley.]



Map D4

241 Bradford Street

It's one of the largest buildings in town and — arguably — one of the ugliest. But No. 241 had a small role at a critical moment of national history. This warehouse was constructed as part of the Naval Mine Test Facilities, commissioned in 1942, which became a busy military post during World War II. The land had belonged to the Connell family. “The Navy took it with the promise of paying for it,” Jack Connell said in 2014. “We are still waiting.” In 1948, the town acquired a long-term lease from the United States for \$1 and rehabilitated the structure as the Provincetown Vocational School. The “voke” program was conducted here for 15 years before moving to the high school. Arnold Dwyer, of Arnold’s Radio and Cycle Shop, purchased the building for storage. [Photo from the 1963 *Long Pointer*, courtesy of the Provincetown History Preservation Project.]

Map D4

242 Bradford Street

No one calls lower Bradford Street “Cape Row,” but they could. It’s home to a remarkably cohesive ensemble of Cape houses, at Nos. 228, 230, 252, 258 and 260. The ruddy house at No. 242, a venerable full Cape, was built about 210 years ago. In the late '60s, Benito Norcisa and his wife, Pamela, moved their Penny Farthing restaurant here, from 237 Bradford. For a time, their tenants included a number of John Waters stars: Glenn Milstead — the luminous and profane Divine (pictured); Channing Wilroy; and Cookie Mueller. Milstead even operated a shop here, called Divine Trash. [Photo of Milstead (ca 1977) by, and courtesy of, Paul J. Asher-Best.]

Map D4

250 Bradford Street

Though Mark Rothko is not commonly associated with Provincetown, he was indeed here for a few years, beginning in 1958, when he bought this house. He couldn’t sail, he didn’t like the beach and he sunburned badly, James Breslin noted in *Mark Rothko: A Biography*. In 1963, Rothko sold this place to the artists Tony Vevers and Elspeth Halvorsen. By then, Vevers was well established, having had a solo show at the seminal Sun Gallery in 1958. He was one of the founders of the Long Point Gallery and was deeply involved in the Provincetown Art Association and Museum. In *Provincetown Arts*, the artist Tabitha Vevers said this was “where my father’s enduring love of life, and the sometimes humble beauty of the world around him, came together as art.”

Map D4

256 Bradford Street

The most important surviving civic building from Long Point, its post office, was built around 1830. What we see from the street was originally the rear of the structure. Its distinguished second life was as the studio of the painter Herman Maril, whose work was championed by the collector Duncan Phillips. Maril, a professor at the University of Maryland, acquired this property in 1958. Working with the artist Chester Pfeiffer, he added a second-floor studio a year later, with north-facing windows, extending over a patio. (That’s Maril’s drawing of the project.) He died in 1986. His wife, Esta, a children’s psychiatric social worker, died in 2009. Their son David (pictured), a newspaperman and president of the Herman Maril Foundation, owns, uses, and cherishes the house. The studio is virtually untouched. [Drawing, courtesy of David Maril.]



52 Map E4

255 Bradford Street

The connoisseurs speak: “Probably the most intact of the Capes,” said Eric Dray (whose own home can be seen in the distance). “A lovely and virtually perfectly preserved example of a turn-of-the-century Cape Cod summer cottage,” said Daniel Towler. The century in question is the 19th, because this handsome building dates to 1801, the Provincetown Historic Survey said. Its state of preservation may be credited, in some measure, to continuity of family ownership between 1914 and 1996: from W. Creighton and Isabelle Lee, to August and Gladys MacLeod (Isabelle Lee’s niece), to John and Isabel (MacLeod) Walker.



Map E4

258A Bradford Street

The lovely name of this house — Tree Tops — aptly describes its commanding position overlooking the East End. It was built in 1910 and operated until 1952 as Tree Tops Gift Shop and Piazza Tea Room, whose original proprietor was Zoe Morse. It promised patrons “luncheon, tea and supper on porch overlooking the harbor,” with “indoor tables for rainy weather.” Peter Manso, the author of *Ptown*, was one of the subsequent owners. The house was purchased in 2007 by Eric Dray, an organizer of the Provincetown Historic District and chairman of the Historical Commission, who painstakingly renovated it.



Map E4

264–268 Bradford Street

With its deep, picturesque, wrap-around porch, Mount Pleasant House is immediately recognizable as the Victorian-era guesthouse it once was. It sits on one of the largest undivided lots in town, which has been owned for many years by Arnold and Ruth Dwyer and their family. It runs one-fifth of a mile to Route 6 and 80 yards along Bradford, all the way down to the garage at No. 268 (pictured). Mount Pleasant was built around 1890, not long after the Old Colony Railroad opened up the town to tourism. It was run by Mary Days at the turn of the century. John Francis, of Francis’s Flats at 577 Commercial, owned the land. Ross Moffett and Bruce McKain had studios on this property as, more recently, did Rick Fleury, whose landscape paintings include a *Dialogue* series inspired by the



works by Mark Rothko, who lived nearby. Behind Mount Pleasant stand a small cottage called the Oaks (pictured) and a smaller cottage known appropriately as the Acorn. The Oaks was a restaurant opened here in 1915 by Christine Ell, a year after Polly Holladay opened Polly’s, at 484 Commercial. Both proprietors also ran popular restaurants in Greenwich Village and all four establishments drew the Village Bohemian crowd, led by Eugene O’Neill. The Oaks was more like a speakeasy, Leona Rust Egan wrote in *Provincetown as a Stage*, serving whiskey distilled in Truro. O’Neill likened it to “tiger piss.” Later, Polly Burnell said, Adele and Lester Heller used the Oaks for visitors working at the Provincetown Playhouse on the Wharf.



Map E4

284 Bradford Street

There are few townscapes as joyfully expressive as the works of Kenneth Stubbs, who attended the Corcoran School of Art before coming to town in the 1930s to study with his friend E. Ambrose Webster. In 1960, Stubbs and his wife, Miriam, bought this property, originally part of a farm, from Mischa and Helen Richter. Stubbs died in 1967 but the family still owns the small compound. The main house was built around 1900. A garage was converted into Stubbs's studio and is now one of two cottages that the family rents out, mostly to artists, like Billy Jarecki. In the wetlands out back are traces of a pond that drew ice-skaters two or three generations ago, Miriam told me. [*Untitled (Provincetown)* by Kenneth Stubbs, courtesy of the Provincetown Art Association and Museum. Gift of Miriam Stubbs.]



Map E4

288 Bradford Street

A synergy you'd only find in Ptown: tennis club and art gallery. They are both housed in a structure built by Gladys Miller Rokos and used by the Tennis Club of Provincetown, founded in 1924 by Charles Hawthorne, Dr. Percival Eaton, Henry Winslow, and others; then by the East End Tennis Club, founded and owned by the commercial artist Lauren Cook; and then, beginning in 1950, by the Provincetown Yacht and Tennis Club, also founded by Cook. It has five Har-Tru clay courts and two hard courts. But no more yachts. It's just the Provincetown Tennis Club. In the '40s, Jerry Farnsworth used the upstairs loft for art classes. Through the early '90s, it was the cooperative Provincetown Group Gallery. Today, it is the well-regarded DNA Gallery, founded in 1994 by the artist Nick Lawrence, who also directs Freight + Volume in Manhattan.



Map E4

289 Bradford Street

Nothing stands still in Provincetown; not even the buildings. This Greek Revival-style cottage once occupied a prime downtown lot at Union Square, across from the Crown & Anchor. You can see it, in profile, at right in the old photo. In its downtown days at 234 Commercial, the building was used by a florist (Austin of Wellfleet), a doctor's office (Thomas Perry, M.D.), a candy and fudge store (Barrett's), a jeweler (Cape Rock), and a little 1960s countercultural hub called the Far Out shop. The historian Susan Leonard recalled a tenant who did a booming business carving Easter Island-inspired tiki pendants. [Photo of Commercial Street (ca 1906), courtesy of the Provincetown History Preservation Project.]



Map E4

292 Bradford Street

Most towns don't have *one* octagonal building. Provincetown has at least three. The most amazing is the Octagon, an organic creation designed and built by Jonathan Sinaiko (pictured), who was inspired by *Handmade Houses: A Guide to the Woodbutcher's Art*. Sinaiko, filmmaker and craftsman, is the son of the artists Suzanne and Avrom "Arlie" Sinaiko. In 1959, they acquired a "great lot" from the estate of Joseph Sears. It comfortably holds a compound called Hideaway Hill. One building housed Shore Galleries, descended from Donald Witherstine's Shore Studio Gallery through his grandson, the photographer Fred Hemley. He, Sinaiko, and Muffin Ray opened the gallery in 2006, devoting it to local artists. It's now closed.



54 Map E4

298 Bradford Street

Visible far and wide when the tree cover falls, No. 298 stands as the pinnacle of A-frame architecture in town. It was constructed sometime after 1955 for Dorrit and Maria Christine Seidler, who purchased the property from Alice Strassburger, the widow of Perry Beaver Strassburger, a blue-blooded stock broker, book and map collector, and horseman. The building’s aesthetic cousins in this exuberant style of atomic-age-baby-boom resort architecture include Hersheldon’s Leather, 317 Commercial; the Provincetown United Methodist Church, 20 Shank Painter Road; and 5 Winston Avenue. The painter Anthony Fisher, an associate professor in fine arts at UMass-Dartmouth, is the current owner.



Map E4

312–320 Bradford Street

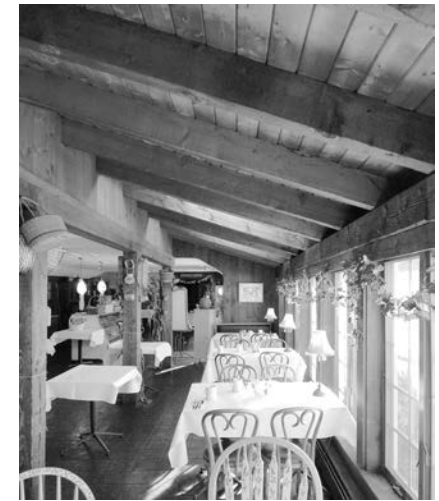
This bay-to-ocean “great lot,” encompassing the only privately owned dune shack, belongs to the Brown-Malicoat-Dunigan clan, art-colony aristocracy. They include Harold Haven and Florence (Bradshaw) Brown; their daughter, the graphic artist Barbara Haven (Brown) Malicoat; and her husband, the painter Philip Malicoat, who studied with Hawthorne and Hensche, and bought this property. Barbara and Philip’s son Conrad (pictured) was a sculptor whose signature was organically flowing brickwork, and their daughter Martha is an artist and teacher of fine art and sculpture. Conrad married Anne Lord. Their daughters are Robena, an artist who uses Philip’s studio (pictured), Galen, and Bronwyn. Martha married Philip Dunigan, a musician. Their daughters are Orin Barbara Dunigan, the artist Breon Dunigan, and the violist Seanad (Dunigan) Chang. [Photo of Conrad by, and courtesy of, Robena Malicoat.]



Map E4

313 Bradford Street

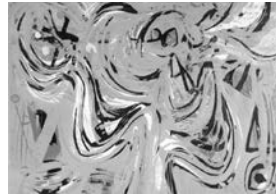
Arthur Cohen was one of the most prominent links in the chain binding Provincetown and the Art Students League of New York. He also studied with Edwin Dickinson at Cooper Union. Cohen — and his exquisitely understated landscapes — were part of the art scene for decades. His wife, the concert pianist Elizabeth Rodgers, was a frequent subject of his work. “He lived in the moment so intensely,” she told Deborah Minsky, writing in *The Banner* after his death in 2012. “Some of his paintings for me reflect a kind of peacefulness that he never had as a person but found when he looked at something.” The couple acquired this property in 1985. Their home (bottom) had been built by James Thomas as a workshop, then rigged up ingeniously by Cohen to serve a painter and a pianist. His own studio on this lot burned disastrously in 2008.



Map E5

350 Bradford Street

As Michael Shay’s Rib and Seafood House (pictured), this was the breakfast club for a who’s who of old Provincetown. After flippers and linguça here, you wouldn’t have to eat for another day. The Santos family ran restaurants on this site beginning in 1948, when Basil Santos and his wife, Gloria (Silva) Santos, opened the Captain’s Galley. In 1954, it became an orange-roofed Howard Johnson’s franchise, but prided itself as being a “rather unusual link” in the chain. (The Hojo steeple still exists, at Poor Richard’s Landing.) In the early ’80s, the Hojo connection faded as Basil’s Place emerged, along with the Greenery bar, later the Buttery Bar & Grille. Then came Michael Shay, named not for one person but two: Basil and Gloria’s son Michael Santos and his wife, Shay. From 2012 to 2014, the restaurant was called the Hot_l Bar & Grille.



Map D3

4 Brewster Street

Constructed in 1923 by the family of Frank Days Sr., owners of the lumberyard on Pearl Street where the Fine Arts Work Center evolved, 4 Brewster has been used ever since as housing and studio space for artists like Jim Forsberg, Ross Moffett, Seong Moy, Jim Peters, Myron Stout, and George Yater. The artist Edwin Reeves Euler bought it in 1945 and, with Frances Euler, operated it as Euler Studios. After Euler died, his niece, Lynn Olsen, and her husband, Ben Olsen, continued to run it as artists' housing. The Fine Arts Work Center acquired it in 1997 for the purpose of preserving affordable units. There are eight apartments in what is now called the Edwin Reeves Euler Building.

Map D3

7 Brewster Street

The Abstract Expressionist Seong Moy emigrated from China in 1931, studied with Hans Hofmann and at the Art Students League, served in China and Southeast Asia during World War II, was introduced to town in 1946 by Cameron Booth, then established the Seong Moy School of Painting and Graphic Arts in 1954. The next year, he won a Guggenheim Fellowship. He and his wife, Sui Yung Moy, bought this property, on which his studio was built in 1970. After 20 years of teaching, Moy told Paul Cummings, in an interview for the Smithsonian's Archives of American Art: "A sort of commercialized kind of resort thing is coming into the town. It's more difficult to live and to work there." The year was 1971. He died 42 years later. [*The Wanton Alchemist* by Seong Moy, courtesy of the Provincetown History Preservation Project (Town Art Collection).]

Map D3

8 Brewster Street

Trap fishermen built off-shore structures called weirs; fenced enclosures, with no way out, into which fish headed at lowering tides. Once ensnared, they would be taken by men in trapboats. Louis Cordeiro Jr. (pictured) may go down as the last surviving trap fisherman — he died in 2005 — but his family joked that he was also the "land baron of Brewster Street," owning five buildings at No. 8 and No. 10. His father had arrived around 1910 from São Miguel in the Azores. Louis Jr. married Charlotte Perry in 1942. Four years later, they bought this property, which has a main house and a gambrel-roofed cottage. It passed to their son Raymond and his wife, Madelyn, who sold it in 2007. *Their* son, Brandon Raymond Prezioso Cordeiro, is an up-and-coming actor and writer. [Photo of Cordeiro by Bill Berardi, from the collection of Gordon Ferreira, courtesy of Susan Leonard.]

Map D3

10 Brewster Street

The northern half of Louis Cordeiro's Brewster Street colony is still in the hands of the Cordeiro family. The shed-like building with a second-story deck began in the Beach Point section of North Truro as two cottages, known as Fore and Aft. They were brought here and united by a second story. Current residents include the artist and poet Rosemary Hillard (right) and her partner Susan Leonard (left), among the leading local historians of the current generation. She's been instrumental in capturing the soon-to-be-lost stories of the Portuguese community and preserving them in the annual Provincetown Portuguese Festival booklet. The old Fore-and-Aft building is not the only Truro import on Brewster; No. 27 was shipped up here on flat cars shortly after the Old Colony Railroad reached Provincetown in 1873.



56 Map D3

11 Brewster Street

If you think the chimney looks odd, walk around to the far side, where three discrete, north-facing studio bays erupt out of the gambrel roof. This remarkable structure, which has housed several generations of artists, is known to old-timers as the Dubois Studios. Built around 1920, according to the Provincetown Historic Survey, it was purchased in 1948 by the artist Kenneth Campbell and his wife, Mary. Here, Campbell and Giglio Dante conducted the Studio Five School of Creative Painting and Modern Dance, beginning in 1949. The artist Harry Engle bought the property in 1958 and owned it for 10 years. Among its creative tenants over time have been Jim Forsberg and Joan Wye, Peter Macara, and the writer and artist Susan Baker, whose delightful books include *The History of Provincetown* and *Provincetown Dogs*.



Map D3

22 Brewster Street

Talk about paintings lining the walls! After Louis Lima and Jerome Crepeau bought this house in 2002, they discovered 130 works on Upton board — many of them impressionistic “mudhead” portrait studies — nailed in the wall cavities as insulation. They underscored the building’s use by Henry Hensche, whose Cape School of Art was quartered at 44–48 Pearl; then by James Kirk Merrick, a student of Hensche’s; then by Lois Griffel, a Hensche student who continued the school until 2000. Lima and Crepeau salvaged all but six paintings, which they left in situ as artistic Easter eggs, for the pleasure of a future owner to discover. The owners since 2009 have been Paul Kelly and Edward Dusek, principals in Manitou Architects, whose renovations uncovered evidence that the building started as a farm outbuilding, then was converted into north-facing studios.



Map D3

23 Brewster Street

For more than half of a century — much of that time here — Lillian Orłowsky and William Freed shared their lives and their evolution as abstract artists. They “left a strong stamp, both socially and artistically, on the art worlds of New York and Provincetown,” *The Boston Globe* said in 2008. Orłowsky learned of Hans Hofmann’s school while waiting to pick up her check as a W.P.A. artist in Manhattan. She and Freed studied with Hofmann and worked at Days Lumber Yard until 1959, when they built their own studio at No. 23. Freed died in 1984, Orłowsky 20 years later. Every year, through the Provincetown Art Association and Museum, the Lillian Orłowsky and William Freed Foundation awards grants to painters aged 45 and older with financial needs. [*Still Life (By the Sea)* by Lillian Orłowsky, courtesy of the Provincetown Art Association and Museum. Accession No. 1853.Pa07.]



Map C2

22 Brown Street

Opposite the Winthrop Street Cemetery is a compound that’s been in one family’s hands since its days as the Simmons Farm, beginning in 1901. The property passed from Rosa and Manuel Simmons to their daughter, Minnie (Simmons) Silva; to her daughter, Ruth (Silva) Watson, who ran Shankpainter Village (pictured), a cottage colony on Winthrop; to her daughter, Ruth (Watson) Dutra, who lives on an abutting parcel at 52 Winthrop. Ms. Dutra’s daughter, RuthAnne (Dutra) Cowing, lives on an abutting parcel at 35 Shank Painter with her husband, Brian Cowing, whose ancestors are buried across the street. Ms. Cowing, the town’s animal control officer, boards her horse on the property. There are also ducks, geese, and chickens, so the traces of the farm aren’t too distant. Part of the property was briefly the Shankpainter Children’s Zoo.



Cape Cod National Seashore | Back Shore

C-Scape (Shack No. 1)

The Dune Shacks of Peaked Hill Bars Historic District were listed on the National Register of Historic Places in 2012, after a 23-year struggle by preservationists against the once-intransigent National Park Service. Fifteen of the 19 shacks are within town limits. The westernmost is C-Scape, or Shack 1 in the numbering convention of Robert J. Wolfe's seminal report, *Dwelling in the Dunes*. The shack was begun in 1937 by Albert Noones, of Cape End Motors, and his brother, Edward Noones. It was owned until 1979 by the painter Jean Cohen, who had studied with Leo Manso. The artists John Grillo, Jan Müller, and Marcia Marcus also used it. The last full-time occupant was the psychologist Larry McCready. It was moved to its present location in 1978. It's been managed since 1996 by the nonprofit Provincetown Community Compact, run by Jay Critchley and Tom Boland, and made available to artists and writers.



Cape Cod National Seashore | Back Shore

Leo's Place (No. 2)

The Noones brothers, Albert and Edward, and Edward "Jake" Loring, the operator of Loring's Taxi, are credited with this shack, begun in the latter 1930s as a place for fishing and socializing. Howard Lewis, an upholsterer, bought it in 1952 or 1953. Leo Fleurant lived here year-round from 1963 until his death — in the shack — in 1984. Ten years later, the Park Service leased the shack jointly for 20 years to Emily Beebe and Evelyn Simon, under a program developed by a dune shack subcommittee for preserving three shacks that had been deteriorating through neglect.



Cape Cod National Seashore | Back Shore

Adams Shacks (Nos. 3 and 4)

Jake Loring and Dominic Avila, a carpenter, built this cottage (top) as a Back Shore resort in 1935. It was acquired in 1953 by Marcia (Cargill) Adams and her husband, David, a professor at Western Michigan University who was also painted wildflowers. It's been occupied by the family subject to a stipulation of settlement with the government. There are close bonds between the Adamses and the Champlins next door. Their cottages were known collectively as Professors Row. This shack was also used by Patricia and Francis Villemain, of the University of Toledo, who called it Saddle-Up. The Adams enclave includes a smaller shack (bottom), built in 1935 and moved in 1992, that has housed guests of the family.



Cape Cod National Seashore | Back Shore

Mission Bell (No. 5)

Mission Bell is the popular name for this cottage on Professors Row, though the bell — a useful navigational landmark out in the dunes — was salvaged in 1955 not from a mission but from a one-room schoolhouse in Michigan. The shack was built by Dom Avila and Jake Loring in 1936 and bought in 1953 by Mildred Champlin and her husband, Nathaniel, a professor at Wayne State University in Detroit and a lecturer at the Cranbrook Academy of Art. Unlike most shoreline buildings, it has managed to stay in one place over the years; as has the Champlin family, which has continuously occupied the cottage for six decades, now under a stipulation of settlement with the government running for the lifetime of the Champlins' children. It's the shack closest to the wreck of H.M.S. *Somerset*.



58 Cape Cod National Seashore | Back Shore

Malicoat Shack (No. 6)

The only privately owned shack in the district aligns with the Malicoat family’s property at 312–320 Bradford, tracing a “great lot” that once ran from town to ocean. The artist Philip Malicoat built his first shack in 1948 or 1949 on what he believed, by extension of the “great lot,” to be his land. The shack burned down in the ‘50s. Before rebuilding, Malicoat discovered in a survey that the first shack had stood outside his property lines. He took care to situate the second properly. The cottage passed to the sculptor Conrad Malicoat, and his wife, the artist and ceramist Anne Lord. The family still uses the cottage and welcomes new Fine Arts Work Center fellows here. The Malicoats staved off condemnation for the National Seashore in part because “they provided a legal deed that held up in court,” said Bill Burke, a Seashore official.

Cape Cod National Seashore | Back Shore

Euphoria (No. 7)

Euphoria is the larger of two shacks that belonged to the writer and preservationist Hazel Hawthorne Werner (pictured) — if the adjective “larger” can be applied to a 16-by-12-foot structure. It was built around 1930, apparently by the coast guardsman Louis “Spucky” Silva. Werner, the author of *The Salt House*, was drawn to the dunes by a vision she’d had of “a place by the ocean, where you could take a blanket and sleep on the beach and there was nobody around.” She acquired Euphoria in the early 1940s. The writer Cynthia Huntington and her husband, the artist Bert Yarborough, rented Euphoria for three summers, an experience she described in her own *Salt House*, a collection of essays published in 1999. Euphoria is maintained and managed by the Peaked Hill Trust. [Photo of Werner (1991) by, and courtesy of, Marian Roth.]

Cape Cod National Seashore | Back Shore

Margo-Gelb Shack (No. 8)

The site of the 1872 Peaked Hill Bars station (the one occupied by Eugene O’Neill) was acquired in the 1940s by the painters Boris Margo and Jan Gelb. Margo built a new shack. It fell into the sea. Then he and his nephew, Murray Zimiles (pictured with his wife, Martha), built the shack that still stands. Beginning in 1947, Margo was the host of an annual “Full o’ the Moon” beach party to which the whole town was invited. He built a driftwood sculpture, up to 40 feet high. After the rising of the moon, the sculpture would be set ablaze as revelers danced, sang, played music, and read poems. Though Margo bequeathed the shack to Zimiles, it was taken by the government and turned over in 1995 to the Outer Cape Artist in Residence Consortium. [Uncle Boris’s Dune Shack (2013) by, and courtesy of, Raymond Elman. Oil and digital collage on canvas, 60 by 40 inches.]

Cape Cod National Seashore | Back Shore

Kemp-Tasha Shack (No. 9)

The most modest of the shacks casts the longest shadow, as it is linked to Harry Kemp (pictured), poet and author of *Love Among the Cape Enders*. It started as the hen house at the Peaked Hill Bars station, was rebuilt by the coast guardsman Frank Cadose, and then owned by Frank Henderson, who rented it to Kemp in summer, beginning in 1927 or 1928. Kemp occupied it year-round from about 1946 until 1959, when Rose “Sunny” (Savage) Tasha built a cottage for him at Tasha Hill. Kemp bequeathed the shack to Sunny. It was blown apart in a storm in the ‘60s, rebuilt, and used by her children — Paul, Paula, Carl, and Carla — and by their children, under a special-use permit that must be renewed annually. [Poet of the Dune (ca 1957), collection and courtesy of Helen and Napi Van Dereck.]



Cape Cod National Seashore | Back Shore
Malkin-Jackson Shack (No. 10)

The original shack was built in 1917 by Charles Rogers, a town official. He sold it in 1926 to Alice Malkin, who was studying with Charles Hawthorne. Both the Malkin cottage and the second Peaked Hill Bars station — the ruins of which are not far away — were moved from the eroding dune cliff at about the same time and by the same mover, Jesse Meads, which may be why they wound up so close together. When Malkin died in 1943, the cottage passed to her daughter, Zara Malkin. She was married to Irving Ofsevit from 1950 until his death in 1987, after which she married Samuel Jackson. After a 1990 fire, the shack was reconstructed by volunteers working under Bill Fitts of the Peaked Hill Trust, who also crafted a terrific nautical outhouse (pictured). The Jacksons’ continued occupancy depends on a special permit, renewable annually.



Cape Cod National Seashore | Back Shore
Fowler Cottage (No. 11)

Because Laura and Stanley Fowler lived in the dunes almost year-round in this cottage, built in 1949, they had that rarity: an attached garage. Woe to any stranger — or even neighbor — who wandered too close! The Fowlers were vigilant in protecting their privacy and their environment. Josephine Del Deo called them the “generals of the dunes’ first army of defense.” Laura Fowler came to befriend Peter Clemons and Marianne Benson, founders and proprietors of the Backshore Gallery (after first trying to chase them away). In 1990, living in Florida and too frail to care for the cottage, she placed its care in their hands. The government did not regard them as the owners, however. After Fowler died in 2006, the National Park Service brought in the Provincetown Community Compact to manage the shack.



Cape Cod National Seashore | Back Shore
Grail (No. 12)

Grace Bessay was a fierce preservationist. Her venue was federal court, where she battled the government for years over its condemnation of the Grail, among the most distinctive of the shacks. It was built in the 1920s by Raymond Brown, a coast guardsman and carpenter. The property came to Bessay in 1981 from Andrew Fuller, with whom she had shared it since 1969, when it was purchased from Dorothy Fearing. In court, Bessay survived a challenge to her assertion of adverse possession, but she couldn’t persuade the judges that her shack was a bona-fide dwelling. On pain of immediate eviction, she signed a 25-year use and occupancy agreement in 1991, including her friends Peter Clemons and Marianne Benson in her stipulation. After her death in 1996, they were recognized as the Grail’s legitimate residents.



Cape Cod National Seashore | Back Shore
Frenchie’s Shack (No. 13)

Near the original site of the 1914 Peaked Hill Bars station, a dune shack was built in 1941 or 1942 for Jeanne “Frenchie” Chanel. Since 1953, the caretakers of the shack have been the painter Sal Del Deo and his wife, Josephine (both pictured), who was a leader with Ross Moffett of the fight during the ’50s and ’60s to create the Cape Cod National Seashore. When shifting sands had all but buried the original tarpaper-and-dirt-floor shack in 1976, the current structure was built on top of it. The Del Deos have shared use of the site by arrangement first with Chanel and then, after her death in 1983, with her daughter, Adrienne Schnell. [Photo of Del Deo (ca 1986), courtesy of Josephine Del Deo.]



60 Cape Cod National Seashore | Back Shore

Thalassa (No. 14)

Thalassa (θαλασσα) is the primal spirit of the sea and the name Hazel Hawthorne Werner gave to the smaller of her dune cottages. It was built in 1930 by the coast guardsmen, and brothers, Louis “Spucky” Silva and Frank Silva, who salvaged its windows from Eugene O’Neill’s life-saving station, its timbers from the beach, gave it a front porch, and called it Seagoin’ (top). They sold it to Werner in 1936. Her guests included E. E. Cummings, Norman Mailer, and Edmund Wilson. It was here in 1996 that David Forest Thompson was first captivated by shack life. He published a book of his paintings, *Dune Shacks*. Other artists and writers who have stayed here are Tabitha Vevers; her husband, Daniel Ranalli; and Allen Young. Thalassa has been managed since 2000 by the Peaked Hill Trust. [Photo of Seagoin’ (1930), courtesy of Susan Leonard.]

Cape Cod National Seashore | Back Shore

Braaten-Schuster Shack (No. 15)

The naturalist C. Lawrence Schuster may be the lone year-round human resident of the dunes. His shack was built and first used by the coast guardsmen John Cook and Joseph Medeiros. It was acquired in 1934 by Eunice Eddy Braaten, a relation of Mary Baker Eddy, and her husband, Theodore. Their son, David, was a feature writer at *The Washington Star*. The Navy leased the shack on the eve of World War II and refitted it for support of the submarine service. Schuster began using it in the early 1980s and remains here under a special use permit. The crest of the roof used to be crowned by an old Adirondack chair. Could there have been a more perfect visual expression of the dune shack life?

Cape Cod National Seashore | Back Shore

Peaked Hill Bars stations

Near the site now occupied by the Margo-Gelb Shack, the U.S. Life-Saving Service built the Peaked Hill Bars Life-Saving Station (pictured, left) in 1872. After it was decommissioned in 1914, Sam Lewisohn, a leading art collector in New York, acquired it for Mabel Dodge, an art patron whose Greenwich Village home was an important salon. She spent time here with the painter Maurice Sterne, whom she later married. James O’Neill bought the station in 1919 as a wedding present for his son, Eugene, and daughter-in-law, Agnes Boulton. In six summers here, O’Neill wrote *Anna Christie*, *The Emperor Jones*, and *The Hairy Ape*. The critic Edmund Wilson and the writer Hazel Hawthorne Werner took turns renting it from 1927 through 1930, when Eugene O’Neill deeded it to his son. Months later, in January 1931, the steadily eroding dune cliff undermined the station. It dropped over the edge at a crazy angle and floated out to sea.

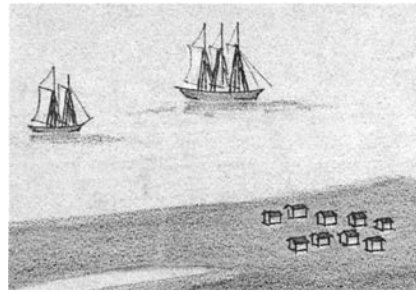
The second Peaked Hill Bars station (top right) was built in 1914, roughly on the site of Frenchie’s Shack. Within a year, the Life-Saving Service merged with the Revenue Cutter Service to form the Coast Guard. By the time the station opened, forces were rendering it obsolete: engines replaced sails, communications improved, and the Cape Cod Canal opened, diverting traffic from the Back Shore. The station itself was moved about 300 yards inland in 1930 to protect it from the fate of its predecessor. It was decommissioned in 1937 but reactivated briefly during World War II. It burned down in 1958. The concrete base is still in place (bottom right), forming a poignant memorial to the surfmen. [Postcards (1906) and (1917), from *Scrapbooks of Althea Boxell* (Book 4, Page 91) and (Book 8, Page 5), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Cape Cod National Seashore | Back Shore

Somerset wreck

In 1778, the formidable Peaked Hill Bars bested a dreaded symbol of British imperial power: H.M.S. *Somerset*, the 64-gun ship-of-the-line that had terrorized the people of Boston and Charlestown, figuring in Henry Wadsworth Longfellow's *Paul Revere's Ride* as "A phantom ship, with each mast and spar / Across the moon like a prison-bar, / And a huge black hulk, that was magnified / By its own reflection in the tide." The skeletal hull has occasionally been revealed since it went aground during the Revolutionary War. Its emergence in April 2010 gave the National Park Service a chance to commission a three-dimensional rendering from laser scans and to pinpoint the wreckage through satellite navigation. I happened to come upon the scene by great good luck as Steven Pendery (pictured) and his colleagues fought the advancing seas and sands for this precious glimpse.



Cape Cod National Seashore | Herring Cove

Helltown

Helltown (also rendered Hell Town), a settlement south of Hatches Harbor, grew up in the 1880s. At its peak, it had 33 buildings, 30 dories, and a working population of 125 fishermen, according to a history by Irving Rogers. It was busiest in winter, when Grand Bankers and schooners were at anchor and men fished in closer grounds. Huts so near the water meant a saving of precious time. Rogers implied that Helltown earned its name from hellish working conditions. But when Mary Heaton Vorse asked an old captain why it was called Helltown, she was told, "Because of the helling that went on there." Licentious Helltown now claims the popular imagination, in which it's often confused with Long Point. [Detail of *Bird's Eye View of the Town of Provincetown* (1882) by A. F. Poole, courtesy of the Unitarian Universalist Meeting House.]



Cape Cod National Seashore | Herring Cove

Herring Cove Beach

Herring Cove Beach (formerly New Beach) offers something for everyone, generally in degrees of abandon that correspond to distance from the parking lot. The opening of the first Herring Cove Beach Bathhouse in 1953 was a sufficiently auspicious event to draw Gov. Christian Herter. Designed by Mario Caputo, the state-built bathhouse was a handsome-enough Modernist structure with a glass-block facade. It could almost have passed for a small-town airport terminal. Adjoining shower and locker pavilions brought its length to 148 feet. It was given a marvelous send-off in 2012 as the setting of an art festival, "10 Days That Shook the World: the Centennial Decade," organized by Jay Critchley and Ewa Nogiec.

The new Herring Cove Beach Bathhouse pavilions, which opened in 2013, seem almost to be levitating over the beach.



Actually, they are. Several feet. The entire complex is on pilings, to increase storm resistance and — if necessary — portability. The \$5 million project was designed by Amy Sebring of the Park Service. Together, the pavilions create a sense of a small town square. Picnic tables at the heart of the square are shaded by a lovely trellis structure. Far Land runs a summer concession. There are outdoor showers — basically upright standpipes — and also an indoor shower pavilion with clerestory windows that make it feel like outdoors. Sea creatures formed of patterned shingles frolic on the facades. All in, Sebring has shown that contemporary vernacular architecture can be contextual without being cliché. [Photo of sunbathers (1980s) by, and courtesy of, David Jarrett.]



62 Cape Cod National Seashore | Long Point
Darby Memorial

Charles Darby arrived in Provincetown by motorcycle in the 1930s, as Amy Whorf McGuiggan tells the story. In short time, he became a year-rounder, an exhibiting painter and a beloved member of the Beachcombers. Drafted in 1942, he was a radio operator with the 77th Troop Carrier Squadron. On 17 October 1944, returning from a supply mission, his plane crashed into a hillside in southern England. The crew was killed instantly. Darby's grief-stricken father proposed to the Beachcombers that a plaque, fastened to a stone, might be set on a dune overlooking the sea. "It would, in some small way, tie more closely Charles to his beloved Provincetown," he said. A cross was built of an old railroad tie by the artists Philip Malicoat, Roger Rilleau, and John Whorf (McGuiggan's grandfather). It stood outside the Art Association at first, but was moved to Long Point in the early 1960s, fulfilling the father's wish.



Cape Cod National Seashore | Long Point
Long Point Light

The current lighthouse — a 38-foot-high tapering brick tower whose green beacon flashes a welcome to Provincetown Harbor every four seconds — was constructed in 1876, replacing a 50-year-old structure. Today, only the nearby oil house remains of a larger complex that once existed around the tower, including a keeper's house, a fog bell enclosure almost as tall as the lighthouse, and a boat house. These were sold off in 1952, after the light was automated. Today, the lighthouse is owned by the Coast Guard but licensed to the American Lighthouse Foundation, which cares for it.

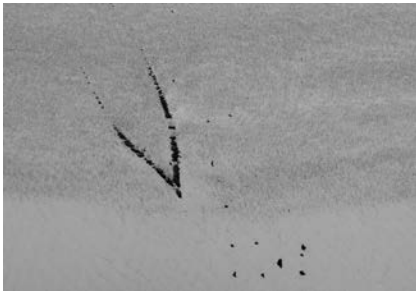


Cape Cod National Seashore | Long Point
Long Point settlement

Long Point was not Helltown, though many people today conflate the two. Long Point was a settled hamlet built close to the fishery, where mackerel, shad, and bass were plentiful and could be hauled in with sweep seines. John Atwood put up the first building in 1818, followed by Prince Freeman and Eldridge Smith. There was ample room for salt evaporation works, an industry led by Eldridge Nickerson. In 1822, Long Point recorded its first birth: Prince Freeman (another one). Smith's son, Ed Walter, was born in 1851. By 1846, there were enough families to warrant a school, which doubled as the church. A post office and bake house were built. John Atwood Jr. had a wharf and a general store. The population reached 200. Universalism attracted its earliest adherents on the Cape tip through the proselytizing of Elizabeth and Sylvia Freeman. The celebrated naturalist Louis Agassiz arrived in 1852 to call on Nathaniel Atwood, a skilled ichthyologist.



More than 50 buildings were scattered around a water body called the Lobster Plain, whose T-shaped outline can still be discerned from the air. But when the fishing grounds were exhausted, the settlement was abandoned rapidly. Buildings were floated across the harbor on scows. Only two homes and the school house remained by the mid-1860s. The last known surviving inhabitant, Capt. Ed Walter Smith, died in 1960. "Floaters," typically marked with handsome blue-and-white plaques by Claude and Hank Jensen, are concentrated in the West End. It's my impression that more homes claim a Long Point provenance than could possibly have occupied that narrow spit. [Model at the Pilgrim Monument and Provincetown Museum. Map from *Scrapbooks of Althea Boxell* (Book 10, Page 59), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Cape Cod National Seashore | Long Point

Cape Cod Oil Works

Atwood's Wharf in the Long Point settlement saw second duty as part of the Cape Cod Oil Works, established by Jonathan Cook in 1875, which extracted everything usable from the carcasses and excreta of whales and fish. To this day, the ruin of a brig hull, as elegant in its skeletal outline as an elongated wishbone, can be seen alongside the few remaining pilings of the wharf. It forms a ghostly shape against the sand in the aerial photo directly above. The historical photo (top), brought to my attention by Dieter Groll, shows the vessel fitted out as a fertilizer screening house in 1891. The note at the bottom says: "Condemned by Dr. Moore 2/6/19." [Archival photo by Stefan Claesson for the National Oceanic and Atmospheric Administration / Department of Commerce. ID: fish6914.]



Cape Cod National Seashore | Long Point

Civil War batteries

During the Civil War, concerned about the Confederate navy trying to blockade the harbor, the federal government erected a three-gun earthwork battery at the tip of Long Point and a five-gun earthwork battery about 1,800 feet to the southwest. Because the Long Point batteries never saw wartime duty, townsmen called them Fort Useless and Fort Ridiculous. They were under the charge of Sgt. John Rosenthal and were not decommissioned until 1873, after which the barracks were brought over to 473 Commercial. Both fortifications are discernible as flat-topped mounds. The battery near the lighthouse is where the Beachcombers erected their memorial to Staff Sgt. Charles Darby.



Cape Cod National Seashore | Province Lands

Province Lands bound stones

In 1692, the Province of Massachusetts Bay subsumed Plymouth Colony, including the colony's common acreage on Cape Cod, which came to be known as the Province Lands. Provincetown was established within the Province Lands in 1727. Its residents were soon buying and selling parcels of property, ignoring the minor detail that the state owned the land inalienably — at least in theory. After decades of tension, the matter was resolved by the Statutes of 1893, Chapter 470, which effectively split the settled town from a 3,200-acre area north and west. The irregular border was marked at 15 intervals by tall granite markers, incised with the legend "STAT. 1893 CHAP. 470," "P. L." and a letter designation. Two of the easiest to find are Bound B (pictured), at the entrance to the National Seashore on Province Lands Road, just behind the National Park Service sign; and Bound I, in the yard at 111 Race Point Road.



Cape Cod National Seashore | Province Lands

Superintendent's house

On the east side of the parking lot at Beech Forest Trail are stone steps that led to the home of Henry and Eva Helmer. He was the superintendent of the Province Lands from the 1940s to the 1960s, when they were under state control. The house was razed years after his death in 1966. The tranquil one-mile trail runs through a variety of natural settings around Blackwater Pond. The comfort station, from 1964, was designed by F. Clifford Pearce Jr. The inviting Lily Pad Dock was built in the mid-1990s. The poet Mary Oliver drew much inspiration from this pond and its environs. If you should find a pencil secreted in the crook of a tree branch, it's hers. Please leave it there. [Photo (1973) by Nancy Marie Thibeault, courtesy of Terry Ciccotelli.]



64 Cape Cod National Seashore | Province Lands
Provincetown Airport

More than 300 acres of the Province Lands were taken to create the Municipal Airport (PVC), begun in 1947. Burns & Kenerson were the architects. Runway 7/25 is 3,500 feet long. The first scheduled Boston flights, operated by John Van Arsdale, began in 1949 on Cessna Bobcats. Van Arsdale ran the airport, operated sightseeing flights, and held the air-mail contract. His greatest legacy was Provincetown-Boston Airline, founded in 1949, with a fleet of DC-3s (bottom). His sons John Jr. and Peter expanded PBA into the largest commuter airline in the U.S. It closed in 1988. The next year, Daniel Wolf's Cape Air stepped in. It serves Logan with 10-passenger Cessna 402s (top). The terminal was renovated in 1998 by TRA-BV. An armillary sphere by Anita Berman honors "Old Man Van." [Postcard photo by Hugo Poisson, published by Bromley & Company, courtesy of the Pilgrim Monument and Provincetown Museum.]



Cape Cod National Seashore | Province Lands
Province Lands Visitor Center

The signature National Seashore building is the hexagonal Provincetown Visitor Center of 1967–1969, which replaced the Grand View Tower of 1955, a rudimentary but well-loved viewing platform. The center was designed by Benjamin Biderman of the National Park Service's Eastern Office of Design and Construction. F. Clifford Pearce Jr., who designed the Race Point bathhouse and Beech Forest comfort station, also worked on this job. Plate-glass windows on the main level and a wrap-around upper deck take great advantage of the siting. The low-slung, shingled roof seems a perfect Cape Cod expression of the Mission 66 construction program. Biderman also designed the 700-seat Provincetown Amphitheater of 1968, near the Visitor Center.



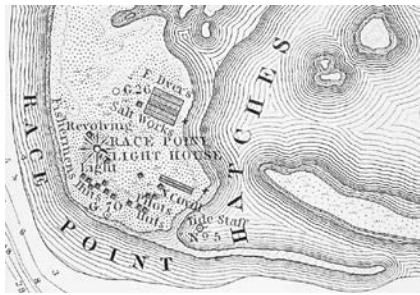
Cape Cod National Seashore | Province Lands
Smallpox Cemetery

The most touching place in the Province Lands is the Smallpox Cemetery, not far east of Bound F, through lowlands around Duck Pond. (Best advice: bring garden shears for the catbrier.) This is the vicinity of the Pest House, built around 1848 to contain and isolate smallpox victims. At the burial ground were 14 headstones, numbered but nameless. At least four survive. *Provincetown Massachusetts Cemetery Inscriptions*, by Lurana Higgins Cook, Hugh Francis Cook, Anne Gleason MacIntyre and John Stuart MacIntyre, tentatively identified the burials. The story of the man under No. 6 speaks eloquently and sadly to the hardships of the time. Antone Domingo was an Azorean mariner. He died in 1872. He was already a widower. And he was only 22.



Cape Cod National Seashore | Race Point
Old Harbor Life-Saving Museum

The Old Harbor Life-Saving Station was built in Chatham in 1897, based on the Duluth-style prototype of 1893 by George Tolman. It was decommissioned in 1944. The Park Service bought it in 1973 and moved the building down cape, by barge, in 1977. (Paradoxically, the Duluth-style Wood End station was razed in the 1960s.) In *Seashore Sentinel*, Richard Ryder told of an old salt who said, as he watched the spectacle, "I've cruised by a lot of Coast Guard stations during my lifetime, but this is the first time I've ever seen a Coast Guard station cruise by me." An extensive renovation began in 2008. Old Harbor is now a museum where the staff demonstrates the breeches buoy, a gun-launched lifeline used to pluck sailors off foundering vessels when it was too rough even for the surfboats. [Photo on barge (1977) from the Josephine C. Del Deo Heritage Collection, courtesy of the Provincetown Public Library.]



Cape Cod National Seashore | Race Point

Race Point settlement

A fishing community developed on the bay side of Race Point; small but substantial enough to warrant its own school district in 1835, by which time Race Point had a dozen or more fishermen's and pilots' huts, as well as the salt works of Elisha Dyer and Nathaniel Covill. It was, however, separated from the Cape Cod mainland by Hatches Harbor and the long Race Run, a body of water that made the point hard to reach until the construction of a bridge in 1839. At least one Race Point cottage, Wild Goose, seems to have survived in town, at 14 Schueler Boulevard. There must surely be others. [Photo (1900) from *Scrapbooks of Althea Boxell* (Book 7, Page 73), courtesy of the Provincetown History Preservation Project (Dowd Collection). *A Map of the Extremity of Cape Cod* (1835) by Maj. J. D. Graham, courtesy of John Dowd.]



Cape Cod National Seashore | Race Point

Race Point Light

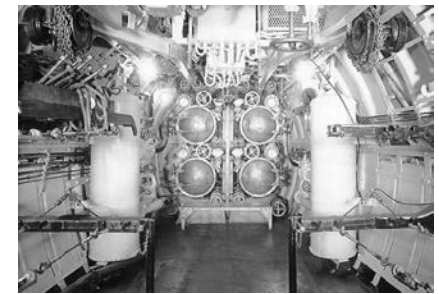
"Race" refers to the strong currents around the peninsula on which the first lighthouse was built in 1816. The lighthouse that stands today, flashing white every 10 seconds, was built in 1876. It is a 40-foot-high cylindrical tower of cast iron and brick. The complex around it includes the keeper's house of 1874–1876, the fog signal building of 1888 (originally a whistle, but converted in 1962 to a horn), and the oil house. Before electrification in 1957, the lamp burned kerosene oil. It was automated in 1972. The Cape Cod Chapter of the American Lighthouse Foundation leased the station in 1995. Volunteers under Jim Walker began a restoration project in 1996 that has rejuvenated the landmark. Solar panels were installed in 2003 and a wind turbine was added in 2007. The keeper's house was opened to paying guests in 1997, yielding needed revenue. The whistle house, too, has been opened to guests.



Cape Cod National Seashore | Race Point

Race Point Station

The Race Point Life-Saving Station was built in 1872. What is now the Oversand Station was built in 1888 as a stable. The nearby garage served as a barn. Capt. Samuel Fisher, the keeper from 1888 to 1915, helplessly heard the last signal of the *Portland* in the 1898 gale, before she sank with 192 aboard. In 1922, two years into Prohibition, the schooner *Annie L. Spindler*, out of Nova Scotia, ran aground with a cargo of Haig & Haig whiskey. It took no time for word to reach town, even before her captain could ask the station to put the hooch in protective custody. The Coast Guard added a main building with a hipped roof and neo-Classical portico in the early '30s. The watch tower, designed by Julian Latham, looked like a dune shack on 25-foot-high stilts. After the Coast Guard moved into town in 1979, the station was taken over by the National Park Service. It is used today by the Rangers.



Cape Cod National Seashore | Wood End

S-4 crash site

Thirty-four sailors, four officers, and two visitors were aboard the U.S.S. *S-4* submarine for a trial run on 17 December 1927, when it was hit by the U.S.C.G. *Paulding* off Wood End. The sub sank more than 100 feet. A day later, a Navy diver pounded out Morse code on the hull: How many survivors? "There are six; please hurry." Gale-force winds hindered the rescue. The Navy rebuffed assistance from local fishermen. "Please send us oxygen, food and water," said a coded message on the 19th. The Navy could not. The rescue was abandoned on the 22nd. "There is a special terror in the memory of those men waiting, tapping their patient messages, and dying," Mary Heaton Vorse wrote. "Everyone in Provincetown had a feeling that it was their individual task to save these men and no one could do anything." [Torpedo room of the *S-4* (1919) from the U.S. Naval Historical Center. ID No. NH 41842.]



West End Breakwater

With the scale and majesty of a natural feature, the mile-and-a-quarter-long West End Breakwater — more properly called a dike — easily qualifies as the most imposing structure in town. A walk across is a bracing journey, for the sure-footed. The granite boulders stretch out like a highway to the sea. Look closely and you can see blasting holes bored into the rock. You'll find plenty of shell remnants from seagull meals. If you're lucky, a cormorant may alight. In the distance is a splendid panorama of town. Below are jade green pools, especially at high tide, deep enough to dive into. If you listen closely, you can hear the water singing in the rocks. And all of it is utilitarian, to prevent a permanent breach that would isolate Long Point and fill the western end of the harbor with sand. The Navy's interest in protecting this deep-water harbor of refuge prompted the construction

of a timber dike in 1871–1872 to block the flow of sand from Lancy's Harbor (present-day Herring Cove). By the 1880s, engineers envisioned a dike from Stevens Point to House Point Island, and from there to Wood End; enclosing the whole tidal marsh. Construction ran from 1910 to 1915. The 1,200 granite blocks were quarried in Quincy, Mass., and brought by scow. More than 30,000 tons of stone were deposited annually. The first bend in the dike marks the location of the long-vanished House Point Island.

It is now thought that the structure may have done as much harm as good, by restricting the ebb and flow of the salt marsh, a vital breeding ground for fish. Questions have even been raised as to how well it protects the beaches. So the next major repair may involve putting holes *into* the dike.



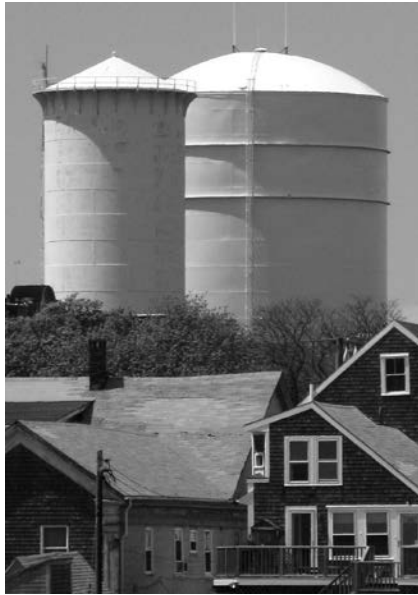
Wood End Station

Almost dead ahead from the West End Breakwater once stood the Wood End Life-Saving Station. This Duluth-style structure (a prototype designed by George Tolman), built in 1896, was similar to the Old Harbor station that's now at Race Point. Perhaps the best-known commander was Capt. George Bickers, who joined the Life-Saving Service at 33 after a career of coasting and whaling. In *The Life Savers of Cape Cod*, Bickers was credited with having saved many mariners' lives in wrecks off Wood End. After his time, Wood End was witness to an awfully protracted maritime disaster: the sinking of the submarine U.S.S. *S-4* in 1927. The station was demolished in the 1960s. [Photo (1902) from *The Life Savers of Cape Cod*.]



Wood End Light

Wood End Light emerges from a seemingly endless horizon, with marsh grass and tidal ponds in the foreground. This stout, squared, 39-foot-tall lighthouse was constructed in 1872. It looks like Long Point Light and, like Long Point, it's under the care of the American Lighthouse Foundation. But where Long Point flashes green, Wood End flashes red, every 10 seconds. Its fog horn is especially chatty. The keeper's house was torn down after the light was automated in 1961, but an oil house remains. Among the naval officers who have seen duty in the submarine proving grounds off Wood End was a future president, Lieut. Jimmy Carter, aboard the U.S.S. *K-1*, in 1951.



Map C2

7 Captain Bertie's Way

That elephant in the living room that nobody talks about? It is Winslow Street Water Tank No. 2, the tallest thing in Provincetown, apart from the Monument. It plays a critical role in the town's well-being, as a reservoir and gravity pump for the water system, providing the pressure needed to move water through the system. It keeps the skyline looking functional, rather than too quaintly picturesque. It's also a reminder how precious water is, even when it surrounds a community. The first standpipe on this site stood until 1932. The second (later designated No. 1) was built in 1931 and demolished in 2011. It was 115 feet tall and held 1.1 million gallons. In the photo, it's in the foreground. It was designed by Whitman & Howard of Boston, which also designed the 108-foot remaining tower (No. 2), built in 1977–1978 with a capacity of 3.8 million gallons.



Map C2

45–55 Captain Bertie's Way

If Provincetown has a maritime museum, it's spread across the yards of these abutting homes, owned by Paul Mendes (pictured) and Victoria (Andrews) Mendes, where a collection of memorabilia is on display. Paul served in Vietnam as a Marine and was a Provincetown police officer for 30 years. Since 1995, he has cleaned out houses, basements, attics, and yards, preparing properties for disposition. Victoria's father, Joseph Andrews, is one of the town's leading boatwrights. With that heritage, and an interest in town history, Mendes has collected anchors and chains, mooring buoys, bollards, cannons, ship's wheels, portholes, lobster traps, and at least one yard arm. He also found a pair of bronze plaques (top) by William Boogar Jr. for an enclosure around the Pilgrims' landing marker. They are no longer on display. He donated them in 2010 to the Pilgrim Monument and Provincetown Museum.



Map B2

7 Carnes Lane

Quiet Carnes Lane is home to the indomitable, inimitable, irrepressible Jay Critchley (pictured) — artist, political activist, civic advocate, and all-around sui generis figure. His works have included imaginatively stinging rebukes to gentrification and commodification. His devotion to Provincetown is evident in the annual Harbor Swim for Life & Paddler Flotilla benefit, which has raised over \$3 million for health and social services since 1988. He bought this property in 1978. In 1997, he turned an old cesspool in the yard (top) into the *Septic Summer Rental*, complete with a bed, nightstand, and TV, as a commentary on the living conditions facing artists and old-time residents as real estate values escalated. The yard also includes one of his best-known works: the sand-encrusted station wagon (bottom) that he parked in the MacMillan Wharf lot and titled *Just Visiting for the Weekend*.



Map C2

3 Carver Street

The best vantage from which to appreciate 3 Carver is outside the old aquarium. The house rises on a small bluff over Commercial Street, looking like a great Greek Revival ghost, understated but imposing. This was once home to Frank Knowles Atkins, whose grandfather Samuel Knowles ran the stagecoach to Orleans. Atkins was bequeathed his grandfather's livery business, at what is now 293 Commercial, where he built the Pilgrim Theater. He was also credited with having started the first motorized "accommodation" service; an omnibus that made its way up along and down along through town, picking up and discharging passengers. In the 1940s, No. 3 was run as Grays guesthouse. It was acquired in 1967 by Barbara Baker and her husband, Robert Baker, who designed and built furniture that he displayed in a shop at Kiley Court.



68 Map C2

9–11 Carver Street

The Gifford House Inn is an astonishing stalwart — at least 145 years old — and a hub of gay life, in Club Purgatory and at the Porchside Lounge. Commanding the crest of Mill Hill, and generous vistas of town and harbor, it may have been open as early as 1858 and was surely running by 1870. The oldest section (left) is the wing behind the parking court, with its deep porch and Greek Revival-style pilasters. James Gifford owned his namesake hotel until 1903. George Merrill and his son Daniel Merrill ran it for the next 60 years, adding the big wing along Bradford in 1910. They sold it in 1963 to a group including Francis and Ruth Rogers, of the Norse Wall House.

The Gifford’s cultural apogee was in the late ’60s, when the Act IV Café Experimental Theater operated in the cellar (where Club Purgatory is now), under Robert Costa, Doug

Ross, and Eric Krebs. Its 1966 production of *Dutchman* by Amiri Baraka (then known as LeRoi Jones) starred Beverly Bentley, who was married to Norman Mailer, and Charles Gordone, an actor and playwright who won a Pulitzer for *No Place to be Somebody*. Next year, the 27-year-old Al Pacino appeared in *The Indian Wants the Bronx*.

Jean Frottier, who perished at sea in 2012, owned the hotel from 1976 to 1988. The Gifford’s current proprietor, James Foss, also owns the Watership Inn. Its Thai Sushi Café closed not long ago. [Photo (ca 1898), by G. H. Nickerson, courtesy of the Provincetown History Preservation Project. Waterfront postcard, courtesy of the Pilgrim Monument and Provincetown Museum. Porch photo (1989) by, and courtesy of, David Jarrett.]



Map D2

24 Cemetery Road

A tranquil way to visit some of the town’s most prominent citizens is to wander along Cemetery Road. The largest burial ground, at No. 24, has been known variously as Town Cemetery, Old Cemetery (to distinguish it from the burial ground on the east side of the road) or Cemetery No. 2 (to distinguish it from No. 1, at Winthrop Street). This cemetery is further divided into old and new sections. The new section is where you’ll find the greatest concentration of luminaries, where Norman Mailer and Robert Motherwell are neighbors — just as they were in life. It’s like the Forest Lawn of Provincetown. Rest in peace: Elise Asher, painter, and Stanley Kunitz, poet. Gwen Bloomingdale, aviator. Max Bohm, painter. Neith Boyce and Hutchins Hapgood, founders of the Provincetown Players. Nanno De Groot, painter, whose headstone (pictured) is an abstract sculpture by his wife, the artist Pat De Groot. William Freed



and Lillian Orłowsky, painters. John Gaspie, clam digger. Dorothy Lake Gregory and Ross Moffett, painters. Edwin Atkins Grozier, publisher. Rear Adm. Donald MacMillan and Miriam Look MacMillan, explorers. Norman Mailer, writer, and Norris Church Mailer, writer and painter. Irving Marantz, sculptor. Robert Motherwell, painter, whose headstone is a boulder (pictured) with his signature cast on a bronze plate. James Wingate Parr, painter. Ilya and Resia Schor, artists. Avrom “Arlie” Sinaiko and Suzanne Sinaiko, artists. Kenneth Stubbs, painter. Dr. Clara Thompson, psychoanalyst. Jack Tworokov, painter. Mary Heaton Vorse, progressive activist and author of *Time and the Town*. Hudson Walker, art collector and patron, and Lone Gaul Walker, painter. John Whorf, painter, and his daughter, Nancy Whorf, painter. Donald Witherstine, artist and gallerist.



Map D2

25 Cemetery Road

Two burial grounds that were once privately owned are now municipally run and sometimes referred to collectively as the New Cemetery. The old Hamilton Cemetery has only 92 lots. The Gifford Cemetery, which surrounds Hamilton like a fat L, has 251 lots and at least 27 Giffords, including the namesake of the Gifford House, James Gifford. Its most important monument commemorates those who fell in the “Great Rebellion.” Three hundred men from hereabouts went to fight the Confederacy. Eighteen did not return. Their memorial obelisk depicts interlocking emblems: a square-rigged sail, an anchor, crossed swords, rifles, cannons and cannonballs. The names of the dead are inscribed, including Josiah Cutter Freeman, son of the keeper of Long Point Light, who was aboard the wooden sloop *Cumberland* in 1862 when it was sunk by the Confederate ironclad *Virginia*, a milestone in naval warfare.



Map C3

4 Center Street

Safe bet: if you came across this wild, woolly, in-your-face sculpture garden and were asked which shopkeeper lived here, you would guess, “The guy who runs the wild, woolly, in-your-face Shop Therapy.” Correct. This is indeed the home of Ronny Hazel (pictured). Built around 1870, No. 4 served originally as the parsonage for the Center Methodist Episcopal Church across the street, now the Public Library. The last parson to live here was the Rev. Gilman Lewis Lane, who left in 1965. The building was sold to Irving Baff and Harold Hersh — also known as Mr. Kenneth, the milliner. Hazel bought it in 1991. Peter Annese of Stone by Columbus began building a wall that just kept growing, eventually framing abundant gardens that are settings for some very large sculptures, including *Living Image* (pictured), a 10-foot-long gryphonlike creature by Pierre Riche. [Photo of Hazel by, and courtesy of, Joey Mars.]



Map C3

7 Center Street

Heritage House is a four-bedroom bed-and-breakfast operated by Lynn Mogell, an artist and web designer, and Sarah Peake (pictured), the State Representative for Provincetown, Chatham, Eastham, Harwich, Orleans, Truro, and Wellfleet. True to its name, the house claims a considerable heritage, having been constructed in 1856 for Timothy Prosperous Johnson. It was later the home of William Wilson Taylor, who had shipped on the whaler *Rising Sun* and later ran Taylor’s Restaurant at 309 Commercial. He also kept law and order on Town Wharf, when it was lacking both. By the late 1980s, the Heritage House had been established. Mogell and Peake purchased it in 1993. Peake was elected to the Board of Selectmen in 2002. Two years later, she and Mogell were among the first same-sex couples to be issued marriage licenses by the town. She won her legislative seat in 2006.



Map C3

12 Center Street

Howard Burchman, who runs the Tucker Inn with his partner, Thomas Kinard, believes he may have been imprinted with the innkeeping gene. “I was conceived while my parents were running a small hotel in the Catskills,” he said. The mansard-roofed house, in the Second Empire style, was constructed in 1872. By 1910, it was home to the Bowley family, which produced George Bowley, a superintendent in the Life-Saving Service and Rear Adm. Clarence Matheson Bowley, a decorated World War II hero. Admiral Bowley sold the property in 1974. It was later run by Linda Allen and Roger Allen, as the Twelve Center Guest House, and from 1998 to 2001, by Emily Flax and Carol Lynn Neal. Burchman, a human services consultant to government and nonprofit organizations who also managed the Ranch Guestlodge, took over in 2001.



70 Map C3

14 Center Street

An old funeral home (pictured) is joined to a utilitarian annex on Bradford to form this odd but vital property, best known now as the home of Ruthie's Boutique, a thrift shop whose benefactors include the AIDS Support Group of Cape Cod and Helping Our Women. Capt. Thomas Seabury Taylor, one of the last whaling masters, was a leading undertaker. His business, Taylor's Chapel, was on Commercial, but he lived here. The house became the Williams Funeral Home and then, in 1952, a branch of Nickerson Funeral Service, which built an annex in 1958, with garage, preparation room, smoking room, and display area for funerary merchandise. The 1970s saw the arrival of Health Associates of Provincetown Inc. (HAPI) and the Women's Health Clinic. Later came To the Lighthouse Press, WOMR-FM, and *Provincetown Magazine*. The HAPI Thrift Store, run by Ruthie Adler, was the forerunner of Ruthie's.



Map D3

15 Center Street

The picturesque turreted corner of this house made its way into Edward Hopper's *The Lee Shore*, according to Edmund V. Gillon Jr. The turret and other Queen Anne-style touches were added to a basic Cape by James "Jimmy Eddie" Atkins, who ran a family furniture business. The store was at 255–257 Commercial, but he used this house as a showcase. The building was purchased in 1965 by James "Jimmy Peek" Souza, the strawberry man, and Marion Lee Souza, who had endured the accidental killing in 1949 of their 19-year-old son, James "Young Jimmy Peek" Souza, by Postmaster William Cabral. Joan Lenane bought the property from the Souza estate in 1995, renovated it, and now shares it with Sally Rose, the editor of *The Provincetown Banner*.



Map B2

3 Central Street

With bold palette and forms, Oliver Newberry Chaffee was a "modern before modernism was popular," Ross Moffett said. His Fauvism, good enough to get him into the 1913 Armory Show, could not disguise tremendous affection for his subjects. He married Ada Gilmore, a pioneer of the white-line wood-block print. Chaffee lived here through the early 1940s. Douglas Johnstone and Edward Terrill bought the house in 1993. Johnstone became town clerk in 2004, issuing some of the first marriage licenses to couples of the same sex and confronting Gov. Mitt Romney, who sought to prevent out-of-state couples from marrying in Massachusetts. He has also opened town records and archives through the online Provincetown History Preservation Project. [*Provincetown Tower* (1931) by Oliver Newberry Chaffee, courtesy of the Provincetown Art Association and Museum. Accession No. 1978.Pa09.]



Map B2

6 Central Street

The year 1944 saw the death of two giants who lived across the street from one another: Oliver Chaffee from the world of art and, from the mariners' realm, Capt. George Bickers of the Life-Saving Service, who lived at No. 6, a structure dating to about 1830. He "belonged to the now fast-vanishing race of men who spent their lives intimately with the seas in the days of sailing vessels with all the dangers attendant upon that traffic," *The Advocate* said. More recently, this was the home of Carrie A. Seaman, the namesake of CASAS — the Carrie A. Seaman Animal Shelter. Tony Kushner, writer of the 1993 Pulitzer Prize-winning play *Angels in America: A Gay Fantasia on National Themes* and screenwriter of the 2012 movie *Lincoln*, bought this house in 2012.



Map A1

1 Commercial Street

The Provincetown Inn Waterfront Resort and Conference Center is so large that its parking lot could hold the Crown & Anchor, Boatslip and Land's End Inn — combined. The developer was Joshua Paine, who built the Castle at 2 Commercial and the Cape Cod, Colonial, and Puritan cold storage plants. The original building, with its two-story atrium (pictured), opened in 1925. During the 1930s, it was briefly the Sippican Hotel. It was taken over in 1935 by the dynamic Chester Peck Jr., who enlarged the inn beyond recognition after World War II, when it was used as a Coast Guard training center. In 1946, Peck opened the 255-seat Breakwater Room, with murals by Charles Heinz. Then he had the audacity to propose a four-acre offshore landfill. Beginning in 1957, a new peninsula was created for a parking lot, a motel extension, a pool in the shape of a Pilgrim hat (pictured), and, in 1967, a recreation



and entertainment pavilion designed by Burnett Vickers. (Grace Jones and Phyllis Diller performed there — not on the same bill — as did Wayland Flowers and his puppet Madame.) A redecoration begun in 1966 yielded charming murals by Don Aikens, based on old postcards and vintage photos. The most ambitious suite, in the Tiffany Room, recreates the Long Point settlement. Aikens also created “three-dimensional murals” with elements like a sawed-apart boat hull (pictured) to give them actual depth. Peck sold the business in 1972 to a group of investors from whom Brooke Evans emerged as the owner in 1977. The pavilion was demolished in 1997. The Evans family still runs the inn. Evan, Brooke's son, is the hotel manager and president of the Provincetown Inn Cooperative. [Photo of the atrium (1930s), courtesy of the Provincetown Inn.]



Map A1

2 Commercial Street

Commanding a view to Wellfleet, Castle Dune (or simply, the Castle) was purchased in 1936 by Dr. Carl Murchison, a renowned psychologist at Clark University. He and his wife, Dorothea, collected works by American artists, especially those connected with the town. Almost all were lost in 1956, when the house burned. In rebuilding three years later, the Murchisons created the town's landmark of mid-century Modernism, a hilltop promontory inspired by Japanese temples and designed by TAC, The Architects Collaborative of Cambridge. A core for sleeping and dining is wrapped in glass and verandas, for sweeping views of land and sea. It's frequently referred to as the “Gropius house,” because the most famous of TAC's eight partners, Walter Gropius, worked with Murchison on concepts, then collaborated with Robert McMillan and Benjamin

Thompson. Furnishings by Hans Wegner and Kaj Franck came from Design Research, or DJR, founded by Thompson as a service for TAC clients. The house cost \$358,000 (roughly \$2.9 million today), in part because of its large expanses of thermopane glass, central air-conditioning, and exteriors of teak and cypress. The terrace, paved in terrazzo, was intended for dancing. The swimming pool included cabanas. A few months after a house-warming party attended by Frank Sinatra, among others, Dr. Murchison died in 1961. The property was acquired from Barbara Murchison in 2008 by Clifford Schorer of Southborough, Mass., who undertook an ambitious restoration in connection with the overall redevelopment of the 3.5-acre site as a subdivision. (See 6 Pilgrims' Landing.)



72 Map A2

7 and 10 Commercial Street

Named for the Pilgrims' embarkation port in Holland, the pretty cottage colony of Delft Haven was begun around 1934 by Ralph Carpenter, retired general manager of the Caribbean Sugar Company of Manopia, Cuba, who lived at 11 Commercial. Carpenter was among the first hosts to offer amenities like full bathrooms. An early brochure said patronage was "restricted." That probably meant Jews were unwelcome, though Carpenter would have gladly excluded homosexuals, too. Delft Haven sits astride the road, with compounds at No. 7 and No. 10. Under the ownership of Peter Boyle, it became an early condo association, in 1977. (Bayberry Bend, 910 Commercial, was the first.) Delft Haven was the setting of the annual White Party starting in the 1980s when Ken Kruse and Don Cote lived there. White costumes only; anything else goes. Had he lived to see the day, Carpenter would have turned white as a ghost.



Map A2

8 Commercial Street

Rich in associations but hard to see from the road, No. 8 was once home to the abstract painter Karl Knaths, whom *The New York Times* called "a musician in color"; his wife, Helene; and her sister, Agnes Weinrich, who cofounded the New York Society of Women Artists. Knaths arrived in town in 1919 and stayed because it was cheap and quiet. He died in 1971, saying that the fishing town he knew had disappeared. Since 1988, the house has been owned by Alix Ritchie, the founding publisher of *The Provincetown Banner*, and her partner, Marty Davis, an artist and designer. Out of sight and off limits to the public is the shack (pictured) in which Tennessee Williams spent time in 1944 while finishing *The Glass Menagerie*. Besides the play, he also wrote his name on a door and a wall here.



Map A2

15 Commercial Street

There are few hostleries in town as charming, romantic or photogenic as the Red Inn, which has been receiving guests for a century, and has operated under the current name since 1915, according to David Silva (pictured), a third-generation native who now owns it, with Sean Burke and Phillip Mossy Jr. The Red Inn resembles nothing so much as one of those antique, pastel-tinted, linen-paper postcards — come to life. At the core of the complex is a house built in about 1805. It was bought in the early 1900s by a New York architect, Henry Wilkinson, who remodeled it and operated it as an inn with his sister Marian. Through the '60s, it was run by their niece, Charlotte Wilson. As the "Widow's Walk," the inn was the setting of a fateful encounter in Norman Mailer's 1985 movie, *Tough Guys Don't Dance*.



Map A2

18 Commercial Street

"The *real* founder of the art colony was a woman, in 1896," Stephen Borkowski, former chairman of the Art Commission, wrote in 2014, as evidence grew that Dewing Woodward's Cape Cod School of Drawing and Painting preceded Charles Hawthorne's school by three or four years. Woodward, who trained in Paris, "stopped using the first name Martha midway in her career, when she found that her artwork was not receiving the attention that it deserved," said Mary Sieminski, who is researching the artist's life. Woodward owned No. 18 with her companion, the artist Louise Johnson. References are made to their property as Pungo, though a cottage by that name burned in 1907, and the current building on the site (pictured) — originally the bake house at Long Point — is much older. The two women went on to establish a school near Woodstock, N.Y.. Woodward moved to Miami, where she died in 1950.



Map A2

22 Commercial Street

If the Red Inn epitomizes the town's genteel past, Land's End Inn represents the wild and extravagant. This Shingle-style, tchotchke-and-craftwork-stuffed polygonal hulk was built atop Gull Hill in 1904 by Charles Lothrop Higgins, Mayflower descendant, Boston haberdasher, world traveler, lifelong bachelor, and — obviously — nonconformist. He called it the Bungalow. Its 24 rooms, some of them teak-paneled, contained Asian art and antiquities. After his death in 1926, Irene Buckler converted the Bungalow into the Land's End Tea House, which opened in 1932. David Schoolman took over in 1972. He greatly expanded the building, adding the second tower and supplementing the eclectic collection of artifacts within. Land's End was by now such an icon that it was given a supporting role in the 1995 comedy *Lie Down With Dogs*.

Schoolman died of AIDS, at 51, in 1995. Michael MacIntyre (pictured) and Bob Anderson bought the property in 2001 from the David Adam Schoolman Trust, which invested \$750,000 from the proceeds of the sale into construction of the Provincetown Theater. The couple, who also expanded the Brass Key, added air-conditioning to Land's End, expanded the decks, rehabilitated the gardens, and completed landscaping of the grounds to plans that Schoolman had devised. Anderson died in 2004, at 47. MacIntyre sold the property in 2012 to Eva and Stan Sikorski.



Map A2

27 Commercial Street

"This is a big house, and I wanted it to disappear," Robert Duffy, the president of Marc Jacobs Inc., told *Elle Decor* about his reconstruction in 2007 of the property that once belonged to John Van Arsdale, the founder of Provincetown-Boston Airline. The architect Stephan Jaklitsch certainly did a skillful job in disguising the house from Commercial Street, where it blends effortlessly with its neighbors. On the beach side, however, there is no disguising the palatial dimensions of its 80-foot-long Modernist mahogany and glass facade, quite unlike anything the West End had seen before. Duffy sold the property in 2013 to Ryan Murphy, the creator or co-creator of the television shows *Glee*, *Nip/Tuck*, *The New Normal*, and *American Horror Story*.



Map A2

30 Commercial Street

Built around 1850, this was the summer home and studio of Jack Tworkov, whom *The New York Times* called "one of the most respected artists of the New York School." Tworkov emigrated from Poland in 1913, worked with John Dos Passos in the '30s, and took up Abstract Expressionism in the '40s. He bought this house in 1958 and added a studio (bottom), which is visible from Point Street. Tworkov's students included Jennifer Bartlett, Jonathan Borofsky, and Richard Serra. He died in 1982 and is buried in Town Cemetery with his wife, Rachel; near Stanley Kunitz and Elise Asher, who were neighbors on this side as well, at 32 Commercial. Both No. 30 and No. 32 had been owned by Ursula Maine and were known in the '30s as Ursula Cottage and Maine Cottage. [Photo (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (West End), courtesy of the Provincetown Public Library.]



74 Map A2

31–41 Commercial Street

From No. 31 to No. 41 are seven buildings on 450 feet of beachfront, collectively the Masthead Resort, managed and operated since 1971 by Valerie and John Ciluzzi (pictured). There are houses at each end and in the center — No. 31, the former Old Furniture Shop; No. 37, a Long Point floater; and No. 41, the Helena Rubinstein summer home — with four cottages among them. The assemblage was largely completed by Arthur Anderson, proprietor of the furniture shop, who inherited the Masthead from Edith Hendricks. Anderson and his wife, Olive, sold the Masthead to John Ciluzzi in 1959, without the wooden Indian that had become its trademark. “Some people have criticized us for not modernizing here,” Ciluzzi told Pru Sowers of *The Banner* in 2009. I wouldn’t be one of them. [Photo of the Ciluzzis, courtesy of John E. Ciluzzi Jr.]



Map A2

32 Commercial Street

This was once the densest, most complex and most poignant garden in town. Together with an extraordinary body of poetry, the garden was the life work of Stanley Kunitz (pictured), a founder of the Fine Arts Work Center. He won the Pulitzer Prize in 1959, the National Medal of the Arts in 1993, and the National Book Award in 1995. In 2000, at 95 — when most people think about slowing down — he was named Poet Laureate of the United States. “I conceived of the garden as a poem in stanzas,” he told *The New York Times* in 2005. “Each terrace contributes to the garden as a whole in the same way each stanza in a poem has a life of its own.” Kunitz died in 2006. He and his wife, the poet and artist Elise Asher, are buried in Town Cemetery. [Aftermath (1991) by, and courtesy of, Raymond Elman. National Portrait Gallery, Smithsonian Institution; gift of Evan Elman. Oil and digital collage on canvas, 43 by 60 inches.]



Map A2

36 Commercial Street

Ina (Small) Snow was — if such a distinction can be imagined — the Beach Plum Queen of the Lower Cape. She was an energetic, indefatigable and outspoken advocate of the domestic cultivation of the wild beach plum. So this handsome house — now home to Lauren Richmond and Bruce Deely (pictured) — was, for a time in the ’40s and ’50s, Beach Plum Central. It was constructed around 1840, with Greek Revival-style detailing. Richmond won the property in 1976 in an auction conducted on the front steps. The interior of the house is dominated by one of the astonishing Gaudíesque fireplaces and chimney stacks designed and constructed around town by Conrad Malicoat.



Map A2

40 Commercial Street

Lawrence Richmond does not have the household name of Helena Rubinstein, the cosmetics giant from whom he and his wife, Helene (both pictured), bought this property in 1945. But Richmond was an influential tastemaker, as head of Music Dealers Service, distributors of pop sheet music. He was president of the Art Association, president of the Provincetown Symphony Orchestra, commodore of the Provincetown Yacht and Tennis Club, and a cofounder of the West End Racing Club. The Richmonds’ daughter Lauren lives at No. 36. This house was built in the late 18th or early 19th century. The first lightkeeper at Long Point lived here. It was purchased in 1942 by Rubinstein, together with Nos. 41 and 42, and was owned briefly in the mid-’90s by the Emmy-winning television director Bob McKinnon. [Photo of the Richmonds, courtesy of Lauren Richmond.]



Map A2

42 Commercial Street

The eccentricity of 42 Commercial Street, built around 1890, as well as the fact that it hasn't yet been restored to within an inch of its life, makes it especially appealing. Until his death in 1941, this was the home of John Weeks Jr., born on Long Point in 1853. He was a whaler in his youth and, in retirement, earned renown as a model ship builder. (His wife, Carrie, made the sails.) Weeks's miniature of the clipper *Rainbow* was owned by President Franklin D. Roosevelt. Helena Rubinstein, one of the richest women in the world, bought this house in 1942 and kept it until 1947, even after disposing of 40 and 41 Commercial Street.



Map A2

44 Commercial Street

The West End Inn, an unusually large Greek Revival-style house, looks — appealingly — as if it's almost all windows. The Provincetown Historic Survey dates it to 1855. Dick Knudson, one of the proprietors of the Galley at 63 Commercial in the 1950s, and Bill Gilbert, a retired technician at Bell Laboratories, opened the building as the Bed 'n B'fast guesthouse in 1983, then gradually reclaimed space from what had been a warren of small apartments. They were succeeded in 1992 by Jack Kosko, a former partner in Pat Shultz's real estate brokerage, and John Fitzgerald, a former town treasurer. It is now owned by Warren Lefkowich, and has been operated as the West End Inn since 1995.



Map A2

45 Commercial Street

In the 1970s and early '80s, when Provincetown was at its nonconformist zenith, a neo-Classical belfry, topped by a tapering cupola and whale wind vane, stood outside the Jones Locker guesthouse at No. 45. It's gone now but, aside from this handsome picture by David Jarrett, you can get a good glimpse of it in *Provincetown Discovered*. A trustee of the Jones Locker Condominium, Philip Franchini, relayed a story from Patrick Trani at No. 49 that the cupola came from a building at Harvard and wound up in a Dorchester junkyard, where it was purchased by Larry Jones, who ran this property beginning in the 1960s. He used it as a bar for grand parties on the deck. The main house is a much-altered Long Point floater, built about 1840. [Photo (1981) by, and courtesy, of David Jarrett.]



Map A2

47 Commercial Street

The Labrador Landing Condominium occupies a large 1835 structure that was distinguished for its dimensions early on: it was the only two-story house on Long Point, where it belonged to John Williams. In 1947, Donald Witherstine opened the Shore Studio Gallery. It was one of the first and most important commercial galleries in town. "We could use the amazing Mr. Witherstine in 57th Street," Edward Alden Jewell wrote in *The New York Times*. "He is a force, a whiz, a conflagration." Witherstine had a studio here in the '30s, where he showed etchings, block prints, and paintings. As director of the Art Association, he'd caused a sensation in 1945 by arranging for the sales of artwork there. He died in 1961. The Boathouse Cottage at Labrador Landing is the old gallery. [Detail from *The Seiners* by Donald Witherstine, courtesy of the Provincetown History Preservation Project (Town Art Collection).]



76 Map A2

49 Commercial Street

Twin Bays is one of the most immaculately maintained houses in the West End. Passers-by in summertime can count on seeing its window boxes in profuse bloom. There are indeed twin bay windows on the ground floor and unusual twin attic windows. Built around 1820, this was the home on Long Point of Prince Freeman. It was in the center of the settlement, on the shores of Lobster Plain. George Payne, an artist who depicted old wharves and fish houses, was a subsequent owner. Patrick Trani purchased it in 1966 and owned it with Tim Chappel, beginning in 2003. Trani died in 2015.



Map A2

52 Commercial Street

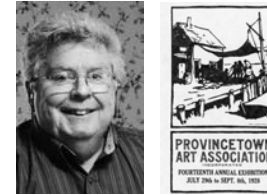
A delightful splash of pink, this 1850s house is known as La Principessa. Here John Whorf (pictured), a water-colorist whom *The Advocate* called the “jewel in the crown of many noted Provincetown artists,” rode out the hurricane of 1944. In his youth, he spent summers at 519 Commercial, studying as a teenager with Charles Hawthorne. Handsome and worldly, Whorf was a consummate town insider with an off-Cape reputation. In 1939, the Metropolitan Museum of Art acquired his *Southern Ocean*. Whorf died in 1959. A long-awaited monograph, *John Whorf Rediscovered*, by his son John Whorf and his granddaughter Amy Whorf McGuiggan, was published in 2014. [Portrait of John Gaspa (Sailor) by John Whorf, courtesy of the Provincetown Art Association and Museum. Accession No. 523.Pa75. Photo of Whorf (1930s), courtesy of the Provincetown History Preservation Project (Municipal Collection).]



Map A2

54 Commercial Street

Capt. Stephen Nickerson (1756–1832) built this house on the shoreline around 1790, about where the West End parking lot is now. There was no Commercial Street at the time; the house simply faced the harbor. In 1807, his son Stephen Nickerson (1793–1879) moved the building upland to its current location, thereby creating space to service his whaling business. His son Stephen Thomas Nickerson (1824–1893) built the Steve Tom Nickerson Wharf just about where the boat launch is today. Commercial Street was cut in front of the house sometime after 1835. In the 1930s, this was the Vernon Inn. Court Prentice and Dean Macara ran a B&B here from 1995 to 2009 and, respecting history, called it the 1807 House.



Map A2

56 Commercial Street

From 1925 to 1940, the artist Tod Lindenmuth and his wife, the illustrator Elizabeth Boardman Warren, lived at No. 56, which was built in the 1840s with handsome Greek Revival-style detail. David Murphy (bottom), Provincetown High’s celebrated basketball coach, and his wife, Mary, bought it in 1954, raised a family, and operated it as the Caravel Guest House. Their son, Don Murphy (top), a leader of the Portuguese Festival, and his wife, Margaret, live here and rent out Lindenmuth’s studio and a comfortable two-story former salt shed under the name Our Summer Place. “The house is still the way it was when my folks bought it,” Don said in 2011. To which I say, thank goodness. [Cover of the 14th Annual Exhibition program (1928) by Tod Lindenmuth, courtesy of the Provincetown Art Association and Museum. Photo of David Murphy, courtesy of Don Murphy.]



Map B2

60 Commercial Street

A classic full Cape with Federal-style details, built around 1790, No. 60 was owned by the fearless Robenia Anthony, a school teacher in Springfield and a national director of Progressive Citizens of America. In 1953, she refused to tell a Senate subcommittee whether she'd been active in the Communist movement. Another occupant, William Adams, managed the Provincetown Theatre and the Sand Bar Restaurant in the West End. The current occupants are Robert Foy and Joseph Connolly. Nancy Poucher, who lives in the rear cottage, sets up a table full of fresh-cut flowers and vegetables in summer. Passers-by can leave money in an honor box and walk off with a bouquet, or the beginnings of a tasty salad. "There is more overpayment than underpayment," she told me, gratefully. [Photo (1994) by and courtesy of David Jarrett.]



Map A2

63 Commercial Street

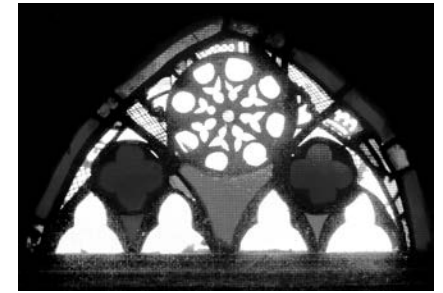
"Cap'ns" Dick Knudson and Jim Flag operated the Galley shop and inn here in the 1950s. According to Steve Silberman, whose family vacationed here for 40 years, the name was changed to the Viewpoint and owned by the cookbook author Hazel Meyer and her partner Alice Bartoli, and then by Donald and Joan Morse. William Dougal and Rick Murray, partners in the Crown & Anchor and Mussel Beach Health Club, acquired the property in 1989, made it their home in 1995 and transformed it, as the before and after photos illustrate. ["Before" photo (1973) by, and courtesy of, Steve Silberman.]



Map B2

64 Commercial Street

Another classic full Cape, No. 64 dates from the early 19th century, when it was built near what is now the Red Inn. It was moved to this location in 1840. Irving and Rachel Ashley Sametz, operators of the Ashley Shop at 445 Commercial, sold the house in 1956 to Roslyn Garfield (left), a partner with Judith Tobey in the Etcetera Shop and Shirts Etcetera at 220 Commercial. Garfield became a leading real estate broker and lawyer, and the town moderator. She shared this home with Phyllis Temple. Conrad Malicoat created a chimney with a relief of a breaching whale and crafted the Gaudíesque kitchen millwork. The artist Joan Wye provided a totem pole-like sculptural column. The house was bequeathed by Garfield to the performer and activist Kate Clinton (center) and her partner, Urvashi Vaid (right), a prominent human rights advocate.



Map B2

69 Commercial Street

Anyone of a Certain Age will almost certainly share the author's quiet pleasure in knowing that Alice (Pelkey) Brock (pictured), the Alice of *Alice's Restaurant*, wound up practicing her delightful art in Provincetown. "There's still the beautiful light, and there are still a few crackpots left," she told *The Boston Globe* in 2008. "The only place I would want to go would be a place like this, and I'm here now." Her father, Joseph Pelkey, made a name for himself locally working with Peter Hunt and managing the Christmas Tree Shop, behind which the family spent summers. She purchased No. 69 in 1983, inheriting the astonishing renovation by Adolphe Robicheau, a ballet dancer and instructor, who transformed it into a dramatic expression of Catholic piety, installing a pipe organ, altar, stations of the cross, baptismal font, priedieu, icons, and stained-glass window. She removed almost everything but the window.



78 Map B2

72 Commercial Street

Though there have been other claimants as “Oldest House,” No. 72 is certainly among the oldest structures still standing in town, having been built around 1746–1750, and is worth attention as a fine example of a full Cape. Note how the windows abut the eaves, which is a sign of age. Seth Nickerson was a ship’s carpenter and built his house of shipwreck salvage. The artists Elizabeth (Jenkinson) Waugh and F. Coulton Waugh owned the house and opened it to the public, with his Ship Model Shop and her Hooked Rug Shop. John and Vivienne (Wing) Whorf lived here in the 1940s. John Gregory, a painter, printmaker, and photographer, and his wife, Adelaide Gregory, a concert pianist, bought the house in 1944 and kept it open to the public. The house changed hands in 1995 and was restored by the architect Robert Neiley. [Postcard from the author’s collection.]



Map B2

73A-73B Commercial Street

Even if you’ve never set foot on the pier, the oddly angled, salt-crusted Captain Jack’s Wharf has helped form your picture of Provincetown. Capt. Jackson Williams, born at 70A Commercial in 1861, owned trapboats. He began building his wharf in 1897. The tall, narrow roof in mid-wharf marks the herring smoke house. When weir fishing declined in the 1920s, Williams started renting pier sheds to tourists. The cabin called Ribbons was Mrs. Lucille Bailey’s Tea Room, “where working women could go without being suspect,” said Sandy Harris, who owns the unit with her husband, Joe. Rents at the time of Captain Jack’s death in 1935 were \$45 to \$75 for the whole season. (Transients are still accommodated but the prices have gone up, to as much as \$5,225 a week in the high season.)

In 1936, Dr. Daniel Hiebert began running the wharf as Studios-on-the-Sea. In Ribbons,

the performer Sally Nye opened the Circus Club bar. Its three-ring décor featured animal murals (pictured), which the HARRISES preserved. Dr. Hiebert’s wife, Emily, took over the wharf in 1939 and renamed it Captain Jack’s. Tennessee Williams did not write *The Glass Menagerie* here, nor seduce Marlon Brando in exchange for the role of Stanley Kowalski. He did, however, have a brief affair with Kip Kiernan, a ballet dancer. The Hieberts’ daughter Ruth ran the wharf and acquired nearby properties like No. 67, which she renamed the Skiff, and No. 71, Dinghy Dock. Her life companion, Maurice Fitzgerald, was a naval captain, state representative, and judge. “Ruth was one part ship’s captain, keeping the wharf running smoothly, and two parts social director,” Ed Fitzgerald recalled. The property is now a condo. The cabins at the end, Spindrift (pictured) and Hesperus, were bought in 2010 by Mark Moskowitz.



Map B2

74 Commercial Street

Octagonal houses had their eight minutes of fame in the 19th century. Robert Soper, the whaling master who built this Octagon House in 1850, believed its shape would deflect the power of storms. He was a founder of the Centenary Methodist Church and of the Seamen’s Savings Bank. Soper left town in 1865 after the whaling industry collapsed. From the early 1920s to the early ’40s, this was the Octagon Inn and restaurant; Mildred O’Neill, proprietor. Mellen and Isabel Hatch bought it in 1945 and renamed it Hatchway. Mellen wrote *The Log of Provincetown and Truro*, and Isabel ran the Hatchway as a “rest home.” The home was closed in 1973 for failure to meet safety requirements. James “Sweet Pants” Silva bought it in 1985, Leonard Paoletti told me, added the roof deck, and filled the place with antiques and Oriental carpets. Kathleen Mayo and Cheryl Stewart bought it in 2011 and undertook a substantial rehabilitation.



Map B2

76 Commercial Street

Doric columns, serious and sturdy, hold up a prominent pediment that marks this handsome Federal-style facade from the early 1800s. For a century or so, No. 76 was owned by the Nickerson and Freeman families. The house was purchased in 1927 by the seascape painter Frederick Judd Waugh, who constructed the cathedral-like studio on Nickerson Street, behind the main house. Waugh used beams and planks from a shipwreck, as well as enormous brackets known as ship's knees. The studio was completed in 1928. The painter Hans Hofmann, who'd worked and taught at the Hawthorne Class Studio and Fritz Bultman's studio, bought the Waugh studio and home in 1945. In the house, Hofmann's wife, Miz, "created spectacular interiors using red, yellow, blue, and white paint," according to

the *Walking Tour* by Josephine Del Deo and George Bryant. Hofmann conducted Friday afternoon critiques that drew large crowds. He died in 1966 and is buried in Truro.

In 1990, Donard Engle (center), a clergyman from Akron, Ohio, purchased the studio. He invited Todd Westrick (left), a landscape and architectural designer, to visit Provincetown in 1998. Captivated by what he saw, Westrick began a faithful restoration and conservation effort whose result is a space that Hofmann and Waugh would have no trouble recognizing, down to the stray paint speckles. Robert Randall Bourne (right), an artist and landscape gardener who is a tenant in the main house, was inspired by Hofmann's bold palette to plant the front yard with tall sunflowers.

Map B2

82 Commercial Street

An expansive lawn and picket fence set off the handsome full Cape that was for three decades the home and office of the town optometrist, Dr. Max Berman, and his wife, Anita, the high school guidance counselor. Built around 1820, according to the Provincetown Historic Survey, it was for seven generations the Miller family homestead, ending with the death of George Fillmore Miller Jr. in 1978. The Millers owned B. H. Dyer & Company, which once dominated the hardware and paint business in town. Gregory Craig, a private investor in Telluride, Colo., acquired the house in 2007 and began an ambitious, meticulous, multi-year restoration. [Historical photo, courtesy of Gregory Craig.]

Map B2

83 Commercial Street

The West End Racing Club sounds like a place whose members dress in commodores' outfits, but it's a nonprofit group begun at Flyer's Beach in 1950 that teaches children to swim and sail. One startling fact that propelled its founding: many fishermen did not know how to swim. The hope was to improve their chances of survival in the unlikely event of a sinking or the much likelier event of falling overboard. Among the organizers were Joseph Andrews, Will Hurlburt, George Fillmore Miller Jr., Lawrence Richmond, Francis Rogers, Francis "Flyer" Santos, and Richard Santos. Their shoreline clubhouse was finished and dedicated in 1957 on the site of Mary Bicknell's Wharf Theater, which was built in 1925 and fell into the harbor in 1940 (not 1941, as the plaque says). The signal flags on the beam, painted by a young Amy Whorf McGuiggan, say, "Welcome to the WERC." (As cropped above: "Icome to the WER.")



80 Map B2

84 Commercial Street

The plaque on No. 84 states that it was built in 1797, a date accepted by the Provincetown Historic Survey with the considerable caveat that the building was heavily altered over time, gaining a full-length shed dormer and losing its porch. In 1966, Phyllis and Israel Sklar (pictured), opened Phyllis Handwrought Jewelry at this location. Phyllis Gold had been a jeweler in Greenwich Village, where she met Sklar, an artist and musician. At their wedding in 1960, the jazz clarinetist Pee Wee Russell was the best man. They opened their first Provincetown shop in the East End in 1961. Phyllis died in 2010, Izzi two years later. In 2014, one of her brooches (pictured) was accepted into the collection of the Boston Museum of Fine Arts. [Photo of brooch by, and courtesy of, Stephen Borkowski.]

Map B2

88 Commercial Street

For more than a century, since 1910, the Valentines have accommodated transient guests at the family's mid-19th-century home — qualifying for some kind of record in hospitality. Antone George Valentine was working for Atlantic Coast Fisheries in 1949 when he married Helen Gertrude Silva (pictured), who has continued to run Valentine's Guesthouse to this day. Like so many families tied to the sea, the Valentines have known great sorrow. In 1941, Antone's father, Antone Francis Valentine, died when the trawler *Mary E. O'Hara* sank in Boston Harbor. His father, Manuel Valentine, and brother Manuel Jr. had perished together 41 years earlier on the Grand Banks aboard the schooner *Cora McKay*.

Map B2

90 Commercial Street

From the 1830s through the 1860s, the building at No. 90 was the Union Exchange, serving the large and busy Union Wharf. It was purchased in 1868 by the Seamen's Savings Bank, which was then across the road, at No. 99. The bank remained here until 1892, serving many Long Point transplants before moving to 276 Commercial. A cache of Portuguese coins was found here decades later by Frank Roza, owner of the building. The art dealer Harry Salpeter opened a gallery here in 1954. Yvonne Andersen and Dominic Falcone, alumni of the Sun Gallery, opened the Front Street Gallery here in 1962, with Salvatore and Josephine Del Deo. The space was then used as a studio by Romanos Rizk. It is now the law office of Frederick Long. He and his wife, Joy, bought the building in 2004 and restored it commendably.

Map B2

91 Commercial Street

Gerry Studds (right) not only represented the town on Capitol Hill from 1973 to 1997, he lived here during his 12 terms in Congress and several years thereafter, sharing this home with Dean Hara (left), whom he married in 2004. Studds was known nationally as the first openly gay member of the House of Representatives and known locally, *The 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 Studds/Stellwagen Bank National Marine Sanctuary, at the mouth of Massachusetts Bay. David Carnivale was the original architect of this house in 1983, while Thomas Green presided during construction and a 1999 renovation. The central roof dormer was reduced noticeably for the current owner, Michel Wallerstein of New York. [Photo of the couple, courtesy of Dean Hara.]



Map B2

93 Commercial Street

Relish, the westernmost food store on Commercial Street, is notable for baked goods that unfailingly induce reckless temptation. The front of its signature T-shirt says simply, “Hey Cupcake.” And that’s all you need to know. The Provincetown Historic Survey places the date of construction at 1780 and identifies the building as having once been the J. Nickerson Store. In the 1930s, Marion “Bert” Perry — the nephew of Capt. Marion Augustine “Bertie” Perry of *Rose Dorothea* fame — opened Perry’s Market here. Other food markets here were the Seaside Deli and T. R. Scherer, which offered fresh French and sourdough bread daily. With two partners, the artist Frank Vasello opened Relish in 2001. He is now the sole proprietor. [Photo of Vasello by Nathan Butera, courtesy of Frank Vasello.]



Map B2

94 Commercial Street

On the face of it, this is a marvelous Queen Anne-style house from the late 19th century. But equally captivating and distinguished are the men whose home this has been. Capt. Marion Augustine “Bertie” Perry was master and part owner of the trawling schooner *Rose Dorothea*, which won the fisherman’s race off Boston in 1907 and captured the Lipton Cup, a source of pride to this day. The boat’s name honored his wife, Rose Dorothea McGowan. It is meet and right that the house should have been owned since 1944 by Francis “Flyer” Santos (pictured), the founder of Flyer’s Boatyard and builder of the half-scale model of the *Rose Dorothea* that perpetually astonishes visitors to the Public Library. Besides being his home, No. 94 was the original headquarters of Flyer’s Boatyard. Flyer turned 100 in 2014, and the whole town happily celebrated along with his family. He died on Easter Sunday in 2015.



Map B2

96 Commercial Street

Colossal corner pilasters mark this robust, yet refined, Greek Revival-style home, which was built in the mid-19th century. In recent years, it was Captain Lysander’s Inn, after Capt. Lysander Paine, a partner in the fishing concern of J. & L. N. Paine, whose wharf was nearby. (The proprietors may have imagined that an inn called “Captain Paine” would be tougher to market.) The most significant resident of this house was Edith Linwood Bush, Paine’s granddaughter, who moved here in 1952 after retiring as the dean of the Jackson College for Women at Tufts University. She was the first woman professor to teach in the College of Engineering at Tufts. Her brother, Vannevar Bush, now described as a progenitor of the Internet, has also been described as a father of the atomic bomb.



Map B2

100 Commercial Street

There was a day not long ago when there were few things as common as Portuguese families living at the west end of Commercial. Now, there are few things as unusual. But some families remain; a quiet, enduring and modest presence. Roxanne “Jill” Pires (pictured) — a retired waitress, bartender, and customer-service agent — lives in a home that has been in her family’s hands nearly 70 years. Her parents, Manuel Pires and Winifred Fredina (O’Donnell) Pires, bought this house in 1946 for \$5,000. She traces its history to the 19th century, when it was Thomas W. Dyer’s paint store. During a renovation, Pires uncovered some of the original wood-pegged timber framing.



82 Map B2

99–101 Commercial Street

Restaurants come and go. Sal's Place came in 1962 and stayed until 2014, when its remarkable run was celebrated and its passing mourned. It was in the Union Wharf Building, an upland relic of the Union Wharf, which was built around 1830, the first 1,000-foot-plus wharf. It was the setting of Furtado's Boatyard (pictured). Manuel "Ti Manuel" Furtado was the father of 20th-century boatbuilding in town. His alumni went on to establish Flyer's Boatyard (Francis "Flyer" Santos) and Taves Boatyard (Frank "Biska" Taves). He was born in São Miguel, in the Azores, landing in town in 1898 as a ship's carpenter. He fished on the Grand Banks. Around 1920, he set up shop at Union Wharf, where he was known for his "painstaking skill and craftsmanship," *The Advocate* said after his death in 1945.

The Skipper restaurant was here in the '50s. Salvatore Del Deo opened Sal's after his partnership with Ciro Cozzi at Ciro & Sal's dissolved. He turned the business over in 1989 to Jack and Lora Papetsas. Their son, Alexander, joined them. (Mother and son are pictured.) The little cottage next to Sal's — at times indistinguishable from it — is A Home at Last. It served as the geographic center of gravity for much of the lovely memoir *My Provincetown: Memories of a Cape Cod Childhood*, by Amy Whorf McGuiggan. At press time, a proposed enlargement that would almost double its size had become the latest flashpoint in the battle between development and preservation. [Photo of the boatyard, courtesy of Joseph Andrews. Photo of Lora and Alexander Papetsas (2014) by, and courtesy of, Dan McKeon.]



Map B2

109 Commercial Street

This appears to be (as the Provincetown Historic Survey confirms), a fine and important relic of old, old Provincetown: the wharfhead building of the N. C. Brooks wharf, constructed around 1840. Brooks's was a multipurpose enterprise. In the 1860s and early 1870s, it advertised principally as a lumber dealer, variously at the addresses 95, 97 and 98; all of which are in this immediate vicinity (though they don't correspond to the current street numbering system). By 1878, Brooks styled itself a "general commission merchant and dealer in fruits, vegetables, groceries, wood and straw" and as an agent for Cape Cod Express. The property was acquired in 1953 by Prof. Jacques Léon Salvan of Wayne State University, the author of the *The Scandalous Ghost: Sartre's Existentialism as Related to Vitalism, Humanism, Mysticism, Marxism*, among other works. The property is still owned by the Salvan family.



Map B2

112 Commercial Street

As you approach the Turn in Commercial Street, you may think you're being watched. You are. The artist John Dowd (pictured) has placed a bust of Shakespeare in a second-floor window, from which the bard casts his eye over the West End Rialto. The house, which dates to about 1840, was a favorite of postcard publishers, given its picturesque situation. Capt. John Taves of the dragger *Lucy F.* lived here with his wife, Mary (Cabral) Taves. He perished in 1940 when the boat was caught in a blizzard. Dowd, probably the town's best-known contemporary painter and the chairman of the Historic District Commission, bought the house in 1994. His passion for architecture and Cape light is evident in townscapes that impart nobility and gravity to the built environment. In "Tides of Provincetown," a sweeping 2011 exhibition about the art colony, he was represented as artist *and* collector. [Photo of Dowd, by his courtesy.]



Map B2

113 Commercial Street

Was there ever a better name for a holiday spot than the Delight Cottage Resort? It was one of the earliest tourist-oriented cottage colonies. Jesse Rogers created this compound, which stood in piquant counterpoint to the Cape Cod Cold Storage. The alternating shingles of the main house were yellow and red. There were wraparound porches with rocking chairs, changing rooms, and even a modest plank boardwalk leading into the sea. The words “Rogers” and “Delight” were carved into bargeboards, a few of which were salvaged when the house was demolished. Two can be found at 571 Commercial Street. (See Page 127.) [Postcard, courtesy of the Pilgrim Monument and Provincetown Museum.]



Map B2

117 Commercial Street

Built in 1858, a year before the Fire Department was formally organized, this structure was originally designated Fire House No. 2. The cupola, its most distinctive feature after the truck bay itself, marked the loft in which hoses were dried. For much of the 20th century, these were the quarters of Pumper Company No. 1, first responders to any fire in the far West End, signified by a single blast of the alarm on Town Hall. One of the longest-term volunteers here was Joseph Andrews, who was a member of this house for 29 years until his retirement in 1980. The house was decommissioned in 1993 and is currently a private home in which the truck bay doubles as a front porch. It has been owned since 2002 by Bryan Rafanelli and Mark Walsh.



Map B2

119 Commercial Street

Few narratives convey as warm and intimate a sense of the town as the beguiling novel *Leaving Pico*, by Frank X. Gaspar (pictured). The story — about a transformative summer in the life of a Luso-American family and about our common hunger for enough nobility to hold our heads high — centers on the West End home of its young narrator, Josie Carvalho. It’s tempting to look at No. 119, where Gaspar grew up in the 1950s, and wonder how much this place informs the novel. Gaspar’s great aunt, Theophila “Mattie” (Gaspar) Brown, conducted a millinery business here, as had Josie’s great aunt, also Theophila. And one sees a bit of the real John Joseph Gaspie of Pico in Gaspar’s rendering of Josie’s grandfather, also John Joseph. But too literal a reading honors neither the real nor the fictional characters, nor Gaspar’s great imagination. [Photo of Gaspar by David A. Lipton, courtesy of Frank X. Gaspar.]



Map B2

120 Commercial Street

The Great Atlantic & Pacific Tea Company is tied closely to Provincetown as provisioner and employer. This was an A&P market through the '50s; the Reef, a skin-diving store; the Portuguese-American Civic League, beginning in 1963; Sid Rifkin’s Gallery; and two entertainment venues: Mike Taylor’s Blues Bag in 1966 and Peeping Deliah in 1970. Robert Clibbon bought the building in 1978. He and his wife, Melyssa Bearse, raised their children Tyler and Daniel here and showed their art in the Clibbon Gallery. Storefront tenants in recent years included the marine-themed Peter’s Royal Navy, curated by the late Peter Constandy, and, since 2012, Loveland, an imaginatively personal store run by Josh Patner — “Bohemian Marine” is its tagline — for which only the adjective eclectic suffices.



84 Map B2

125 Commercial Street

With a pier stretching a quarter mile into the sea, the Coast Guard's Station Provincetown is a most imposing federal presence. It opened in 1979, replacing and consolidating seven boat stations that had originated with the Life-Saving Service, precursor of the Coast Guard. Its area of operation embraces 1,200 square miles of bay and ocean, plus the Long Point, Race Point, Wood End, and Highland Lights. Station Provincetown is said to have been the first federal building to use solar power. It is on the site of the Cape Cod Cold Storage Company fish-freezing plant (bottom) and Freeman's Wharf, whose pile field parallels the pier. The plant, built in 1912, dominated West End life for decades. At mid-century, it was the main freezer of the Atlantic Coast Fisheries Corporation. [Photo (1961) from *Scrapbooks of Althea Boxell* (Book 2, Page 71), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map B2

129R Commercial Street

Frank "Biska" Taves was the son of a fisherman who had come from São Miguel in the Azores. He didn't follow his father to sea, though his role in the fishery was as important as any man's. Taves devoted his life to building and repairing boats. His yard is still functioning and still bears his name. The boatyard was operating by 1941 and the marine railway, still operating, was constructed in the 1940s. It's hard to conceive how busy this stretch of waterfront must have been in the 1950s and '60s, when the Taves Boatyard was flanked by Flyer's Boatyard and the Atlantic Coast Fisheries cold storage plant. On one Saturday in May 1962, Taves and Flyer's simultaneously launched two rebuilt draggers. The yard was purchased in 1994 by a trust controlled by Alfred J. Pickard Jr. of Wellfleet, who runs the Wellfleet Marine Corporation with Donna (Harrington) Pickard.



Map B2

131A Commercial Street

Flyer's Boatyard is still thriving because it adapted to the changing nature of boating in town, from subsistence industry to vacation-time recreation. Its founder, Francis "Flyer" Santos, was in the first class to graduate from the new high school building in 1932. He was apprenticed to "Ti Manuel" Furtado, whose boatyard was on the site of Union Wharf. In World War II, Santos worked on PT boats at the Herreshoff Manufacturing Company. He bought the site of the Puritan Cold Storage freezer, at this location, in 1949. Three years later, he built his first marine railway: tracks that run far enough into the water that a boat can be floated into a large cradle on the rails and hauled ashore. The area under the dock was the site of an illicit after-hours sex scene in the '80s, until high-powered lights were installed. The yard, now called Flyer's Boat Rentals, is run by Flyer's son, Francis John "Grassy" Santos (pictured), and Grassy's son, Noah.



Map B2

133 Commercial Street

This little building looms large as the home of Cookie's Tap (later, Cookie's Restaurant), run as a fishermen's bar by two generations of Cooks: Frank "Friday" Cook, Clara Cabral Cook, Wilbur Cook (pictured), and Joseph Cook. It gained wider popularity with fare like peixe frito em molho de tomate and was celebrated by Howard Mitcham in *The Provincetown Seafood Cookbook*. David Gallerani ran it as Gallerani's, with northern Italian specialties. He offered daily meals to clients of the AIDS Support Group. Lorraine Najar (pictured) bought it in 2003. She saw to it that the bar wound up at Clem & Ursie's, in-laws of the Cooks through Sandy (Cook) Silva. Popular and respected, Lorraine's Mexican was in business here 21 years. It's now at 338 Commercial. In 2014, Audrey Mostaghim opened Joon Bar + Kitchen, designed by Kevin O'Shea. [Photo of Cook from Clem & Ursie's.]



Map B2

141 Commercial Street

Just before the busy-ness of the town center gives way to West End tranquillity, there comes a bright retail landmark. Pauline Fisher’s MAP, Modified American Plan, which opened in 1994, is an inventively managed store from which one might be just as likely to emerge with a book or a print — or a smart new idea — as with a pair of jeans or boots. “Pauline’s taste is flawless,” the writer Dan Shaw said in 2013. The modest building was constructed around 1890. Al’s Fish Market opened here in 1963. It sponsored fish fries, had a snack bar, and sold penny candies. An earlier proprietor was Bessie Florence Tyler, who ran a candy, cake, and general store. In the course of a building renovation, Fisher moved MAP in 2015 to 220 Commercial.



Map B2

148 Commercial Street

“F. Gaspa” declares the stencil-carving in the porch bargeboards of this unusual house, which looks as if a small slice of Bourbon Street had been set down on Commercial. Capt. Frank Gaspa was a high-line fisherman who came from Pico, in the Azores, at the turn of the 20th century. “A stern, hard skipper aboard a vessel, conscious of his position and tolerating no opposition, his greatest boast was, nevertheless, that in all of his years of fishing on the treacherous Grand Banks, he never lost a man,” *The Advocate* said in his 1953 obituary. The decorative detailing was by Jesse Rogers, who was responsible for the Delight Cottage Resort, 113 Commercial. In recent years, the ground floor has been occupied by the Tristan Gallery, the T. J. Walton Gallery (now at No. 153) and, currently, Debbie Nadolney’s AMP: Art Market Provincetown. [Blizzard photo (2015) by, and courtesy of, Debbie Nadolney.]



Map B2

157 Commercial Street

Before Commercial Street, houses close to the water *faced* the water. No. 157 still does. Local lore holds that this three-quarter Cape dates to the mid-1700s, that it is haunted, and that fugitive slaves were hidden by abolitionists in a “snug harbor” cavity in the central chimney tower (pictured). In the 1930s, this was the Hatchway boarding house. Romain Roland and his wife, Eileen, renovated it in 1978 as the French restaurant Chez Romain, fondly remembered as one of the most sophisticated in town. It was succeeded in 1984 by Snug Harbor, a Creole-Cajun bistro run by Diane Corbo and Valerie Caranno. They sold it in 1991 to Glen and Gary Martin, who reopened it as the Martin House, specializing in New England fare. It closed in 2005. The property was acquired in 2010 by Kevin O’Shea (pictured) and David Bowd, who rebuilt it as a private home while keeping many historical elements.



Map B2

158 Commercial Street

The Rose & Crown guesthouse is a Federal-style home built in the late 18th century, around 1780. The Grace family lived here in the early 20th century. Jessica (Grace) Lema could recall the days when the house overlooked Grozier Park, where the Boatslip now stands, and she had only to walk out her front door to go play on the beach. This was the Hobby Shop in the ’30s and home to the abstract painter Fritz Pfeiffer, who died here in a fire in 1960. In the ’70s, it was the Owl’s Nest. Rose & Crown was run in the 1980s by Preston Babbitt, a co-founder with Alice Foley of the Provincetown AIDS Support Group, who died of AIDS in 1990. It’s now managed by Ann MacDougall. The ship’s figurehead is called Jane Elizabeth.



86 Map B2

160 Commercial Street

An ample yard and rooftop lantern, from which ships could be spotted on the Back Shore, distinguish this Italianate-style home, built around 1830 by Capt. Joseph Atkins, whose Central Wharf stood opposite. The property passed to his son, William Atkins, who made a fortune in whaling. He married Jane Freeman Grozier, whose nephew, Edwin Atkins Grozier, owned *The Boston Post*, with his wife, Alice. (The newspaper closed in 1956, but the Boston Post Cane is still awarded to the town’s oldest resident.) This was the Groziers’ home, which they ornamented by creating the private Grozier Park across the street. The local legend Reginald “Reggie” Cabral — fisherman’s son, proprietor of the A-House, art collector, philanthropist, and town historian — moved into the house in 1963 with his wife, Meara. He died in 1996. Their daughter, Jennifer (pictured), lives here with her partner, Ian Leahy.



Map B2

161 Commercial Street

The private Grozier Park, on this site, was owned in 1964 by Reginald Cabral, who hoped to sell it to the town to create the public Kennedy Park. When that fell through, Cabral built what is now the east wing of the Boatslip Resort. The wing paralleling Commercial came later. The Boatslip is best known for Tea Dance, sine qua non of the gay social scene, which once spilled out to the beach. A large deck was later built whose undercroft is so popular for sexual rendezvous that it’s known as Dick Dock. In the ’70s and ’80s, the motel was run by Roland “Chick” Chamberland, Charles “Chuck” Mehr (of the Sandpiper), Allen Mundy, and Peter Ryder. Roy Cohn was among the guests. It is currently owned by a partnership led by Marion Serelis, and is managed by Terry McCumber. [Photo (1982) by, and courtesy, of David Jarrett.]



Map B2

162 Commercial Street

The Provincetown-Jamaica connection is older than most people imagine. This house was built by the Atkins family from next door, said Ken Weiss, who has owned the property since 1994. They sold it in 1900 to Lorenzo Dow Baker of Wellfleet, who’s credited with having introduced the banana to Boston in 1871, importing them from Jamaica. His Boston Fruit Corporation was a corporate ancestor of Chiquita Brands International. Lorenzo Dow Baker Jr. sold the house in 1918 to George Elmer Browne, an American impressionist who had studied at the Académie Julian in Paris and ran the West End School of Art in town. He died in 1946 and his funeral was held here. In 2008, Weiss restored what he could of the facade and recreated the rest.



Map B2

164–166 Commercial Street

Robert Sanborn, the town’s former tourism director, combined abutters in 2008 to create the Prince Albert Guest House, with 18 rooms. No. 164 (bottom), is a Second Empire-style treasure, built for Capt. Abner Rich, president of the Central Wharf. It was known briefly as Roses of Charron under Bob Charron, who sold it to Donald Vining and Arlan Doughty in 1975. Marvin Coble and Thomas Higley bought it in 1980 and renamed it Captain and His Ship, which it remained under Jim Baer, who owned the building until 2003, after which it was Officers Quarters. The Italianate-style No. 166 (top) dates to the 1870s. Alan Wagg owned it from 1972 to 1993 and ran it as the Casablanca Guest House. Other names for Nos. 164–166 have included Atlantic Shores, Four Bays Inn, and Captains Inn. In 2015, the properties split again, with No. 166, under Stan Cottner and Josh Scaturro, rechristened the Queen Vic Guest House.



Map C2

170 Commercial Street

There aren't many vigorously original works of architecture in town, so it seems especially grievous that one of the few such structures — the strikingly handsome Shingle-style second Centenary Methodist Episcopal Church (pictured) — should have been torn down. The first Centenary Church was built on this site in 1866, the 100th anniversary of the founding of American Methodism. The steeple was one foot taller than that of the rival Center Methodist Church. Firefighters could not reach it on the night in 1908 when the church caught fire. Two boys were killed in the disaster. The second church was constructed from 1909 to 1910. It closed in the early 1940s, after the departure of its last regular pastor. The property was acquired in 1948 by the First National Bank of Provincetown, which was then at 290 Commercial. Next year, the bank offered to sell the church building for its “excellent lumber.”

Ye Olde Colonial in style, the bank was designed by Hutchins & French. It opened in 1950. What distinguished it were eight large murals by the artist Colton Waugh on marine subjects, specially commissioned to hang between the window bays. First National went through various incarnations before disappearing into the giant Shawmut. “In the dismantling of the bank in the '70s, the murals disappeared and have never been found,” Josephine Del Deo said. Subsequent tenants have included Mail Spot Express, Robert Cardinal's West End Gallery, Bravo! mens' clothing, and Joe Coffee & Cafe, which moved here from 148A Commercial and greatly enlivened what had been a pleasant but little-used front yard. [Postcard of the church, courtesy of the Pilgrim Monument and Provincetown Museum. Matchbook cover, courtesy of Salvador R. Vasques III.]



Map B2

171–173 Commercial Street

B. H. Dyer & Company, a hardware, housewares, and paint store and one of the last surviving old-line businesses, expired three years shy of the 21st century. “Gone are the long, cool aisles where a little of this and a box of that provided almost anything you might need in the way of hardware,” Sue Harrison wrote in a 1997 eulogy in *The Banner*, speaking of this mid-19th-century building. Benjamin Huldah Dyer, the founder, was succeeded by George Fillmore Miller, then George Fillmore Miller Jr., then Mary Henrique. The “Dyer” name remains on the monumental street front pediment but the tenants in recent years have been Forbidden Fruit, a housewares boutique, and Ptown Spin, a well-stocked record and CD store (pictured), whose presence is audible.



Map C2

174 Commercial Street

One of the best mansard roofs in town almost overshadows the Second Empire-style house beneath, which has been the White Wind Inn more than four decades. Richard White — described by the innkeeper Len Paoletti as a moving force in the town's growth as a gay resort — bought the property with Richard Tonne IV in 1968. They sold to Sandra Rich in 1973, who sold in 1998 to Michael Valenti and Rob Tosner. A remarkable feature of the site is a stone wall constructed of ballast from sailing ships. It can clearly be seen in a 1908 photo of the fire across Winthrop Street at the Centenary Church. The Wilfred Beauty Studio and Mayflower Barber Shop did business here. It was known as Casa Vistosa in the mid-'50s. Outside is a small octagonal pavilion that has housed Ptown Spin, Glass Gazebo, and Coffey Men, among others.



88 Map C2

175 Commercial Street

A handsomely ample corner turret, ornate pediment and neo-Classical details on the broad front porch distinguish this Queen Anne-style house, built around 1870 and subsequently expanded. The Anchor and Ark Club, a Masonic organization (the emblems symbolize a well-grounded hope and a well-spent life), was founded in 1935 and headquartered here. This was also the Seagull Restaurant. It has been the Anchor Inn Beach House for several decades; much of that time under the flamboyant management of Peter Boyle II, whose antique cars — perennially parked out front — served as an additional calling card. He died in 2002. David Silva, who owns and manages the Red Inn, is now the proprietor.



Map C2

183–185 Commercial Street

On the expansive site of the Fishermens Cold Storage plant, the Sea View Club was operated in the 1960s and '70s by Chris and Elizabeth Salvador. In 1994, Bubala's by the Bay opened here, having been established a year earlier upstairs at the Cafe Edwige by John "Jingles" Yingling, the restaurateur behind Spiritus and Enzo's. His son Guillermo is now the executive chef. (His nephew Erik is vice chairman of the Board of Selectmen.) The Picasso-esque figures on the sign are derived from the large and playful mural (pictured) by James Hansen. Other artwork here is by Carl Tasha, Ellen Lebow, and Richard Pepitone. The sculptural musical notes, by René Lamadrid, derive from the *Peter Gunn* theme by Henry Mancini. Lots of outdoor seating makes Bubala's ideal for people-watching during the nightly passeggiata.



Map C2

184 Commercial Street

In *Provincetown Discovered*, Manuel Silva's yard can be seen filled with lobster pots, under the sign, "Native Lobster Now \$2.50 Lb." Richard Allan, an attic roomer in the '50s, recalls Carrie Silva leaving him a quart of milk and a "most delicious" lobster sandwich every few days. In the '90s, the building housed Wa, Tom Rogers's Asian antique and housewares store. In 2007, it became a Marc by Marc Jacobs boutique. (Robert Duffy, the president of the company, was spending summers at 27 Commercial.) Was this the End of Provincetown as We Knew It? To his own surprise, Mike Albo of *The New York Times* found that he liked the store. "The brand's trend-making, gossiped-about namesake is brazenly gay, has a messy love life, and can't stop posing half-naked in front of people," Albo wrote in 2008. "Sounds like Provincetown to me."



Map C2

186 Commercial Street

Gideon Bowley owned this house in the 19th century and built Bowley's Wharf opposite. Capt. William Matheson followed as owner of the house and new namesake of the wharf, later called Steamboat Wharf. More recently, the house was owned by Esther and Stanley Chamberlain, then Bobby Werner, then Ellen Freeman. John Yingling's son Guillermo (pictured) now runs it, with Eric Jansen, as the Enzo Guest House and Local 186. Restaurants here since 1970, Joel Grozier said, were S'il Vous Plaît, Maggie's, Mary-Lou's Backstage Café, Sea Fox Inn, Victor Victoria, Café at the Painted Lady Inn, Franco's, the Grill, Fiddle Leaf, Blondie's, Cactus Garden, Esther's, and Enzo's. "Scream Along With Billy" in the Grotta Bar features Billy Hough and Sue Goldberg. The iron butterflies and flowers around the patio were designed and fabricated by Michael Kacergis. [Photo of Guillermo Yingling, by his courtesy.]



Map C2

189 Commercial Street

In a windswept town made of wood-framed buildings jam-packed together, fire is a dreadful and relentless enemy. That's why you don't have to walk far to see more than one firehouse. It was for good reason that they seemed to be everywhere along Commercial: No. 117, No. 189, No. 254, No. 351, and No. 514. Volunteer companies were summoned to their houses by an alarm sounded at Town Hall. Two blasts were a call for Pumper Company No. 2, whose quarters were here. This station was decommissioned in 1988. A project to turn it into a visitor information center with public restrooms got under way in 1999. After repeated hurdles, the restrooms opened in 2010 when the late Sandy Turner, the assistant director of public works, cut a ceremonial ribbon of toilet paper. [Photo (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (Town Center), courtesy of the Provincetown Public Library.]



Map C2

190 Commercial Street

Spiritus pizzeria is interwoven with recent history, and its home has a fascinating past life. It was built in the 1830s for Reuben Collins II. Sixty years later, his children Richard and Minnie physically divided the house between them. It was not reunited again until the 1940s. John Yingling arrived in 1978 and transformed it into Spiritus, with a free-spirited décor. Under the same roof, Gus Gutterman and Arnie Charnick ran Spiritus Ice Cream. Spiritus has long been the after-hours gathering spot for bar-goers, partiers, late diners, and hundreds of other men. (The pizza is good, too.) The scene was upended in 1986 during a three-night melee between the police and gay protesters known as the "Spiritus Riot." [Top photo (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (Town Center), courtesy of the Provincetown Public Library. Bottom photo (1981) by, and courtesy of, David Jarrett.]



Map C2

192–194 Commercial Street

Though it looks at first glance a bit like a Federal-style house, No. 192–194 is in fact a Cape with a full-width addition, according to the Provincetown Historic Survey. Inside, the building is rich in character and poor in right angles. Diana Henley of Brooklyn has owned the property since 1960. The musician Zoë Lewis (pictured) is among the residents. Commercial tenants have included John R. Small Mimeographing, 1940s; Rogers Art Supply, 1950s; Isis Unveiled, 1980s; Don't Panic T-shirt shop; Third Eye at Phoenix Rising; and City Video (remember VHS?), which was succeeded by Adam Peck's A Gallery, a showcase for the artist Christopher Sousa. Downstairs is FK Full Kit Gear Shop, "Serious Gear for Serious Men." Serious about *what* is obvious enough after just a moment's visit. [Photo of Lewis by Eileen Counihan, courtesy of Zoë Lewis.]



Map C2

193A Commercial Street

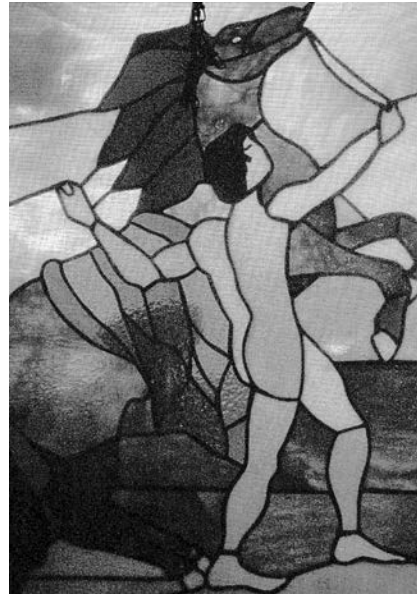
A social center of lesbian life since the early 1950s, when it was the Ace of Spades Club (pictured), run by John and Frances Atkins. The beachcomber décor was in part the work of Jeanne "Frenchie" Chanel. As a club, it was legally bound to limit admission. Anti-gay selectmen would target it for not enforcing membership rules. Perhaps that was why in 1961 the proprietors refused to admit the first lady, Jacqueline Kennedy, who was with Gore Vidal when she couldn't produce ID. Pamela Genevrino and Linda Gerard reopened the place as the Pied Piper in 1971. Susan Webster took over in 1986; added the "After Tea T-Dance," attracting men; and changed the name in 2000 to PiedBar, which she said draws "a very mixed clientele." [Postcard, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection). Matchbook, courtesy of Salvador R. Vasques III.]



90 Map C2

195–199 Commercial Street

This important, astonishingly intact commercial building from 1845–1846 looks largely as it did 125 years ago (top), when it was John Rich’s men’s emporium. It’s also significant as a wharf-head structure, though the Market Wharf behind it is long gone. On this site in 1945, William Hathaway built what may have been the first marine railway in town. The silversmith Ed Wiener was here in the 1940s; followed by Lamp Shades by Polly Allen; Josephine Del Deo’s Sea Weaves Shop; and the Circular Cellar, run by Frank Lee and Jim Simpson, copper-enamel artisans. Beginning in 1959, Lenore Ross ran the Plain & Fancy restaurant and Lobster Bar here. Other tenants included Richard Ecock’s Buttonwood clothing, Mazel Tov restaurant, and the No. 5 and Coffey Men men’s stores. The popular Café Heaven is here now, as is Melt, a bath product store. [Photo (1890) from *Provincetown or, Odds and Ends From the Tip End.*]



Map C2

198 Commercial Street

The Ranch Guestlodge, which this was until 2011, had not much changed since it was opened in 1960 by Alton “Al” Stilson and Gene Greene. Cheerfully rebuking buttoned-up, tasteful A-gaydom, the Ranch made it clear that frisky guests were welcome — beards, chaps, and all — and that transgressive sex was expected and encouraged under its roof. “The lusty vibe pervades the entire establishment,” *OutTraveler* said in 2008. The building was constructed in 1882. Reggie Cabral and his mother operated an antiques store here, the Aladdin Lamp, in the early ’50s. They were succeeded by Paul Bellardo’s studio and workshop. Stilson owned the property until 1995. It is now the Crew’s Quarters. Though still tailored to gay male guests, the rooms are called “cabins” — not Bull Pen and Stud Stall. Poule d’Eau Kyle’s stained-glass window of a naked cowboy and steed, however, has survived.



Map C2

200 Commercial Street

Built in 1922 as a Ford showroom, this is an art colony landmark. In 1949, the poet and artist Weldon Kees organized the avant-garde Forum 49 symposium in this space, then called Gallery 200. Seven hundred people came to hear Hans Hofmann, Adolph Gottlieb, Serge Chermayeff, and George Biddle. Art was shown by Hofmann, Jackson Pollock, Fritz Bultman, Oliver Chaffee, Perle Fine, Karl Knaths, Robert Motherwell, E. Ambrose Webster, and Agnes Weinrich. Later tenants included the jeweler Henry Stieg, *The Advocate*, Provincetown Printery, Don’t Panic, and Southstream Design. Kiehler’s-Provincetown, a branch of the New York apothecary, opened in 2014. Toys of Eros, in business since 1993, is in the abutting garage. [Photo (1952) from *Scrapbooks of Althea Boxell* (Book 1, Page 82), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

205–209 Commercial Street

From 1964 through the mid-’70s, the Aquarium Marketplace was Donald Gleason’s Marine Aquarium, curated by John O’Connor, the high school biology instructor. Three dolphins — Jackie, Lady, and Lucky — spent summers in a pool under the deck now occupied by Aqua Bar. The current mall is arranged as a Main Street, with tenants like Big Daddy’s Burritos, Connie’s Bakery, Earth, Fortune Cookie, Human Rights Campaign Action Center and Store, I Dream of Gelato, Item, Klymaxx-Unlimited, Native Cape Cod Seafood, Street Eats, and Uma Loucura. It’s owned by Ben deRuyter through a trust. The double-P ligatures in the facade stand for Paige Brothers Garage, a Hudson and Essex dealership, which this was in 1921, when it was built. [Dolphin postcard by Cape Cod Photos, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection). Entrance photo (1976) by, and courtesy of, Jill Turner Odice.]



Map C2

214 Commercial Street

After remaking the old Congregational church into the Art Cinema in 1954, George Shafir built a movie theater from the ground up: the New Art Cinema, reached through an arcade of shops in much-altered older structures. The architect was Burnett Vickers. An enlivening feature was a carved wood signpost (detail pictured) by Joan Wye. The complex opened in 1966. Café Express, Leathering Heights, Pearson’s Stained Glass, Frappo 66, Lagniappe Café, and Little Deb’s Cafe were tenants. Current tenants include Blondie’s Burgers and Bogey’s Bar; Donna Flax’s D. Flax clothing store, which opened in 1987; and the Q Too gift shop. In 2006, the New Art Cinema became the Art House, a venue for live performances. Russ King’s *Miss Richfield 1981* (pictured) was among the early headliners.



Map C2

219 Commercial Street

The Classical Revival-style Post Office was once Provincetown’s great public meeting ground. Construction began in the Great Depression (under the Hoover administration, not the New Deal). The supervising architect credited on the 1932 cornerstone, James A. Wetmore, was in charge of the Treasury Department’s building program. The Post Office moved here from cramped quarters at 255–257 Commercial. In March 1949, the town’s well-respected postmaster, William Cabral, accidentally shot and killed James “Young Jimmy Peek” Souza, a rambunctious youth whom Cabral was trying to frighten with his Army revolver. The extent of Cabral’s moral culpability pitted citizen against citizen. Though memories have softened, the Post Office still bears a scar: a dent in the steel parcel-post counter from which the bullet ricocheted toward its unintended mark.



Map C2

220 Commercial Street

The Oldest Shop, built in 1799 and razed in 1966, can be thought of as Provincetown’s Penn Station; its demolition helped galvanize landmarks preservation. “There are still more than a few to be saved though they are fast disappearing,” *The Advocate* warned at the time. Over the years, tenants included Harry Williard’s Shoe Hospital; *The Advocate*, beginning in 1941; and the Etcetera Shop, owned by Judith Tobey and Roslyn Garfield, which opened in 1955 and was renamed Shirts Etcetera. Kurt and Irma Ruckstuhl — who ran the Old Village Store, Emporium, and Corner Gift Shop — operated Candlemakers here. The replacement building is home to the Q Store and, until 2015, Wa, which had a sweet little garden of Asian art (pictured). [Photo (ca 1930) from *Scrapbooks of Althea Boxell* (Book 2, Page 1), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

221–223 Commercial Street

How many guidebooks urge you to go into a bank? Well, *do* go into this one. Seamen’s Bank is also a fine art gallery. In 1963, under William F. Silva, it purchased the old Cape Cod Garage as its new headquarters site. The building opened in 1964 when Jeanne “Frenchie” Chanel made the first deposit: \$13. Behind the tellers’ counter is a portrait of Silva by Samuel Edmund Oppenheim. Other works are by Salvatore Del Deo, Henry Hensche and Ada Rayner, Ciro Cozzi, Nancy Whorf, and Charles Kaeselau (pictured). The abstract stained-glass window in the boardroom is by John Knight. The bank has kept alive the memory of three draggers that were lost at sea in recent decades — the *Patricia Marie*, *Cap’n Bill*, and *Victory II* — in paintings by John Mendes. This is a mutual institution, not a commercial one — operated for the benefit of depositors. It was founded in 1851 as the Seamen’s Savings Bank. John K. Roderick is the president and chairman.



92 Map C2

225 Commercial Street

A utilitarian building that has adapted to the many tenants who've passed through its timber frame. It was built around 1900 and was known in the 1920s and 1930s as Adams' Garage, operated by John Darrow Adams Jr.; also as Dr. Curley's Garage after its owner, Dr. Clarence Curley. His wife, Clio Rachel (Hull) Curley, was active in the Nautilus Club, the women's civic group that once met here. In the '60s, it housed Clark's Flower Shop and the Golden Gull gift shop. William Hoontis and Francis "Cliff" Cowgill II opened the Provincetown Cheese Market and Deli in 1978. It was in business until 1999, succeeded by the Blue Light restaurant, Blondie's Burgers, and, in 2013, by the Canteen, run by Rob Anderson and Loic Rossignon (pictured), who live over the store. In the back, they discovered old automotive posters behind sheetrock walls, from Dr. Curley's day.



Map C2

227 Commercial Street

This little building has loomed large for more than 30 years as a convenience store. Long ago, it was the office of the Lewis & Brown coal and lumber business. By the mid-1950s, it was the Jimi-Jak Sportswear shop. In 1957, Harold Hersh, who lived with Irving Baff at 4 Center, opened Les Beaux-Arts, changing the name the next year to Mr. Kenneth's Mad Hats. Mad, they were; and terrifically whimsical. Edward and Judith Polay opened the Little Store in 1971. They were out of the building for six years, while Joel Ouellet operated the First Old Store, but returned in 1997 with a redesign by Adam Peck. In 2012, Valsin Marmillion and Juan Pisani transformed it, but not too radically, into Little Red, which lasted until 2014.



Map C2

229 Commercial Street

The industrial era of the giant cold storage plants, or "freezers," left two great vestiges: No. 501, now the Ice House condominium, and No. 229, the engine house of the Colonial Cold Storage Company plant, where tons of freshly caught fish were frozen and stored before being transported to waiting markets. Joshua and Ed Paine built the Colonial in 1915, evidently understanding that they were constructing a de facto civic institution. Colonial has some of the finest neo-Classical-style detailing of any commercial building in town. Even the facade along the alleyway (bottom) is noteworthy. The Colonial was acquired by Atlantic Coast Fisheries as the company's beachhead in Provincetown and finally shut down in 1940. Later tenants have included the Treasure in Trash second-hand store, Lorraine's restaurant, and Indigo Lounge-Jake's Cape House.



Map C2

229R Commercial Street

Though it is a wreck, Benjamin Lancy's Wharf, built around 1850, is recognizable as the major pier it once was. It even had a role in a 1947 movie, *Daisy Kenyon*. Joan Crawford and Henry Fonda filmed a scene on it (or at least a rear projection of it). Lancy's house, No. 230, is in line with the pile field. At the head of the wharf is the former Old Reliable Fish House — the province of Howard Mitcham (pictured), perhaps the town's most colorful chef and, in the '70s, its best known. He had no use for culinary airs. He was a passionate advocate of seafood and of Portuguese cooking, and did much to keep these staples on the town menu when other restaurateurs started catering to summer people seeking more cosmopolitan fare. His *Provincetown Seafood Cookbook* of 1975 is an absorbing history that can be consumed even if you plan to get nowhere near a shucking or filleting knife. [Photo of Mitcham by, and courtesy of, Joel Grozier.]



Map C2

230 Commercial Street

Opposite Lancy’s Wharf is a Second Empire-style mansion built in 1874 for Benjamin Lancy, a merchant and ship owner. (He is said to have kept his dead mother in her bedroom for three months in 1896 rather than try to bury her in winter.) After he died in 1923, the building was acquired by the Research Club for use as the Historical Museum, to which Rear Adm. Donald MacMillan contributed many Arctic artifacts. In 1961, the collection was moved uphill as the Provincetown Museum at the Pilgrim Monument. Howard Gruber opened the restaurant Front Street, a fixture on the social scene, in 1973. He died of AIDS in 1993. It is now owned and run by Donna Aliperti. Current tenants of the commercial annex include Sol Optics and the Cortile Gallery. [Photo (ca 1923) from *Scrapbooks of Althea Boxell* (Book 1, Page 53), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

235 Commercial Street

Marine Specialties is a sui generis establishment in a sui generic town. Its baroque offerings couldn’t contrast more sharply with its spartan home, which some sources describe as an early 20th-century automotive garage and others as a 1940s trap-fishing shed. The store was founded in 1961 and is owned by the Patrick family, sixth-generation Provincetown (Bob Patrick is pictured); indeed, for a time it was called Patrick’s Marine Specialties. Their motto, “Everything You Never Knew You Needed,” is worth keeping in mind if you’re seriously tempted by that 57-year-old Minnesota license plate. The store says it offers “army-navy surplus, ship’s salvage, and whatever else we come across.” That includes nautical décor, wooden buoys, lobster pots, fishnet, sea sponges, and feather boas. The entire pilot house of the tugboat *Betsy Ross* was installed in the store in 1966. See if you can spot it in the photo.



Map C2

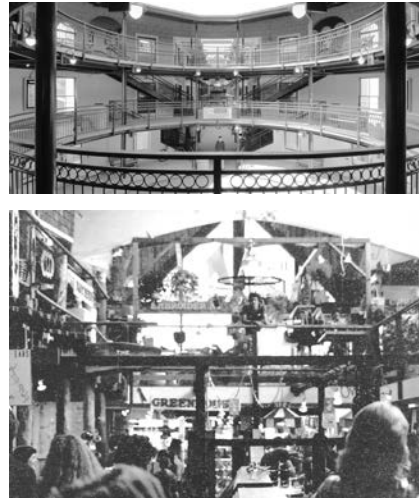
236 Commercial Street

Simply put, the Unitarian Universalist Meeting House (formerly the Church of the Redeemer or First Universalist Church), is the most beautiful building in town — inside and out. It’s been on the National Register of Historic Places since 1972. It’s so revered that its steeple is called the Sir Christopher Wren Tower, after the 17th-century architect who transformed London. Unlike three other surviving church buildings downtown, the U.U. still serves as a house of worship, now under the Rev. Kate Wilkinson. The Greek Revival-style sanctuary was built in 1847. The steeple, added 10 years later, was not sufficiently supported to stand in sandy soil. Steel reinforcements were placed under it in 1999, but its northeasterly inclination (noticeable in the picture) was not corrected, out of concern for what even a bit of torquing might do to the plasterwork.



Don’t miss a visit to the sanctuary. The entire room was painted very convincingly in trompe l’oeil style by Carl Wendte of Germany. Try looking at the chancel alcove and telling yourself it’s a flat wall. Visitors are welcome during business hours and, of course, on Sunday mornings.

During the influenza epidemic of 1918, the church became an infirmary. In 1985, as membership fell, the Rev. Kim Crawford-Harvie arrived and helped revitalize the congregation. Ten years later, it established a dedicated AIDS ministry. The U.U. is host to a lively variety of groups and purposes, including 12-step meetings. The Soup Kitchen in Provincetown started here. It’s a treasured performance space, too, with fine acoustics and a restored 1850 Holbrook tracker organ. Among others, the U.U. Meeting House Theatre has featured Hedda Lettuce (Steven Polito), not your usual ecclesiastical figure.



94 Map C2

237–241 Commercial Street

The 600-seat Provincetown Theatre opened in 1919 and was run by Victor Lewis of the New York Store. In 1973, Dale Elmer combined it with the Handcrafter next door to create Whaler's Wharf, an artisans' collective and craft market (pictured, top). Elmer gave tenants a chance by renting space "for next to nothing," recalled Jill Turner Odice, who managed the Handcrafter. They included Christie Andresen, Taqwa Glassworks; Richard Cuencas, R. C. Handcrafted Jewelry; Cynthia Gast, Shell Shop; Myra Gold, MG Leather; James Green, Picture Yourself Portraits; Craig Littlewood, ivory carver; Jan McPherson, painter on wood; Lorraine Najar, Lorraine's Too; Christopher Pearson, Pearson Studio; and Eddie Smith, Driftwood Originals. The balcony was partitioned off to create a cinema, The Movies, run by Monte Rome, Dennis Dermody, and Bruce Goldstein. The whole complex, and much of the Crown

& Anchor, were destroyed by fire in 1998. David Bragdon, who was on watch that night, later killed himself in distress. "The old Provincetown died that night," Odice said. The Whalers Wharf of 2000 was developed by Paul deRuyter and Bruce MacGregor, and designed by Regina Binder of Binder Boland Associates as a festival marketplace (pictured). The facade evokes the original arch, whose shattered remnants can be seen on the beach out back. The 70-seat Whalers Wharf Cinema was purchased in 2011 by the Provincetown Film Society and renamed Waters Edge Cinema. Other tenants include Ross' Grill (Kenneth Ross, now César Gerena), the Nut House, and Christo's Fine Jewelry. [Photo of theater (1940) from *Scrapbooks of Althea Boxell* (Book 1, Page 2), courtesy of the Provincetown History Preservation Project (Dowd Collection). Photo of Whaler's Wharf (1979) by, and courtesy of, Susan Wasson.]



Map C2

240 Commercial Street

Built around 1830 in the Greek Revival style, No. 240 was in the Patrick family for decades. Matilda Caroline (Tarvis) Patrick, who owned Patrick's News Store, also sold Christmas items in the front rooms here, said Irma Ruckstuhl, a historian and former shopkeeper herself. "It was one of the very few retail establishments which could at that time (the early '50s) truly be called a gift shop," Ruckstuhl said. In the 1970s, it was Outermost Kites, run by Christina Davidson and Gabriel Brooke, and remembered not only for the lovely kites hanging on the deep porch, but for having a popcorn machine out front. This has been a housewares store in recent years; first, Chadington's of Provincetown, and now Shor, run by Herbert Acevedo and Kevin Miller.



Map C2

242 Commercial Street

What a perfect entree to the world of Tim's Used Books: through an almost-hidden gateway leading to a tiny bridge connecting to a tiny house, about 180 to 210 years old, in a glade of trees. It is a bibliophile's secret garden. This was home to Nathan and Jean Malchman, proprietors of the Malchman's sporting wear store. It was purchased in 1996 by Timothy Barry, who said of himself: "I've owned six used bookstores since 1989. A couple of them have been successful. The others failed. Before that I received money for writing about food. Later I organized an art gallery. Sold some people's paintings and photos — enjoyed that, didn't enjoy the egos." Of his Provincetown shop, he said: "It's fun there in the summer, when you never know who'll walk through the door. Poets, writers, movie-types, many vagrants, and tanned people."



Map C2

246 Commercial Street

With independent booksellers imperiled, it's a comfort in every way to walk into the Provincetown Bookshop, its congenially cramped quarters filled with smart selections. Capt. Philip Cook's house was built around 1850. His granddaughter, Annie (Cook) Snow, sold it in 1939 to Paul Smith. He commissioned Brit Bolton to design an Art Moderne-style extension. Crisp as an ocean liner, with a big circular window, it was called the Port-Hole Building. Smith moved his bookshop here in 1940, when the Priscilla Alden Club Residence for Women opened upstairs. The store was taken over by the late Joel Newman and Elloyd Hanson. The artist Jane Kogan was employed here 40 years. John Waters (pictured) worked here and remains a steady customer. The companion shop was Davy Jones' Locker and, for more than 40 years, Galadriel's Mirror, a jewelry store owned and run Bob Klein. [Photo of Waters by, and courtesy of, Sue Harrison.]



Map C2

247 Commercial Street

Hostelry is a sideline at the Crown & Anchor, the town's "largest entertainment complex," as it was in the mid-19th century, when Timothy Johnson built the Central House for entertainment, bowling, and drinking — and only later for lodging. The Central received victims of U-boat attacks off the Cape before the U.S. entered World War II. It was the Sea Horse Inn in the '50s. Stan Sorrentino reopened it as the Crown & Anchor Motor Inn in 1962, with acts like Bobby Short. For a time, the entertainment included an attic-level cruising spot. The Crown was rebuilt after the 1998 Whaler's Wharf fire. Under Rick Murray and William Dougal since 2001, its venues are the Crown cabaret, Paramount nightclub, Central House restaurant, Poolside bar, Wave video bar, and Vault leather bar. Headliners include Kate Clinton, Bobby Wetherbee, and Miss Richfield 1981. Carol Channing, Alan Cumming, and Tommy Tune were among recent guest stars.



Map C2

251–253 Commercial Street

One of the most important surviving 19th-century commercial properties, this long, two-story structure — built before 1858 — stood at the head of Young's Wharf (later Charley Cook's Wharf). It was the location of the town's first telegraph office. The women's Nautilus Club met on the second floor. By 1889, it housed a jewelry shop and a bakery, operated in turn by N. H. Drie and Joshua Small. As Charlie Burch's Bakery, it endured well into the 20th century. In 1960, Sam Shalom purchased the property. More than a half-century later, Shalom's Gift Shop is still in business. The Shalom family also owns Nos. 255–257. Together, Tom Boland wrote in the Provincetown Historic Survey, they serve as "unaltered examples of early 'head of the wharf' buildings" and "do well to create an idea of the town's maritime history."



Map C2

252 Commercial Street

You can't fill a prescription at Adams General Store, but to many, this is still "Adams Pharmacy," as it was from 1875 until 2009; the oldest business in continuous operation at one location — and a nexus of civic life. The town's first telephone switchboard was here and so, until 2003, was a soda fountain. The Greek Revival-style main building is from around 1850. Dr. John Crocker started the pharmacy, succeeded by John Darrow Adams. He passed it to his daughter, Jennie (Adams) Cook, who passed it to her son, Norman Cook Jr. (pictured), whose widow, Dorothy "Dot" Cook, sold it in 1989 to Vincent Duarte. Nancy (Salvador) Stefani (pictured) is a welcome face at the counter. The whimsical mural (pictured) is by Nancy Whorf. [Photo of Cook (1958) from *Scrapbooks of Althea Boxell* (Book 6, Page 66), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



96 Map C2

254 Commercial Street

The two-story building at No. 254 was constructed around 1859 for Rescue Hook and Ladder Company No. 1. This was also the firehouse for Pumper Company No. 3, whose engine was known as the *Ulysses*. The house was decommissioned and the truck bay is now frequently in use as an information or solicitation center for civic and nonprofit events. (In many older accounts, you will see No. 254 assigned to Adams Pharmacy, while this building is given the street address 256A Commercial.)



Map C2

255–257 Commercial Street

Given its handsome neo-Classical-style details, its history and age, its complexity, and the relative lack of modern “improvements,” the former Post Office may be the most interesting commercial building downtown. Its significance is enhanced by the presence of a similar building at No. 251–253. Both are owned by the family of Sam Shalom and both “are excellent examples of early wharf head buildings,” Tom Boland wrote in the Provincetown Historic Survey. James E. Atkins’s furniture store was here, as was the studio of Walter Stiff, one of the town’s leading photographers in the early 20th century. The structure was badly damaged in a 1958 fire. The Cotton Gallery, a T-shirt store, is here now. [Top photo (1913) from *Scrapbooks of Althea Boxell* (Book 6, Page 118), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

256–258 Commercial Street

It’s hard to discern a church at first. But if you step across the street, you’ll see the outline of the First Congregational Church of 1843, later called the Church of the Pilgrims. Services were held here until 1947. The steeple was removed in 1953. George Shafir renovated the sanctuary into the Art Cinema in 1954. Downstairs was, in turn, Gallery 256, the Martha Jackson Gallery, the New Gallery, and the East Coast Co-Op. Bill Shafir took over from his father at the theater. It was later the Metro Cinema, run by Monte Rome. By the 1990s, the spaces had been converted into Theodore Tine’s Euro Island Grill and Café and the Club Euro, then Steven Schnitzer’s Saki. In the yard, Napoleon Eugene Poyant opened Gene’s Pastry Shoppe and, in 1960, Café Poyant, where the portraitist Harvey Dodd was a fixture. [Left photo (1910) from *Scrapbooks of Althea Boxell* (Book 1, Page 120), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

259–263 Commercial Street

Two three-and-a-half-story buildings, built before 1858, are joined by a one-story “hyphen.” Obadiah Snow bought the west building in 1873 and the east building in 1875. Here, in what was called the Snow Building, he sold household furnishings and fancy goods. There is a rich history of the Snow family, and several revealing pictures of these buildings, in Irma Ruckstuhl’s *Old Provincetown in Early Photographs*. James Arthur Lopes moved his men’s store here in 1954, where it remained in business until 1973. Recent retail tenants have included Lily Pond, Paws & Whiskers, and, currently, Life at the Beach and Cock & Bull Leather.



Map C2

260 Commercial Street

Town Hall, a great Victorian-era confection from 1886 and the center of civic life in many ways, emerged in 2010 from an extensive renovation more resplendent than it had been since the days of Victoria. The new pale green exterior, framed by cream-colored highlights, echoes the original paint job and gives the building, designed by John A. Fox, a welcome articulation. There was some grumbling about the ambitious scale of the renovation during 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 2008 that the hall was "dangerously overstressed." Town officials closed the auditorium — scene of concerts, performances, lectures, dances, costume balls, women's wrestling matches, and exhibitions, including the first Art Association show — and then the entire

building, moving into a trailer complex on Jerome Smith Road. The renovation was by McGinley Kalsow & Associates.

Today, in the entry vestibule, you're swept into a Social Realist panorama in the murals *Spreading Nets* and *Gathering Beach Plums*, by Ross Moffett. Their presence signals that Town Hall is an art gallery, too. Other masterpieces typically on view from the municipal collection include Charles Hawthorne's monumental *Crew of the Philomena Manta* and his much more intimate *Fish Cleaners*. In the basement, you can still see the barred jail cell windows.

Upstairs, the auditorium is the heart of the building, where Town Meeting (pictured) is conducted. In Provincetown, the people as a whole compose the legislative body, with all the pluses and minuses you might expect from governing with your neighbors.



Map C2

Portuguese Square

Excitement runs high at times. Former Selectman Frank Henderson, 63, collapsed and died after speaking on a contentious issue at the 1964 Town Meeting. Day-to-day administration is in the hands of a town manager, hired by the five-member Board of Selectmen, elected at large, which is responsible for planning and policy making.

To name two stars who have graced the stage: Elaine Stritch appeared with the Provincetown Players in the summer of 1946, before her Broadway debut. In July 2014, the month Stritch died, Joan Rivers performed here, two months before *she* died.

In May 2004, 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.

Doughboy (pictured), a memorial of the Great World War, is the town's best-known and least-known work by a woman artist, Theo(dora) Alice Ruggles Kitson. The Gorham Manufacturing Company cast the bronze. It was erected in 1928. Veterans of subsequent conflicts appear in the *Veterans Park Honor Roll*, three low walls of rough-hewn granite with plaques bearing the names of those who served. The newest roster reflects America's perpetual state of war: "Iraq – Panama – Grenada – Haiti – Gulf – Bosnia – Somalia – Lebanon." The benches on Commercial have long been called the "Meat Rack." The selectmen ordered them removed in 1971 to rid the area of "undesirables," but townsfolk fought back and the benches were reinstalled. Today, in early morning, this is where the town's hidden workforce of restaurant and guesthouse employees often gathers before another tough day begins.



98 Map C2

265–267 Commercial Street

One of the most elaborate surviving storefronts from the early 20th century had every reason to be so ornate, since it was once the Provincetown Advocate Post Card Shop — the premier showcase for the image of Provincetown; source of the pictures and artifacts that would convey the town’s charms around the nation. Then, from the late ’30s through the mid-’60s, the Town Crier Shop occupied the space with a more generalized inventory including housewares, stationery, toys, and gifts. Malchman’s sportswear store, run by Nathan and Jean Malchman, opened in this building in 1967. Recent tenants included Mario’s Mediterraneo restaurant. Today, it is WayDownTown, a restaurant, bar and nightclub established in 2002 by Jeri Boccio. [Postcard by *The Advocate*, courtesy of the Pilgrim Monument and Memorial Museum.]



Map C2

274–276 Commercial Street

Salt water taffy and seashells. You can almost hear Patti Page singing *Old Cape Cod*. But this substantial commercial building was not constructed as the headquarters of long-ago summertime fantasy. It was built in 1892, in Queen Anne style, as the headquarters of the Seamen’s Savings Bank, which occupied the building until 1964. The tenants now are Cabot’s Candy of Cape Cod, owned and run since 1969 by Giovanni “John” Cicero (pictured), and the Shell Shop, formerly of Whaler’s Wharf, which is owned and run by Cynthia Gast and has been in business since 1974. Cabot’s was established in 1927 by George Schwartz. I asked Cicero how the name of the business had come about. “He called it Cabot because he didn’t want to call it Schwartz,” he explained. The taffy is made on the premises, sending sweet aromas out like tendrils to pull in passers-by.



Map C2

277 Commercial Street

Forget Town Hall. The locus of power in town was once here, at the Walter Welsh Council of the Knights of Columbus. Their emergence was in part a response to cross burnings staged against Roman Catholics in the 1920s by the local Ku Klux Klan; an episode so unhappily emblematic of the rift between Yankees and Portuguese — and so likely to offend living descendants — that it is still discussed in lowered voices. The council was organized in 1923 by Judge Walter Welsh and others. The Portuguese became a potent force. Critical to this was the St. Peter’s Club, the political arm of the Knights, whose members dominated local elections beginning in 1925. Storefront tenants have included Stormy Harbor Café, Himalayan Handicrafts, Shor, Ball, Cape Cod Gourmet, Hocus Pocus, and the Julie Tremblay Gallery. [Knights Jeff Perry, Kerry Adams, and John Fitzpatrick at the 2011 Fisherman’s Mass.]



Map C2

286–288 Commercial Street

The false front of this building looks nothing like its neighbors. That’s because it was built in 1910 as the Star Theater, the town’s first movie house. The proprietor was Albert Zerbone, followed by Frank Knowles Atkins. In time, it was converted into the Bowlaway bowling alley. The Knights of Columbus met here before buying their own building. Harold Wilson’s Tid-Bit diner here was a favorite of Capt. Manuel “Sea Fox” Zora, a legendary rum-runner. Other tenants included the Hat Box, Souvenir Shop, Market Square, Cheap Thrills, Hocus Pocus, and Board Stiff. Ronny Hazel moved Shop Therapy here in 2012, commissioning a facade mural by Joey Mars. Salvaged remnants of Bob Gasoi’s mural from 344–346 Commercial are displayed on the alleyway facade. [Postcard (ca 1900) from *Scrapbooks of Althea Boxell* (Book 1, Page 107), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

290–292 Commercial Street

Greek Revival in style, with its second-story pilasters supporting a proudly monumental pediment, No. 290 certainly looks like something more than your ordinary retail building. (Never mind the current hot-pink paint job.) Indeed it was: the First National Bank of Provincetown. The original structure was constructed in 1854. Eugene O’Neill was among the bank’s customers. In 1921, the first floor of the structure was extended across the front lawn and up to the sidewalk line. The upper two floors were extended later. The bank remained here until 1950. John Edwards (pictured), who owns and lives in the building today, said the shopkeeper Abe James hung straw bags and other tourist bric-a-brac on the brick columns outside the store. Edwards opened Pier Cargo in 1971 and ran it for 31 years, until 2001, when he leased the retail space to Puzzle Me This.

Map C2

296A Commercial Street

Now the Moffett House Inn B&B, this charmingly situated Federal-style Cape was built around 1820. The artists Ross Moffett and Dorothy Lake Gregory Moffett used it for more than 50 years as a home and studio, said Josephine Del Deo, author of the Moffett biography, *Figures in a Landscape*. He lived in town from 1913 until his death in 1971, and wrote *Art in Narrow Streets*, an account of the art scene in the early 20th century, which you can still find in local bookstores. But his most important role was in the campaign to create the Cape Cod National Seashore in the late ’50s and early ’60s. Edward Brady and Kenneth Summerbell bought the property in 1977 and turned it into a guesthouse. It was run until 2004 by Keith Brickel, after which Russ Olevsky took over and refurbished it. [Painting by Ross Moffett, collection and courtesy of Helen and Napi Van Dereck.]



Map C2

299 Commercial Street

My fuel for work: malasadas from the Provincetown Portuguese Bakery. And I’m not the only one who has eaten less wisely than well here. Mary-Jo Avellar said in the 2008 Portuguese Festival booklet that girlhood errands included trips to pick up Viana bread. “I used to have a hard time bringing it home without having eaten a sizable chunk.” Antonio Brito opened the bakery in 1932. His daughter, Maria, married Samuel Janoplis, son of the Mayflower Café’s founder. Brito retired in 1971. Five years later, Antonio “Tony” Ferreira and his wife, Guilhermina “Mina” Nazare Texeira (Guerra) Ferreira, took over and introduced malasadas, rabanadas, and linguça rolls. They were succeeded by Arnaldina and Jose Ferreira (pictured); their daughter Ofelia Ferreira Bago, and her husband, Tibor Bago; and her sister, Helena. Specialties now include pasteis de nata and bolas de berlim.



Map C2

300 Commercial Street

Not long ago, paper placemats at the Mayflower Café still identified Cape Cod as the “Summer Home of President Kennedy.” Things are like that at the Mayflower; suspended pleasantly in time (Indian pudding, anyone?), and great fun for that reason. You sit in deep booths. Murals by Nancy Whorf surround you, as do Jake Spencer’s caricatures of local characters like Harry Kemp (far right). It’s Sardi’s-in-the-Sand-Dunes. Spencer is at left in the diptych (pictured), Michael Janoplis Sr. is at right. The business was founded in 1929 and run by Mike until 1962, when his sons Michael Jr. and Samuel took over. It’s currently run by Michael Jr.’s children, Donna (Janoplis) Hough and Darin Janoplis, and their cousin, Michael Janoplis.



100 Map C2

303 Commercial Street

Though Lands End Marine Supply is strongly identified with the east end of downtown, this was its birthplace in 1940 — founded by Joseph Macara — and was its home for four years. Years before that, this building was Silva’s Fish Market, which can be seen in the 1920 picture with the chamfer-cornered entrance that’s still there. After Lands End moved out, the building was home in the early 1960s to the Wreck Club, run by Manuel Souza. Since the 1970s, this has been the Post Office Café & Cabaret, one of the busiest nightclubs in town. It does not get its name from having once been the Provincetown post office. Rather, its first-floor décor (pictured) came from a former post office in Ossining, N.Y. The owner is Phyllis Schlosberg. [Photo (1920) from *Scrapbooks of Althea Boxell* (Book 1, Page 104), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C2

306 Commercial Street

At Patrick’s News Store, out-of-town papers could be found; a precious commodity before the Internet. It was founded as a grocery and fruit store in the late 1800s by Joseph Patrick, whose parents came from the Azores. Arthur Patrick, Joseph’s son, joined the business after World War I, living above the store with his wife, Beatrice. Their daughter Carolyn (Patrick) Chase then managed the store, followed into the fourth generation by Stephen Chase, who ran it with his wife, Valerie, until 1988. Tenants have since included Small Temptations, Venture Athletics, P-town Pulp, and Drinkx Culture. On the side of the building is a sign for Small’s Court, a small private way. Across Commercial was a small wharf owned by J. Small. Clearly, this was once a small world. [Postcard (ca 1938) from *Scrapbooks of Althea Boxell* (Book 1, Page 104), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C3

307 Commercial Street

Fittingly, the Chamber of Commerce is situated at the commercial heart of town: Lopes Square. It was constructed as the Board of Trade Building and originally stood slightly offshore on pilings, reached by a gangway. The board was formally organized in 1910 and incorporated as the chamber in 1957, said Candice Collins-Boden, the current executive director. Town criers have long had a formal or informal connection to the chamber. They have included Amos Kubic (left), Arthur Paul Snader Sr. (center), Napoleon “Gene” Poyant, and Kenneth Lonergan (right). [Town Crier Amos Kubic, by Julius Katzieff, and Snader postcard, from *Scrapbooks of Althea Boxell* (Book 8, Page 77), courtesy of the Provincetown History Preservation Project (Town Art and Dowd Collections). Postcard of building, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection).]



Map C3

308–310 Commercial Street

Weirmen in the 1890s could get snag-proof rubber boots at the New York Store. Milady found shirtwaists, capes, ribbons, and laces. It was in business nine decades and always had a wide selection — “a ‘one-family mall’ you might call it,” Berta Walker said. Its name endures on the building that housed its flagship. (There was a branch at 161 Commercial.) The store, paralleling the tracks of the New York, New Haven & Hartford Railroad, was the province of the Lewis family: Mark and Elizabeth, and their sons Victor and Israel “Duffy” Lewis. Family members are still owners in what is now a condo. Lewis Brothers Homemade Ice Cream is a tenant, as is the Cotton Gin. [Photo (1957) from *Scrapbooks of Althea Boxell* (Book 1, Page 101), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C3

309 Commercial Street

Two of the most familiar faces in town — sturdily beautiful Portuguese faces — have been watching over Lopes Square for many years, from one of the longest continuously operated dining spots in town. They are Shirley Baker (center) and Marian (Cook) Goveia (right) of John’s Foot-Long Hot Dogs, and they are civic treasures. The hot dog stand dates to 1961 and takes its name from John Grace, who once owned the building. Goveia’s tenure began in 1970, when the adjoining storefront was Turner’s Candy, which lured customers with the smell of freshly made fudge. They were joined in recent years by Deborah Jones, a talented Jamaican photographer. William Wilson Taylor operated the famous Taylor’s Restaurant in this building in the early 20th century. [Postcard, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection).]



Map C3

Lopes Square

Manuel Lopes was born on Christmas Day 1892 in Olhao, Portugal. A little more than 25 years later, he was killed in the Battle of Château-Thierry in France, fighting for the United States. In between, he had come of age in Provincetown, where he is remembered in the name of the central square (pronounced “lōps,” not “lō-pēz”). The centerpiece is a 10½-foot-long anchor, made in 1801, that was recovered by *Cap’n Bill* in 1959 off Chatham. An anchor of that shank length would most likely be 11 hundredweight, used as a kedge anchor on a large vessel, a stream anchor on a medium vessel, or a bower anchor on a small vessel. At Christmas time, the square is ornamented by a lobster pot tree assembled by the artist Julian Popko and his family. [*Lobster Pot Tree and Pilgrim Monument with Lights* from IAmProvincetown.com by, and courtesy of, Ewa Nogiec.]



Map C3

312–314 Commercial Street

The Edwards family has run the Governor Bradford and its predecessors since the 1940s. The bar, No. 312, was the Sweet Shoppe and, from 1932 to 1958, a First National Stores (Finast) market. The dining room, No. 314, was Marshall’s Restaurant and Sea Grill, then Silva’s Sandwich Shop, run by John “Chef” Edwards. His son, Donald V. “The Gov” Edwards (left), opened Chef’s Restaurant in 1959, renaming it Governor Bradford in 1960. He built a replica sloop bow at the entrance and a companionway down to the Fo’cs’le, the basement bar. His son, Donald Ray Edwards (center), is now in command. There is a terrific collection of artifacts, a mural by James Wingate Parr, and a performance space in what was once an areaway between Nos. 312 and 314. Long-time employees include Roberta “Bubbles” (Sawyer) McKay (right) and Matthew Mayfield. [Photos of the Edwardses by, and courtesy of, Susan Cloud.]



Map C3

313–315A Commercial Street

With No. 309, this building forms a gateway for those arriving on the Boston boats. In the 1880s, this was the Post Office. An A&P market opened in 1935 that remained until 1958. Its Colonial Revival facade, since altered, won praise from the artist Richard Miller. Other tenants have included Astronaut Bar-B-Que & Sandwich Shop, Bodybody, *The Cape Cod Times*, Caramel Corner, Casa Cafe, Center Barber Shop, Coffee Pot, Equipped, Hideaway Club, Hopkins Cleansers, La Boutique, Lily Pond, Loco Lindsays, Pronto Restaurant, Red Shack, Starving Artists’ Studio, Tatiana’s, and Zareh Leather. At the end is the Enos family’s Surf Club, home of the Provincetown Jug & Marching Band, part of a triumvirate of the Old Colony Tap, also owned by the family of “Lenny Blue” Enos, and the Governor Bradford. (In these joints, by the way, you’d never hear a word like “triumvirate.”)



102 Map C3

318 Commercial Street

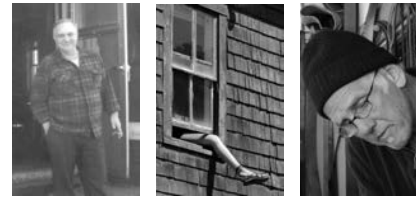
Peer carefully for a moment over the patio of the Governor Bradford and you may be surprised by what you see: a remarkably intact three-quarter Cape. For a time in the 1950s, this was the Glory Hold, an arts and crafts store boasting that it was “up the lane” in “one of Cape Cod’s oldest houses.” Paintings, small sculptures and costume jewelry were offered for sale. The building is now owned by the Edwards family of the Governor Bradford.



Map C3

321 Commercial Street

The defining aesthetic feature of the Lobster Pot is something that should be anathema in the historic district: a blazing neon sign. But what would downtown be without it? Ralph and Adeline (Santos) Medeiros opened the place in 1943. After he died, she married Richard LaFrance. They sold the business in 1979 to Joy McNulty (center). Son Timothy (right) is the executive chef. Son Shawn (left) is the front-of-the-house manager. The moment you enter, you’re in a production line: lobster tanks, pantry, lobster station, first and second grill stations, fry station, and first and second sauté stations. At peak, some 800 dinners are prepared and served here daily by about 100 employees. This could be oppressive. Yet the McNultys make the Lobster Pot feel happily informal, converting chaos into kinetic energy.



Map C3

323–325 Commercial Street

Whether you embrace the Old Colony Tap as a vestige of true Provincetown or avoid it as a dive, you can’t deny it’s a landmark, founded in 1937 by Manuel Cook and run since 1955 by the Enos family. It was once the Ocean Breeze Restaurant. By 1944, Cook had moved the Old Colony here from No. 321. Leonard Edward “Lenny Blue” Enos Sr. (left) and Herman Janard took over in 1954. James Wingate Parr helped decorate it, as did fishermen who brought in curios. In 1962, Enos annexed the old Pilgrim Club out back (323½ Commercial) and turned it into the Rumpus Room. It no longer stands. Lucia “Lucy” (Bocanfuso) Enos ran the tap after her husband’s death. Their son Leonard Jr. does now. Victor Powell’s Workshop, upstairs, is the studio of the town’s last resident sandal maker, Victor Powell (right), whose customers include Michael Kors and Seán Cardinal O’Malley. [Photo of Enos, courtesy of Joel Grozier.]



Map C3

329 Commercial Street

During the Long Point diaspora of the mid-19th century, the settlement’s most prominent public buildings made it across the harbor. This had been the school house. Upon landing, it became the Post Office. From the 1880s into the 20th century, it was D. A. Matheson’s Ready-Made and Custom Clothing and Boot and Shoe Emporium. Arnold Dwyer bought the property in the late 1930s, making room for Arnold’s Radio and Cycle Shop and two other tenants on the ground floor. He and his wife, Ruth, lived upstairs. In 1949, an arsonist set a blaze that left the enormous structure a complete loss. Arnold’s is still in business on this site, but on a far more modest scale. [Photo (1948) from *Scrapbooks of Althea Boxell* (Book 1, Page 131), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C3

330 Commercial Street

Prudent Provincetown. Why have three buildings for three functions? In 1873, as a gift to the town, Nathan Freeman built an excellent Second Empire-style home for the Public Library (first floor), a Y.M.C.A. (second floor), and a photo studio used by William May Smith (third floor). The library's most colorful steward was Abbie Cook Putnam. For having battled Eugene O'Neill, she found herself the namesake of an adulterous character who kills her own child in *Desire Under the Elms*. The library was added to the National Register of Historic Places in 1975. Two years later, under Alice O'Grady Joseph, it was extensively renovated. But it soon grew cramped again. Not without controversy, the library moved in 2005 to the former Heritage Museum at 356 Commercial. Today, as the Freeman Building, No. 330 houses Provincetown Community Television (PTV) and the Provincetown Tourism Office. It is a multipurpose building again.



Map C3

333 Commercial Street

During the early days of the New Deal, Johnny "Mott" Viera opened the New Deal Tavern here. Joseph Manta then opened Joe's Store — "A General Store brought up to the modern minute." No. 333 was the home of Angie's Pizza, one of many businesses of John "Jingles" Yingling (pictured). Café Edwige has been around since 1974, a very long time by contemporary Provincetown standards. Named for Yingling's mother, who came from Alsace-Lorraine, it began as a jazz club, according to the artist and musician R. G. Knudsen, who was once a part owner. The current owner is Nancyann Meads. She was joined in 2014 by Steven Frappoli as chef. No. 333 also housed Dodie's restaurant in a space now occupied by Wild Rice, a women's clothing and apparel store. [Photo of Yingling (2011) by, and courtesy of, Sue Harrison.]



Map C3

334 Commercial Street

Hong Ting Wong stands out in that wonderfully local type: the artist-restaurateur. A student of Charles Hawthorne, he ran the Cape Cod Tea Garden, 327 Commercial; Wong's Cozy Den Coffee Shop, 347 Commercial; and then, on returning from World War II in 1945, he opened Wong's Restaurant here, working with Jimmy Perry and Gilbert Livesey. At a time when "Chinese" meant chow mein, Wong served more authentic cuisine. Lenore Ross followed with the Ho Hum Chinese-American Restaurant of the '60s, which soon became the Plain & Fancy. She hired Pat Shultz as a cook. "Two days later we fell in love," Ross recalled many years later. They operated Plain & Fancy until 1975. The Purple Feather Cafe & Treatery is the outgrowth of Ann and Peter Okun's Broken Wheel Farm chocolate and gift store in Dracut, Mass. For the record, the bear's name is Purple.



Map C3

335 Commercial Street

The Fo'csle was the spiritual ancestor of the Old Colony; the premier dive bar in its day. That's a compliment. (By the way, it's impossible to punctuate correctly even if you're sober. Variants include Foc'sle, Fo'c'sle and Fo'cs'le.) It shared bartenders with the Old Colony, like Mike "Moon" Henrique (pictured). Joseph Perry and Sylvester Santos ran the place. The maritime décor was by James Wingate Parr. It had been Johnny "Mott" Viera's New Deal Tavern, which moved here from No. 333, and the Flamingo restaurant. It later became Fat Jack's Café, managed by Richard Blanchette. Sara Cole transformed it into the Squealing Pig in 2001. "The Pig" quickly became a favored musical venue. It also factored into a controversy in 2013 that ended with the dismissal of Police Chief Jeff Jaran, in part over his comportment here one election night. [Photo of Henrique (1970s) by, and courtesy of, Joel Grozier.]



104 Map C3

336 Commercial Street

The Pilgrim House opened around 1810. It was run by the Giffords of the Gifford House, and counted Henry David Thoreau among its guests. Not a very satisfied guest, as his 1857 journal makes clear: “I have spent four memorable nights there in as many different years, and have added considerable thereby to my knowledge of the natural history of the cat and the bedbug. Sleep was out of the question. . . . At still midnight, when, half awake, half asleep, you seem to be weltering in your own blood on a battlefield, you hear the stealthy tread of padded feet belonging to some animal of the cat tribe, perambulating the roof within a few inches of your head.” A century later, the hotel housed the Sea Dragon Club and the Madeira Club, where the young Lily Tomlin performed and, it is rumored, Barbra Streisand hung out hoping for a gig. A four-alarm fire in 1990 destroyed the hotel.

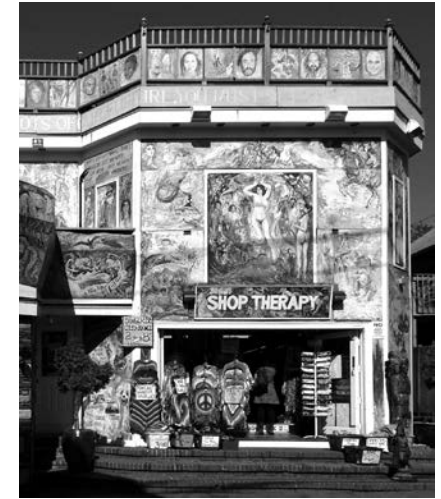
Its owner, Donald Ray Edwards, of the Governor Bradford, rebuilt it and added the Vixen nightclub, a popular women’s bar managed by Shawn Nightingale. Diane DiCarlo and Jeanne Leszczynski bought the property in 2011 and transformed it into the Sage Inn & Lounge. It’s worth strolling down the alleyway, where the front yard used to be, to see a trompe-l’oeil mural peopled by Amelia Earhart, Maya Angelou, and Gertrude Stein. Tenants include B.Exclusive clothing, Mail Spot Express, Piercings by the Bearded Lady, and Muir Music, owned until 2015 by Nancy Muir Yeaw (pictured), whose intelligent offerings were truly curated. She gave *me* a welcome lesson in Fado 101. [Postcard by the New England News Company, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection).]



Map C3

337 Commercial Street

Lands End Marine Supply has so much great stuff that it’s tempting to wonder: If you can’t find it here, do you really need it? Joseph Macara first hung his shingle in 1940 at 303 Commercial and opened this store in 1946, working with his wife, Helen (Thomas) Macara and the builder Maline Costa. In 1952, he constructed a waterfront building on the site of McGuire’s Sail Loft, the last operating sailmaker in town. Macara’s nephew Craig Russell took over and, in 2003, expanded the store, adding the distinctive lighthouse. The expansion created a 4-by-48-foot blank wall for which Russell commissioned his cousin, the artist Peter Macara, to create a mural: a panoramic portrait of the town. (The photo above is a single image, not mortised.) Behind the store are pilings from Macara’s Wharf; also called Higgins Wharf, for the Higgins Lumber Company, or Hilliard’s Wharf.



Map C3

344–346 Commercial Street

Ed Wiener, a celebrated silversmith whose clients included Louise Nevelson and Martha Graham, had a gallery here from 1951 to 1965 as part of Gallery Walk, a complex run by Nicholas and Ray Wells. In 1960, Molly Malone Cook opened a groundbreaking showcase: VII Photographers Gallery, including Berenice Abbott, W. Eugene Smith, Eugène Atget, and Arnold Newman. In the late ’60s, the artists Deborah Sheila (Muskat) Kahn and Michael Kahn opened the To Be Coffeehouse, run by Raymond Elman. Ronny Hazel bought the building in 1979, painted it purple and called it Karisma, which evolved into the New Wave and then into Shop Therapy and Spank the Monkey jewelry. The murals were largely the work of Bob Gasoi, Joey Mars, and Pierre Riche. Hazel moved Shop Therapy to No. 286 in 2012. The Tennyson Gallery and Metamorphosis jewelry store are now here.



Map C3

349 Commercial Street

The East End Bookshop was owned and run by the photographer Molly Malone Cook, partner of the poet Mary Oliver, and it possessed literary and artistic heft. Among its customers were Norman Mailer, Robert Motherwell, and Henry Geldzahler. John Waters worked there in 1966. Its setting was a 19th-century house expanded over the years into a courtyard complex once called the Quadrangle, and now Designer’s Dock, owned by Albert McMeen. Tenants have included Log Cabin Candies, Wood Shed (“fabulous wooden sunglasses”), James Wingate Parr’s gallery, Blue Poodle Art Shop, Greenpeace Shop, Moda Fina, Poli Gallery, Dock View Gallery, and Kyle Ringquist Studio and Gallery. The Song of Myself photography studio was established by Brad Fowler in 1996. His sitters have included Michael Cunningham, B. D. Wong, and the entire Provincetown Players troupe — naked. He also took the author’s photograph. Clothed.



Map C3

350A Commercial Street

The Federal-style Captain’s House, tucked at the end of a narrow walkway, is a bed-and-breakfast with 12 rooms that was long a destination for gay men. From the 1970s until the early ’90s, it was owned by Claude Marc Belair — a French Canadian “who went by the name of Marc because he hated the way Americans pronounced Claude,” Len Paoletti said. Until the 2012 season, under the owner Michael Stetto, it was geared especially to “bears”; typically hirsute, heavier set men whose appearance and demeanor is consciously the opposite of the hairless, lithe gay archetype. The new owners are Peter Bullis and Mauricio Zuleta. “It no longer caters to just bears and gay men, but it’s for everyone,” Bullis told me in 2012. “The name will stay the same.” [Photo (1981) by, and courtesy of, David Jarrett.]



Map C3

351 Commercial Street

The firemen who rode Chemical Truck No. 5 could not have foreseen a time when the chemicals stored at No. 351 would be manufactured by Roger & Gallet and Caswell-Massey. A bright red paint job helps evoke this building’s past as a firehouse, which was in service until sometime in the mid-1940s. It was constructed in the very early 1850s, according to the Old Cape Cod Firehouses website. The town sold it in the late 1960s. The building has been owned since 2005 by Roberta “Birdie” Cornette and Evelynnn “Lin” Gentemann. Their Good Scents store specializes in health and beauty aids.



Map C3

351C Commercial Street

It’s hard to conceive that the waterfront studio of Blanche Lazzell, one of the town’s more important artists, slipped under the radar into oblivion as recently as 2002. Lazzell, renowned for white-line woodcuts, studied with Charles Hawthorne and Oliver Chaffee. She worked in a fish house that she rebuilt as a studio in 1926. In 2001, the town approved demolition of the shed, which was listed as “non-contributing” in the National Register inventory and wasn’t flagged by the authorities. Her studio was razed days before “From Paris to Provincetown: Blanche Lazzell and the Color Woodcut” opened at the Museum of Fine Arts in Boston, and months before the Historic District was created. [Postcard, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection). Detail of *The Lumber Wharf* (1929) by Blanche Lazzell, courtesy of the Provincetown History Preservation Project (Town Art Collection).]



106 Map C3

353 Commercial Street

As the Tirca Karlis Gallery, this was an important landmark for anyone who cared about modern American art. It was established in 1958 by Theresa “Tirca” Cohen and her husband, Charles “Karlis” Cohen. The *Tides of Provincetown* catalogue devotes an entire chapter to it, “The Tirca Karlis Gallery: Pivotal Decades of Provincetown Art,” by Julie Heller and Whitney Smith. Its “16 Americans” show of 1961 included Milton Avery, Richard Diebenkorn, Louise Nevelson, and Theodoros Stamos. A prior tenant was Marion Blakeman’s Personal Appearance shop, which opened in 1938 with décor by Peter Hunt. The current tenant, Kennedy Gallery & Studios, showcases the paintings of Robert and Michele Richard Kennedy, who studied with Henry Hensche.



Map C3

353½ Commercial Street

Among the last of the old, working, waterfront art studios in Provincetown is that used by the painter Heather Bruce, who studied at the Cape School of Art in Provincetown with both Henry Hensche and Lois Griffel. The building’s lineage is impeccable, as it was constructed by her great-grandfather, Frank A. Days, who was the town’s premier builder and the man whose lumber and coal yard — now the Fine Arts Work Center — once housed artists’ studios. Though it appears to be part of Angel’s Landing, No. 353½ occupies its own tax lot. It was originally one long building, used for mending nets. In 1922, the painter Julius Katzieff came to town and moved into Days’s shed. Days accommodated the painter by creating two large notches on the eastern elevation of the structure with deeply inset windows that came close to offering a true north orientation.



Map C3

355 Commercial Street

The lovely but mysterious name “Angel’s Landing” can be traced to the 1940s when Michael Diogo, an Air Force veteran, would visit his parents, who owned this house. He arrived by seaplane in the company of his daughter, Angel, explained Judy Dutra, the author of *Nautical Twilight*. Then, in the early 1960s, came Angela Calomiris. She had been a member of the celebrated Photo League in New York, who stunned her colleagues in 1949 when she revealed at a trial of accused Communist plotters that she’d also been an undercover agent for the F.B.I. She ran Angel’s Landing as an accommodation for women. The complex is home to Birdie Silkscreen Studio (Roberta “Birdie” Cornette and Evelyn “Lin” Gentemann), Scott Cunningham’s ScottCakes bakery, and a Box Lunch sandwich franchise shop.



Map C3

356 Commercial Street

The tower of the Italianate-style Provincetown Public Library is — and always was — a skyline ornament. It was even more imposing in 1860 when it was built as the Center Methodist Episcopal Church, with a steeple piercing the sky at 162 feet (pictured). The steeple came down after the Portland Gale of 1898, but the church inspired memorable paintings by Edward Hopper and many others. The Methodists sold it in 1958 to Walter Chrysler Jr., whose father founded the Chrysler Corporation. Working with the architect George Clements, he turned the church into the Chrysler Art Museum. “It collects and is interested in the visual arts rather than in any particular artists or group of artists or craftsmen,” Chrysler said in 1964. It did not last long here. In 1970, Chrysler moved the collection to Norfolk, Va., where it remains, as the Chrysler Museum of Art. He died in 1988.



Jules Brenner and Fred Jungman, who bought the building, reopened it briefly in 1974 as the Center for the Arts. Then Josephine and Salvatore Del Deo, Adelaide Kenney, Joseph Lema Jr., and Cyril Patrick Jr. persuaded the town to acquire the building to house a historical collection. The Provincetown Heritage Museum opened in 1976, a year after the building was added to the National Register of Historic Places. It included life-sized dioramas of the Adams Pharmacy and Public Library. Its astonishing, ship-in-a-bottle centerpiece was a 66½-foot-long, half-scale model of the schooner *Rose Dorothea*, built by Francis “Flyer” Santos from 1977 to 1988. It was so large that holes had to be cut in the ceiling of the main sanctuary to accommodate the masts. And its bowsprit poked into the next room. The museum sponsored the restoration of the trapboat *Charlotte*, to preserve a vestige of weir fishing. It closed in 2000.



By this time, the Public Library had outgrown 330 Commercial. Voters approved turning the museum into the library in 2001, during the directorship of Debra DeJonker-Berry and chairmanship of Edward “Mick” Rudd. The architects were Perry Dean Rogers Partners. In 2002, the 29-foot-tall belfry was removed to permit structural work, including the addition of steel pilings. The interior reopened in 2005. The belfry returned in 2007. The project was finished in 2011. Today, the library is a center of civic life and a cultural destination, with the *Rose Dorothea* model, the Lipton Cup won by the original *Rose Dorothea*, paintings by notable artists and, outside, *Tourists* by Chaim Gross. Matt Clark was the acting director at press time. [Page 106: Photo (ca 1890) from *Scrapbooks of Althea Boxell* (Book 1, Page 71). Courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C3

359 Commercial Street

This cul-de-sac inspired the name of the Mews restaurant which was opened in 1961 in a former boathouse here as the Inn at the Mews, by Nicky Wells, a developer, and his wife, the artist Ray Martan Wells (pictured). Channing Wilroy was a chef and manager. In 1964, Ray created the Provincetown Group Gallery here, with Reeves Euler, Jim Forsberg, Joseph Kaplan, and Ross Moffett. Mark Miceli and Lindsay Alloway opened Luxories in 1993, after buying Silberhorn’s from Larry Silberhorn, then expanded in 2009 into what was Virginia McKenna’s Small Pleasures. Cass Benson, a developer and broker, opened the Harbor Lounge in 2010 in Merchants’ Hall. James Bakker opened Bakker Antiques in 2013. Meg Stewart and Maureen Wilson run Blue Bay Real Estate here. [Photo of the Wellses from *The Provincetown Banner* archive, courtesy of Sally Rose.]



Map D3

371–373 Commercial Street

Pepe’s Wharf may be the loveliest and most inviting of all the little waterside shopping and dining enclaves, thanks to its entrance portal, multiple levels, lush plantings and numerous corners, around which a passageway unfolds down to the restaurant and beach. The Abstract Expressionist artist Taro Yamamoto once had his studio here. The compound was developed in 1966 by Nils Berg and Eva (Kaye) Berg, and first called the Wharf of the Seven Oars. “Pepe” was the nickname of the Bergs’ son, Nils. The restaurant Pepe’s opened in 1967. Howard Mitcham was at one time the head chef. The Bowersock Gallery, founded in 2004, is run by Steve Bowersock and Michael Senger. The building that now houses Kelly Blake’s Go Fish clothing store was the Provincetown Art Shop. Here in 1966, Mooncussers-The Man’s Boutique heralded the arrival of “Tom Jones Shirts” — a truly terrifying concept.



108 Map D3

376 Commercial Street

Womencrafts, devoted to women and women's interests, occupies the home of a most intrepid and courageous woman, Viola Cook, who joined her husband, Capt. John Atkins Cook, on whaling trips to the Arctic. A 44-month journey beginning in 1903, filled with violence and deprivation, forever transformed her. Eugene O'Neill loosely based *Ile* on her story. Helene "Nini" Lyons bought the house in 1975 and opened Remembrances of Things Past. Alexea Pickoff and Vashte Doublex opened Womencrafts at Pepe's Wharf in 1976. Carol Karlman and Jo Deall bought the business in 1978 and moved it to the Cook house. They sold it in 1999 to Kathryn Livelli (pictured, left) and Debbie Estevez, who died in 2009. Livelli still owns the shop and runs it with Wendy Hinden (right). [Postcard (1939) from *Scrapbooks of Althea Boxell* (Book 6, Page 136), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map D3

377 Commercial Street

Provincetown hacks have transported many colorful characters. Only one has transported a colorful president. The hack was Josiah "Si" Young. The president was Theodore Roosevelt. The year was 1907. Young later ensconced himself as a fixture at S. M. Young Antiques here. This mid-19th-century building has been the South Shore Apartments and Antique Inn No. 2, Ye Olde Towne Shoppe, Bam-Bu-Ware, Portuguese and Native Crafts Store, Glorified Grocer, and Silk & Feathers, a clothing boutique established by Bernd "Marek" Kryszkiewicz and his wife, Jamie (Nishman). He died in a car crash in 2004. Room 68, a home furnishings store, opened in 2014. A charming cottage out back (pictured) was home to Kip Tiernan, the founder in 1974 of Rosie's Place in Boston, a women's shelter, and of the Greater Boston Food Bank. When she died in 2011, the cottage passed to her spouse, Donna Pomponio.



Map D3

378 Commercial Street

Stephen Cook, whose home this was in the 1800s, owned a wharf across the road that he passed on to his nephew George Knowles, after whom it was called Knowles's Wharf. In 1901, the upland building — in Italianate-inflected Greek Revival style — was acquired by Dr. William Spafard Birge and his wife, Dr. Ella Freeman (Kendrick) Birge, who turned it into the Ocean View Sanatorium. Florence (Croft) Urtiago and Paulino Urtiago, a Basque, renamed it Casa Gernika in the mid-'40s. The name changed to Somerset House under Roland "Chick" Chamberland and Peter Ryder. Then John "Jon" Gerrity took over in 1970. He had a "strong sense of style," another innkeeper, Len Paoletti, recalled. In the living room, gold-framed art hung on flat-black walls trimmed in glossy white. Susan Zaks managed the place. It was sold in 1991, after Gerrity died of AIDS. Ownership passed in 2005 to Bob Klytta and Dan Hoort.



Map D3

379–379A Commercial Street

No offense intended to the popular Wired Puppy Specialty Coffee & Tea espresso bar, but the most interesting part of this property is the long, low former wharf building out back. The outermost shed, a bait shack, was purchased in 2002 by the architect Edward "Ted" Chapin and his partner, Torrence Boone. They modernized the building inside without deracinating it on the outside, offering proof that it is possible to do so. They also kept the original floors, which still bear knife marks left by fishermen as they cut bait at night for use the next day. The upland building has served over time as Sorrento, La Cucina del Re, Bobby Werner's well-regarded S'il Vous Plaît, and Turning Point. Wired Puppy, a coffee house catering particularly to computer users, was opened in 2007 by Donna Vaillancourt.



Map D3

381 Commercial Street

Knowles's Wharf, built by Stephen Cook but renamed for his nephew, George Knowles, was home of a renowned fishing fleet, including the schooner *Carrie D. Knowles*; served as the first home of the Beachcombers; and harbored the Casino, one of the earliest semi-fancy nightspots in town (bottom). The Casino was destroyed in 1926 by the storm-tossed U.S.C.G. *Morrill*. In the 1930s, nightlife returned, at the Lobster House and Beach Terrace Sand-Bar, run by Eric and Maida Huneker and Joe Lazarovich. The property was purchased by Thomas Francis in 1948, known as the Bull Ring Apartments by the early 1950s and as Bull Ring Wharf by the early '60s. It was owned for a time by Munro "Mun" Moore, a founder of the Fine Arts Work Center. [Photo of the Casino, collection and courtesy of Salvador R. Vasques III.]



Map D3

386 Commercial Street

Now hidden at the end of a breezeway is the 1860s home of Capt. Robert and Stephen Lavender, merchants from Nova Scotia. They commanded the schooner *Edwin I. Morrison*. On one trip, Robert's wife, Louisa, navigated the ship to Le Havre after he fell ill. In the Portland Gale of 1898, Robert saved a man frozen in the rigging of the wrecked *F. H. Smith*. Through the 1960s, this was the Gray Inn, operated in turn by David Allen and Jere Snader. Hugh Gallagher and Joseph Yurgal took over in 1968 and called it Ocean's Inn, where Channing Wilroy ran Channings restaurant in the '70s. Horace Stowman and Mark Cross were the next proprietors, until 1995, when Charles "Chuck" Rigg and Carlton "Carl" Draper bought it and renamed it the Commons. They owned the building until 2006. In 2009, it was reborn as the Waterford Inn and Seafood Grille. Albert Gordon is the manager. [Postcard, courtesy of Salvador R. Vasques III.]



Map D3

393 Commercial Street

"The Sun belongs to everyone," the poet Dominic "Val" Falcone declared in 1955 when he and Yvonne Andersen, a student of Hans Hofmann, opened the innovative Sun Gallery, in part to counteract what they saw as the exclusionary Provincetown Art Association (which would devote an exhibition to the Sun in 1981). One of their artists was Charles Grooms, whose hair color inspired Falcone to nickname him "Red." Bill Barrell took over in 1960 and fought a censorship battle with the chief of police over monotypes by Tony Vevers that showed pubic hair. Pubic hair! No. 393 is an important place in the story of black artists in town as the shop of the jeweler Earle Pilgrim in the early '50s. In 1996, Hunter O'Hanian and Jeffry George Cismoski (pictured) opened Utilities, an imaginative housewares store that reflected the town's stylish new domestication. They sold it to Dennis Lemenager in 2003. [Picture, courtesy of O'Hanian and Cismoski.]



Map D3

394 Commercial Street

On the Law Street side of No. 394 is a beautifully simple, arrow-shaped sign — "White Caps Motel / Apartments Rooms Parking" — pointing to a small downtown motel, open since the 1960s, when it was developed by Mildred and Joseph Bent. They bought this property in 1955, and it remains in the family. The dune dwellers Peter Clemons and Marianne Benson operated their Backshore Gallery here from 2003 to 2009. In 2012, Tim Convery (pictured) opened Tim-Scapes, selling apparel with familiar tableaux and words rendered in bold lines as if made of colorful masking tape. The shop, now at 208 Commercial, is responsible for *the* look of the moment.



110 Map D3

396 Commercial Street

One of the handsomest houses in town is this hipped-roof, Federal-style home from 1798, with its gorgeous Ionic portico, added around 1830. It was in the Cook and Small families, then in the Hall family from 1938 to 2007, when it was purchased by John Derian, a purveyor of *découpage* objects, textiles, furniture, rugs, art, and ephemera. His shop, in the back, is John Derian New England. This was sometimes called the Tory Chimney House, since its chimney was painted white with a band of black at the top, a signal that the owners were Loyalists. Preston Grant “Pat” Hall and Mary Cross (Maria da Cruz) Hall operated this as a guesthouse called Preston Hall. Across the street, they owned the Gift Box, Cinnamon Sands cottage, and Pat’s Happy Parking Lot. These passed to their daughter, Elena Curtis Hall.



Map D3

401 Commercial Street

Early in the new year of 1919, Aylmer and Katie Small sold this house to Primo and Lucia da Cruz (Lucy Cross). It has been in the family ever since. Their daughter, Maria da Cruz (Mary Cross), married Preston Grant “Pat” Hall. The couple lived at No. 396; ran the Souvenir Shop, No. 286; and the Gift Box, Pat’s Happy Parking, and Cinnamon Sands cottage on the abutting property. Their daughter, Elena Curtis Hall, renovated No. 401 in 2008–2009 and rents out an apartment and bedroom suite under the name Lucy Cross House. She put the large parking lot on the market in 2014.



Map D3

404 Commercial Street

This monumental temple-front Greek Revival-style structure, which would not look wholly out of place in Charleston or Savannah, was in the hands of Capt. John Cook by 1880. It remained in the family until the death in 1948 of the captain’s daughter, Elizabeth Cook, who’d lived in the house all her life. William Griffin of Georgia bought it in 1950 and opened it as the Southern Mansion restaurant. Paul Bellardo and Hal Whitsitt leased it in 1962 for their Galleria di Bellardo. Beginning in 1972, it was the Landmark Restaurant. At some point, the second-story balcony was removed. In 1998, John Guerra and Jay Coburn reopened the place as Chester, named for their Airedale. Subsequent tenants have been Bistro 404, Dalla Cucina, and Ristorante Marissa.



Map D3

410 Commercial Street

The old Russe home is a Queen Anne-style structure with turret and patterned shingles. John Russe Sr. came to town from Portugal in 1911. Capt. John Russe Jr. was the skipper of the dragger *John David* (pictured), named after his older son, John David Russe. “She was launched before I was born,” Dick Russe, John David’s younger brother told me in 2014. “I need to get over this slight one of these years.” Captain Russe and his wife, Olivia Santos, purchased the house in 1947. (Her father, Manuel Santos, died of a heart attack aboard the *John David*.) The house remained in the Russe family until 1984, when it was sold to Brian O’Malley, whose daughter, Grace Ryder-O’Malley, works at PAAM. The family renovated the house in 2014. [Photo of *John David*, courtesy of Anthony L. Thomas III.]



Map D3

411 Commercial Street

This large building has served as a lodging of one kind or another for more than a half century. Until the early 1960s, it was the Francis Guest House (pictured), owned by Joseph Francis, a retired fish buyer and World War I naval hero, and his wife, Irene Abbott Francis. By 1964, it was an efficiency apartment house called Avlon's, owned by the artists Helen Daphnis-Avlon and Nassos Daphnis. Sheila LaMontagne and Madelyn Carney bought the property from the Daphnis couple in 1976. It was renamed the Mary Russell Guest House. Carney, an artist, bought out LaMontagne three years later. She has lived and worked here, as has her daughter, the artist Liz Carney. [Postcard by the Collotype Company, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection).]

Map D3

415 Commercial Street

As you head east along the beach, No. 415 appears almost like an apparition. A sweet little butter-yellow Queen Anne-style cottage with a deep front porch, it would seem to belong upland, on some quiet side street — not down here on the rough-and-tumble waterfront, rising from the sea grass, exposed so nakedly to the elements. But here it is. The cottage was owned in the 1940s by Beatrice Welsh, the supervisor of vocal music in the school system, a landowner of consequence, daughter of Judge Walter Welsh and sister of Judge Robert Welsh. The cottage was purchased in 2009 by the actor Aaron Tone and his husband, Andrew Sullivan, former editor of *The New Republic*, author of *Virtually Normal*, editor of *Same-Sex Marriage: Pro and Con*, and founder and editor of *The Dish* blog.

Map D3

418 Commercial Street

A great circle was closed in 1988 when the artist Anne (Locke) Packard — whose grandfather, Max Bohm, was a Christian Scientist — bought No. 418 as a gallery for her works and those of her daughters: Cynthia, who studied with Fritz Bultman, and Leslie, the director of the Packard Gallery and a painter herself. From 1931 until 1970, this Colonial Revival-style building was owned by the Christian Science Society, which used it as a church and reading room. The building was designed by the artist Barbara Haven Brown, her granddaughter Orin Barbara Dunigan told me. (Brown married the artist Philip Malicoat, with whom Anne Packard later studied.) David Bowdoin purchased it in 1971 and turned it into a private home. [Postcard by Town Crier Shop, from the author's collection.]

Map D3

421 Commercial Street

Bay View Wharf may sound like a too-cute real-estate neologism, but it's actually been attached to this property for at least 60 years. The Bay View Wharf Apartments, also called the Bay View Apartments, were run by John Rego, a retired police sergeant, and his wife, Virginia Bent (White) Rego. This had earlier been the home of Capt. Remigio Joseph "Captain Joseph" Malaquais and his wife, Anna Serafina Roda Malaquais. He was born in Figueria da Foz, Portugal, and came to town when he was about 30 years old. Here, he commanded the fishing vessel *Four Brothers*, presumably named for the four who were his sons: Antone, Charles, Domingo, and John. One of the longest residents of what is now the Bayview Wharf Condominium is John DeMatteis (pictured), who bought a unit in the main house in 1996 with his wife, Kathleen.



112 Map D3

422 Commercial Street

“Built by Paul L. Bangs, 1798–1862, Mariner, Circa 1840,” the white-on-blue plaque tells you. What it doesn’t mention, however, is that a direct Bangs descendant was living here until 1955; not a bad span of family ownership, though by no means unheard of in these parts. This was also the Provincetown home of the artist Yeffe Kimball, who was renowned for bridging Native American and Modernist art even though — as it turned out — she wasn’t the least bit Native American. She bought the house in 1958 and rented to a succession of art-related tenants: a branch of Garelick’s Galleries of Detroit, the Umberto Romano School of Art, the Castellane Gallery, Gull Gallery, and Place Gallery. It’s now a condo. Residents include Lee Ash, a real estate agent and former chairwoman of the Public Pier Corporation.



Map D3

424 Commercial Street

The Albert Merola Gallery, under Merola (right) and James Balla (left), reached the quarter-century mark in 2012 as one of the most respected galleries in town, showing Fritz Bultman, Pat de Groot, Donna Flax, Michael Mazur, Tabitha Vevers, and John Waters, among others. Balla and Merola opened Universal Fine Objects, at 432 Commercial, in 1987. They moved here and changed the U.F.O. name, *Provincetown Arts* explained, because “too many people came in looking for the art of aliens.” The space earlier served as the Zoltan Gluck Art Gallery and East End Gallery, run by Allegra Printz and Art Spivack. The potter Peggy Prichett and her husband bought the property in 1983. She built a clayworks here in 1990. (Her apartment and an example of her pottery are pictured.) The artist Susan Baker also lived here. [Photo of Balla and Merola (2014) by Irene Lipton, by their courtesy.]



Map D3

428 Commercial Street

This utterly charming full Cape from the early 19th century was the home for some years of Benjamin Atwood and his wife, Lois (Nelson) Atwood. Atwood was born in Provincetown. He spent his youth at sea but his adulthood as an accountant in Boston, retiring here in the early 1920s. Not long after the Atwoods’ deaths, John Agna opened a real estate office here, which was maintained at least through the mid-1970s.



Map D3

429 Commercial Street

The Mews Restaurant and Café has, for many years, been one of the town’s grown-up restaurants. Opened in 1961 by Nicholas “Nicky” Wells and Ray Martan Wells at 359 Commercial, it’s been here since 1993. The general manager is Ron Robin. The site has been a haven of hospitality for nearly 80 years. Lucille (Crawley) Donahue’s Everbreeze Club (or Everbreeze Restaurant), which operated here from 1935 to 1980, was in early days a self-contained little summer resort. Franco’s by the Sea was one of the next incarnations of this waterfront space, beginning in the late ’80s and running through the early ’90s. The upstairs nightclub was called Tallulah’s Bar. Panels of ornate woodwork at the Mews are from the Prudential Building of 1892 in Newark (top). The nude out front is by James Tyler.



Map D3

430 Commercial Street

This monumental mid-19th-century house is a gateway to Kiley Court, once known as Peter Hunt's Lane or Peter Hunt's Peasant Village, after the artisan who made exuberant work of do-it-yourself projects. (A detail of a repainted secretary is shown.) Commercial tenants since the '40s have included the Gentle Outdoor Shop, the Little Gallery, the Town and Country Life Dress Shop, To the Queen's Taste, Helen Carter Country-Wear, the Hookery, and the Collectors' Shop. What may have been Provincetown's first epicurean grocery store, *Ciro and Patti Cozzi's La Dispensa*, opened here around 1967, complementing *Ciro & Sal's* restaurant farther down the courtyard. (See Kiley Court.) After that, it was the Chandler Gallery and is now the Rice/Polak Gallery, founded by Marla Rice and Richard Polak in 1992. Polak retired in 2005 and died in 2008. Rice still runs the gallery. [Photo of sign (1940s), courtesy of Alice Brock.]

Map D3

436 Commercial Street

Ciriaco "Ciro" Cozzi and Patricia "Patti" (McNeil) Cozzi (pictured) did not spend much time apart. Three months after he died, Valentine's Day 2013, she followed, on his birthday. *Ciro*, an artist, studied at the Art Students League and with Henry Hensche. He was co-founder, with Salvatore Del Deo, of *Ciro & Sal's*. Patti was a registered nurse who was instrumental in the establishment of the Drop-In Center and Outer Cape Health Services. They bought this mid-19th-century house in 1973 and operated Gallery *Ciro* here. Austin Dunham, who owned the Sea Chest and donated the doll house at the Pilgrim Monument and Provincetown Museum, once lived here. [*Hug* (2006) by, and courtesy of, Raymond Elman. Oil and digital collage on canvas, 60 by 40 inches.]

Map D3

437 Commercial Street

An entire chapter of *Time and the Town* was devoted to Clan Avellar, which included Angelina Jacinta (Soares) Avellar, or "Mother Avellar"; Antone, made famous by Gerrit Beneker in a World War I poster; and Justin, owner of *Hindu*. Their home, No. 437, is a half Cape. The French doors were added in 1971, when Harvey Dodd opened a gallery here. At that time, the second floor was extended to meet No. 439, forming a breezeway to Avellar's Wharf. In 1960, George Harvender and Floyd Linder bought the wharf and renamed it Harvender's Landing. Richard Lischer bought it in 1965 and renamed it Poor Richard's Landing (pictured). Ilona Royce Smithkin and Karen Katzel bought it in 1991. It's managed by Sarah Thompson and Diane Stafford. Dodd was succeeded by John Lucas's J. Lucas Gallery, Alex Carleton's Foc'sle store, and Shirl Roccapriore's Oils by the Sea Gallery.

Map D3

438 Commercial Street

Today's Red House looks just like that of picture postcards nearly a century old. It's astonishing. One explanation is the fact that it has been in the hands of only one family since 1899, when it was purchased by Edwin Pliny Seaver, the superintendent of public schools in Boston for 24 years and a Harvard overseer. Seaver was a progressive figure in championing the relatively young kindergarten movement as "an excellent bridge for leading the child over from home life into school life." A school in Jamaica Plain bears his name. In 1931, his granddaughter Roberta Seaver married Ernest Gebelein, whose family still owns the house. [Postcard (1920) from *Scrapbooks of Althea Boxell* (Book 2, Page 63), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



114 Map D3

441 Commercial Street

Imagine this house lemon yellow. Imagine customers like Robert Motherwell and Hans Hofmann. This was the Studio Shop, established in 1955 by Laura Easley and later run by Jim Forsberg, who designed its palette-shaped logo. It was where artists found the supplies they needed in town. “Thanks to Forsberg’s thriftiness, the shop had a look all of its own,” Peter Manso wrote in *Ptown*, “with shelves made out of old, warped stretchers and woodwork in a variety of colors as the painter-owner used up unsold tubes of paint. There was an amazing inventory for such a small store, and Forsberg would extend credit to artists who couldn’t pay. Everybody went to the Studio Shop.” The store lasted into the early 1990s.



Map D3

447 Commercial Street

From the beach side, it’s easy to guess who’s here: the lady with the longest eyelashes in town — Ilona Royce Smithkin (left), artist, teacher, and performer. She and the late Karen Katzel (right) ran the Karilon Gallery here and together owned Poor Richard’s Landing. Smithkin left Poland in the ’30s and studied at the Art Students League. Utterly photogenic, she appears in the documentary *Advanced Style*. This mid-19th-century building was the birthplace in 1932 of Paul Smith’s Provincetown Bookshop, a store and lending library specializing in works by town-related authors. It is now at 246 Commercial. Isadora Duncan’s nephew, Menalkas Duncan, occupied this space in the ’50s, doing business as the Duncan Sandal Shop. Selma’s Jewelart was here, run by Selma Dubrin, as was the Stuttman Gallery, run by Esther Stuttman. [Photo of Katzel, courtesy of Sarah Thompson and Diane Stafford.]



Map D3

448 Commercial Street

We’re in Bangs country now. The Copper Fox condo is an unusual Greek Revival-style house built in 1856 with rounded, fluted corner pilasters. It was once the home of William Bangs, who dealt in stoves, tinware, plumbing, and bicycle repairing. He married Jennie McKenzie, whose sister was Jessie Ann (McKenzie) Engles of Wellesley College. She lived in this house until her death in 1943, and was followed by her daughter Ruth Engles, whose death in 1992 ended the Bangs connection after more than a century. Six years later, the house was purchased by John Gagliardi. He transformed it into the property you see now and called it the Copper Fox, honoring his parents’ sundry shop in Albany. After eight seasons, he sold it to Kathleen Ulisse and Jacquelyn Abromitis, who converted the 5,000-square-foot home into three condominiums.



Map D3

457 Commercial Street

Three generations of gifted Richters — Mischa, his son Daniel, and Daniel’s sons Sacha and Mischa — have been integral parts of the art colony. This was the home of Mischa (pictured) for the last 23 years of his life. From 1942 to 2000, he was a cartoonist for *The New Yorker*. His work was gently sly. (Two dogs in business attire see a “No Dogs Allowed” sign. One to the other, “We’ve got a class-action suit if ever I saw one.”) Richter was an accomplished and confident abstract painter. His wife, Helen Sinclair Annand Richter, painted, too. They bought this Shingle-style, gambrel-roofed, 1917-vintage building from George Bryant in 1978, and owned it for the next 35 years. No. 457 occupies the same tax lot as No. 459, where Daniel and Sacha Richter have a home and studio. [*Porch on the Bay* (1995) by, and courtesy of, Raymond Elman. Oil and digital collage on canvas, 60 by 43 inches.]



Map D3

459 Commercial Street

On the east end of the waterfront lot his father bought in 1978, the artist Daniel Richter (pictured) had a large home and studio built in 2005. His son, the painter Sacha Richter, designed and constructed the building in collaboration with Robert Wissmann. It's now the father's home in town and his son's studio. In 1963, Daniel was giving public mime demonstrations in Provincetown, not long before he was cast as what Arthur C. Clarke later described as the "most famous unknown actor in the world": the hominid Moonwatcher in Stanley Kubrick's *2001: A Space Odyssey*, the first among his group to divine how a bone may be used as a tool — to the tune of *Also Sprach Zarathustra* — following an encounter with an alien monolith.



Map D3

460 Commercial Street

With the addition of the Alvin Ross Wing in 2005, the facade of the Provincetown Art Association and Museum expressed the tension between traditionalism and modernism that has long vitalized this institution. With glass walls, the new ground-floor gallery reaches out to the community; a deliberate gesture by the architects, Machado & Silvetti Associates. The addition roughly doubled PAAM's size. It shows that contextual architecture doesn't have to be imitative. Instead, the new wing, clad in cedar shingles and louvers, keeps a deferential distance from the Federal-style Ephraim Cook house to which it is joined.

The Art Association was founded in 1914. Its first president, William Henry Young, was president of the Seamen's Savings Bank. The first show, in 1915, was at Town Hall and included five paintings that were the nucleus



of the permanent collection, by Charles Hawthorne, E. Ambrose Webster, William Halsall, Oscar Gieberich, and Gerrit Beneker. In 1919, the association bought the Solomon Bangs house, called Solomon's Temple, at Bangs and Commercial. Two years later, it purchased No. 460 next door, originally the home of Ephraim Cook and more recently of William Bangs. Solomon's Temple fell and the Cook house was renovated as a gallery that opened in 1921. The Hawthorne Memorial Gallery was built on the corner lot in 1942. Dr. Carl Murchison oversaw the 1960 addition of the column-free, 30-by-60-foot Hofmann Gallery (pictured). On the 50th anniversary, Ross Moffett's history, *Art in Narrow Streets*, was published.

By the late 1990s, PAAM had become a museum with almost 2,000 artworks and not nearly enough space to store them properly. It

operated year-round, but not comfortably. The antiquated physical plant was discouraging lenders, because PAAM could not guarantee ideal conditions for artworks. In 2003, PAAM's president, Robert Henry (pictured), and executive director, Chris McCarthy (pictured), announced a \$5 million expansion. The first phase, in 2004, restored the Cook house. The ground floor, formerly a reception area and gift shop, was turned into a new gallery. Next, from 2004 to 2005, the 1942 Hawthorne annex was replaced by the Ross wing. It added storage space, two new galleries, a new gift shop and reception area, and new second-floor studios for the art school (pictured). Not everyone was won over, but McCarthy said that if the annex hadn't been built, the museum "would have fallen down or it would have closed." [The 12-foot-tall serpentine sculpture is *Untitled (Moonflight Series)* by Joseph Kurhajec.]



116 Map D3

463 Commercial Street

Peter Petas and Ted Jones faced a critical question: restore this building to its form as the Flagship restaurant, with portico braced on ship's knees, or take it back close to the 1910 studio built by E. Ambrose Webster as his Summer School of Drawing and Painting? They chose Webster, who died in 1935, by coincidence the year that Manuel "Pat" Patrick opened the Flagship in the abutting "Hulk." The Flagship expanded into this building, gained a dory bar (pictured), and became an institution. After Patrick died in 1964, it continued under his widow, Hilda, then Ciro Cozzi. It was where Anthony Bourdain got his start and appeared in his *Kitchen Confidential* as the "Dreadnaught." In the '90s, it was the Dancing Lobster, under Nils Berg; then Jackson's at the Flagship. While Petas and Jones removed other accretions, they kept the dory bar, so in one sense, there'll always be a Flagship.



Map D3

465A Commercial Street

You could easily pass the "Hulk" without realizing that it's a locus of power, influence, and camaraderie. Beachcombers are fine with that. The 99-year-old group, founded as something like the social arm of the Art Association, keeps a low profile. Born at Cesco's Restaurant, the Beachcombers bought the Hulk, a pier shed on Knowles's Wharf, in 1917. Ten years later, a storm so shook the Hulk that the members moved it to the foot of Bangs Street. They rented it in the '30s to the Ship nightclub and Flagship restaurant. The sculptor William Boogar Jr. set up a foundry in 1933 in what had been Clarence Snow's abutting smithy. Like almost every prominent artist of his era, Boogar was a Beachcomber. The photo depicts a visit in 1946 by the actor Edward Everett Horton, third from right. [Photo from *Scrapbooks of Althea Boxell* (Book 7, Page 6), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map D3

465 Commercial Street

A plaque on the building notes that it was once the whale oil refinery of David Stull, the Ambergris King, who lived at 472 Commercial. The quarterboard (a replica, according to George Bryant) recalls the *Montezuma*, a whaler commissioned in the 1850s. The storefront space was the East End Market and the Little Radio Shop in the 1930s, the shop of the silversmith Jules Brenner from 1956 to 1966, and the Boat House Gallery in the mid-2000s. It is now Julie Heller East, sibling to Heller's well-respected gallery downtown.



Map D3

466 Commercial Street

Whether you've read her or not, your perspective of town was shaped by Mary Heaton Vorse, the author of *Time and the Town*, whose house this was from 1907 until her death in 1966. (She called it the Kibbe Cook house, after a whaling captain who lived here). Ardent progressivist, champion of labor, and midwife to the Provincetown Players, Vorse depicted the town with the skill of a W.P.A. muralist. She imbued her characters — Portuguese, Yankee or washashore; fisherman, homemaker or playwright — with proletarian nobility and endearing eccentricities. Her children, Heaton and Mary Ellen Vorse, were also writers. Mary Ellen's son, John Richard Vorse "Butch" Beauchamp, owned this property until his death in 2013. It is home to the dory fisherman Eddie Ritter (pictured), whose bright orange boat is named for Eddie Hoernig of the ill-fated F/V *Cap'n Bill*.



Map D3

467 Commercial Street

Long before Angel Foods Market opened, customers came here for provisions. In the 19th century, they were ships’ crews, for this was the chandlery of E. & E. K. Cook & Company — the Cook brothers’ mighty whaling and fishing empire. Clarence Burch opened Burch’s Market here in 1904. His nephew (through marriage), Duncan Bryant, husband of Marie-Louise Kopp and father of George Bryant, bought out the Burches and renamed it Bryant’s Market in 1945. For more than a decade, it has been Angel Foods, run by Elizabeth Lovati, furnishing staples and temptations. Out back is George Bryant’s uncompleted replica of a salt works (pictured). What Bryant managed to build in the 1970s — and what still stands today — is the bottom half of a windmill, a critical part of the salt-making process. These machines harnessed wind power to pump water from the harbor, through pipes of hollowed-out logs, into large evaporation vats.

Map D3

471 Commercial Street

The ardently independent and amazingly knowledgeable George Bryant (pictured) once lived here. Historian, architect, home inspector, consultant, public servant, and gadfly; by turns sweet, funny, impatient, and irascible, Bryant — who died in 2015 — was not everyone’s cup of tea. But his death left an enormous civic void. The house was built about 1905 for Elijah Rodgers. Cora Allen Herring acquired it in 1944, with her husband, John. Frances Gray bought it 1965 and ran it as the Harbor Guest House. Bryant moved here in 1977. He collected historical artifacts or (as officials saw it), he hoarded unsightly junk until it spilled outside. A five-year standoff between Bryant and the town ended in 2011 when he agreed to stay away from the property. It was sold the next year to Ken Fulk, a leading interior decorator and event planner in San Francisco, whose restoration goal, he said, was “keeping much of the beautiful patina” of the home.

Map D3

472 & 477 Commercial Street

A fine lubricant for precision instruments was oil from the heads of pilot whales (blackfish). And the most prized binding agent for volatile perfumes was the waxy substance ambergris, secreted inside sperm whales. David Stull, who lived at No. 472, traded in whale oil but was best known as the Ambergris King. Contrary to the plaque out front, the house was not built by Sylvanus Cook, according to George Bryant, though it *was* the home of Nathaniel Cook. It passed from Stull, through his daughter, Mary (Stull) MacIntyre, to his grandson, D. Stuart MacIntyre. Munro “Mun” Moore, a founder of the Fine Arts Work Center, and Mary Moore, of the Center for Coastal Studies, purchased it in 1966. The best thing about the Moore property is its front lawn, that broad expanse with a swing set across the street at 477 Commercial; quiet, generous, expansive, and undeveloped.

Map D3

473 Commercial Street

The town’s most famous native son, Rear Adm. Donald MacMillan, was an intrepid and imaginative Arctic explorer, anthropologist, geographer, and naturalist. His goal was “to bring back to scholars of all kinds bits of useful knowledge about this little-known great domain.” In nine journeys, he was joined by his wife, Miriam Look MacMillan. (They are pictured.) Though he traveled more than 300,000 miles, he lived just blocks from where he was born, 524 Commercial. His memorabilia are at the Pilgrim Monument and Provincetown Museum. MacMillan Wharf is named for him. This building was originally the barracks for the Long Point batteries. Its owners, Christopher Pula and Thomas Biggert, have treated it respectfully and preserved its lovely eccentricities. [Photo of the MacMillans, courtesy of the Provincetown History Preservation Project (MacMillan Collection).]



118 Map D3

476 Commercial Street

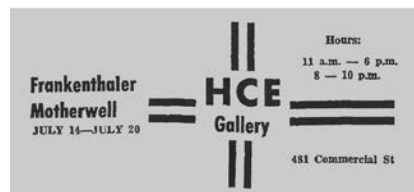
Could there have been a more memorable lady in Provincetown? I'm not referring to the figurehead that gives No. 476 its name — Figurehead House — but to Abbie Cook Putnam, the town librarian from 1901 to 1935, who lived here. She would not issue Eugene O'Neill a library card on his own standing in 1917, since he wasn't a property owner. And when he showed up drunk at the library after winning the Pulitzer Prize, she tossed him out. Miss Putnam's grandfather, Capt. Henry Cook, lived in this Second Empire-style house. On the Indian Ocean in 1867, the *A. L. Putnam*, a whaling schooner in the Cook fleet, came across a lone figurehead, severed from whatever vessel she had once adorned. She was brought back to town and placed on Capt. Cook's house where she, or a plaster replica, have been perched ever since.



Map D3

479 Commercial Street

The name Anchorage perfectly described this house, the ancestral hearth of the Brown-Malicoat family, the largest and perhaps most influential of the art dynasties in Provincetown. Harold Haven Brown, who studied with Jean-Léon Gérôme at the École des Beaux-Arts and also at the Académie Julian, and his wife, Florence Bradshaw Brown, who studied at the Art Students League, made their home here in 1924 with their daughters Beatrice Bradshaw and Barbara Haven Brown, who married Philip Malicoat. The Malicoats sold the house to the lawyer Maurice "Brig" Brigadier and his wife, the artist Anne (Myers) Brigadier. In recent years, under the ownership of Jonathan Murray, the house has been restored to an almost preternatural perfection. It's like an apparition in its manicured clarity. [*On the Bay* (2002), by John Dowd, courtesy of the William-Scott Gallery. Oil on linen, 24 by 36 inches.]



Map D3

481 Commercial Street

You'd think many things about the spartan box at No. 481 before thinking, "This is a key landmark of the last golden age of the art colony and a vital outpost of the Abstract Expressionist movement." But it was. Now the Chandler House Gallery, a condo, it was built 60 years ago, with a jalousie window wall, as a branch of Samuel Kootz's Manhattan gallery. It was taken over in 1955 by Nathaniel Halper and John Murray Cuddihy, who called it the H-C Gallery, then HCE, a reference to initials found in *Finnegans Wake* that stand for several things, including "Here Comes Everybody." Indeed: Helen Frankenthaler and Robert Motherwell (the *Advocate* ad announces their joint 1959 show), Hans Hofmann, Louise Nevelson, Claes Oldenburg, David Smith, Marsden Hartley, Fritz Bultman, Jack Tworkov, Leo Manso, Nassos Daphnis, Karl Knaths, Philip and Conrad Malicoat, and Anne Brigadier, who lived next door.



Map D3

490 Commercial Street

In English, jot is derived from iota — meaning the smallest bit. In Provincetown, Iota is derived from Jot — meaning Jonathan "Jot" Small, boatbuilder extraordinaire, Arctic traveler, and, for a time in the 1930s, proprietor of a restaurant called Jot's Galley here at 490 Commercial. "Little, compact, full of New England tang, Jot Small might well be carved of a knee of fine hardwood such as is used in the construction of vessels," Mary Heaton Vorse wrote in *Time and the Town*. Jot's Galley was followed in the 1940s by Manuel Francis "Pat" Patrick's Iota Package Store. This is now Iota Cottage, a unit of the BayShore condominium complex, developed and now managed by Harriet Gordon and Ann Maguire.



Eastern School, Provincetown, Mass.
This is where Carrie teaches



Map D3

492–494 Commercial Street

Enumerated by Henry David Thoreau in *Cape Cod*, this building was the Eastern School until 1931; the Community Center; the Servicemen’s Center in World War II; Morris-Light Post No. 71 of the American Legion; Leo Manso and Victor Candell’s Provincetown Workshop; and, from 1976, the Long Point Gallery, an important co-operative, and Rising Tide Gallery. In 1998, Howard “David” Davis III turned the building into the Schoolhouse Center. Binder Boland Associates recreated the missing bell tower. Lower Cape Communications bought the building in 2003 for radio station WOMR-FM, the subject of *Outermost Radio the Film*. Pictured in the studio is Ira Wood. WOMR shares the building with Mike Carroll’s Schoolhouse Gallery and ArtStrand, owned by a group of artists and directed by Grace Hopkins. [Postcard, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques Collection).]



Map D3

496 Commercial Street

The nobility of this Federal-style house, set off in a generous yard, draws our eyes. What made it remarkable in the late 18th century was its full second story, under a hipped 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 Dyer, a seaman, and Susan Dyer. As the Dude 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. More recently, it belonged to Michael Tye, who was instrumental in founding the Harbor to the Bay AIDS Charity Bike Ride. He died in 2003, just before the inaugural ride.



Map D4

500 Commercial Street

Behind that yellow door is the White Horse Inn, which borrows its name from the Greenwich Village tavern of Bohemian fame. The White Horse Tavern was a favorite of Frank Schaefer, a German immigrant, “a patron of artists, a fine photographer and a man of immaculate taste,” as Philip Hoare eulogized him in *The Independent* in 2007. Schaefer was also a friend of the artist Jackson Lambert, who brought him to town in 1962. A year later, Schaefer bought No. 500. He and Lambert set about creating a hostelry that his wife, Mary Martin Schaefer, likened to the world’s largest Joseph Cornell box. In a stellar cast of transients — Norman Mailer, Joyce Carol Oates, Grace Paley, and Gore Vidal — one of the more constant has been the director John Waters. The guesthouse continues under Mary’s good care. [Photo of the Schaefers, courtesy of Mary Martin Schaefer.]



Map D3

501–503 Commercial Street

Unlovely, ungainly, but undeniably important, the Ice House Condominium is the only one remaining of seven industrial cold storage plants that once dwarfed the waterfront. William Atwood opened the Consolidated Weir Company in 1900 and, in 1907, built this five-story fish freezer. After the company went bankrupt in 1938, it was acquired by Atlantic Coast Fisheries. In the 1950s, it was used for ice cubes and cranberry storage. The machine shop was moved to 11 Howland. Gary and Molly Ross acquired it in 1964 with a view toward residential conversion, a contentious process that took nearly 20 years. The poignant story of a giant finback that washed up here was rendered in a 1974 children’s book, *When the Whale Came to My Town*, by Jim Young. [Postcard by *The Advocate*, courtesy of the Pilgrim Monument and Provincetown Museum.]



120 Map D4

506 Commercial Street

Tillie's Store was opened in the 1940s by Matilda "Tillie" Jason and her husband, Johnny Jason (pictured). It was a grocery store unlike any other because, among other things, it offered a seat caning service — Peter Manso said in 2012 that Tillie's caning on his mother's rocker was still good — and the works of Harry Kemp, each "signed with a seagull's feather" by the author. "They sold candy to kids at a monetary loss," Daniel Kearney recalled, "because (quoting my Dad who was quoting John): 'A kid has to be able to buy something for a penny.'" Ginny McKenna, or "Ginny Jewels," the proprietor of Small Pleasures, bought the property from the Jason family in 1990 and greatly altered it. [Photo from the collection of Lorne Russell, courtesy of Joel Grozier.]



Map D4

507 Commercial Street

A glimpse into the yard tells you: This is Old Provincetown. Scintillating, eccentric, tatterdemalion, devil-may-care. It is home to one of the town's most prolific artists, Pat de Groot (left), a Pollock-Krasner Foundation grant recipient known among other things for her cormorant portraits and her serenely small seascapes. She and her husband, the painter Nanno de Groot (right), bought this waterfront lot in 1961 and began building. "I did the drawings for the house," Pat told me in 2011. "This was designed specifically for artists to live and work in." The double-gabled structure was completed in 1963. Nanno died that year. Pat's anthropomorphic headstone for her husband is the most distinctive grave marker in Town Cemetery. Her summer tenants have included John Waters and the New York art dealers Pat Hearn and Colin de Land. [Photo of the de Groots, courtesy of Pat de Groot.]



Map D4

508 Commercial Street

Capt. Frank Rich did not have far to travel when he was the sexton of the Church of St. Mary of the Harbor. He lived here. After his death in 1946, the property passed to his niece Lillian Canavan and her husband, William. They opened the Old Homestead guesthouse in this property, which it remained at least until the 1960s. The designers Philip Cozzi, the nephew of Ciro Cozzi, and his wife, Kristin Hein (both pictured), acquired this building in 2013 and found, among other things, a full set of skeleton keys from the Old Homestead days, on classic diamond-shaped motel tags. They renovated and reopened the lodging in 2014. Robert Rufino, the interiors editor of *Elle Decor*, was their inaugural guest.



Map D4

509 Commercial Street

The picture framing business run by John Crave Jr. was closed with his death in 2010, but the bay window storefront was maintained by the family, as if the simpler-seeming past that it embodied could somehow be preserved. This noble old building is adorned with a quarterboard from the *Pequod*, suggesting that Ishmael might have spent his retirement years here. (He actually *could* have, since this building was standing in the 1850s, according to the Provincetown Historic Survey.) In the 1950s, this was the Knot Hole Shop, run by the carpenter Cliff Perry. It came into the hands of Crave and his wife, Jane (Austin) Crave in 1963. Crave was a founding member of the Provincetown Rescue Squad. After retiring from Cape & Vineyard Electric, he opened his framing business.



Map D4

510 Commercial Street

The house you see today has the bones of the three-quarter Cape pictured at top, but has been greatly altered in recent decades with dormers and a portico. It was built in the 1830s and was home, over time, to Capt. Lewis Pinckney; to the artist Oscar “Gub” Gieberich, an important early figure in the Provincetown Art Association; and, before renovation, to Irma Ruckstuhl (pictured), the author of *Old Provincetown in Early Photographs*, and her husband, Kurt Ruckstuhl, with whom she ran the *Candlemakers*, the *Old Village Store*, the *Corner Gift Shop*, and the *Emporium*. [“Before” photo (1976), by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (East End), courtesy of the Provincetown Public Library.]



Map D4

512 Commercial Street

One of Provincetown’s loveliest old storefronts — ornamented by some marvelous millwork including sunburst brackets (pictured) — hasn’t housed a retail business for many years, though it still plainly conveys its history as a neighborhood gathering spot. More than a century ago, it was the grocery and provision store of Simeon Smith, who married Emily Atkins in 1871 and is buried in the old Gifford Cemetery. Patricia Van Dereck operated a shop in the early 1930s. In 1938, a business here advertised itself as “Provincetown’s Only Delicatessen.” It was Souza Silver in the late 1940s, where customers could also buy sandals, bags, belts, and denim skirts.



Map D4

514 Commercial Street

Engine Company No. 5, which is housed here, is the first responding unit to fires in the East End, from Howland Street to the Truro town line. It was at one time summoned by five blasts on a siren atop Town Hall. The house was built in 1870 and has been known over the years by several designations, including Hose Company No. 1, Pumper Company No. 4, and Pumper Company No. 5. The latter change, from No. 4 to No. 5, occurred in 1957, when Arthur Silva was the captain. Silva — standing third from the right, in a white shirt — was the town harbormaster and wharfinger at the time of his death. He had also been the town sealer of weights and measures, a fisherman, and a car salesman. [Photo (ca 1949), courtesy of the Provincetown History Preservation Project (Fire Department Collection).]



Map D4

516 Commercial Street

It’s appropriate that this full Cape, with its steep ship’s-ladder staircase (pictured), should belong to the Fine Arts Work Center, since it’s associated with at least five artists whose careers have enriched the town’s cultural life: Robert Motherwell, Maurice Sterne, Irving Marantz, Gerrit Hondius, and Paul Bowen. Hondius was descended from Karel Fabritius, student of Rembrandt, teacher of Vermeer, and painter of *The Goldfinch*. He studied at the Royal Academy of Art in the Hague and the Art Students League. This was his summer home and studio from 1962 until his death eight years later. His widow, Paula (Kessler) Hondius, a pianist and piano instructor, donated it to the center in 1980. It has been used in recent years as housing for the center’s executive director, currently Michael Roberts.



122 Map D4

517 Commercial Street

Episcopal congregations are often among the oldest in New England towns. In Provincetown, however, the Church of St. Mary of the Harbor was among the latest arrivals. Regular Anglican services were not celebrated until 1904, at King Hiram's Lodge. In 1907, the Rev. James Cogan arrived to take charge of services, which he conducted through 1921 at the Star Theater, the First Universalist Church, Marine Hall, the First National Bank, and 217 Commercial. In 1919, the church purchased a three-story former salt house at 513 Commercial and turned it into a temporary church. Billow-Crest, on the adjacent parcel at No. 517, was purchased in 1922. Today, it is Nicholson Hall, named for the Rev. Robert Wood Nicholson, who was called in 1933 to be the first vicar. That's him in a 1936 portrait by Jerry Farnsworth (left).

Under Nicholson, the church flourished. Construction began on a permanent house of



worship, designed by the painter Frederick Waugh, who also contributed *Madonna of the Harbor* (pictured). The chancel, on the south end of the church, is the reconstructed Sandbar Club from the West End, the timbers of which were salvaged and numbered for reassembly. Richard Miller contributed the reredos painting, *The Triumphal Entry*. The painting above that is *The Coming of the Holy Spirit*, by Constance Bigelow. At the rear of the church is *The Epiphany Mural* by Robert Douglas Hunter. In the vestibule is *Joyeux Noël* by Peter Hunt. Atop the oak beam that serves as a rood screen are sculptures (pictured) by Arnold Geissbuhler: *Christ on the Waters*, flanked by *Adoring Angels*. Claude Jensen created stained-glass windows in 1963 with clear plastic interstices. The sculptor William Boogar Jr. has a number of pieces in the church and the garden, which was largely the work of Waugh and Nicholson, who said, "Everyone wants to give artworks to the



church but no one has offered what we need most — a load of manure — in memory of his grandmother!" The S-4 memorial cross in the garden was replaced in 1967 with a new nine-foot version, carved from California redwood by Frederick Maichle Jr.

The church was dedicated in 1936. Nicholson was succeeded in 1938 by the Rev. James De Wolfe Perry, the first to dwell in the vicarage at No. 519, where John Whorf had lived. In 1946, St. Mary's became a parish. The Rev. Terry Pannell (pictured) has served as rector since 2006. It fell to him in 2014 to begin a \$318,000 project to rehabilitate the battered structure. He told *The Banner*, "Areas once held up mostly by prayer are now temporarily supported by heavy cross ties and steel I-beams." [Photo of Pannell by Deborah Minsky, from *The Provincetown Banner* archive, courtesy of Sally Rose.]



Map D4

518 Commercial Street

This delightful little slice of gingerbread was the summer home for three decades — from the early 1930s through the early 1960s — of Esther Townley of New Jersey. Her many civic activities in Provincetown included membership in the Women's Guild of the Church of St. Mary of the Harbor, conveniently located across the street. "She called her house Hollyhock Cottage," Mary-Jo Avellar said, "and the place was surrounded by them." The house, looking not too different from the way it did in 1940, has been owned since 1989 by Paul Andersen.



Map D4

522 Commercial Street

We're in Whorf family territory. In the 1850s, Sarah Whorf owned this handsome full Cape, built in the late 18th century. Its distance from the street line is testimony to its having been built before there even was a Commercial Street with which to align. Arnold Geissbuhler and William Boogar Jr., sculptors who are well represented at the Church of St. Mary's of the Harbor, each lived here at one point, as did the sculptor Jack Kearney and his family, during the 1960s.



Map D4

524 Commercial Street

This was the birthplace in 1874 of Rear Adm. Donald Baxter MacMillan, who lived as an adult at No. 473, not far away. When he was 9 years old, his father, Capt. Neil MacMillan, and the entire crew of the schooner *Abbie Brown* perished in a gale off Newfoundland. That left Sarah Gardner MacMillan with five children to care for alone. Already in frail health, she died when "Donny Baxter" was 12. For a time, the boy was cared for by other seafaring families in town, but was finally sent to Freeport, Me., to live with an older sister. This may also have been where Marlon Brando stayed when he came to town to read for the part of Stanley Kowalski. At least, that's what Grace Rutherford, who lived here, always insisted to Bill Evaul.



Map D4

528 Commercial Street

Still very much in Whorf territory, this lovely full Cape bears a plaque saying it was built in 1796, and that seems a reasonable claim. By the mid-19th century, the property was owned by Thomas Whorf. The artist Charles Kaeselau made his home here with his wife, Marguerite. His gallery at one time was at 284 Commercial and his work hangs at the Seamen's Bank. Bart Wirtz, a Dutch cellist who was among the founding musicians of the Baltimore Symphony Orchestra, also made his summer home here. The artist Elisabeth Pearl now owns the house, with Sandra Lee Smith.



Map D4

534 Commercial Street

Once, you almost couldn't see the Apple Tree Cottage for the apple tree, "a wonderful piece of living sculpture," Clive E. Driver wrote in *Looking Back*. This three-quarter Cape was built between 1790 and 1820. In 1963, it was purchased by Howard Kanovitz, a pioneer of Photo Realism, and his wife, Mary Rattray Kanovitz, who made costume jewelry that she sold at the Queen of Diamonds. In the '80s, it was home to David Garrick and Carl Ramos, who "created a beautiful, secret garden," Driver recalled. But not too secret. "The moon-gate entrance was often left open so that passers-by could see the profusion of growth and blossoms." The garden and moon gate appear on their panel of the AIDS Memorial Quilt. Two years after Garrick died, the ancient apple tree blew down. [Photo (ca 1930) from *Scrapbooks of Althea Boxell* (Book 1, Page 27), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



124 Map D4

535 Commercial Street

Joyce Jaffee, subject of the best traffic sign in town (pictured), summers here with her husband, the artist and humorist Al Jaffee (pictured), a contributor to *Mad* magazine since 1955 and creator of the *Mad* Fold-In. Roslyn and Lawrence Roose were among the residents of Eldred Mowery Jr.'s Waterfront Apartments who formed a co-op in the 1970s. Frank Regan, the caretaker with his partner, Don Sterton, said it was called the “Kibbutz” because there were initially so many Jewish owners. (Except the Blooms, Joyce said, who were Swedish.) Mary Oliver (pictured), a Pulitzer Prize-winning poet whose plain-spoken verse employs the Cape end’s poignant beauty as a perpetual lesson in life, lived here until recently, when she sold her unit to Margaret Murphy. [Photo of Oliver from *The Provincetown Banner* archive, courtesy of Sally Rose.]



Map D4

539 Commercial Street

Dining at Fanizzi’s Restaurant by the Sea feels very much like dining at sea — without the constant rolling. At high tide, the main room seems to be surrounded by water. Though the windows are ample, the dimensions of the space are compact; as snugly efficient as if constructed for seaworthiness. A location as good as this — in what was almost certainly the old sail loft of Whorf’s Wharf — attracted restaurateurs for years before Paul Fanizzi (pictured) bought it in 2001. Going back at least to the 1940s, it was the Sail Loft restaurant. Eldred Mowery Jr., whom we met at No. 535, ran it in the ’60s. In the 1970s, it was Don’s Café, run by Donald Kline. Mary Donna Pucci and Tom Pucci, sister and brother, opened Pucci’s Harborside Restaurant and Bar here in 1980. [Photo of Fanizzi, by his courtesy.]



Map D4

542 and 543 Commercial Street

Capt. Edwin Mayo drowned in 1889. The next year, his home (top) was turned into Seaside Cottage, the town’s first guesthouse (not hotel or inn), with the town’s first swimming pool (made, of wood, by James Thomas). It was later the Mayo Cottage, Vernon Inn, and, as of 1939, Seascapes House, managed by Marion (Wells) Child. It attracted guests like Leonard Bernstein, Abe Burrows, Victor Borge, José Ferrer, Louise Nevelson, and Edward G. Robinson. In 1962, Robert Roman, proprietor of the Buccaneer Motel in North Truro, took over. His son Donald managed the business. Three years later, the Romans tore it down to build the north pavilion of the Surfside Arms and Motor Inn. Also lost was the home of Alice Palmer, a Greenwich Village *littérateur* and political activist.

Surfside Hotel and Suites is the current name but some townsfolk still refer to it as

the “Green Monster,” after its original color scheme. The construction of a four-story building with a big hip roof right on the beachfront (a three-story upland companion followed) so alarmed the town that the height of future buildings was capped by law at two-and-a-half stories, or 35 feet. Opponents included Philip Alexander, Abe Burrows, Josephine and Salvatore Del Deo, Conrad Malicoat, Ross Moffett, Kurt and Irma Ruckstuhl, and Suzanne Sinaiko.

What looked like a monstrosity to them might today be appreciated as a way of democratizing the waterfront. The Surfside made it possible for families of modest means to enjoy a few hours every summer with an aristocrat’s view of the harbor. There is value to that, too. [Photo (ca 1898), courtesy of the Provincetown History Preservation Project (Paul Koch Glass Plate Collection).]



Map D4

551 Commercial Street

Even newcomers know within days that Eugene O'Neill and Tennessee Williams spent time in Provincetown. I'm mystified why it's not better known that this was also the summer home of Abe Burrows, the Pulitzer Prize-winning playwright, lyricist and director. *Guys and Dolls* and *How to Succeed in Business Without Really Trying* have probably been seen by as many people as most O'Neill or Williams plays. Moreover, Burrows played an active role in local life in the 1950s and '60s. This had been the home of Burt Paige, the proprietor with his brother William of the Paige Brothers Garage, 205–209 Commercial. Burrows and his wife, Carin, bought the property in 1958. He created a happy sensation that year by serving as M.C. and chief entertainer for the annual Provincetown Art Association ball.



Map D4

554 Commercial Street

No. 554 looks as if a head of government might be housed there. In a way, he was. Robert Welsh, judge of the Second District Court of Barnstable County from 1933 to 1973, bought this Colonial Revival-style house in 1936. His father, Walter, the namesake of the Knights of Columbus council, had been the district judge beginning in 1914. Robert succeeded him at a time when district court still convened in Provincetown. Welsh presided over the obscenity trial of William Ward for printing and selling a short story by Hubert Selby Jr., in the *Provincetown Review*, that became the basis of *Last Exit to Brooklyn*. Despite the testimony of Stanley Kunitz, Norman Podhoretz, and Jason Epstein, Welsh fined Ward \$1,000. His son, Robert Jr., served on the bench from 1973 to 2008.



Map D4

561 Commercial Street

A romantic expression of its occupants' callings, No. 561 has a writer's cottage (for the poet Gail Mazur) tucked into the streetscape, and an artist's studio (for the painter and printmaker Michael Mazur) thrust over the sea's edge, face to face with nature. After nature got the upper hand one winter, Paul Bowen worked with the wreckage to create a sculpture on the rebuilt studio. The property was once home to Robert Ball, an artist and illustrator. The Mazurs bought it in 1989. Michael died in 2009. In the poem, "My Studio," Gail described how integral home, studio, marriage, and work had been. It ends,

*Without much to-do
I wrote three books. If we had regrets,
they were very few. Now I know
we were the paper, we were the glue.
I'm still at my desks, it's all I can do
here by our little dream house at dusk
where the bay turns lavender, without you.*



Map D4

562 Commercial Street

Bernard Simon, praised by *The New York Times* in 1948 for his "mature and accomplished" sculpture, bought this full Cape with his wife, Edna, in 1962. Born in Russia, he studied at the Art School of the Educational Alliance in New York and worked in this country and in Italy. The municipal art collection includes his evocative *El Toro*. The Simons purchased the full Cape at No. 562 from the artist John Miley "Jack" Foster and then sold the property in 1997 to an unrelated Simon family: Dr. Morris Simon, a Johannesburg native and a leading radiologist at the Harvard Medical School; his wife, Josephine; and their four sons. "The whole Simon family was acknowledged as an anchor to the South African Diaspora and strong supporters of the art world in Boston," the *Harvard Gazette* said.



126 Map D4

564 Commercial Street

Though not as widely known today as they ought to be, the writers Susan Glaspell (winner of the Pulitzer Prize for drama in 1931) and George Cram “Jig” Cook were the chief force behind the Provincetown Players, whose first production in 1915 was of their play, *Suppressed Desires*. They bought No. 564 in 1914 and engaged a singular interior designer: the celebrated painter Charles Demuth. “Jig had decided that the upstairs walls should be orange,” Linda Ben-Zvi wrote in *Susan Glaspell: Her Life and Times*. “Demuth agreed. ‘But the slope must be yellow,’ he insisted, referring to the special nature of the Cape Cod house, which had sharp angles in the upper story. ‘And the floor green,’ Jig added. ‘But the woodwork black.’” In the yard, Cook created a sundial atop four nude sculptures of Glaspell. It was in this house that the decision was made in 1916 to produce *Bound East for Cardiff*, by the young playwright Eugene O’Neill.

Map D4

565 Commercial Street

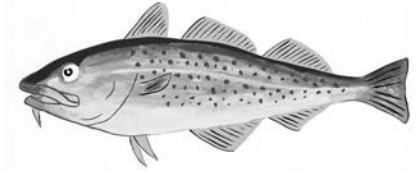
John and Katherine “Katy” Dos Passos, who lived at No. 571, bought this property in 1945. It passed from them to Frank and Edith Shay, who rented it in 1950 to Laura Z. Hobson, the author of *Gentleman’s Agreement*. Norman and Beverly (Bentley) Mailer (pictured) bought it in 1966, the year they founded an experimental theater, Act IV, at the Gifford House. In 1967, Mailer wrote an article here that was the basis of the Pulitzer Prize-winning *Armies of the Night*. But it was not an altogether happy time. The couple separated. Bentley fought to keep the house, J. Michael Lennon wrote in *Norman Mailer: A Double Life*, but it was lost to the I.R.S. to satisfy unpaid taxes. Russell Gaudreau Jr., of the law firm Ropes & Gray in Boston, and his wife, Elizabeth, an interior designer, bought the house in 1982 from interim owners. [Photo of Bentley (2011) by, and courtesy of, Sue Harrison.]



Map D4

566–568 Commercial Street

Benjamin Sonnenberg was a larger-than-life figure among New York’s elite in the mid-20th century; one of the original public relations maestros who burnished and promoted corporate and individual images. His own home, a mansion on Gramercy Park, outshone the residences of all but a few of his clients. Fittingly, here in town, the Sonnenberg family owned *two* houses in the East End: Nos. 566–568 and No. 571. This mid-19th-century house was purchased by Sonnenberg and his wife, Hilda, in 1955. It was also used by their children: Ben Sonnenberg, the founding editor and publisher of the literary magazine *Grand Street*, and Helen (Sonnenberg) Tucker, a philanthropist in New York whose daughter, Barbara (Tucker) Cardinal, is a proprietor of the Kiley Court Gallery. In the 1980s, the property served transient guests as the Windamar House. It is now a four-unit condo.



Map D4

570 Commercial Street

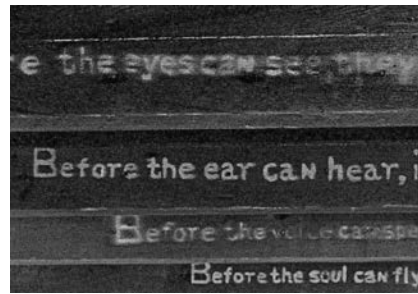
Members of the Mayo family have owned No. 570 for more than a century, and have run it as an accommodation at least since the 1930s, when it was called Mayo’s Cape Codder. At the time, Charles Atkins Mayo lived here with his wife, Mary. He was a fisherman whose son, Charles A. Mayo Jr., was nationally renowned for his pursuit of the giant bluefin. The Cape Codder is now owned by his son, Charles A. “Stormy” Mayo III, a founder of the Provincetown Center for Coastal Studies who currently directs its right whale habitat studies. The modest accommodation has what few upland bed-and-breakfasts can claim: its own private beach directly across the street, No. 573, an open waterfront lot that the Mayos also own.



Map D4

571 Commercial Street

Lewis's Wharf is long gone. But the nearby plaque tells why it was so important: in a makeshift theater here, in 1916, *Bound East for Cardiff* was first performed, launching Eugene O'Neill's career. After the Provincetown Players left for Greenwich Village, Courtney Allen ran the Sixes and Sevens coffee shop on the pier. He also created the model pictured above. Mary Heaton Vorse owned both the pier and the upland Arequipa Cottage, which she sold in 1928 to Katharine "Katy" Smith. The next year, Smith married John Dos Passos. They spent time here until her death in 1947 in a car crash that cost "Dos" an eye. The public-relations impresario Benjamin Sonnenberg bought this home in 1954 as a birthday present for his wife, Hilda. The late artist Mary Kass owned it in recent years. The beach facade has bargeboards from the Delight Cottage Resort. (See Page 83.)



Map D4

577 Commercial Street

John Francis, owner of Francis's Flats and Sunbeam Cottage at No. 577 helped creative souls, Eugene O'Neill and Agnes Boulton included, by renting to them cheaply. Ceiling beams in the flat they occupied in 1919 are inscribed — perhaps in O'Neill's hand — with lines evidently derived from the theosophist Mabel Collins:

Before the eyes can see, they must be incapable of tears! / Before the ear can hear, it must have lost its sensitiveness! / Before the voice can speak, it must have lost the power to wound! / Before the soul can fly, its wings must be washed in the blood of the heart!

The building was later called Garbage Gables, perhaps because of the refuse left by long weekends of partying. It was extensively renovated in the '70s. Bob Tieger was the architect.



Map E4

580–582 Commercial Street

Historically speaking, the tail wags the dog in this fusion of two houses. The "dog" is the big house at No. 580, which has the entrance fanlight shown above. The "tail" is the smaller ell at No. 582, which the Provincetown Historic Survey dates to the early 19th century, noting that it is "100 years older than the main house." The artist George Yater and his wife, the artist and poet Shirley (Pell) Yater, lived here in the early 1960s. They met in their 20s when they were both studying with Henry Hensche. Provincetown's overpriced market drove them to Truro. In 1964. This was also the home of Ted Robinson, a journalist who wrote the definitive history of the Beachcombers in 1947.



Map E4

584 Commercial Street

This remarkably intact Second Empire-style landmark, set off elegantly from Commercial Street, was the Kelley family home for at least two generations. Levi Albion Kelley was born out on Long Point during the Civil War, in which his father served as an ensign. He entered the United States Life-Saving Service in 1884 and was assigned to the Peaked Hill Bars Station. After retiring, Kelley resumed fishing and was a director of the Provincetown Cold Storage Company. His son, Albion Kelley, was the town's assistant postmaster. While standing here, be sure to look across the street to the chimney at No. 583 (pictured, top). There's something familiar about it, don't you think?



128 Map E4

586 Commercial Street

On the evening of 1 October 1940 — a grim moment in world affairs, as the Germans bombed Britain, and a tense one in national politics, with F.D.R.’s third term at stake — a car pulled up to No. 586, the Colonial Inn. The first lady, Eleanor Roosevelt, was at the wheel, accompanied only by her private secretary, Malvina “Tommy” Thompson. *The Advocate* reported that she had come for a short respite “from telephones, turmoil and other distractions.” The Colonial was run by Marjorie Pell Oliver and her husband, Joseph. They later expanded to No. 603, the Colonial Inn Beach House. Raymond and Clara Smeraldo bought this site in 1960 and renamed it the Ship’s Bell Inn and Motel. It was owned from 1971 to 2002 by William and Nancy McNulty and is now a condo. [Photo of Roosevelt (ca 1933) from the Library of Congress, Prints and Photographs Division. Reproduction No. LC-USZ62-25812.]



Map D4

587 Commercial Street

Known by the delightful name Merry Meeting at least since the 1910s, No. 587 was owned for many years by Albion Kelley, assistant postmaster, whose family we met at 584 Commercial. Beginning in the late 1950s, it was the summer home of Robert Richenburg, a well-respected and influential Abstract Expressionist painter who had studied with Hans Hofmann. The house has itself been a painter’s subject: Arthur Cohen painted *Merrymeeting* in 2001. The seaside cottage, Nonnie Bell (formerly No. 585), was rented for decades by Henry Rothman, a collagist, photographer, and conservation frame maker. Both buildings were charmingly restored by Christopher Pula and Thomas Biggert, who also own Admiral MacMillan’s home at 473 Commercial.



Map E4

592 Commercial Street

Creative fires burned everywhere in 1916, the “Great Provincetown Summer,” as Marsden Hartley called it. This was a furnace, with Hartley as a guest of the journalist John Reed, who was accompanied by his lover and future wife, the journalist Louise Bryant, who took Eugene O’Neill, from across the street, as a lover that summer. To this stewpot add the anarchist Hippolyte Havel, and Hartley’s friend, the painter Charles Demuth. The property was home from 1951 to 2004 of Leo Manso (center), an eminent painter, collagist, teacher, and gallerist; his wife, Blanche (Rosenberg) Manso (left), an expert collector of ancient Asian art who ran a store here called Arts of the Past; and their son Peter (right), who wrote *Mailer, His Life and Times* and *Brando: The Biography*, both nominated for a Pulitzer, in this house. [Photos of Blanche and Leo Manso by Norma Holt; all portraits, courtesy of Peter Manso.]



Map E4

593 Commercial Street

Just as Mary Heaton Vorse crafted the words through which we commonly see Provincetown, it might be argued that Joel Meyerowitz crafted the lens in 1978 with his *Cape Light* portfolio. A Meyerowitz photo serves as a kind of platinum bar in its representation of Provincetown and its environs against which other efforts are often judged. He’s been closely associated with *Provincetown Arts* since its inaugural issue in 1985. He owned this property from 1986 to 2011, and used it as his summer home and studio. [Photo of Meyerowitz in his garden, by his courtesy.]



Map E4

599 Commercial Street

Dr. Clara Thompson bought this house in 1942. She was one of the leading psychoanalysts of her time and a cofounder, with Erich Fromm and others, of the William Alanson White Institute in New York. The artist Henry Major, a longtime friend of Thompson, died in this house in 1958. They are buried near one another in Town Cemetery. (Her monument is pictured.) The property was later owned by Howard Schneider, a sculptor, illustrator, and the cartoonist of the “Eek and Meek” comic strip. He sold it in 1999 to Michael Jeffries, the chief executive officer of Abercrombie & Fitch, and his partner, Matthew Smith. Their grandiose renovation raised the house five feet above its original height and elevated the neighbors’ blood pressure even higher. They were gone in five years.

Map E4

600 Commercial Street

This was not only the home of the painter Peter Busa (pictured), it was his gallery and his School of Fine Arts. “I can show here with a feeling on my front porch,” he told Dorothy Seckler in a 1965 interview for the Archives of American Art. “One painting is 18 feet long and about six feet high and I couldn’t show this in any gallery.” Busa was first brought to Provincetown by his parents, Ernestine and Salvatore, an artisan specializing in gold-leaf decoration. He and his wife, Jeanne (Juell) Busa, bought No. 600 in 1953. After they divorced in 1970, she kept the home and ran it for many years as a transient accommodation called the Arbor. Their son Christopher, the editor and cofounder (with Raymond Elman) of *Provincetown Arts*, lives at No. 650. [Photo of Peter Busa (ca 1946), courtesy of Christopher Busa.]

Map E4

603 Commercial Street

From the street, the Watermark Inn appears to be an older complex around a little courtyard, recalling its days as the Colonial Inn Beach House (bottom). On the water side, it is a glassy, modern expanse, designed by Kevin Shea, who owns the inn with his wife, Judith Richland. When this was an annex of the Colonial Inn, Raymond Smeraldo opened the Driftwood Room. His son and daughter-in-law, Richard and Judith Smeraldo, took over. In the ‘70s, as Rosy, it was the “most popular nightspot” in town, Christopher Busa said. “After dinner, patrons lined up by the bar where Victor Alexander presided, mixing tequila sunrises and black Russians in a blur of activity.” [Postcard by Aladdin Business Service, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection).]

Map E4

605 Commercial Street

Friend of trees, benches, and red-brick sidewalks; enemy of chain stores, cigarette vending machines, and politics as usual — Barbara Rushmore is the reigning gadfly in a town full of them. No Town Meeting is complete without her outspoken advocacy of a cherished cause. She’s owned this property, Friendship House, since 1962 and made her home here almost all that time. She shares it with the artist Peter Macara. (Both pictured.) “The third-floor apartment, a summer rental, ‘Moonlight on the Bay,’ has allowed us to keep our lovely home,” she told me in 2014. The building was owned by Norma and Joe Starobin, who ran it as a B&B called Holiday House. In the 1890s, it was called Kwiturwori. (Say it aloud.) The trees in front, Rushmore said, are a Carpathian walnut and a European, or littleleaf, linden.



130 Map E4

606 Commercial Street

No ordinary neighborhood event would have warranted inclusion in Norman Mailer’s meditation *Of a Fire on the Moon*. But Daniel Banko had nothing ordinary in mind in 1969 when, at the suggestion of Jack Kearney, he decided to bury a “dead” Ford sedan in his own back yard. Three hundred people attended the well-lubricated happening, led by Heaton Vorse, on the banjo, and Victor Manso, reading from Virgil in Latin. Even with a backhoe, a sedan-sized pit proved impossible to dig, so the Ford was pushed in backwards and allowed to settle. Mailer: “A child reached in through the open window and turned a switch. The windshield wipers went on in a flick. ‘My God, it’s not dead yet,’ said a voice. But as if in a throe of its last effluents, the washers began to squirt a final lymph.” The half-buried car remained until 1995, Daniel Towler said, when it was “yanked out of its grave and scrapped.”



Map E4

608 Commercial Street

“Patience and time do more than strength and passion.” Jean de la Fontaine’s aphorism is the motto of Suzanne’s Garden. It occupies a fraction of the old Sears estate, a “great lot” running from harbor to ocean. It was purchased in 1959 by Avrom “Arlie” Sinaiko, a doctor and a sculptor, and his wife, Suzanne Sinaiko (pictured), who transformed a vegetable patch into a flower garden after concluding that she could get vegetables at the A&P. They are buried in Town Cemetery (pictured). “Perhaps because she was an artist who loved people and believed in their inherent goodness, she never put a gate on the garden,” her son, Jonathan recalled, “so it was open to whomever wished to enjoy it.” In 2008, Jonathan proposed selling the 5,600-square-foot garden to the town as open space. It opened in 2009. Not that it was ever closed. [Photos of Suzanne and her garden by, and courtesy of, Jonathan Sinaiko.]



Map E4

610 Commercial Street

Talk about back yards! This house is on a “great lot” ran to the ocean until it was truncated by the Cape Cod National Seashore. Capt. Alfred Atkins Mayo (pictured) gave this house to his cousin, Herbert Mayo, upon his wedding to Margaret Adelaide Williams (pictured). They were proprietors of the East Harbour cottage colony in North Truro. After Herbert died, she began a second life, working at the Pilgrim Monument, swimming daily, and traveling to Europe, Asia, Africa, and Australia. Nearly 101, she died in the same front room where she had waked two babies and given birth to David Lothrop Mayo. The property is still owned by the family. [Photo of Alfred Mayo, courtesy of David Mayo. *Margaret Mayo Expecting Motherhood* by Henry Hensche, courtesy of the Provincetown History Preservation Project (Town Art Collection).]



Map E4

612 Commercial Street

Capt. David Atkins of the U.S. Life-Saving Service, who perished in 1880 attempting to rescue crew members of the foundering sloop *C. E. Trumbull*, is buried in the old Gifford Cemetery below a monument with a fouled anchor. His daughters, Mary Emma and Anna, who lived here, were credited by *The Advocate* with making the East End popular because they “most hospitably cared for a growing number of summer visitors, making life for them so attractive that many became annual visitors, and some eventually permanent residents.” Among them was Virginia Wild of Washington, who bought this property from the Atkins family in 1946. It’s still in family hands, having passed through her daughter Mary and son-in-law Robert Smyers to Barbara (Smyers) Flanders and her husband, Bob Flanders.



Map E4

615 Commercial Street

This sentiment may not be universally shared, but I think No. 615 is a successful work of contemporary architecture. The owner who inflated a modest Cape into a large box was Donald Kline. A 2006 re-renovation by Stephen A. Magliocco Associates for Stephen Mindich, publisher and chairman of Phoenix Media / Communications Group (it once included the *Boston Phoenix*), and his wife, retired Judge Maria Lopez, yielded a more sophisticated facade. It shows you don't need gabled roofs and louvered shutters to be contextual. And this *is* contextual. It doesn't look like other houses nearby, but it couldn't be anywhere else — too much a cabana to have a place in a city, too much a townhouse to have a place in a beachfront resort. It's a thoughtful response to Provincetown's perennially mixed signals.



Map E4

616 Commercial Street

A “commodious” Colonial Revival-style summer home was constructed in 1917 for R. E. Slade of Providence, according to Denise Avallon. It was so commodious that it long served as a guesthouse, lately called the White Dory; under Everett Glasgow, then Ahti Aho, then John Arthur Henry and William “Scottie” Scott, then William Ray Ingraham (pictured) and his husband, Raymond Sparks. (They were together a half century before getting married in 2007.) Ingraham was a carpenter and woodworker, an electrician, a firefighter, and the town clerk of the works for some key municipal projects. The White Dory, now a condo, has a private beach, across the street. [Photo of Ingraham from *The Provincetown Banner*, archive, courtesy of Sally Rose.]



Map E4

617 Commercial Street

Traditional forms needn't yield cliché. This is not your grandfather's three-quarter Cape, though it has a kind of ancestral sternness and simplicity. It was built in 1987 by David Lothrop Mayo (pictured), whose grandfather, Frank Lothrop Mayo, was the keeper of the Peaked Hill Bars Life-Saving Station. His parents, Herbert Franklin Mayo and Margaret (Williams) Mayo, ran the East Harbour cottage colony. Herbert's cousin, Capt. Alfred Atkins Mayo, skippered the fishing sloop *Iris*. Mary Heaton Vorse called Captain Mayo one of the town's greatest fresh fishermen. Pilings, still visible on the beach, mark the location of the pier at which he moored *Iris*, as well as a boat house and a storehouse where he kept nets and traps. The walkway is paved in oyster shells, reflecting what David Mayo admits to be his “fatal addiction.”



Map E4

619 Commercial Street

Maurice Sterne, a student of Thomas Eakins, was the first American artist honored with a one-man retrospective at the Museum of Modern Art, in 1933. He spent a summer at the former Peaked Hill Bars Life-Saving Station with Mabel Dodge, to whom he was married. He and his second wife, Vera, acquired the Sandstorm Cottage at No. 619 in 1946. In the '60s and '70s, it was owned by Diana (Tead) Michaelis, a producer at WGBH public television in Boston, whose credits included an Academy Award-winning documentary, “Provincetown,” by her son David, was among Houghton Mifflin's *The Best American Essays 2001*. The house, renovated in 2002 to its current profile, is owned by Prof. Sherry Turkle of M.I.T., the author of *Alone Together: Why We Expect More from Technology and Less From Each Other*. [Photo (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (East End), courtesy of the Provincetown Public Library.]



132 Map E4

621–623 Commercial Street

“A profoundly therapeutic party-game.” That’s how Robert Károly Sarlós, in *Jig Cook and the Provincetown Players*, described the plays given here on 15 July 1915. *Constancy*, by Neith Boyce Hapgood, was done on the porch. Then the audience moved out to the porch and watched *Suppressed Desires*, by Cook and Susan Glaspell, performed in the parlor. The Provincetown Players were born. Later known as the Bissell Cottage or Bissell Hilton, for Hawthorne Bissell, and the Cast Anchor Guest House, No. 621 was acquired in 1981 by the artist Anne (Locke) Packard. Her monograph, *Anne Packard Introspective*, was published in 2009. Describing her work to Susan Rand Brown of *The Banner*, Packard said: “The boats, the old cottages; these are my vehicle. These are not portraits of boats. It’s the sense it gives you. That’s what I try to capture.” [Photo of Packard by, and courtesy of, Charles Fields.]



Map E4

625 Commercial Street

Roy Cohn in Provincetown? That right-wing power broker who held élite New York in thrall? That scourge of liberals and of openly gay men? Yes; the very one. And because this is Provincetown, the story only gets stranger. Cohn was a tenant in this converted boat house and garage of none other than Norman Mailer. Life here was scarcely an idyll for Cohn. By the time he moved in, or not long thereafter, he knew he had AIDS, though he maintained publicly and privately that it was liver cancer. After Cohn’s death in 1986, No. 625 was acquired as a condominium unit by his young companion, Peter Fraser. “It was Roy’s intent and wish that Peter have it,” Ed Gillis recalled. And he did, for two years. The building was renovated in 2010 by Tom Huth of Huth Architects in Newton.



Map E4

627 Commercial Street

Norman Mailer lived — large — in this five-bedroom house. It was built in 1930 for Dr. Percival Eaton, a leading civic figure, and called Etonia. It was the Collins Guest House in the ’40s and ’50s, run by John Collins, who sold it in 1956 to the artist Lily Harmon, an accomplished student of Henry Hensche. She called the building Harmony and, Irma Ruckstuhl said, had it clad in brick. She sold it in 1967 to Abby (Noselson) Friedman and B. H. “Bob” Friedman, a novelist and art critic who was active in the fledgling Fine Arts Work Center. “He and Abby gave grand parties,” Roger Skillings recalled, “which gave the writing and visual arts sides a chance to socialize on neutral grounds.”

Mailer acquired the house in 1983 with his biographer Peter Manso (*Mailer: His Life and Times*), who remained a co-owner until 1986. Several rooms served as sets for Mailer’s



feature movie, *Tough Guys Don’t Dance*, including his attic writing study. He and his last wife, the artist Norris Church Mailer, split the attic — nominally. “Granted,” she wrote in *A Ticket to the Circus*, “he had three-quarters of the space.” His biographer J. Michael Lennon (*Norman Mailer: A Double Life*) said: “Mailer used to love to watch the formation flying of a flock of pigeons that often roosted on his roof. . . . Their movements were so coordinated and precise that he offered the speculation that the birds were reincarnated Army Air Force pilots.”

After Mailer’s death in 2007, the house was used as the Norman Mailer Writers Colony, cofounded by Lawrence Schiller and Norris. She died in 2010 and is buried next to her husband in Town Cemetery. The pigeons remain. [Photos of the Mailers by, and courtesy of, Sue Harrison.]



Map E4

629 Commercial Street

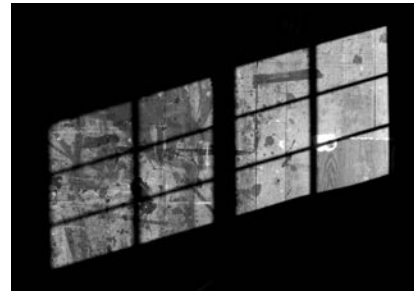
Harmony is not just a lovely name. It recalls Lily (Perlmutter) Harmon, the artist who bought this property in 1956 and whose daughter, Jo Ann Hirshhorn, still owns it. Best known for portraits in the Social Realist tradition, Harmon studied at the Yale School of Art, the Académie Colarossi in Paris, and the Art Students League. She came to town in 1929 to study with Henry Hensche. In 1934, she married Sidney Harmon, a movie and theater producer. In 1945, she married the financier and art collector Joseph Hirshhorn, with whom she adopted two infant daughters. He was the founding donor and namesake of the Hirshhorn Museum and Sculpture Garden in Washington. Harmon's autobiography, *Freehand*, was published in 1981. She died 17 years later.



Map E4

631 Commercial Street

There is no more conspicuous studio in town than Sea Barn. Its builder, Robert Motherwell, was a pillar of Abstract Expressionism, the last artist of international stature to live and work in town. His importance was underscored by a one-man show at the Provincetown Art Association and Museum in 2012, on the 70th anniversary of his arrival (to visit his art dealer, Peggy Guggenheim, and her husband, Max Ernst). Lise Motherwell, co-curator, and Jeannie Motherwell, a well-known artist, are his daughters with Betty Little, with whom he bought No. 622 in 1957. In 1961 and 1962, Motherwell shared the old barn at the Days Lumber Yard with his third wife, Helen Frankenthaler, an artist of high stature herself. Its arched loft door inspired the design of Sea Barn, the site of which he acquired in 1962. He considered Sea Barn complete in 1968, with Frankenthaler's studio



on the second floor and his on the third (pictured). "He produced more work than he did in any other of his studios or at any other time of year," Jeannie wrote. In time, the floor was covered with drips and splatters that made it look like a 21-by-37-foot Motherwell. He died in 1991, survived by his fourth wife, the German photographer Renate Ponsold, and is buried in Town Cemetery. As for an epitaph, he told Grace Glueck of *The New York Times*: "I've spent my life self-employed, done what I wanted to do, had a couple of beautiful daughters — how many people can say that?" The building was acquired in 2012 by Kevin Shea and Judith Richland, proprietors of the Watermark Inn. "I was able to salvage Motherwell's floor so that it could be reassembled as a whole piece," he told me in 2014. It's now in storage.



Map E4

633 Commercial Street

The Sign of the Mermaid condo is an artists' colony all by itself: the poet Melanie Braverman calls it home, as do Jon Arterton (right), founder of the Flirtations, and his husband, James Mack (left). So does Michael Cunningham. In 2001 — between the publication of his Pulitzer-winning novel, *The Hours*, and its release as a movie — he bought a unit here. (The name was bestowed by Roger Donaghue in 1964 when this was a lodging house.) Cunningham's *Land's End* of 2002 has such deft notes as: "Provincetown today is something like an elderly bohemian who once knew people of great influence, who still dresses eccentrically, still lives in defiant poverty, still paints or sculpts with heroic optimism, and flirts only on bad days with bitterness about having been gifted and dedicated and having been left behind." [Photo of Mack and Arterton by, and courtesy of, Jon Arterton.]



134 Map E4

634 Commercial Street

Old Cape Cod — a true summer cottage, still owned by the family that started coming almost a century ago from Ware, Mass. Thanks to the belief of Grace (Person) Hayes that there was nothing about No. 634 that needed fixing, an astonishing vestige survived. The second floor (pictured) is a shrine to the economical ingenuity of the pre-air-conditioned past. The attic ceiling is high, allowing warmer air to rise above sleepers' heads. Walls are barely taller than needed for doorways, permitting air to move around the large volume of space. Hayes was president of her Wellesley College class, a skilled and competitive sailor, and the author of *World War I: A Compact History*. I met her in 2009 as I photographed the exterior of her delightful cottage. "This is one of the last houses not to be winterized," she told me, with evident pride.



Map E5

638 Commercial Street

Whimsical. Idiosyncratic. Delightful. Surprising. Humanistic. Kinetic. And recycled. Jack Kearney (pictured) was best known for his fantastic reworking of chrome bumpers and other automotive remnants (he fashioned General de Gaulle from a Citroën); a fitting body of work for Provincetown. Kearney, who died in 2014, maintained an impressive workshop at 3 Aunt Sukey's Way. Though the family hails from Chicago, he and his wife, Lynn, and their children Jill and Daniel have been fixtures in town since just about forever. Their summer home began as a garage for the Hyphen-House estate across the road, Nos. 635–637. It was purchased in 1957 by the artist Joseph Kaplan and his wife, Virginia. The Kearneys bought it in 1981 and converted the garage and studio into a proper dwelling. [Photos of Jack Kearney (2000) and of the house (1984), courtesy of Daniel Kearney.]



Map E5

645 Commercial Street

Lone Avery Gaul first came to town in 1915, with her parents, the musician Harvey Gaul and the writer Harriet Avery. In 1936, she married Hudson Dean "Huddie" Walker, gallerist, connoisseur, grandson of the founder of the Walker Art Center in Minneapolis, and first curator of what is now the Weisman Art Museum at the University of Minnesota. Nine years later, Lone was offered No. 645, the Grayling, one of five homes built by Horace Albertus Spear Jr. (The couple are pictured at home.) Concerned since the early '60s about the lack of low-cost living quarters and studios for younger artists, they were among the founders of the Fine Arts Work Center, where a gallery is named in his honor. Their daughters are Berta Walker, Louise (Walker) Davy, and Harriet (Walker) "Hatty" Fitts. [Portrait of the Walkers (1964) by Arnold Newman, courtesy of the Arnold Newman Collection/Getty Images. No. 79788607.]



Map E5

648 Commercial Street

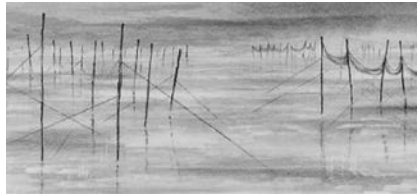
Of the handsome gambrel-roofed cottages built by Horace Albertus Spear Jr. for his family in the late 1800s, No. 648 is still used and occupied by Spear's descendants to the third, fourth, and fifth generations. For that, and *The Fraser Budget for Personal or Family Expenses*, we may thank Horace's daughter Alice (Spear) Fraser, whose cottage this was. She married LeRoy Fraser and spent many summers here. It is now owned by two of her grandchildren, Carol (Fraser) Plesser (pictured with her husband, Bernard "Buz" Plesser) and LeRoy "Scott" Fraser III. What inspires such long-term loyalty? Well, moments after telling me about her family's history in 2012, Carol answered the doorbell. "Two cherubs were delivering a handwritten invitation to an ice-cream social across the street," she said. No further explanation was needed.



Map E5

650 Commercial Street

Provincetown Arts, founded in 1985 by Christopher Busa (pictured) and Raymond Elman, annually offers a rich portrait of cultural life at the Cape end. It's the connective tissue linking current artists, writers, and poets to those of the '40s, '50s, and '60s. And it also introduces visitors to the idea that art is taken Very Seriously here. However, if the magazine and Provincetown Arts Press books like George Hirose's haunting and elegant *Blue Nights* conjure the image of an architecturally Very Serious headquarters — think again. The office is an attic studio in Busa's Shingle-style home, built in the early 20th century and once owned by John Van Arsdale, the founder of Provincetown-Boston Airline. [Cover photo of Mary Oliver by Barbara Savage Cheresch and photo of Busa by Renate Ponsold, both courtesy of Christopher Busa.]



Map E5

651 Commercial Street

Richard Florsheim of Chicago obtained his arts education during a grand tour of Europe financed by his father, Leonard, an executive in the well-known transportation empire of John Hertz. (It was Richard's first cousin, once removed, who founded a certain well-known shoe company.) Richard and his wife, Helen (Porfirieff) Florsheim, bought this property in 1957. Refraction and distortion engaged him, so it's fitting that we can't be sure now how much of what we're seeing is *his* house and how much is a 2003 renovation by Paul Krueger for Robert Steinberg and Lise Motherwell, a psychologist who is the vice president of the Provincetown Art Association and Museum, and a board member of the Helen Frankenthaler Foundation. [Detail of *Weirs* by Richard Florsheim, courtesy of Provincetown History Preservation Project (Town Art Collection).]



Map E5

654–656 Commercial Street

Except for Manhattan, there may be no settlement in America more inimical to the automobile than Provincetown. (Try driving down Commercial on a Saturday evening in summer. Drop me a line if you ever get to the West End.) What are we to make of the fact that at the gateway formed by Commercial and Bradford Streets, visitors have long been greeted by an automotive service center? In the '30s, it was a Socony outlet (pictured). By the '50s, it was a Texaco dealership run by Manuel Peters, succeeded by Joe Peters. Beginning in 1983, Todd Henning ran it as Todd's Repair Service. It is currently Rego Automotive, under Josh Rego, a skilled machinist. [Postcard by E. D. West Company, courtesy of the Pilgrim Monument and Provincetown Museum.]



Map E5

664R Commercial Street

Though it had a Commercial Street address, the Modernist hilltop aerie of Basil and Gloria (Silva) Santos — among the town's top hosts for many decades — was a realm of its own, with a commanding view of the harbor and the restaurant below, at 350 Bradford, where they made their reputation; operating first as the Captain's Galley, then as Howard Johnson's, then as Basil's Place. Their split-level home on the crest was constructed in 1965, according to town records, just after they'd finished expanding HoJo's to accommodate 250 customers in two big dining rooms. Gloria died in 2012, shortly after their 65th wedding anniversary. Basil followed 44 days later. The house was in the midst of demolition when this photo was taken in 2014, and has since been replaced by a new development.



136 Map E5

665 Commercial Street

Around the neighborhood, this incomparably situated 1917 Colonial Revival-style “cottage” is known as the Fabian house, after Dr. Alice and Dr. Abraham Fabian. But it might as well be called the “*Cape Light* house,” since it’s on the cover of the 1978 book by the photographer Joel Meyerowitz, and appears in a half dozen plates within. Nothing about its siting and design should be taken as accidental. Because it was constructed for an artist, Florence Waterbury, we may be sure that every vista was closely considered. She sold the property in 1956 to the Fabians, husband-and-wife psychiatrists from New York. Their daughter, Lisa Fabian Lustigman, is special counsel at the Withers law firm in London. She maintains the home immaculately and rents it out as “the most famous house in Provincetown,” which is not an unreasonable claim, thanks to *Cape Light*.



Map E5

676 Commercial Street

Grand View is the ideal name for this postcard-perfect “cottage,” which was the summer home of the painter Max Bohm, who studied with Jean-Paul Laurens at the Académie Julian in Paris and remained an expatriate until World War I. He lived here beginning in 1916, and died in this house in 1923. His wife, Zella (Newcomb) Bohm, also an artist, summered here until 1956, a year before her death. Their daughter Elizabeth “Betty” (Bohm) Schwarz was the next *grande dame* of Grand View and an early preservationist, too. Their other daughter, Esther (Bohm) Locke, had three children: the artist Anne Newcomb (Locke) Packard, of 621 Commercial; Geoffrey Gibson Locke; and Roger Sherman Locke, who lives next door at No. 682 with his wife, Nanette St. Pierre-Locke. The home, splendidly and lovingly maintained, remains in family hands.



Map E5

“Welcome to Provincetown”

The four-by-six-foot “Welcome to Provincetown” sign just west of Snail Road was originally painted in the early 1980s by the watercolorist Doris Britt, who was chosen from among eight applicants by the Provincetown Chamber of Commerce. In 1996, the painter Frank Milby was commissioned to repaint the sign. He returned a seagull to the piling at the left edge of the composition that Britt had eliminated at some point between her original cartoon and the finished version. Charming as it is, it scarcely replaces the fondly remembered sign at the branch of Routes 6 and 6A: “Provincetown Either Way.”



Map E5

698 Commercial Street

The Holiday Inn survived long enough, after an intermediate phase as the Best Inn and the Cape Inn, to be appreciated for a midcentury vibe, permitting its renaissance in 2011 as the Harbor Hotel, under William Finard, Todd Finard, Robert Hughes, Robert Thomas, and Gary Avigne. The renovation was designed by the Utile firm. A twist is that this tract was acquired in 1957 by Alice Van Arsdale of the Breakwater Motel as a buffer to keep competitors away. In 1968, after she died, the land was bought by Frederick Sateriale for the purpose of building a motel to compete with the Breakwater. In 1970, he finished the first phase: a two-story structure paralleling Commercial, with 78 rooms. In 1974, the back building was constructed, with 61 rooms. In its days as a Holiday Inn, the motel began a tradition of free movie nights, which survived to become a kind of town square in winter months.



Map E5

716 Commercial Street

At a time when travelers are supposed to care about the thread count in their sheets, the Breakwater Motel's pitch is refreshingly modest: "The perfect choice if you are on a budget and just need a clean tidy room in a great location." It was constructed in 1953 by Dick Bishop and Carl Bradley, and was "filled up before paint and varnish were dry," *The Advocate* said. "Figuring largely in its patronage were young honeymooners, who can be counted on for repeat visits, as well as rose-colored descriptions to friends." Bishop and Bradley sold the motel to Alice Van Arsdale. With Maline Costa as her contractor, she expanded it in 1955 to include a second-story apartment for her own use. Frederick and Patricia Sateriale bought the property in 1968 and have owned and run it since.



Map E5

730 Commercial Street

In 1998, the writers Roger D. Skillings (pictured) and Heidi Jon Schmidt, former fellows of the Fine Arts Work Center, bought this house, built in 1956 by Paul Foss. In *P-town Stories* or *the Meatrack*, *Where the Time Goes*, *Obsidian*, and *How Many Die*, his is the voice of voiceless Provincetown, of those who peer dimly at the midday world through a haze of fantastic despond, of a rambunctious town now largely lost. Here he is on fishing: "You're down in the hold fillin baskets with fish, thirty tons a fish, you're up to your knees, I didn't even have no boots. You stickum in the basket with this gaff, then you handum up through the hatch. Some guy's up there eatin donuts. I filled one of um too full, big fuckin fish fell out and hit me on the head. Hey! First time in my life I ever got hit on the head with a fish." Two of Schmidt's works of fiction, *The House on Oyster Creek* and *The Harbormaster's Daughter*, are set on the outer Cape.



Map E6

773 Commercial Street

"Rancho Pancho" was the name given this property in 1947, when Tennessee Williams lived here with his lover, Pancho Rodriguez y Gonzalez, and heard Marlon Brando read the part of Stanley Kowalski; a reading that won Brando the lead in *A Streetcar Named Desire*. Gregg Barrios's play, *Rancho Pancho*, was produced at the Provincetown Tennessee Williams Theater Festival in 2008. The property, now owned by Lisa Corrin, has another distinction, as Williams recounted: "It was in that cabin that I thought of the exit line for Blanche, which later became somewhat historical: 'I have always depended upon the kindness of strangers.'" [*Portrait of Tennessee Williams* (2012) by, and courtesy of, Bill Evaul. White-line color woodcut on handmade Japanese paper, 22 by 16 inches.]



Map E6

837 Commercial Street

The Tides Motel was built in 1961 by Joseph and Cathryn (O'Neil) McCabe on the site of the Prescott Cottages, which they had owned since 1955. (The cottages were not demolished but moved to Schueler Boulevard.) The motel was affiliated with Quality Courts United and Best Western. It couldn't have been starker: two long slabs on the shoreline. Just before closing the motel in 2005, William Gordon Jr. unveiled plans for a 10-unit subdivision called Bay Harbour, designed by Michael Winstanley Architects and Planners. While Bay Harbour opens some vistas that the Tides closed off, its scale is transformative. For instance, the garage for 5 Harbour Drive is about twice as large as almost any of the Ainsworth Cottages next door. [Postcard (ca 1971) by Aladdin Business Service, courtesy of the Pilgrim Memorial and Provincetown Museum (Clive E. Driver Collection).]



138 Map E6

857 Commercial Street

“Everyone deserves a vacation — you don’t gouge people,” Prof. Joshua Arthur “J. A.” Ainsworth liked to say. That was how he and his family have run the Ainsworth Cottages at Beach Point since 1957. They are like comfortable dune shacks; modest almost to the point of being primitive, in an incomparable natural setting. The cottages rented for about \$700 a week in 2008, when I interviewed Linda Ainsworth. She told me that the professor taught mechanical and textile engineering at what is now UMass Lowell. An old friend of his worked for E. Bennett Beede, who owned this small cottage colony, known in the 1940s as the Beede Cottages. Ainsworth acquired the five Beede cottages, bought three more and constructed another. He and Ruth Ainsworth had three children: David (Linda’s husband), Kevin, and Susan (Ainsworth) Schechter.



Map E6

863 Commercial Street

Five generations of the Hanscomb and Knott families have called this cottage their summer home. More than a century old, it is one of a cluster of Victorian-era gingerbread homes in a settlement once known as Bangsville. (Another Bangsville was closer to the center of town.) Jennie Hanscomb, the wife of George Sumner Hanscomb, acquired this property in 1898 from Perez and Julia Bangs. Other family members associated with the house have included J. Rex and Helen Hanscomb, Paul and Ruth Hanson (Jacobson) Hanscomb, and Eleanor Jacobson Knott and her husband, Richard Knott. Ms. Knott told me in 2008 that her grandchildren spent summers here, too. Their daughter, Jane, is married to Michael Powell, former chairman of the Federal Communications Commission and son of Gen. Colin Powell. The Powells’ summer home is nearby.



Map E6

876 Commercial Street

Bay View is to Mayflower Heights as Grand View is to the East End: the dramatically situated “cottage” with a commanding bluff-side presence and a deep porch to shelter those lucky enough to enjoy this shingled aerie. Bay View was constructed in 1875. It’s one of several charming Queen Anne-style cottages composing the old Bangsville enclave, where properties rarely change hands. Bay View has been owned for more than a half century by the same family; currently in the person of Dr. Arthur Geltzer, an ophthalmologist and retinal surgeon, and his wife, Younghee Kim. A renovation in recent years by the designer Luigi Bianco included the creation of a koi pond.



Map E6

881 Commercial Street

Now, this is my idea of a 1920s tourist court (or cottage colony, or auto camp): seven Lilliputian houses gathered in a cozy U. Tourist courts were forerunners of the motel. They sprang up nationwide as travelers relied increasingly on their own autos. Cabins offered numerous benefits. You had only to walk a few steps from your vehicle to your door. You didn’t have to go through a lobby in which your dusty riding clothes might embarrass you. And once inside, you had the privacy of four walls around you, instead of party walls through which to hear and be heard. The Beachcomber Cottages were owned through 1959 by Reginald and Dorothy Schueler, namesakes of nearby Schueler Boulevard. The colony was converted in 1981 into condos.



Map E6

929 Commercial Street

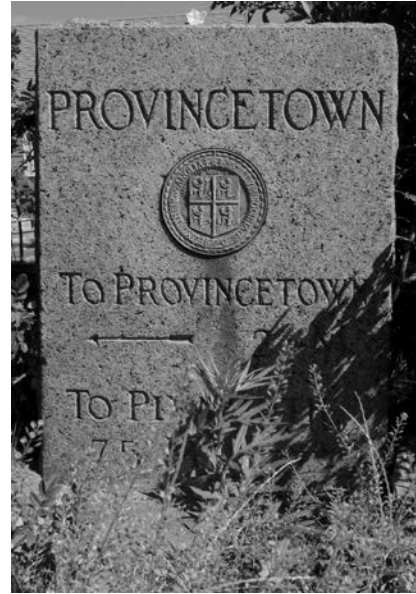
The Sandcastle Resort and Club dominates the Provincetown side of Beach Point. It stresses the fantasy of carefree getaway, but has known adversity. The centerpiece is the H-shaped former Royal Coachman Motel, developed by John Taylor. In 1977, an arsonist set fire to this building, destroying nearly half the structure. Fortunately, no one was killed. The year 1977 was also eventful in that two important local operators, the McCabes and the Sateriales, purchased the 4.7-acre lot. Two years later, they converted the Royal Coachman into a condo called the Sandcastle. The structure took a blow in 1991, from Hurricane Bob. The current resort includes the Royal Coachman Building, as well as the large Dunes Building on Commercial Street and the smaller Annex, overlooking the tennis courts.



Map E6

945 Commercial Street

The Oceanside Condominium has been a regular trophy case of sports figures, like Leonard Elmore, a commentator for ESPN and CBS, former New York Knick and New Jersey Net, and Harvard-educated lawyer; Gerald “Cheesy” Cheevers and John “Pie” McKenzie, former Boston Bruins; and Lawrence Pleau, who played at the 1968 Winter Olympics and coached the Hartford Whalers. Dale Ann Clark shared this history from Joan O’Neill, an original unit owner. She said Oceanside, from 1975, was the first condo in town to be built as such, rather than being converted. If it looks a bit like the Bay Colony condos at 690 Commercial, this is no coincidence. Clark told me they were built by the same developer. Residents were once able to fish from their decks. So much sand has been deposited that Oceanside is now about 450 feet from the water.



Map E6

Two-mile stone

This handsome granite marker — 2 miles to Provincetown, 75 miles to Plymouth — is in front of the Last Unicorn Condominium at No. 962. Sharp-eyed travelers, knowing of the keen rivalry over the Pilgrims between the two places, may wonder why they’re being welcomed to Provincetown with the seal of Plymouth Town. But what’s on the marker is actually the seal of Plymouth Colony, which makes historical sense, since the colony included Cape Cod. So, stand down.



Map E6

963 Commercial Street

Liz slept here. Yes. *That* Liz. In 1957, with her third husband, the producer Michael Todd, who was to die six months later in the crash of his private plane (the only husband she didn’t divorce), Elizabeth Taylor spent an evening at the Harbor Lights Village cottage colony as the guest of Thomas and May O’Donnell. A vintage postcard described the complex: “Located on Cape Cod Bay with 200 feet of private sandy beach. There are eight housekeeping cottages and 14 without housekeeping facilities. Central heat. The housekeeping cottages accommodate four, five and six persons and all consist of two bedrooms, sitting room, kitchen, completely equipped.” Having lost little charm, Harbor Lights Village is now the Beach Point Club condo. [Postcard by Quinn Studio, courtesy of the Pilgrim Monument and Provincetown Museum (Clive E. Driver Collection).]



140 Map B2

4 Conant Street

“Lady Richmond” was how James Hay Richmond was known fondly to his friends. He was the namesake of the Richmond Inn, a predominantly gay B&B, which he and his partner, James Pardy, opened here in 1976. Richmond died in 1994. The business was renamed the Grand View Inn. Owned and run by Jeffrey Haley and Gary Vance, it’s one of those increasingly rare accommodations of modest ambition and moderate price. The main house is said by the owners to have been built before the Civil War. No. 4 was once the home of Mary “Lil” (Amaral) Russe and Joaquin Russe. He was on a relay team in 1931 that won the first trophy cup brought back to the new Provincetown High School.



Map B2

23 Conant Street

“It was a real Portuguese neighborhood,” Miriam (Martin) Collinson (pictured) wrote in the 2010 Portuguese Festival booklet. “Many families had members of different generations living together.” That was true at No. 23, which was purchased in 1903 for \$700 by her grandparents, Manuel and Amelia (Rego) Martin (pictured), who’d come from São Miguel in the Azores. Amelia was known for beautiful lacework, quilts, and rugs. Their son Raymond, Miriam’s father, was born in this house. He married Rose Rombeiro Enos, who joined her in-laws here, where a midwife delivered Miriam in 1942. The Martins vacated their best rooms in summer and rented them out as Martin’s Homestead. Miriam and her husband, Robert Collinson, later ran the Dune’s Edge Campground. [Photo of Collinson (2009) from *The Provincetown Banner* archive, courtesy of Sally Rose. Photo of the Martins, courtesy of Miriam Collinson.]



Map B2

28 Conant Street

If people could be designated landmarks, Joseph Andrews, once among the busiest boat builders in town, would surely qualify. His knife-sharp recall of town history, well into his 90s, offers a vibrant link to history. His parents, Jesse Andrade and Victoria Rezendes, came from São Miguel in the Azores. He worked as a teen-ager at Furtado’s Boatyard. During World War II, he served aboard the U.S.S. *Cowpens* in the Pacific Theater. Back in town, he married Virginia West. They bought this house in 1948 and had four children: Victoria, Deborah, Michael, and David. Joe worked at Flyer’s Boatyard and, from 1958 to 1984, at Taves. His shed is still full of boatwright’s tools. For years, he has kept the hull of the sailboat *Ranger* in his driveway. “It makes me feel good to look at her,” he explained. [Photo of Andrews in *Ranger* (1975), courtesy of Deborah (Andrews) McGonnell.]



Map D3

6 Conwell Street

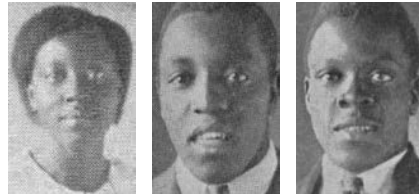
In the 1880s, this property was owned by David Conwell, an agent and investor who represented whaling and cod-fishing vessels. Dexter Ross (pictured) bought it in 1977 and ran it, with Rick Mount, as Dexter’s Guest House. In an especially bold step for its time, Ross helped found the gay- and lesbian-centered Provincetown Business Guild in 1978. He sold this business in 1987, retired to Florida, and died in 2014. The 15-room hotel reopened in 2013 as the Salt House Inn, under Kevin O’Shea, founding principal of Kevin O’Shea Designs, and David Bowd, chief operating officer of André Balazs Properties. They had earlier renovated 157 Commercial. In the bedroom of one suite, they installed a bathtub — not necessarily to keep things clean. [Photo of Ross (2006) by, and courtesy of, Len Paoletti.]



Map D3

21 Conwell Street

Quaint, Conwell Lumber ain't. But it is very historical all the same. Its nature, size, evolution, and layout recall the period when Provincetown received its freight by railroad. In 1945, the Higgins Lumber Company moved here from its wharf at 337–341 Commercial. At this location, adjacent to the New Haven Railroad tracks, the company could receive long lengths of lumber without having to negotiate narrow streets. Higgins was the New Haven's biggest freight customer in town. The property was purchased in 1975 by William Craig and renamed the Craig Lumber Company. He remained until 1985, when he sold it to Joseph McCabe and Frederick Sateriale, who sold in turn to Charles Rogers. The store is now an affiliate of the Ace Hardware co-operative.



Map D2

24 Conwell Street

On the rise behind the Roach family's cottage colony is the family burial plot, abutting Town Cemetery. Douglas Bryan Roach, "Who Died That Democracy May Live," was gravely wounded fighting with the Abraham Lincoln Brigade in the Spanish Civil War. He expired in New York in 1938 and was given a hero's funeral in Harlem and here. His brother, John Nathan, also fought in Spain, Peter Manso said, and was blinded. He later managed the cottages, on property purchased in 1899 by Alexander Roach, of St. Vincent, and Margaret Bryant Roach. Their daughter, Ethel (left), graduated from P.H.S. in 1929. Edward Stillman (center) served in World War II. In the late '40s, he raised a lonely voice against minstrel shows in town. Alexander Sherman (right) also fought in the war. [Photos from the 1929, 1933 and 1935 *Long Pointers*, courtesy of the Provincetown History Preservation Project.]



Map D2

29 Conwell Street

We're entering Roderick territory. This large family — Rodrigo in Portuguese — has many branches in town. The upper end of Conwell Street is dominated by a large tract of land that the family owns, stretching 500 feet along Route 6. This house, built in 1948, occupies the site of a six-stall horse barn. The property was purchased in 1914 by John Jason Roderick Jr., and passed in 1949 to his son, Charles Roderick, who owned a septic business. Roderick sold the property in 2003 to Rob Jason, who gave it the lovely name of Maryrose, honoring Charles's wife, Mary, and his mother, Rose. The flag of Portugal hanging on the side of the house is Jason's tribute to his Portuguese ancestry; lobstermen out of Cohasset and Scituate. He is also a Roderick; his great-grandparents were John and Mary Roderick, who came here from the Azores. More than 80 years ago, they lived at 25 Conwell.



Map D2

31 Conwell Street

This wonderfully odd house, and its little dependencies, have a dune shack quality. That's as it should be, since this was the in-town home of a celebrated dune dweller: Jeanne "Frenchie" Chanel — chanteuse, naïf, "mystic, spiritualist, part bird, part creature of the unknown instincts man has lost," as she was described by Josephine Del Deo in *Compass Grass Anthology*. Her daughter, Adrienne Schnell, bought this property in 1973. Chanel died in 1983. The house, Del Deo wrote, was a "holdout against the rigorous present, past, and future, and will probably never conform to anything that denies her individuality. Fortunately, local ordinances bent a little, like the road, when they came to 'Frenchie's Corner.'" [Photo of Chanel, courtesy of Janice V. Walk.]



142 Map D2

32 Conwell Street

“The attractive Colonial-style exterior and ultra-modern, air conditioned interior . . . have been skillfully blended to provide . . . all of today’s merchandising facilities,” *The Advocate* reported in 1958 on the opening of this A&P, the town’s first true supermarket. Sometimes, Mary Souza, proprietor of Mary Spaghetti’s, would make her celebrated kale soup with an ingredient so secret she dared not disclose it: frozen kale. The A&P allowed her to pay for it in the office, rather than at a cashier. Then, a clerk would sneak it to her car out back. Happily fed, the town was none the wiser. The store closed in the 1980s and stood abandoned more than a decade before being razed to make way for the Old Ann Page Way development. [A&P by Alvin Ross, courtesy of the Provincetown Art Association and Museum. Accession No. 1843.Pao6. Pediment photo from the 1987 *Long Pointer*, courtesy of the Provincetown History Preservation Project.]



Map D3

3 Cook Street

This elegant Federal-style house with Greek Revival detailing, was constructed around 1840. It came to life again in 1977 when it was opened as the Asheton House by James Asheton Bayard and his partner, Les Schaufler. They used the distinctive urn finials on the fence posts as the emblem of the inn. Bayard had been an advertising executive, starting out after his service in the Navy during World War II at one of the most *Mad Men* of the Madison Avenue shops: Young & Rubicam. He purchased this property in 1977 from Helen McCaffrey, and operated it for the next 20 years.



Map D3

7 Cook Street

Another ornament on an especially lovely street, No. 7 is either composed entirely of a house that Sylvanus Hughes brought up from Truro in 1874 or is a fusion of the Truro structure with a home built by the Cook family in 1836. (There is some discrepancy in accounts.) John Jay Wooldridge, one of the current owners, said that Edward Hopper stayed here when it was a private home. Michael Cunningham told me that he wrote parts of his first novel, *A Home at the End of the World*, in an upstairs room of what was then a lawyer’s office. Lisa Feistel and Doreen Birdsell were so enticed by the Inn at Cook Street when they were guests here in 2003 that they bought it two years later. Wooldridge and Patrick Flaherty purchased it in 2014 and kept the name. Cunningham’s little retreat is called the Writer’s Room.



Map B2

6 Cottage Street

Ken Janson (right), who trained as an architect, and his husband, Robert Vetrick (left), an English teacher, opened the Ampersand Guesthouse in 1987 and have run it ever since. It is tranquil, understated, verdant, reasonably priced, and enormously pleasant — a grown-up guesthouse that attracts lots of the same couples summer after summer. (Full disclosure: my husband and I are among them.) The original house was built in 1853 for Jonathan Nickerson. A two-story out building served as a studio for the artist John Dennis in the 1940s. Frank and Florence Johnston opened No. 6 as the Florston House just after World War II. In the '70s, under Don Graichen, it was the Capricorn, catering to gay men who’d come to town for sex, drugs, and rock-n-roll. After buying the property in 1986, Vetrick realized that the couple’s lives & the house were undergoing both a new beginning & a continuation. Thus, the name was born.



Map B2

7 Cottage Street

The Norse Wall House was run for years by Ruth Rogers, who co-owned the Gifford House. No one has seen the Norse wall since 1853, when excavation began here. “At the depth of five feet a wall of masonry was found about three feet in height,” Herman A. Jennings wrote in *Provincetown or, Odds and Ends From the Tip End*. “The theory has been advanced by scientific men that this was the camping-place of Old Thorwald.” That would be Thorvald Ericsson, who set out around 1004 to explore Vinland (America). His ship was driven ashore to a cape he called Kjalarnes, identified as Cape Cod by a Danish archaeologist in 1837. It’s not surprising that the discovery of the wall at caused excitement. If Provincetown could claim a visit by Thorvald six centuries before the *Mayflower*, who would care where the Pilgrims landed? Those arrivistes!



Map B2

8 Cottage Street

In lodging service for at least eight decades, 8 Cottage was built between 1850 and 1870. From the 1930s through the 1950s, it was run by Ellen Rosa as the Paul Revere Lodge. As such it was a center of Portuguese life, as Mrs. Rosa was the chairwoman of the Ladies’ Council of the Portuguese-American Civic League. One of her guests, in 1934, was a young actor named Garson Kanin. Through the 1990s, Lucinda Browne operated No. 8 as the Iva-Tel Guest House. Stephen Mascilo and Trevor Pinker bought the Iva-Tel in 1998 and rechristened it the Oxford. (That was where the two Englishmen had met in 1974.) They closed it in 2010 and turned their attention to Pink Choice, a website for gay and lesbian travelers. The house has returned to private use.



Map C2

3 Court Street

With its deep front porch and austere Federal massing, this house from the early 19th century was the home of Walter Welsh, a justice of the Second District Court in Barnstable in the early 20th century. His rulings touched hundreds of Provincetown lives. He was also a founder of the local council of the Knights of Columbus, which was named in his honor after his death. Annie (Cook) Welsh, whose parents had come to the United States from São Jorge in the Azores, remained here until her death in 1947. The house was renovated by Scott Powell and Philip Scholl, who owned it from 2009 to 2012. They approached it “with polite restraint,” Susan Heeger wrote in *This Old House* magazine, “as one might a dignified aunt who’d fallen on hard times.”



Map C2

4 Court Street

Beginning in the 1860s, about 30 years after this house was constructed, it was the home of Jackson and Mary Rogers, both of whom had emigrated from Faial in the Azores, known as the “blue island” for its abundance of hydrangeas. After decades under other owners, the house came back into the hands of a family named Rogers in 1945, when Leo and Lillian Rogers bought it. They were associates of Edmund Steele, who took his life here in 1947. The property was acquired in 1980 by James Covey, John Cray, James Pardy, and James Hay Richmond (of the Richmond Inn), who ran it as the Courtland House B&B. Gary Palochko bought it in 1995 and renamed it the Revere Guest House — not for Paul Revere, but for his grandfather, Albert LaRiviere. Palochko renovated the building in 2004.



144 Map C2

20 Court Street

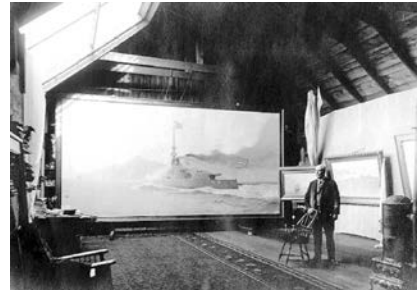
It was the fondest dream of Msgr. Leo Duarte (pictured), pastor of the Church of St. Peter the Apostle, to establish a parochial school in town. First, he needed teachers. And a place to house them. This was the place: the Convent of the Order of the Love of God, in a home donated in 1957 by Frank A. Days Jr., where he had lived with his wife, Anna Aurelia (Swett) Days. Under Mother Cecilia, the nuns soon arrived, in exile from Castro's Cuba. The sun porch was converted into a small chapel. The school opened in 1967 at 5 Holway Avenue, but closed only four years later. The nuns moved to California. In the '80s, this was the home of Pamela Genevrino and Linda Gerard, proprietors of the Pied Piper. [Photos from *St. Peter the Apostle Church, Provincetown, 100th Anniversary (1974)*, courtesy of the Rev. Henry Dahl.]



Map C2

21 Court Street

Alden Duarte "Pete" Steele grew up on his father's dairy farm, so indispensable that he quit school in the ninth grade to help out. Clotilda Dorothea "Tillie" Medeiros had been placed in a home for destitute Catholic children and was working full-time at 13. In their late teens, he brought himself to her attention by tooting the "shave and a haircut" tune whenever he drove by in his fish-hauling truck. She thought he was fresh. (Never mind the fish.) He persisted. Love prevailed. They eloped — to Wellfleet — in September 1929 and then remarried at St. Peter's. They bought No. 21 in 1945 and moved in with Rose Marie, Duane Alden, Lana Ramunda, Michelle Lee, and Bonnie Gae. Actually, that's not quite correct. In the excitement of the move, they momentarily forgot the infant Bonnie back at the old house on Alden Street. [Photo of the Steeles, courtesy of Duane Steele.]



Map C2

26 Court Street

Not for William F. Halsall would a chicken coop suffice as a studio. Halsall, an English marine painter of the old school, needed space to create vast canvases, the equivalent of Cinemascope in their day. So he set up shop around 1899 in what had been a shirt factory on the site, since town records speak of an 1886 fire that destroyed the Puritan Shirt Factory. Halsall was followed by Ross Moffett, Charles Kaeselau, and Niles Spencer, a precisionist and modernist whose work is an appealing mix of Charles Sheeler and Stuart Davis. The factory also served in the '30s as the Artists' Lithograph Printing Studio. [*Rose Dorothea* by William F. Halsall, collection and courtesy of Helen and Napi Van Dereck. *William F. Halsall and His Painting of the Battleship Oregon in the Old Shirt Factory* by John R. Smith, courtesy of the Provincetown History Preservation Project.]



Map C2

28 Court Street

Olivia (Tasha) Thomas, whose home this has been since 1978, is the daughter of a fisherman, Ernest "Zeke" Tasha Sr.; the sister of a fisherman, Ernest Tasha Jr.; the wife of a fisherman, Anthony L. Thomas Jr.; and the mother of a fisherman, Anthony L. "Tony" Thomas III, pictured here in the pilot house of the *Blue Ocean*. Tony shared this house with his mother. A heart ailment ended his fishing career and then cut his life short in 2010, but he contributed mightily to the fishing history of Provincetown by being one of its champion guardians and chroniclers. His collection of photos, chart books, and other artifacts — and the knowledge he brought to them — were irreplaceable. He shared many of these with me just a few weeks before his death. [Photo, courtesy of Anthony L. Thomas III.]



Map C2

31 Court Street

This is a full Cape of great age — the early 1800s — and noble lineage. It was for a brief while the home of the owner of the Winthrop Farm, just up the road a piece, one of the last working farms within town limits, up and into the 1930s. He was Joseph Silveira Steele (pictured), who was born with the family name Furtado on Pico in the Azores, arriving in this country in the early 1880s. He changed his name — or it was changed for him by immigration officials. “Furtado” means “stolen” in Portuguese. It’s not too great a distance from “steal” to “steel.” Joseph himself later added the last “e.” Steele found work on the farm of Jerome Smith (namesake of Jerome Smith Road), which was known as the Winthrop Farm. It occupied the area roughly west and north of the Winthrop Street Cemetery. Steele and his family were living on Court Street by 1901. [Photo of Steele, courtesy of Duane Steele and Mary-Jo Avellar.]

Map C2

45A Court Street

If only one Provincetown fisherman were to remain standing after the seemingly endless evisceration of the fleet, a lot of smart money at MacMillan Wharf would probably be on Chris King, whose family has been in the business for four generations. King owns a stake almost every aspect of catching, distributing, and marketing. He and his brother Willis fish on their own account aboard the 60½-foot *Donna Marie*. Through Cape Tip Seafoods at No. 45A, they truck fish from about 30 other Provincetown, Truro, and Wellfleet boats to restaurants along the Cape and to regional distributors in Boston. And they operate their own retail outlet, the Cape Tip Seafood Market, in Truro. In a 2011 dockside interview, King told me that he employed about 25 people.



Map B2

52 Creek Road

Readers of *Provincetown: From Pilgrim Landing to Gay Resort*, by Karen Christel Krahulik, will quickly recognize Amelia (Rego) Carlos, who opens the book as the personification of Portuguese women who long ago rented rooms — without qualms — to gay and lesbian visitors. She was born on São Miguel in the Azores, came to town and, in 1931, married Frank Carlos Jr. She was a dishwasher at the Pilgrim House, housekeeper to the artist Charles Kaesela, waitress at the Provincetown Inn, clerk at Malchman’s clothing store and the Patrician general store, and night clerk at the Moors. She picked and sold blueberries, and bottled her own beach plum jam. And she ran this cottage colony, Amelia’s Little Cottages, in three small shacks that her husband built in the 1940s. Guests knew her affectionately as Madame Carlos. Or Mother Superior.



Map A1

9 Creek Round Hill Road

Lenore Ross (right) ran a couple of openly gay-identified businesses in the 1960s: Ho Hum Chinese-American Restaurant and Plain & Fancy. She had the good sense to hire Pat Shultz from Howard Johnson’s. They quickly fell in love. In 1975, they went into the real estate business, at 406 Commercial. Married in 2007 after more than 40 years together, they were movers and shakers, not only as brokers but as supporters of Outer Cape Health Services, Helping Our Women, the AIDS Support Group of Cape Cod, and the Provincetown Art Association and Museum, whose new wing is named for Lenore’s brother, the artist Alvin Ross. Pat died in 2008. Lenore survived her by five years. The art storage cabinetry in their 1988 house (pictured) survived a few years longer. [Picture of Shultz and Ross from *The Provincetown Banner* archive, courtesy of Sally Rose.]





146 Map A1

11 Creek Round Hill Road

This 30-year-old house is a work of serious architecture that successfully exploits its extraordinary site without calling (too much) attention to itself. One of few houses in town cited by the Cape Cod Modern House Trust, it was designed by Charles Zehnder of Wellfleet, the most prolific modernist on the Cape, and Alan Dodge. Zehnder was killed in a car crash before the house was finished. Until 2013, this was the summer home of Dr. Richard Wurtman, director of the Wurtman Lab at M.I.T., and his wife, Judith Wurtman, Ph.D., who wrote *Managing Your Mind and Mood Through Food*, *The Serotonin Solution*, *The Serotonin Power Diet*, and *Simon Loses His Tummy*. She also studied the relationship between emotional distress, carbohydrate craving, and brain serotonin. "I did not make the world any thinner," she allowed in 2014, but perhaps imparted "an understanding of why we remain so fat."

Map A1

13 Creek Round Hill Road

In a way, No. 13 is one of the best-known houses in town. The commanding post it occupies on a high ridge over the moors and its Nautico-Deco style guarantee that it will be seen daily in summer by hundreds of beachgoers heading in from Herring Cove. It began in 1982 as a ranch-style home for Bernard "Sonny" Roderick Sr. (pictured), skipper of the 52-foot dragger *Shirley & Roland*, and his wife, Lorraine (Engstrom) Roderick. In the 1990s, the architect Thomas Sokol, of Dion & Sokol, expanded it for David and Anita Butler. (Sokol lived down the road at No. 7, a house of his design, until his death from AIDS in 1993.) Robert Biddleman and his husband, Daniel Sullivan, bought this property in 2005.



Map C2

5 Cudworth Street

I mean this as a compliment: this is one of the oddest buildings in town. The older portion was reputedly a carriage house for the nearby Gifford House, said Ruth Gilbert, a leading real-estate broker. By the 1970s, it had become a funky summer cottage. Then it was transformed with a do-it-yourself, two-story addition by Paul Schneider, a co-founder of Spiritus Pizza, whose artwork can be seen in Bubala's by the Bay. Most of the living room's south-facing facade was covered in translucent plexiglass, behind which was a gallery of water-filled plastic cylinders that Gilbert likened to Sonotube concrete forms. The water was supposed to absorb heat on sunny days and radiate it at other times. "All it did, in actuality, was grow algae in the tubes," said Gilbert, who owned the property from 1985 to 1994. But, she added fondly, "The house always had a great vibe." It still does. If only plexiglass walls could talk. (Or retain heat.)



Map C2

10 Cudworth Street

Joseph Lema Jr. knew his new wife, Jessica (Grace) Lema (pictured), had her heart set on No. 10. He so loved her that, in 1939, he sold his roadster to finance the purchase. That romantic gesture was amply repaid. Mrs. Lema was still living here in 2011. The house, which may date to the late 1700s, was astonishingly intact, with a birthing room, plank doors, and gravity latches. While raising a family of three — Jessica, Joseph, and Elizabeth (pictured, in a Henry Hensche drawing) — the Lemas saw little need to alter the house, though Mrs. Lema added beautiful hooked rugs. The ship's-ladder staircase alarmed me. "Surely you don't use that," I said. "Oh, no," the 99-year-old lady assured me. "I haven't been on those stairs in six months." She lived to be 100. William Sherr and Estevan Garcia bought the property in 2013 as a second home for themselves and *their* family of three.



Map D3

2 Daggett Lane

The old postcard, “Studio Gardens,” shows a clipped-gable cottage nestled in a flower bed on an idyllic lane. Impossibly quaint? No, it really exists. Alice (Douglas) Grant, the owner of 496 Commercial, built it in 1910 as a studio for her husband, Lawrence Grant. Dr. Joseph Robinson — watercolorist, musician, and chiropractor — owned it until 1977, when it was bought by Albert Davis, a potter and sculptor whose handiwork can be seen at Napi’s. Davis sold it in 2004 to David King, who shared it with his husband, John Frishkopf. Edward “Ted” Chapin designed a renovation that preserved much of the original fabric and exterior volume, while integrating it with a 1970s rear addition. Enormous hemlock beams from the demolished wing of the Provincetown Art Association and Museum were salvaged and reused here. King died in 2014. [Postcard, courtesy of David King and John Frishkopf.]



Map E6

21 Dewey Avenue

A well-preserved cottage colony from the 1950s includes five 16-by-16-foot bungalows, virtually identical, in a neat row paralleling Dewey Avenue. Since 1985, this has been the Waterside Condominium. Cottage 5, in the foreground of the top photo, sold in 2013 for \$165,000, seven-and-a-half times its sale price in 1985. Dewey Avenue was named for Adm. George Dewey, the hero (in the U.S., at least) of the Spanish-American War. It was part of the East Harbor Beach project of 1915 by M. F. Williamson. Other nearby streets, most of which never existed except on paper, took their names from then-recent presidents: Garfield, Cleveland, Harrison, McKinley, Roosevelt, Taft, and Wilson.



Map E4

1 Duncan Lane

Seafaring’s gain is Duncan Lane’s loss. After many painstaking years abuilding here, *Istar* (pictured) was launched in 2014 by Charles Atkins “Stormy” Mayo III. For the 36-foot coaster, Mayo used an early 20th-century design by Murray Peterson along the lines of the cargo schooners that once plied the New England coast. Mayo’s grandfather fished on a schooner, and Stormy himself was almost born on one. *Istar* took so long in part because Mayo had his hands full with his day job as director of right whale habitat studies at the Provincetown Center for Coastal Studies, which he cofounded in 1976 with his late wife, Barbara Shuler Mayo, and Graham Giese. Though Mayo was eager to put *Istar* out to sea, she was a neighborhood cynosure for a long time and a reminder of the town’s shipwright heritage.



Map E4

4 Duncan Lane

Harlow Lewis, an engineer at the firm of Voorhees, Walker, and his wife, Marjorie (Hamilton) Lewis, moved to town in the early 1940s. When their granddaughter Deborah was at California State University in Long Beach, at the west end of old Route 6, her mind was 3,652 miles away, as her master’s thesis, *Provincetown: A Sense of Place*, made plain. She and her husband Dennis Minsky (both pictured) bought this house in 1972. It was built in 1929–1930 without an attic, basement or closets. She is a former director of the Truro Historical Society and a contributor to *The Banner*. He is the chairman of the Conservation Commission. Their extended town family reaches into the fifth generation. [Photo of the Minskys by Tony Hodgin, by their courtesy.]





148 Map D3

3 Dyer Street

Ahab? Arrrgh! Here thar lived a real whaling captain, one John Dunham by name, master of the *William A. Grozier*, whose leg was bitten off by a shark in the West Indies after he'd fallen overboard from a dory. Captain Dunham did not even know what had happened until he'd clambered back into the boat. The house remained in the hands of the Dunham family until 2008, when Bradley Horner bought it. The transformation since then — including the reopening of the front porch — has been remarkable.



Map D3

6 Dyer Street

Born in Figueria da Foz, Portugal, the fisherman Domingo Malaquias (also known as Domingo Joseph) bought this mid-19th-century house in 1928 with his wife, Louise (Enos). It remained in the family for 45 years. As the Benchmark Inn, it was owned from 1996 to 2011 by Park Davis, co-author of *The Complete Idiot's Guide to Running a Bed and Breakfast*. During this time, it also encompassed an annex, the Benchmark Central, at 8 Dyer. Davis's 1997 renovation won the approval of *Boston Spirit*. It has been owned and run since 2011 by Daniel Luethi and Dan Judas of Switzerland.



Map D3

8 Dyer Street

Rebecca Bickers, a Worthy Matron of the Order of the Eastern Star fraternal organization, bought this mid-19th-century house in 1944. She lived here with her husband, William Henry Bickers, an engineer at the Cape Cod Cold Storage and a volunteer fireman. From the 1970s through the mid-'90s, it was the Christopher Inn, run by Stanley Gifford and later by Paul Kukie. Park Davis acquired 6 and 8 Dyer in 1996, running them together as the Benchmark Inn (No. 6) and Benchmark Central (No. 8) until 2010. J. Francis Rioux rebranded this house as the 8 Dyer Hotel. Brandon Quesnell and Steve Katsurinis took over in 2013.



Map B2

Ericsson Avenue

Yes . . . I'm biased. No . . . I'm not that well traveled. Nevertheless, I would have a hard time imagining a prettier avenue anywhere in America. This private way, carpeted entirely in grass between Commercial and Bradford Streets, used to be known as Rogers Court, but the name was changed, presumably to honor Thorvald Ericsson, the Norse explorer who is said to have camped not far away, where 7 Cottage Street stands, around the year 1004. The painter William Maynard has long occupied 72A Commercial (on the left in the photo) and his lawn sign — on a palette, of course — has delighted passers-by: "Yes . . . you may visit my studio. No . . . you will not disturb me if I am painting."



Map B2

11 Franklin Street

The house was built around 1820, the current owners believe, based in part on the integration of the upper window frames into the roof cornice, an exterior expression of very low ceilings. It was in the Silva family for at least 90 years until it was purchased in 1996 by the painter Michael Walden and his partner, Stephen Fletcher, chief auctioneer at Skinner and an appraiser on *Antiques Roadshow*. They also own the abutting lot, which makes for an abundant side yard around this exquisitely restored eggnog-yellow gem. “When we restored the house, we found plenty of evidence that the house had been a three-quarter Cape all along,” Walden told me. Comparing their home to 72B Commercial, a well preserved three-quarter Cape, the couple “found that it had the exact proportions and set-up of the interior of our house. Not a real easy way to live in our contemporary society, but interesting to discover.”



Map B1

46 Franklin Street

Nautical motifs are a dime a dozen on the Cape. But sometimes, they’re authentic and truly expressive. The tricolor lobster at No. 46 marks the home of Joady and Alex Brown (pictured), a lobsterman, oysterman, fisherman, and trap builder — one of few who still live in town. Also here are his 19-foot Garvey skiff (pictured), when she’s not in the water; his companies, Victory Fisheries and the Sandbar Oyster Company; his gear and trap-making operation; copper piping from a long-ago moonshine still; and the rusted-out hulk of a 1938 Chevrolet, at the foot of the hillside behind the house. Brown said it was once used to transport the hooch made on the site, though customers could also take advantage of a surreptitious drive-up window for bottle deliveries. There’s even deeper history embedded in the house, which has silvery streaked planks indicating that they came from salt works.



Map B1

52 Franklin Street

In a little hollow at the bottom of the hill on which Chaim Gross worked and lived sits a strange house with windows where a roof should be and walls where windows should be. Some of the hybrid qualities can be explained by the fact that the mid-19th-century house was bought in 1962 by Dr. Samuel Klauber, a physician, who remodeled it with an office, treatment room, X-ray room, and waiting room. John Waters and Mink Stole spent two summers here at an important stage in their lives. In a 1997 interview with Gerald Peary for *Provincetown Arts*, Waters recalled: “The first time I had a glamorous apartment was in 1970 when I lived with Mink . . . on Franklin Street, where Chaim Gross’s studio was. It had a glass roof with different colors in the glass, and a pool, and a bridge you walked over, and a fireplace, very Kim Novak.” [52 (2011) by, and courtesy of, Deborah Martin. Oil on canvas, 36 by 36 inches.]

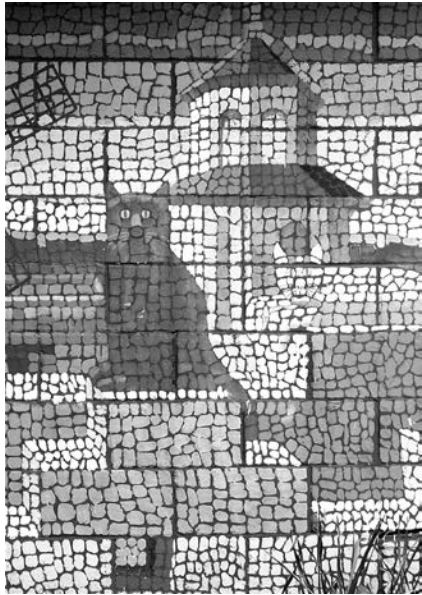


Map C1

72 Franklin Street

The last sinking of a fishing vessel in the Provincetown fleet with a multiple loss of life occurred 1 May 1984, when *Victory II*, under the 28-year-old Capt. Kenneth Macara II, went down near Billingsgate Shoal after its net became entangled in an old mooring. The skipper and two other men perished. The tragedy resonated through town, but perhaps nowhere more heavily than at 72 Franklin, where Captain Macara’s parents, Kenneth and Ruth (Koontz) Macara, had been living since 1966. The older Kenneth (pictured) was a fisherman; his wife worked at the Bonnie Doone Restaurant and Provincetown Inn before having children. Cheryl Lynn and Joel Alan Macara — Captain Macara’s brother — now own this house with his father. [Photo of the house by, and courtesy of, Joel Alan Macara.]





150 Map C3

Douglas Trumbo Memorial

What would otherwise have been a utilitarian pump house was transformed by the artist Jackson Lambert into a fanciful and nearly three-dimensional graphic history of Provincetown, rendered like mosaic tiles on masonry blocks. This delightful public artwork serves as a memorial to Douglas Trumbo, a paramedic who was described by Kevin Mullaney in *The Banner* as “very much the face of the Provincetown Rescue Squad.” It is also a memorial to Lambert, a sly and witty artist whose paintings and drawings are well known to Provincetown insiders but little known to visitors — except in this moment of happy grace. The installation was the work of Napi Van Dereck, the proprietor of Napi’s, across the street, with which Lambert was very much involved.



Map C3

5 Freeman Street

Here lived the family that put the Freeman in Freeman Street. The house, expressing the transition of Federal style into the Italianate, was built around 1850. It was home to Nathan and Mary Freeman. His great benefaction was the Freeman Building, 330 Commercial, built in 1873 as the home of the Public Library and other civic organizations. It rose at the foot of Freeman Street — essentially, in Freeman’s front yard. This was also the home of his son Nathan Freeman, a manufacturer. In the 20th century, it was owned by Ernest and Mary Tarvis until 1945, when it was bought by Agnes Medeiros and her husband, Joseph Medeiros, who arrived as an infant from São Miguel in the Azores. The house is now owned by Napi Van Dereck.



Map C3

7 Freeman Street

It’s a wonder that Napi’s is “only” reaching its 40th anniversary, it’s so interwoven with town life. It couldn’t be anywhere else; not with a wildly sculptural brick wall by Conrad Malicoat and a cold-air duct embellished with an Arctic scene by Jackson Lambert. Napi’s is the product of a personal vision that’s imaginative, free-flowing, resourceful, ornery, more than a bit eccentric, and deeply rooted in the town. The impresario in this case is the peppery, garrulous Napi Van Dereck (pictured), who runs the restaurant with his wife, Helen (Schmidt) Van Dereck.

In 1973, they bought No. 7 from Mary Santos. There were a series of garages at the rear of the property that the couple proposed to rebuild as a restaurant. The banks turned them down, compelling the Van Derecks to build it themselves, with second-hand material and help from Lambert, Bob Baker,



Mike Bagley, and others. Side walls were removed to enlarge the interior space. A yard in Quincy supplied yellow pine salvaged from Boston factories. “This is a green building, if you want to get into it,” Napi told me. Napi’s opened in June 1975 and is still going strong, patronized by fresh-off-the-bus day-trippers and longtime residents who appreciate having a dependably pleasant rendezvous. A walk around the restaurant reveals some very fine Provincetown paintings on display; the merest tip of Helen and Napi’s extraordinary collection. Your host may catch you perusing the artwork and come over and tell you a story about the painting you’re looking at: the history of the building, the tales of those who lived and worked there, and how that all fits into the Provincetown panorama. [7 Freeman Street (1974) by Jackson Lambert, collection and courtesy of Helen and Napi Van Dereck.]



Map E6

14 Garfield Street

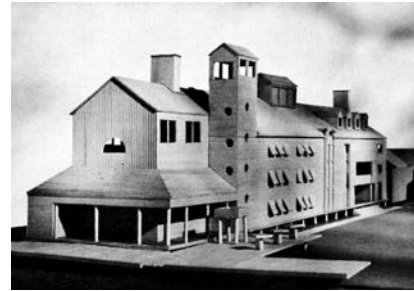
With its stout corner tower topped by a wind vane in the form of a sailboat, 14 Garfield is certainly the architectural landmark of this one-block street, named in honor of President James Garfield. It's a landmark of stability and continuity, too, as the only property on the block that hasn't changed hands in recent years. It was purchased in 1973 by Robert Paul Silva, a fisherman, carpenter, and property manager; and his wife, Carol Ann (Salvador) Silva, a teacher of Catechism classes and a Eucharistic minister at St. Peter the Apostle.



Map C2

2 Gosnold Street

The Provincetown Playhouse on the Wharf's wharf, built by Capt. Charles Cook, had a workshop in which Charles Gardner and Capt. George Bickers perfected the Race Point surfboat. The boatbuilder Jonathan "Jot" Small followed. He was succeeded by the artist Heinrich Pfeiffer, who renamed it the Art Colony Wharf and built a theater. It opened in 1937, showing foreign films. In 1940, the New England Repertory Company — Catherine Huntington, Virginia Thoms, and Edward Dodge Thommen — turned it into a playhouse. First Lady Jacqueline Kennedy attended a performance of *Mrs. Warren's Profession* here and a UMass undergrad named Richard Gere appeared in a Tom Stoppard play. Lester Heller (pictured) and his wife, Adele, were the last owners and directors of the playhouse, which they converted in 1973 into a resident Equity company. They opened an O'Neill museum in a shed that doubled as the box office. In 1977, arsonists set



fire to the complex. The theater and shop were destroyed. William Warner's design for a new building (model pictured), won a competition judged by I. M. Pei. Financing never materialized. The Hellers' daughter Julie (pictured) turned the surviving box office into the engaging Julie Heller Gallery. She specializes in local artists, so a trip here amounts to a history lesson in a continuum stretching from this salon deep into the town's past. [Photo of Lester Heller from *The Provincetown Banner* archive, courtesy of Sally Rose. Postcard of playhouse by Cape Cod Photos, courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection). Cover of *Design Charrette: A Documentary* (1978), by the Provincetown Playhouse on the Wharf, courtesy of the Provincetown History Preservation Project.]



Map C2

6 Gosnold Street

The Drop-In Center, a free, communal medical clinic and counseling office, lasted only a decade but saved many vulnerable lives. Its board included the Rev. Stephen Smith of the Methodist church; Patti Cozzi, a registered nurse; and David Schoolman, of Land's End Inn. It opened at 146 Commercial in 1971 but soon moved into this house, built by Capt. Russell Knox Elliott in 1840 and passed down to Mabel Elliott Day, who bequeathed it to the town in 1949. The American Red Cross of Cape Cod opened it as a canteen in 1952 and turned it over to the Drop-In Center, over the selectmen's opposition. Sadly, the ambitious program was financially unsustainable. Despite concerted efforts by Cozzi; the program coordinator, Jay Critchley; and many others, it closed in 1980. In the '90s, this was an inn, the Captain Russell Knox Elliott House, owned by John Drews, a prominent interior designer, and John Bygott.



152 Map C2

7 Gosnold Street

I'm a sucker for a well-turned ionic column, so it figures that I'd regard the Bowley-Small House as one of the loveliest in town. But I'm not alone. This Federal-style gem has attracted many admirers, with its double facade, veil of wisteria, trellised front portico, acutely angled ell, charming wall of bird houses, and side portico with perpendicular column capitals. The boxy form, hip roof and central chimney suggest late 18th- or early 19th-century construction. It was standing by 1836. In the 20th century, it belonged to the Adams-Cook family, proprietors of Adams Pharmacy. Norman Cook Jr., the son of Jennie (Adams) Cook, lived here with his wife, Dorothy "Dot" (Evans) Cook. The house was acquired in 2003 by Lisa Tate, Anna Tate, and John Tate III, children of the potter Brita Margareta Moberg Tate.



Map D3

44 Harry Kemp Way

It's a funny thing about government-sponsored affordable housing projects. They are seldom popular when begun. But eventually — for want of alternatives, among other reasons — they end up being prized. Maushope, named for a guardian deity of the Wampanoag people, is a 24-unit group residence for people 60 and older and for the disabled, whose rent is typically capped at 30 percent of their incomes. Built and maintained by the Provincetown Housing Authority, it opened in 1986, survived a devastating fire in 1996 that claimed the lives of Meara Cabral and Clifford Sylvia, and wound up in 2015 with a waiting list on which applicants might spend a decade. (It is also, incidentally, one of the few buildings in Provincetown with an elevator.)



Map D3

49 Harry Kemp Way

When the nearest hospital is an hour away, a primary- and urgent-care facility like the Provincetown Health Center takes on extraordinary importance. Its history can be traced to the Drop-In Center through Patti Cozzi, R.N., among others. With her husband, Ciro; Lenore Ross and Pat Shultz; John Snow; and Francis Zampiello, Cozzi incorporated Health Associates of Provincetown (HAPI) in 1972. In 1982, after the Drop-In Center closed, HAPI built this facility. Five years later, it merged with AIM (Association for Improving Medical Resources of Cape Cod) to create Outer Cape Health Services, which is now affiliated with the Beth Israel Deaconess Medical Center. Tailored to those who live here, the health center offers specialized care for people with H.I.V. and AIDS, as well as a service you won't find everywhere: "Fish hook removal."



Map E3

94 Harry Kemp Way

As the only such business in town any longer, the Gately Funeral Home may be said to be the Great Leveler's great leveler, since just about everyone passes through on their way to their final resting place, from Provincetown's humblest citizen to its best-known resident, Norman Mailer. The business was established in 1985 by David McHoul (pictured on his tombstone), a Boston native and Vietnam veteran who had spent 20 running an embalming service with his brother. After he died, the funeral home was taken over by William Gately, and briefly known as Gately McHoul. The building began life as a branch of the First National Bank of Cape Cod at 170 Commercial, Steve Roderick told me. The bank moved its outlying branch here from a structure near the Holiday Inn, on Snail Road, but only lasted a short time.



Map D2

Hensche Lane

Of Charles Hawthorne’s many heirs, arguably none were as influential — at least not in Provincetown — as Henry Hensche. When Hawthorne died in 1930, the Cape Cod School of Art died with him. But Hensche sought to perpetuate the tradition by establishing the Cape School of Art that year. His students included Sal Del Deo, Ciro Cozzi, Edward Giobbi, Philip Malicoat, Bruce McKain, Romanos Rizk, and George Yater. In 1936, Hensche married the painter Ada Rayner (pictured) and they lived and painted in this house, which Rayner designed as a Cape version of an English cottage. Jesse Meads supervised the construction. The couple lovingly ornamented the millwork and furnishings, like the bed pictured above. “The painter’s function,” Hensche said during World War II, “is to show people the wonder and beauty of the world, in the hope that they will strive to make it a little less of the hell hole it is.” Rayner died in 1985. In 1987, after



a 57-year run, Hensche sold his school to Lois Griffel, who kept it going until 2003. He died in 1992.

The Rayner-Hensche home, 35 Conwell, was restored in 1999 and incorporated into the Hensche Lane condo complex by Edward “Ted” Malone of Community Housing Resource Inc. Artists who have had studio spaces in the project include Barbara Cohen, Mary DeAngelis, Pasquale Natale, and Marian Roth. Rabbi Howard Berman (pictured) and his husband Steven Littlehale purchased the Rayner-Hensche home in 2001 and have devoted themselves to making it a “virtual shrine,” Berman told me in 2013. “We have felt privileged to be the stewards of this beautiful home, with its great architectural detail and mystical atmosphere of warmth and welcome.” [Drawing of Rayner by Hensche, courtesy of Howard Berman and Steven Littlehale.]



Map C2

High Pole Hill Road

What better way to herald a 20th-century Portuguese fishing village of 18th-century Yankee heritage that was a landfall for 17th-century English immigrants (some of whom had embarked in Holland) and perhaps 11th-century Norse sailors, too, than with a tower straight out of 14th-century Tuscany? The Pilgrim Monument, designed by Willard Sears and modeled on the Torre di Mangia in Siena, has symbolized Provincetown ever since its dedication on 5 August 1910. It occupies the site of the previous town hall (pictured), which was built in 1854 and burned down in 1877. The monument is a 252-foot-7½-inch exclamation point at the Cape tip; a granite landmark embellished by corbeled vaults, high arches, and bristling crenels. The otherwise definitive *Pilgrims and Their Monument* does not explain why Sears chose the Torre as his model, but notes that “there was no distinctive Pilgrim monumental architecture” upon which to draw. The tower’s



chief purpose was to stake the town’s claim to the honor of having been the Pilgrims’ landing spot. But some nativist sentiment may also have entered in. The monument’s chief sponsor, Capt. J. Henry Sears, said Provincetown was where the “the first white child [Peregrine White] saw the light and breathed New England air.” This kind of thing mattered at the turn of the 20th century, when New England was becoming the second-biggest Portuguese-speaking colony in the world, after Brazil. The Portuguese had supplanted Yankees as masters of the fishery and were on their way to being the political masters at Town Hall. Was the Pilgrim Monument subconsciously intended as a tangible declaration that “we were here first” — “we” being Anglo-Saxons? (Never mind the Wampanoag people.)

Continued



High Pole Hill Road Continued

President Theodore Roosevelt (pictured) stressed universality at the cornerstone laying in 1907. “You, sons of the Puritans, and we, who are descended from races whom the Puritans would have deemed alien — we are all Americans together,” he said. The centennial celebration was attended by Deval Patrick, the commonwealth’s first African-American governor, and, representing Plymouth, the Rev. Prof. Peter J. Gomes of Harvard, whose father was from Cape Verde. “I do not have, to my knowledge, one drop of Pilgrim blood in me,” he told the appreciative crowd. “All of us are involved in this Pilgrim business. It is too important, too grand to belong to any one of us. It belongs to us all.”

Of course, the story doesn’t end with “this Pilgrim business,” and the Provincetown Museum — part art gallery, part treasure house, part curio cabinet, and part Grandpa’s attic (if Grandpa spent a lot of time in the

Arctic) — guides visitors through the town’s subsequent history. The collection includes fine artwork, a full-scale recreation of a captain’s quarters, the town’s first fire engine, an antique doll house, and models of the Long Point settlement, Lewis’s Wharf, and a fishing weir. “Fleet’s In,” a 2013 show, brought in Alfred Silva Sr.’s exquisite models of the fishing fleet (pictured).

The museum is an amalgam of holdings: those of the Cape Cod Pilgrim Memorial Association, incorporated in 1892 to build the monument, and the Research Club, a women’s organization founded in 1910 to study and preserve town history. The association’s collection was housed at first in the Lodge (pictured). It was designed by Willard Sears, completed in 1910, and intended “for the preservation of pictures, furniture, and antiques illustrating the life of the people of the age in which



the Pilgrims lived, and incidents in their history,” according to *The Pilgrims and Their Monument*. Sometimes called the first museum on Cape Cod, it is still used for meetings of the association board and now serves as the casual Shallop Cafe.

The Research Club collection was housed until 1961 in the Historical Museum at 230 Commercial. It included some incongruous taxidermy donated by Rear Adm. Donald MacMillan: the head of a walrus from northern Greenland, one-and-a-half polar bears from northern Greenland, and an entire musk ox and white wolf from Ellesmere Island. The two collections were merged in 1962 in a museum building at the base of the monument, designed by George Clements and Richard Gallagher. Four years later, the structure was expanded to incorporate a freestanding storage building, thereby creating a new wing. It might shock antiquarians who still

resent Plymouth’s oversized claim to the Pilgrims, but the current executive director of the Pilgrim Monument, John McDonagh, had earlier been executive director of Plimoth Plantation.

On the former Weather Bureau Storm Warning Tower (pictured), signal flags once notified mariners of small-craft advisories, gales, storm warnings, and hurricanes. Red and white lights played the same role at night. [Photo of Town Hall on Page 153 collection and courtesy of Salvador R. Vasques III. Drone photo on this page by, and courtesy of, David A. Cox. Roosevelt photo from *The Pilgrims and Their Monument* (1911) by Edmund J. Carpenter.]



Map E6

11 Hobson Avenue

The true summer cottage — built of uninsulated plank walls and all but uninhabitable in cold weather — has almost vanished. And not many of the remaining cottages carry the provenance of No. 11, which has been in the Stephan-Mason family for three generations and is still where Robert Stephan Mason (pictured) spends summers with his wife, Audrey. His mother, Miriam (Stephan) Mason, ran Mason’s, a casual dining spot nearby. His grandfather moved this cottage and two others by train from a church camp off Cape, Marianne Boswell told me. Apart from his years in the Navy, as chief engineer on the U.S.S. *Enoree*, Mason said he hasn’t missed a summer in Provincetown since he was an infant in the late 1920s. “There used to be buses, but we never got into town very much,” he recalled, looking out over a panoramic seascape from his cozy porch. “If you have this, you don’t need a town.”

Map C2

5 Holway Avenue

The Provincetown Center for Coastal Studies was founded in 1975 by Charles Atkins “Stormy” Mayo III (pictured); his wife, Barbara Shuler Mayo; and Graham Giese. The center’s headquarters are at 115 Bradford, but it is out on the waters of the Gulf of Maine and here at the Hiebert Marine Laboratory that its core work is done. The building opened in 1967 as St. Peter’s Parish School, fulfilling a dream of Msgr. Leo Duarte, pastor of St. Peter the Apostle. Given rising costs and a diminishing Portuguese-American population, the parochial school lasted only four years. The building was leased and then purchased by the town, Steve Roderick said, which used it in turn as an elementary school, junior high school, and high school annex. It was sold to the center in 2005, then completely renovated by Douglas Dick of LDa Architects and rededicated in 2007 to honor Ruth Hiebert and her father, Dr. Daniel Hiebert.

Map D3

3 Howland Street

The abstractionist Erna Partoll (pictured), represented by the Berta Walker Gallery, has owned this property since 1970, the year she moved to Provincetown. She told me that her building was transformed from a garage for 496 Commercial into the Sorcerer’s Apprentice handcraft shop by Freeman Forbes “Bob” Dodge. Partoll was born in Switzerland. She emigrated to the United States in 1960 and studied with the Abstract Expressionist Theodoros Stamos at the Art Students League, at the New School for Social Research, and with Paul Resika in Provincetown. About her own work, she says: “The archetypal shapes of circle, square, wave, and arch — opening and closing — advance and recede as the rhythm of alternates: life and death, joy and sorrow, heaven and earth, yin and yang.” [Photo of Partoll, by her courtesy.]

Map D3

14 Howland Street

When Nancy (Whorf) Kelly died in 2009 after Romanos Rizk, Sue Harrison of *The Banner* said it was “as if two of the brightest stars just disappeared from the sky.” Nancy Whorf centered much of her life around No. 14, where she raised her daughters Julia Whorf Kelly, Lydia Pratt, and Megan Nelson. In the memoir *Feast or Famine: Growing Up Bohemian in Provincetown*, Julia wrote, “Always inviting, never quiet, seldom still, the house was in itself alive.” Nancy was the daughter of the painter John Whorf, sister of the painter Carol (Whorf) Westcott, and companion of the artist Herman Tasha. You’ve seen her vibrant paintings of Provincetown on the walls of Adams, the Mayflower Café, Seamen’s Bank (one of its Whorfs is pictured above), and in the gallery of Berta Walker, who said Whorf was to Provincetown what van Gogh was to Arles. The house has been altered since her death.



156 Maps D3 and E3

15 and 41R Howland Street

Sprawling Tasha Hill has a mystical feeling, as if it were a fantastic movie set depicting ur-Provincetown: dense, communal, primitive, and modest; inventive, ingenious, improvised, and eccentric; romantic or shabby or mysterious, depending on your angle of vision and the time of day. Presiding over the compound is Paul Tasha (left), a fisherman and horseman; a child of Herman (right) and Rose “Sunny” (Savage) Tasha (center), together with Carla, Carl, and Paula. This was the last home of Harry Kemp, the Poet of the Dunes, for whom Sunny built a cottage in 1959–1960 (pictured directly above). Other Tasha tenants have included the writers Hazel Hawthorne Werner (*The Salt House*), Christopher Bergland (*The Athlete’s Way*), and Mike Albo (*Hornito*). David Drake, director, actor, and playwright (*The Night Larry Kramer Kissed Me*) has lived here, as has his alter ego Tawny Heatherton.

The main house was home to William Irving Atwood of the Consolidated Weir Company. The Tashas bought the property in 1944. Sunny built cottages of wood, flotsam and jetsam; Herman built in cement block. At No. 41R, Paul is building his own house (above), stone by stone, timber by timber. Himself. You might call it artisanal construction. You might also call it the single largest work of art in town, and an imposing labor of love. He broke ground in 1986. When I visited 24 years later, it was framed out. There were fine touches, like a stained-glass transom for a door that did not yet exist, but there weren’t any demising walls yet. I didn’t ask when it would be finished. That seemed beside the point. [Photos of Herman (ca 1970) and Sunny (ca 1975), courtesy of Paula Tasha.]

Map C1

36 Ice House Road

At the end of Race Road is Ice House Road, leading to Shank Painter Pond, a harvesting site for the ice industry from the 1800s to the early 20th century. Before mechanical refrigeration, natural ice was an important source of cooling, especially for the fishing industry. On a shoreline tract belonging to the Provincetown Conservation Trust, you’ll spot a foundation wall for the enormous ice house maintained by John Darrow Adams and depicted by the great Provincetown painter, Ross Moffett. Cutting gangs would go out onto thick ice, mark off sections, and begin sawing. These great blocks would be assembled into a gigantic mass within the ice house, insulated with sawdust, hay or straw, and allowed to drain. Talk about fire and ice: Adams’s building burned down in 1918. [*Shank Painter Pond* by Ross Moffett, courtesy of the Provincetown History Preservation Project (Town Art Collection).]

Map D2

3 Jerome Smith Road

Lewis A. Young Post, No. 3152, of the Veterans of Foreign Wars was formed in 1934 and named in honor of a 22-year-old sailor, one of 319 sons of Provincetown to enlist in World War I, who died in France 27 days before the armistice. For two decades, the post was conducted in the former Conant Street School. Under Commander Richard Medeiros, this headquarters opened in 1959. It was a center of fraternal and social life, especially for the Portuguese-American community. Bingo games were held each Monday night. In the bar, patrons could count on seeing old friends without having to navigate a room full of tourists. As ranks thinned, however, and money grew tight, the post concluded it could no longer afford the real estate. The site was sold to the town in 2013, the stars and stripes were lowered one last time and the V.F.W. moved to the Veterans Memorial Community Center.



Map D2

15 Jerome Smith Road

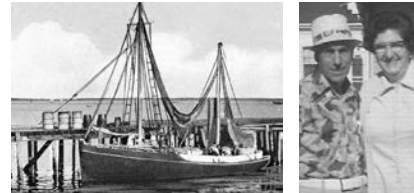
That's real fishing gear out on the lawn. This is the home of a real fisherman: Capt. Fernando Lomba, and his wife, Maria, as well as the headquarters of the Sandia Fishing Corporation. Not only is Captain Lomba a rare figure these days as a working fisherman who still lives in town, he is further distinguished by being a Portuguese native. He comes from Vila Praia de Âncora, on the Atlantic coast, just a few miles south of the border with Spain. He was the last skipper of the beautiful wood-hulled dragger *Ancora Praia*. The 48-foot *Pamet* is now under his command.



Map D3

4 Johnson Street

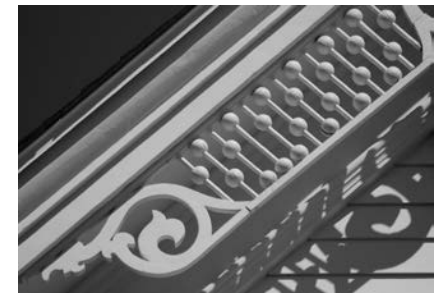
Always a firehouse, this structure has been known by several designations since its construction in 1888: Steamer-Hose Company 3, Pumper Company No. 3, and Engine Company No. 4. It has been the home of at least two celebrated fire trucks: an Amoskeag steamer made by the Manchester Locomotive Works in 1889 and a pumper truck (pictured) made by American LaFrance in 1936. The pumper, designated Engine 4, was decommissioned in 1976 but has been painstakingly rebuilt in recent years by a team of firefighters including Paul Roderick, Anthony Quirk, Mike Foster, David Ainsworth, and Kevin Ainsworth. It is now a top star of any parade in which it appears.



Map D3

6 Johnson Street

Offering "Apartments — Rooms — Showers," the Long Point View Guesthouse was one of the longest-running accommodations under the same proprietorship in town: an astonishing 55 years. Built in the 1870s or 1880s in the Second Empire style, it was purchased in 1946 and run by Leona (Corea) Mendes (pictured), a namesake of the dragger *Leona & Gabriel* (pictured). Her husband, Capt. John Deus Mendes (pictured), skippered the boat, which he renamed *Dolora M.*, after their daughter. Their other children were Paul Mendes and John Mendes. After Mrs. Mendes closed up the house in 2001, the property was purchased by Cassandra Benson and Mary Alice Wells, who reopened it as a lodging in 2007, and are raising two sons there. They also own the Harbor Lounge. [Photo of the Mendeses and postcard, courtesy of Paul Mendes.]



Map D3

7 Johnson Street

The White Porch Inn, which opened in 2007 under Thomas Shirk, cultivates a casually refined image. But No. 7 was once the rather more raffish Coat of Arms. Under Arpina (Eghigian) Stanton and Dr. Harry "Skip" Stanton, it was a groundbreaking establishment: one of only three guesthouses in the first Carnival parade in 1977, declaring quite publicly that it served — and pointedly cultivated — a gay and lesbian clientele. (The others were the Ranch, 198 Commercial, and George's Inn, 9 Court.) "We got a little razzing along the way, but they all followed us to the Boatslip and had a wonderful time," Arpina told Sandra L. Faiman-Silva in *The Courage to Connect*. These guesthouses were the nucleus of the Provincetown Business Guild.



158 Map D3

8 Johnson Street

The proprietors since 2006 have been David McGlothlin and James Rizzo. But Christopher's by the Bay still carries the name of the chef Christopher Covelli of L'Uva, who opened the B&B in 1999 after buying the house from Rainer Horn, who had operated it as Carpe Diem, having purchased it in 1998 from Daniel Swanberry, who ran it as the Swanberry Inn. Early in the 20th century, this was the summer home of the artist Edith Lake Wilkinson. She studied at the Art Students League and with William Merritt Chase and Charles Hawthorne. Long overlooked because of what seems to have been needless institutionalization for mental illness in 1925, she is now the subject of a documentary, *Packed in a Trunk: The Lost Art of Edith Lake Wilkinson*, by her grandniece Jane Anderson, an Emmy Award winner.



Map D3

11 Johnson Street

Louis Salvador (left) shared this home with his wife, Agnes (Jackett) Salvador. His dragger *Shirley & Roland* was named for their first two children. Their son David (right) was born in this house in 1947. He was the last of the town's true buccaneers, a worthy heir to the rum-running Capt. Manuel Zora. David's illicit cargo was hashish, four and a half tons of it, bound from Morocco to Nova Scotia in 1982 when his boat, the *Sea Tern*, lost power. Approaching the vessel on a mission of mercy, the Canadian Coast Guard found itself busting the crew instead. David escaped from imprisonment and spent time on the lam before surrendering so he could come back to town and join his parents on their 50th anniversary. "I led a real James Bond life for 15 years," he told me in 2012. "I wouldn't swap a minute of it." He died a year later. [Photo of Louis Salvador, courtesy of David Salvador.]



Map D3

12 Johnson Street

"Relax. Unwind. Stay." That's the motto of Carpe Diem, run by Rainer Horn, Jürgen Herzog, and Hans Van Costenoble. But it would have worked for a previous business in this Second Empire-style building: the Fisk Funeral Home, opened in 1949 and run by Henry Bayles Fisk. Rose Marie Williams bought the property in 1963 and ran it as a lodging house called Marion's, said Richard White, who bought it with Kevin Monaghan in 1975 and turned it into the Trade Winds Inn. White and Joel Tendler of the Sunset Inn were "major players" in the town's growth as a gay resort, said Len Paoletti, another innkeeper. Horn and Herzog worked in fashion and journalism before moving here from Germany. They opened Carpe Diem at 8 Johnson. They moved the business to No. 12 in 1999, and expanded it to No. 14 in 2006.



Map D4

3 Kendall Lane

Harriet Adams (pictured) was a quintuple threat. At least. Newspaperwoman (local correspondent for *The Cape Cod Standard Times*), author (*Vittles for the Captain*, a 1941 compilation of recipes and commentary, with Nat Halper), real estate agent (with her second husband, John Darrow Adams), hooked-rug maker, and grocer. Oh, yes, she also once operated a restaurant with the author and illustrator Inez Hogan. This full Cape was her home. "She seems to know just about everybody as well as everything that is going on," Frank Crotty wrote in a 1960 profile for *The Worcester Gazette*. It figures that one of her grandsons — Daniel Towler, by her daughter Margery (Stahl) Towler — is prominent among the town's small legion of knowledgeable, passionate local historians. [Photo of Harriet Adams (1955), courtesy of Daniel Towler.]



Map D3

4 Kiley Court

Ciriaco “Ciro” Cozzi was a leading figure in the art colony’s post-war renaissance, not just because of his paintings but because of *Ciro & Sal’s*, the Northern Italian restaurant he and Sal Del Deo opened in 1954, when Kiley Court was still Peter Hunt’s Lane. Some of the town’s most important artists, like Varujan Boghosian, worked here. And when I say everyone ate here, I mean *everyone* — from John Wayne to John Waters. In 1960, Cozzi protected one of his waiters from a purge of homosexuals by the town’s police chief. He started an epicurean market, *La Dispensa di Ciro*, in the ’60s; purchased the *Flagship*; and opened restaurants in Boston and Orleans, stretching himself too thin. The business was sold in 2000 to Anne Packard, Cynthia Packard, and Larry Luster, who had worked for Cozzi more than 30 years. Cynthia and Larry’s son, the artist Zachary Luster, is the current manager.



Map D3

8 Kiley Court

Like his next-door neighbors on Kiley Court, Sal Del Deo and Ciro Cozzi, Romanos Rizk came to town in the 1940s to study with Henry Hensche. He had a turn working at *Ciro & Sal’s*, as a cook. But he quit to devote himself to his art. “The only reason I don’t sell enough paintings is because I don’t have faith,” he said. “If I devote myself to painting, the paintings will sell.” Rizk was a native of Providence, born to Lebanese parents, who was strongly influenced by Asian art. His wife, Grace Rizk, an artisan in her own right, bought this property from Florence Kenney in 1958. During one of the hardest winters in memory, in February 2015, the 93-year-old Mrs. Rizk was rescued from a dreadful fire here by Police Officer Christopher Landry. Firefighters streamed in from around the lower Cape, saving what they could of Rizk’s canvases. [From a video by Daniel Gómez Llata, by his courtesy.]



Map D3

6 Lovett’s Court

A number of artists and writers have made their home in the enclave of Lovett’s Court, which is in the foreground of almost any town panorama painted from Miller Hill. The painter Malcolm Paul Newman lived at No. 6 in the 1990s. More recently, the artist Neva Hansen has lived and painted here, as has the playwright Myra Slotnick (pictured). Her play *The Weight of Water* had its premiere at the Provincetown Theater in 2011, under the direction of David Drake. It then moved off-Broadway. Slotnick was the founding artistic director of Universal Theatre, from 2004 to 2011. This annual midwinter festival of short plays at the Unitarian Universalist Meeting House draws participants from around the country. “I wanted to get these playwrights the gift of Provincetown,” Slotnick said.



MacMillan Wharf

Railroad Wharf

“Does this train stop at Provincetown?” asked the passenger on the Old Colony Railroad. “Well, lady,” the conductor answered, “if it doesn’t, there’s going to be an awful splash!” That was because the tracks ended about 1,200 feet into the harbor, on Railroad Wharf, built in 1873. (Passengers were never really in danger; this was a freight spur for the fishing fleet.) Railroad Wharf was taken over by the town in 1928 and called Town Wharf. Because MacMillan is *also* called Town Wharf by old-timers, some accounts describe it as if it were a rebuilt Railroad Wharf. But make no mistake: Railroad Wharf was razed in 1956, as MacMillan was being constructed alongside it. [Postcard from *Scrapbooks of Althea Boxell* (Book 5, Page 22), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



MacMillan Wharf

Stretching 1,450 feet, longer than 1 World Trade Center is tall, MacMillan Wharf is in many ways the heart of town, and its chief gateway. It embraces many users. First are the commercial fishermen, whose draggers and scallopers hug the east side of the wharf. Closer to shore, floating docks accommodate smaller commercial vessels, including lobstermen. On the west side is the terminus for two ferry services to Boston, where passengers queue up or disembark. Other crowds are drawn to the dolphin-nosed whale-watching vessels. Sailboats and charter boats complete the lively mix. And every June, the wharf is the setting for the Blessing of the Fleet by the Roman Catholic bishop of Fall River (the Most Rev. George Coleman in the picture above).

The beautiful dedicatory plaque by William Boogar calls this “MacMillan Wharf,” in honor of Rear Adm. Donald Baxter MacMillan, and

“wharf” does come closer to describing this structure than “pier.” It was built by the Westcott Construction Company from 1955 to 1957 on pilings paralleling the older Town Wharf. After years of neglect under direct municipal supervision, MacMillan was rebuilt in 2002–2003 and placed under the aegis of the Provincetown Public Pier Corporation. Rex McKinsey (pictured) was named manager in 2003. Two years later, he also became harbormaster. In 2005, the corporation initiated several projects: an octagonal open-air shelter at the end of the wharf, canopied waiting shelters along the west side, new restrooms, and an incident command post atop the harbormaster’s office.

Those shacks along the causeway are ticket offices for charter and recreational boating businesses. Near the foot of the wharf are four 10-by-20-foot sheds (two more are planned), designed by John Dowd, that are

used by emerging artists and artisans. Other features include the sculpture *Homage to the Fishermen* (1991), by Richard Pepitone, donated by Berta Walker; and *Bubbles the Humpback*, a concrete creature salvaged and restored in 2008 by Julian Popko and family. Monies are being raised to erect a 10-foot-high, 14-foot-long bronze *Provincetown Fishermen’s Memorial* (pictured), created by Romolo Del Deo, “so that all entering and leaving the pier will be able to reflect upon the fishermen,” in the words of the Fishermen’s Memorial Committee.

Alongside the wharf is the “Portygee railway,” a cradle against which fishing vessels are propped for inspection and repair — rather than being taken to a marine railway. A boat will be tied fast at high tide. At low tide, still held upright, its hull will be almost fully exposed.

These days, the fleet is trying to cope with the National Oceanic and Atmospheric Administration’s sector management program. Permits are too mealy to reward a single owner, the fishermen say, which encourages their sale to large combines. By this process, individual vessels are slowly stripped of economic utility. They may look picturesque bobbing at the wharf, but they should be out on the water working. Yet it always seems premature to declare the death of the fishing industry. One keen observer noted mournfully: “The sea’s bottom is being plowed up and the ocean’s fertility gutted.” It was Mary Heaton Vorse. She was writing in 1942. [*Provincetown Fishermen’s Memorial, Final Model* (2013), by Romolo Del Deo. Lost-wax bronze. Courtesy of the Provincetown Fishermen’s Memorial Committee, through the Berta Walker Gallery.]



MacMillan Wharf

Baxter's Pier

The oldest building at MacMillan Wharf is not on MacMillan Wharf. Instead, the Whydah Pirate Museum and related enterprises of the underseas explorer Barry Clifford (pictured) occupy Baxter's Pier, a structure on its own pilings, connected to — but not part of — the main causeway. It was built in 1946 by the fish dealer Benjamin Baxter. The gambrel roof of the original shed is still recognizable. After its fish-handling days ended, the shed housed the Billy Bones Raw Bar. It was purchased in 1995 by Clifford and his financial partner, Robert Lazier; in part to house artifacts salvaged from the *Whydah* (named for the African kingdom of Ouidah), a three-masted galley built in 1715 for the slave trade, commandeered in 1717 by the pirate "Black Sam" Bellamy, and sunk that year off Eastham. In season, the pier perimeter serves as a private marina. [Photo of Clifford by Margot Clifford, courtesy of the Rev. Jim Cunningham.]



MacMillan Wharf

F/V *Alison Marie*

An inspiration to the artist Arthur Cohen and one of the oldest fishing vessels in the fleet to make it into the 21st century, the 39-foot *Alison Marie* was constructed in 1928, according to *BoatInfoWorld*. She is pictured here in 2010 up on the marine railway at Taves Boatyard, 129R Commercial. Capt. Tobin Storer, who also owns *Probable Cause* and who bought *Ancora Praia*, moved *Alison Marie* to Wellfleet in recent years.



MacMillan Wharf

F/V *All In*

Capt. Chris Milewski (pictured) is among the younger fishermen in town, but he has already gone through a wrenching, once-in-a-lifetime tragedy at sea, having been one of the crew members of *Glutton* in 2012 who tried unsuccessfully to rescue Capt. Jean Frottier aboard the sinking *Twin Lights*. Milewski now skippers his own lobster boat, *All In*, shown here at a Wellfleet boatyard (to the right of *Carol and Sherry*). He joined in the 2014 hunt for the sunken and abandoned fishing equipment known as "ghost gear" that disturbs marine habitats and poses perils to draggers' nets. All told, *All In* pulled up about two tons of gear in two days' work, according to the Provincetown Center for Coastal Studies.



MacMillan Wharf

F/V *Ancora Praia*

In red-and-white livery, the 58-foot *Ancora Praia* was an especially handsome wooden fishing vessel, built in 1963 by Hoyle Varnum in North Carolina, according to *BoatInfoWorld*. She was purchased in 1984 by Capt. Fernando Lomba, a native of Vila Praia de Âncora, Portugal, and steamed with a three-man crew. Disaster struck in 2007 when a spark from an acetylene torch fell into the oily bilge, starting a fire that spread through the hold before moving to the pilot house. Lomba's efforts to recover from the fire were frustrated by the aging, uninsurable vessel and the increasingly strict federal management of the fishery. In 2011, *Ancora Praia* was taken out of the water. Her new owner, Capt. Tobin Storer of *Probable Cause*, intended to transform her into a mussel barge for an aquaculture site off Wellfleet, extending her marine service. Unfortunately, she sank at Wellfleet.



162 MacMillan Wharf

F/V Antonio Jorge

Christened *Divino Criador* (Divine Creator) after she was built in 1971 at Daly’s Boat Yard in Jacksonville, Fla., this 60-foot-long steel fishing vessel is now known as *Antonio Jorge*. It has been owned since the late 1980s by Capt. Manuel Dias (pictured) of Provincetown. His sons are named — as you might imagine — Antonio and Jorge. They also live in town. Jorge, who works with his father on the boat, spoke dishearteningly in a 2010 article in *The Cape Cod Times* about the fact that many traditional grounds had been declared off-limits by regulators. “They don’t let us fish,” he said. “It’s hard to tell what the future is going to be.”



MacMillan Wharf

Bay Lady II

Described as the “hometown schooner” in the 2014 Great Provincetown Schooner Regatta program, *Bay Lady II* was built in 1984 by Washburn & Doughty Associates in Woolwich, Me. She is 56 feet long, with an overall sparred length of 73 feet, and operates as a chartered passenger vessel. Capt. Robert Burns, the owner, has been a licensed captain for almost 50 years. He started sailing at 16 with Capt. Justin Avellar aboard the schooner *Hindu*. For 17 years, he owned and sailed the wooden schooner *Olad*. That is — until he saw *Bay Lady II* sailing in Frenchman Bay in Maine. “I went up, took one look, and put down a small deposit,” Burns told Mary-Jo Avellar. The captain’s wife, Kathleen (Laffin) Burns, is a former crew member. Their boy Jack is a lobsterman and oysterman in town.



MacMillan Wharf

F/V Blue Ocean

I felt a certain creaky identification with the 54-foot *Blue Ocean*, since we were built in the same year, 1952. She was constructed at Webber’s Cove Boatyard in Blue Hill, Me., as an “eastern rigger” — that is, a dragger with the pilot house at the stern of the vessel. As *Charlotte G.*, she was the setting of a tragedy at sea in December 1999, when Capt. Fernando “Nando” Ribeiro was fatally injured in an accident in the engine room. The owner and captain of *Blue Ocean* in the early 2000s was Capt. Luis Ribas (pictured), the senior assistant harbormaster, who also owned *Blue Skies*. John and Mary Beth de Poutiloff, who own *Patience Too*, bought and sold *Blue Ocean* out of town.



MacMillan Wharf

F/V Blue Skies

Capt. Luis Ribas, the senior assistant harbormaster in Provincetown, owned the 56-foot dragger *Blue Skies*, constructed in 1957 by the Morehead City Shipyard on the Outer Banks of North Carolina. She was formerly known as *Kathy-Jo*, Joel Grozier told me. Like several other older boats in the fleet, she was an “eastern rigger,” with the pilot house at the rear. Boxes full of iced whiting filled the deck in front of the pilot house, or wheel house, in the photograph above, taken just after twilight in September 2011. Ribas sold the boat to Joel “Bootsie” Carreiro. At last word in 2014, she was in Gloucester, awaiting decommissioning.



MacMillan Wharf

Dolphin VII, VIII, IX, X

The distinctively bottle-nosed passenger boats used for whale watching all bear the appropriate name *Dolphin*. The Dolphin Fleet dates to 1975, when Albert Avellar Jr. and Charles Atkins “Stormy” Mayo III began taking customers out to see right whales aboard *Dolphin III*. (*Dolphin I* and *Dolphin II* were Avellar’s fishing party boats.) Beginning with *Dolphin V* (now *Cuttyhunk*) in 1983 and *Dolphin VI* (now *Starstream VIII*) in 1985, every boat in the fleet has been built at the Gulf Craft shipyard in Patterson, La. The current fleet includes the 86-foot *Dolphin VII* of 1986; the 84-foot *Dolphin VIII* of 1995; *Dolphin IX* of 1991, originally *Portuguese Princess II*, until that company merged with the Dolphin Fleet in 2008; and *Dolphin X* of 1995, originally *Captain Red*. The fleet is headed by Steven Milliken, Avellar’s stepson.



MacMillan Wharf

F/V Donna Marie

At the Blessing of the Fleet, *Donna Marie* flies signal flags spelling “p-a-t-r-i-c-i-a-m-a-r-i-e.” Capt. Chris King (center), the owner of this 60-foot steel vessel, is a son of Patricia Marie (Lynch) King and Capt. William “Billy” King (left), skipper of *Patricia Marie*, which sank while scalloping off Pollock Rip on 24 October 1976 with the loss of all seven men. *Donna Marie* was built as *Mackenzie Page* in 1969 at Daly’s Boat Yard in Jacksonville, Fla., and was a shrimper until the 1990s, when she came north. King purchased her in 2008 and upgraded her with a 400-horsepower Caterpillar 3408 engine. The routine is to go out for scallops from May to Labor Day; whiting and squid to mid-November; then cod, yellowtail, and ground fish through the new year. King’s stepbrother, Capt. Willis King, is the skipper. That’s Chris’s son, Jared, up in the rigging. [Photo of the couple, courtesy of Anthony L. Thomas III.]



MacMillan Wharf

F/V Glutton

“Swift, unselfish, and courageous.” That was the assessment of the Coast Guard’s Station Provincetown of the actions taken by Capt. Beau Gribbin (pictured) and his men — Tim Klekotka, Chris Milewski, and Billy Souza — to aid Capt. Jean Frottier and Eric Rego as *Twin Lights* sank on 18 November 2012. *Glutton’s* crew saved Rego, but could not help Captain Frottier. The 48-foot *Glutton* — a name honoring Gribbin’s step-grandfather, Herman Tasha — was built in 2003 at Dixon’s Marine in Lower Woods Harbour, Nova Scotia, as *Misty Marie*. Gribbin bought her in 2009. She is powered by a 460-horsepower Detroit Diesel MTU Series 60 engine and goes out chiefly to dredge for scallops and trap lobsters, now in company with Gribbin’s *Helltown*. Rego is on the crew.



MacMillan Wharf

F/V Helltown

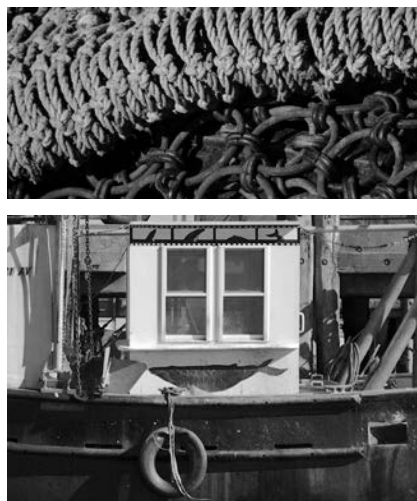
“It sounds so nostalgic, but there’s no question that when I first went fishing, I knew I was born to fish,” said Capt. Beau Gribbin (pictured), the owner and skipper of the 45-foot *Helltown*, built in 2001 at Mount Desert Island Boatworks in Maine. His father, Andy Gribbin, was a scalloper and draggerman; his stepfather, Carl Tasha, was a lobsterman with his brother, Paul Tasha. After a few years on the Bering Sea, Gribbin returned to Cape Cod in the 1990s and owned *Poor Boy*, the first *Glutton* (ex-*Christina Marie*), *Glutton II* (ex-*Sea Otter*, now *Sisters Five*) and *Rogue* (ex-*Esther’s Pride*), before purchasing the current *Glutton* (ex-*Misty Marie*) and then *Helltown*. [Photo of Gribbin, by his courtesy.]



164 MacMillan Wharf

Hindu

Though her hailing port is now Key West, the wood-hulled, 62-foot schooner *Hindu* will long be regarded proudly as Provincetown's own. Designed by William Hand Jr., she was built as *Princess Pat* by Hodgdon Brothers in East Boothbay, Me., in 1925. She also sailed as *Saispas* and *Anna Lee Ames* before receiving her current name in 1938 on a voyage to India. After U-boat patrol in World War II, she was purchased by Albert Avellar Jr. and pressed into charter service. Avellar's uncle, Justin, bought her in 1960. John Bennett, spearhead of the Great Provincetown Schooner Regatta, took over in 1988. He died aboard the boat in 2002. Kevin Foley bought her in 2004 and restored her, but lost her to an investment partner who lost her to lenders. William Rowan bought her at auction in 2011. His son, Josh, rebuilt her in 2011–2012 and is now the skipper. [Photo (2007) by, and courtesy of, Denise Avallon.]



MacMillan Wharf

F/V Jersey Princess I

Jersey Princess I is owned and skippered by Capt. Isaac da Lomba of Provincetown. The photos above show details of the scallop dredge and of the shucking house, aft of the pilot house, in which the crew prepares the catch for market while the boat is steaming homeward. *Jersey Princess I* was preceded by the 57-foot *Jersey Princess II*, built by Canh Van Pham in New Orleans in 1987.



MacMillan Wharf

My Yot

There may be no graceful way for a fishing vessel to reach the end of its days, but the 66-foot-long *Amanda Girl* — one of the few wooden boats to make it into the 21st century — came to an especially disheartening coda. Although active as late as 2007, Pru Sowers reported in *The Banner*, her owner decided a year later to let the permits expire and sell the boat. The new owner, an Army medic stationed in Iraq, was in no position to tend to the increasingly derelict vessel. In 2009, she was taken over by a homeless man who briefly turned her into a floating flophouse, until a knife fight brought officials' attention to the dysfunctional situation. Purchased by Ricky Macara, whose family owned *Liberty*, she has been renamed *My Yot* and rescued from abandonment, but is no longer fishing.



MacMillan Wharf

F/V Odysea

In 2011, when I met Capt. Ralph Wilkins (black sweater) and his first mate, Kit “The Pirate” Vallee, I did not imagine I was in the presence of future reality TV stars. But there they were, a year later, on the National Geographic Channel's series *Wicked Tuna: The Reel Fishermen of New England*, as was their 32-foot, fiberglass-hull BHM Downeast, *Odysea*, which was custom-built for Wilkins in 1988 in Brockton, Me. Wilkins, who owns the Cape Truro Cottages in North Truro, is a bluefin hunter. That's one reason he moved to New England from New York, he told me. He landed a 980-pound tuna in 2009 and a 1,040-pound tuna in 2010. The other captains in the show were billed as “Wicked Tough,” “Wicked Fun,” and “Wicked Sneaky.” But Wilkins was “Wicked Fearless.”



MacMillan Wharf

F/V Pam & Todd

Capt. Todd Silva fished with his father, Capt. Louis “Ding” Silva, aboard the scalloper *Magellan II*. After she was wrecked in a storm, Todd started lobstering on the 26-foot *Pam & Todd*, built in 1978 in Dover, N.H. He raised three daughters at 485 Commercial, where his grandparents had lived after their arrival from Pico and São Miguel in the Azores. His sale of the house in 2008 prompted an elegiac essay in *The Banner*, “Todd Silva Is Leaving Provincetown,” by Dennis Minsky, who mourned the departure of “one of the last watermen on the waterfront.” That’s not to say Silva abandoned fishing. In fact, he recently acquired the scalloper *Patience Too* from Mary Beth and John de Poutiloff.



MacMillan Wharf

F/V Pamet

To acquire the 48-foot *Pamet*, which was built in 1986, Capt. Fernando Lomba sold *Ancora Praia*. The captain’s home at 15 Jerome Smith Road is unmistakable, since he keeps fishing gear stowed in the front yard. So many houses in town once looked like his. Now, only a handful do. Presumably, Captain Lomba’s boat takes its name from the Pamet River, which bisects the Cape at Truro.



MacMillan Wharf

F/V Probable Cause

Probable Cause, a 46½-foot scalloper, was built in 1973 in the yards of Capt. Elbert Gaskill in Harkers Island, N.C., according to *BoatInfoWorld*. She was once known as *Fisher*, and worked off Georgia before coming north to fish off Rhode Island under the name *At Last*. Capt. Tobin “Toby” Storer (pictured) bought the vessel around 2006 and renamed her. After a fire, the diesel engine and the deck were rebuilt. Other than that, Storer told me in 2011, *Probable Cause* was “very well built.” Though Storer’s family did not go to sea, he has been fishing since he was in his mid-20s. He owned *Alison Marie* and bought *Ancora Praia* to use as a mussel bed at his aquaculture site in Wellfleet.



MacMillan Wharf

Provincetown I, II, III, IV

The Bay State-Spray & Provincetown Steamship Company’s *Provincetown I* began service in 1973 as the first big Boston boat of the modern era. Commissioned by the company founder, Dick Nakashian, she was designed by John Gilbert and built at Gamage Shipyard in South Bristol, Me. In 1981, the 1,130-passenger *Provincetown II* (top), designed by Gilbert, arrived from the Jakobson Shipyard in Oyster Bay, N.Y. She is still in service. The company, renamed Bay State Cruise, began running the *Provincetown Express* (now *Friendship IV*), a twin-hulled catamaran, in 1998. Travel time was halved, to 90 minutes. She was designed in Australia by International Catamaran (now Incat Crowther) and built in Somerset, Mass., by the Gladding-Hearn Shipbuilding arm of the Duclos Corporation. They also designed and built *Provincetown III* (bottom) of 2004 and *Provincetown IV* of 2013.



166 MacMillan Wharf

F/V Richard & Arnold

Venerable queen of the fleet and one of its great highliners, *Richard & Arnold* has been owned and skippered since 1979 by the irrepressible Capt. David Dutra (pictured), a town native, born David Souza. Designed — it is said — to run rum for Dutch Schultz, she was built in the 1920s at Casey's Boatyard in Fairhaven, Mass., as a half-scale version of a Gloucester schooner, 60 feet long on deck; eastern rigged and a motor-sailer, with an engine and a set of sails. Frank Parson bought her in the '30s and named her after two of his sons. She was owned in turn by Anthony Thomas, Charlie Bennett, Alfred Silva, and Thomas's grandson, Anthony III. Her saga is movingly told by David's wife, Judy (pictured), in *Nautical Twilight: The Story of a Cape Cod Fishing Family*, published in 2011. "An old Portygee told me one day that this boat had a lucky keel," David said to me. "It can find the fish. It's been very good to me and my family."



MacMillan Wharf

Salacia

Rick and Chris Nolan of Boston Harbor Cruises bought *Provincetown I* in 1981, renamed her *Commonwealth* and used her as a tour boat. In 2000, while the Nolans were partnered with the Big Dig contractor Modern Continental, the company began service to Provincetown on *Salacia*, a twin-hulled aluminum catamaran with standing-room capacity for as many as 600. Like Bay State's fast ferries, she was designed by Incat Crowther and built by Gladding-Hearn Shipbuilding. *Salacia* is named for the Roman goddess of salt water. The boat is 146½ feet long — amazingly, only half the length of the steamships that once plied the Boston-Provincetown route — and draws less than 6 feet, a considerable advantage in this shallow harbor. She can travel up to 40 knots, powered by four Caterpillar engines.



MacMillan Wharf

F/V Sea Hunter

Sea Hunter, a 45-foot scalloper built around 1989, is among the younger vessels in the fleet. And Capt. Scott Rorro (pictured) is one of the youngest skippers. But Rorro's marine heritage goes back to Joseph J. Macara and Mary Carmen (Lopes) Macara, who came here from Olhao, Portugal. Their son Joseph E. Macara founded Land's End Marine Supply. Their daughter Mary wed Ernest Tarvis, master of the draggers *Mermaid* and *Three of Us*. The Tarvises' daughter, Naomi Irene, married Michael Angelo Rorro in 1964. A year later, Scott was born. He purchased *Sea Hunter* in 2004. She takes a crew of three. The fish hold (pictured) has a 45,000 pound capacity. At the time we spoke in 2010, Rorro was fishing on Stellwagen Bank, but *Sea Hunter* has been known to go as far afield as scalloping grounds off Maryland.



MacMillan Wharf

F/V Sentinel

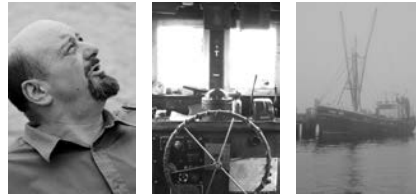
The dragger *Jesse James* was a familiar sight even though her hailing port was Point Judith, R.I. As of 2011, however, she briefly made Provincetown her home, as *Sentinel*, under Capt. Jeffrey Richardson (pictured). He converted the 76-foot-long vessel, with a 400-to-500-horsepower Caterpillar D353 engine, into a sea clammer, to follow his *Guardian*. Richardson is a third-generation fisherman and this was the boat's third incarnation. She was built as *Sun-Dance* in 1976 by S. & R. Boat Builders of Bayou La Batre, Ala. Joshua Spearman bought the boat and renamed her for his wife, Jesse, and his brother James. Not long after rehabilitating *Sentinel*, Richardson sold her and acquired the *Carol Ann*, which he renamed *Integrity*. *Sentinel* now fishes from Martha's Vineyard.



MacMillan Wharf

F/V *Teri M.*

An unusual sight for a landlubber is a dragger with outriggers extended during a trawl, enhancing the boat’s lateral stability. (Think of how you’d position your arms outward if you were trying to walk a tightrope or a fence rail.) *Teri M.* is slightly over 22 feet abeam, but with these arms out, she has a profile about 100 feet wide. She was built in 1969 by Toche Boat Builders in Ocean Springs, Miss., and is 68½ feet long, one of the largest boats in the Provincetown fleet. Capt. Michael Silva, the owner, comes from a fishing family.



MacMillan Wharf

F/V *Terra Nova*

Provincetown lost a significant landmark when the 65-foot, wood-hulled, “eastern rigged” dragger *Terra Nova* steamed away. Built in 1965 as *Little Infant*, at the Newbert & Wallace yard in Maine, she had been owned for many years by Gerald Costa. Capt. Peter Cabral (pictured) bought her in 2002. Within a decade, and after at least one interim owner, the boat was derelict. A new owner, David Oakes of South Thomaston, Me., was taking her home in 2013 with his son-in-law, Jason Randall. *Terra Nova* was three miles off Rockport, Mass., when she began to take on water. As she sank, Randall slipped. Oakes grabbed him and pushed him overboard to clear the vessel. “That was the last time I saw him,” Randall told *The Bangor Daily News*. “His last act was to save my life.”



MacMillan Wharf

F/V *Torsk*

Capt. Ryan Nolan’s grandfather fished for tuna and jigged for cod out of Wellfleet and called his boat *Torsk* — Swedish for cod. Nolan (pictured) honored him in 2012 by rechristening, as *Torsk*, his newly purchased 37-foot fiberglass scalloper, built in 2001 by David MacDonald Boats Ltd. in Antigonish, Nova Scotia. Before becoming his own skipper, Nolan fished on *Sea Wolf* and *Sisters Five*, among others. He told me in 2014 that he had begun lobstering, in addition to scalloping. [Photo of Nolan, by his courtesy.]



MacMillan Wharf

F/V *Twin Lights*

There had been recent tragedies at sea — Fernando Ribeiro died on the *Charlotte G.* in 1999 and John Woods aboard the *Dixie II* in 2010 — but the town had gone 28 years without a fatal sinking until 18 November 2012. Capt. Jean Frottier, a charter member of the Provincetown Fishermen’s Association and former owner of the Gifford House, was scalloping with Eric Rego aboard the 40-foot fiberglass *Twin Lights*, built in 1985 by Young Brothers & Company of Maine. Two miles north of Race Point, the scallop rake became entangled. As *Twin Lights* came around to straighten it out, she rolled over in a swell. The crew of the nearby *Glutton* rescued Rego, but their efforts to make contact with Frottier by knocking on the overturned hull were fruitless — a chilling echo of the *S-4* disaster. After 40 minutes or so, *Twin Lights* sank in about 190 feet of water, bearing her captain along. [Photo of Jean Frottier (1981) by, and courtesy of, David Jarrett.]



168 Map C2

2 Masonic Place

It pays to look up beyond the store window. Here, you'll find the square, compass and "G" — Geometry, God, Great 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, is the oldest continuously operating institution in town. Its members are so tied into town history that its rolls read like a directory of street names: Atkins (and Mayo), Atwood, Conant, Cook, Dyer, Freeman, Johnson, Ryder, and Young. Members still meet in an ornate lodge room adorned by nearly life-sized trompe-l'oeil Masonic symbols, like a virgin weeping over a broken column.

The first meeting was held in 1796 at what James Theriault identified as 292 Commercial in his indispensable memoir, *Every First Monday: A History of King Hiram's Lodge*. Being Masons, members lost no time getting

to work on their lodge. It still stands. Theriault places it at 119 Bradford, but a case can be made for 118 Bradford. Anti-Masonic fever forced the lodge underground for a time, after which it met briefly in the Odd Fellows' hall at 96 Bradford before opening this magnificent home in 1870, with a lodge room on the third floor, a banquet hall on the second, and income-producing commercial space on the first. (The stores use the address 222 or 224 Commercial. Cape Tip Sportswear is the current tenant. Brownell's Pharmacy and J. Arthur Lopes's menswear store were among its predecessors.)

By 1971, the base of the building was in such a state of disrepair, it appeared that 2 Masonic Place might have to be abandoned. However, Robert Gutzler of the Town House Restaurant proposed removing the badly damaged first floor altogether and lowering the remaining structure, mansard roof and all, down to new

foundations. Financing for this operation came from the sale of the old Anchor and Ark Club, 175 Commercial.

King Hiram's Lodge was intimately involved with the construction of the Pilgrim Monument and its dedication. Masons furnished the trowel used in 1907 by President Theodore Roosevelt to lay the cornerstone. It's still in the possession of the lodge. So there were happy days in 2007 and 2010 when the centenaries were celebrated of the cornerstone laying and dedication, Masons occupied a place of honor both times, unmistakable in their lambskin aprons, purple ties, and top hats. Or tricorne, as was worn by Grand Master Roger Pageau of the Grand Lodge of Massachusetts, at the center of the picture.

Map C2

4-6 Masonic Place

Though other venues have occasionally rivaled it, the Atlantic House has been a nexus of nightlife ever since it was purchased in 1949 by Reggie Cabral (pictured), whose daughter April Cabral-Pitzner still owns it. The A-House is on almost every gay visitor's first-time itinerary. Even if you don't remember much the next morning, this is still a place rich in memories. Imagine, for instance, the summer of 1955, when Billie Holiday, Eartha Kitt, and Ella Fitzgerald *all* headlined in the Cabaret Room within a month of one another. The oldest building in the complex is a modest structure at No. 4. This was built in 1798, according to the Provincetown Historical Association *Walking Tour*, and rebuilt in recent years after a fire. To orient yourself, the 1798 wing houses the Little Bar downstairs, formerly the Tap Room, and the Macho Bar on the second floor (pictured above), formerly the Carriage Room.



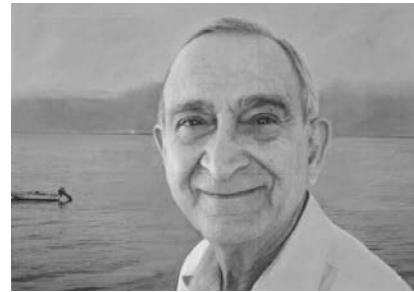
The hotel at No. 6 was built in 1812 or later. That's where the Cabaret Room, now called the Dance Club, is found. The establishment was originally Lothrop's Inn, a terminus for stagecoach service and a circuit courthouse. It was called the Globe House and Allstrum House before getting its current name in 1871 from Francis Smith. He was succeeded as proprietor by Ira Gilbert Iris, whose guests included Eugene O'Neill. Then Cabral took over, with Frank Hurst Jr., his brother-in-law. Cabral cultivated the patronage of famous artists, sometimes excusing overdue bar tabs in exchange for their work. The photographer David Jarrett recalled the hotel as a major gay cruising ground in the 1970s and early '80s, where room doors upstairs were deliberately left open for visitors. *Do disturb*. [Photo of Cabral by, and courtesy of, Jonathan Sinaiko. Photo at nighttime (1993) by, and courtesy of, David Jarrett.]



Map E6

2 Mayflower Avenue

May I have the envelope please? The winner for the Best Performance on a Garage Door goes to Marilyn Monroe. Even though the cottages at the top of the hill are the real glory of this property, the faux-Warhol mural is what arrests everyone's attention. (A nearby garage at 838 Commercial bears a Jasper Johns-like American flag.) This remarkable cottage row at the crest of Mayflower Heights is the least changed neighborhood in town. "Mayflower Heights is a fragile reminder of what was once a 'gentler summer season,'" Josephine Del Deo wrote in 1976. "It is reminiscent of an earlier pace and the seasonal tourist who came summer after summer and stayed the entire season in their own little section set apart from the bustle of the central village. Once lost, such a series of lattice porches and simple frame buildings will not be duplicated." Happily, it hasn't yet been lost.



Map E6

18 Mayflower Avenue

Varujan "Bugsy" Boghosian (pictured) is considered to be among the leading Provincetown artists of the post-World War II generation. His assemblages of found objects are presented with a discipline that calls to mind the work of Joseph Cornell. Boghosian attended the Vesper George School of Art in Boston and used a Fulbright scholarship to study in Italy. He taught for many years at Dartmouth College. He and his wife, Marilyn, bought this cottage in 1966. He helped organize the celebrated Long Point Gallery, an artists' co-operative that opened in 1977 in the old Eastern School. His work is represented by the Berta Walker Gallery. [*Long Point* (2010) by, and courtesy of, Raymond Elman. Oil and digital collage on canvas, 40 by 30 inches. Postcard (ca 1929) by New England News Company, from the author's collection.]



Map E6

63 Mayflower Avenue

For nearly three decades, Raymond Elman (pictured) has portrayed the artistic and literary colony, in *Provincetown Arts*, which he co-founded with Christopher Busa, and in oil-and-digital paintings, which can be seen on rayelman.com. Those of Alan Dugan, Stanley Kunitz, Jhumpa Lahiri, and Robert Pinsky are in the National Portrait Gallery. In 1971, Elman founded the Outer Cape Repertory Film Society and was running the To Be Coffeehouse. He owned this property, originally the main house of a Methodist retreat, from 1973 to 1984, having bought it from Walter Gutman, who financed *Pull My Daisy*, a celebrated underground film. The house was renovated by the architect Charles Zehnder in 1978. Some columns were carved by the artist Joan Wye in the form of totem poles. [*Tinkerbell Is . . .* (1990) by, and courtesy of, Raymond Elman. Oil and digital collage on canvas, 9 by 14 inches.]



170 Map C2

2 Mayflower Street

Expansion — not contraction — used to be the watchword in public education. Plans were prepared in the early 1950s for a large building to replace the antiquated Central, Western, and New Governor Bradford schools. (The Bradford school became the Community Center.) Veterans Memorial Elementary School, designed by Walter Gaffney, opened in 1955 and was dedicated by members of the Veterans of Foreign Wars and the American Legion. Grace Gouveia was among the most beloved teachers here. In 2011, the kindergarten through sixth grades were moved to the high school building. Pre-kindergarten and infant child-care programs remained here, joined by the Recreation Commission, Council on Aging, and Department of Public Works. This is now the Veterans Memorial Community Center, having replaced the building at 44 Bradford Street a second time.



Map B1

Meadow Road

Built on the site of the Meadows Motel, 122 Bradford Extension, Meadow Road is a 43-unit condo planned in 2002 and built from 2005 to 2007 by Edward “Ted” Malone of Community Housing Resource Inc. The design is by Jessica Snare of Spring Hill Design and East Cape Engineering. There is traditional housing and live-work spaces for artists. Because the five-acre site is a shallow U, the project was broken into thirds, each with a slightly different character. Five units are owned and operated by the Fine Arts Work Center as affordable rental housing for eligible former fellows. Twelve units are set aside for year-round residents of moderate means. Franklin “Frank” Milby, whose artwork includes the great codfish at Napi’s and the “Welcome to Provincetown” sign, lives here.



Map B2

8 Mechanic Street

Old Provincetown at its best, 8 Mechanic is rich in history and eccentricity. Georgianna Rodgers, who married E. Ambrose Webster, grew up here. The property was purchased in 1919 by Manuel and Sadie Mae (Newcomb) Patrick, and is still in family hands. It’s been occupied since 1981 by Avis Johnson, one of Sadie’s great-granddaughters. Johnson has known great sorrow. Her daughter, Chelsea Earnest, died in 1993 at 13, and is memorialized by the playground at 1 Bradford. Her son, Eben, died here in 2008, and her partner, Sean McCarthy, died here four years later. But Avis has filled her yard and windows with toys and tchotchkes, creating funny tableaux. In an era of manicured topiary behind unwelcoming fences, her tatterdemalion sculpture park is a delight. P.S.: Not all the creatures in her realm are inanimate, either. [Photo of Sly, the white fox, on Mechanic Street (2015) by, and courtesy of, Avis Johnson.]



Map B2

16 Mechanic Street

Drawn to town to study with Henry Hensche, Franz Kline bought the Shadowlawn estate at 15 Cottage in 1959. He used the rear shed (16 Mechanic) as a studio, as Jackson Pollock had in the ’40s. After his death in 1962, this became the Zabriskie Gallery, an outpost of Virginia Marshall Zabriskie’s gallery in Manhattan. Among the artists shown here were Bob Thompson and Robert De Niro Sr., the father of the actor and subject of a 2014 documentary, *Remembering the Artist Robert De Niro Sr.* In the mid-’80s, 15 Cottage was a gay guesthouse called the Rushes. It’s now the Kensington Gardens condo. [*Untitled (#10)* (1959) by Franz Kline, courtesy of the Provincetown Art Association and Museum. Accession No. 1750.Pa03. Photo (1976) by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (West End), courtesy of the Provincetown Public Library.]



Map B2

21 Mechanic Street

Yes, there *is* a mechanic on Mechanic Street. His name is Peter Robert Cook (pictured) and he once ran the Provincetown Mechanics shop at 238 Bradford, in a building that is now the Provincetown Theater. He was the co-producer and co-director, with Paul deRuyter, of the 2010 documentary *Dad . . . I Wanna Go Fishin*, which tells the story of Cook, who fished aboard *Little Infant* and *Barbara Lee*, and that of his father, Joseph Cook. The film, which had its premiere at the Provincetown International Film Festival, combines home movies from the '50s and '70s with contemporary footage. Peter's voice narrates the scenes. The house has been in the Cook family's hands since 1945. [Photo of Cook (2013) by, and courtesy of, Deborah Minsky.]



Map B2

24 Mechanic Street

"I have called Provincetown my home since 1973, when I sought refuge there from my homophobic parents," Susan Cayleff wrote in 2007 in the *Journal of the History of Sexuality*. "While I have lived and earned a living elsewhere, my home there is my true place of belonging." For Cayleff, "elsewhere" is San Diego State University, where she is a professor of women's studies and the director of the master's program. "Home" is this splendidly eccentric structure at 24 Mechanic, which she purchased in 1981 from Howard Vogel, who'd bought it 13 years earlier from its longtime owners, the Pereira family. Cayleff's books include *Wash and Be Healed: The Water-Cure Movement and Women's Health* and *Babe Didrikson: The Greatest All-Sport Athlete of All Time*.



Map B2

27 Mechanic Street

Mechanic Street is graced with several private sculpture gardens. We've seen Avis Johnson's at No. 8. This one is the work of Pauline Caroline (Peters) Costa. She and her husband, Wayne Louis "Duke" Costa (pictured), bought this house in 1965 from the Gracie family, which had owned it since 1886. "It was broken down," said Pam Costa, who was four at the time. "I remember the basement being the kitchen and the upstairs having holes in the floor." While improving his house, Costa also earned a reputation as someone who "knew how to do any kind of fishing and could shuck 51 scallops a minute left-handed," said his 1999 obituary in *The Cape Cod Times*. Wayne succeeded his uncle to the captaincy of *Inca*, a charter sport-fishing boat, and worked aboard the whale-watch vessel *Ranger*. [Photo of Costa (1984) by Joel Alan Macara, courtesy of Pam Costa.]



Map E6

13 Mermaid Avenue

Windward Cottage is the westernmost of the "Three Sisters" of Beach Point (also known as the flats section of Mayflower Heights). It is owned by Judy, Mark, and Cathy Curby, children of Ann (Ward) Curby and William Adolph Curby, who served as commodore of the Provincetown Yacht Club. Ann's aunt, Helen Ashton Ward, acquired the cottage in 1909. What looks like a platform stuck in the sand with a little shack on it (pictured) was once a harborside deck. "When built, water came up and under it," Marianne Boswell told me in 2013. "Our beach gains land every year." Boswell owns the easternmost "sister," Hancock Cottage, 16 Hobson Street, with Richard Frost and Emily Bloch, her cousin. The middle "sister" is 11A Mermaid, Leeward Cottage, owned by Neil Hanscomb, whose family has been in the neighborhood since the 1890s, Boswell said.



172 Map D3

8 Miller Hill Road

“Radiant” was how Robert Motherwell described the work of Fritz Bultman (pictured), a painter and sculptor from New Orleans in the front ranks of the Abstract Expressionists. He met Hans Hofmann in Munich in 1935. Two years later, having followed Hofmann to Chicago, he met the Minimalist sculptor Tony Smith. In 1938, he set out to Provincetown to study with Hofmann, who was teaching in Hawthorne’s Class Studio on Miller Hill. There, Bultman met Jeanne Lawson (pictured). They were wed in 1943, after which they acquired this sprawling property. Smith designed a studio for Bultman (right) that is one of the finest works of Modernist architecture in town. It was first used for Hofmann’s summer school in 1945. Five years later, Bultman was among the 28 “Irascibles” — Hofmann, Motherwell, Weldon Kees, Jackson Pollock and Mark Rothko were others — who boycotted a juried show at the Metropolitan Museum, charging

that the museum had failed to recognize “advanced art.”

Later, Bultman turned to luminous collages that recall Matisse. Collaborating with Jeanne, he turned collages into stained-glass windows like one in their home (left). Jeanne was active in founding the Fine Arts Work Center, Fritz in the founding of the Long Point Gallery co-operative. The property is owned today by their son Ellis Johann Bultman and his wife, Bethany (Ewald) Bultman, founders of the New Orleans Musicians’ Clinic and New Orleans Musicians Assistance Foundation. In recent years, Bultman’s studio has been used by the painter Rob DuToit, who is represented by Gallery Ehva. Bultman’s estate is represented by the Albert Merola Gallery. And the Met? It now has four Bultmans. [Photos of the Bultmans (1940s), courtesy of Ellis Johann and Bethany Bultman.]



Map D3

9 Miller Hill Road

Charles Hawthorne built this gambrel-roofed house atop Miller Hill in the early 1900s and lived here with his wife, the painter Marion Campbell Hawthorne, and their son, Joseph “Jo” Hawthorne, an accomplished conductor and the founder, in 1955, of the Provincetown Symphony Orchestra. The tenant in 1950 was Norman Mailer, who was later to describe a wind up here that “slashed through open doors, tempted shutters loose from their catch and banged them through the night, vibrated every small pane in every Cape Cod window,” J. Michael Lennon recounted in *Norman Mailer: A Double Life*. Jo Hawthorne sold the house to Nicholas and Ray Wells. [*The Fishwife* (1925) by Charles Hawthorne, courtesy of the Provincetown Art Association and Museum. Accession No. 228. Pa49. Postcard from *Scrapbooks of Althea Boxell* (Book 1, Page 29), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map D3

14 Miller Hill Road

Vincent and Laurel Guadagno, who have owned this house since 1977, routinely touch the lives of almost every resident and visitor. Laurel, an alumna of the Vermont College of Fine Arts, was a longtime staff member at the Pilgrim Monument and Provincetown Museum. Her many roles included curator, education and program manager, and visitor services manager. She’s also written the History Highlights column in *The Banner*. Vincent Guadagno is *The Banner*’s prolific photographer, who covers every aspect of town life. His work has been shown at the Berta Walker Gallery, which said in 2005 that Guadagno “can be found anywhere something interesting is happening.”



Map D3

29 Miller Hill Road

If the Provincetown artists' colony can be said to have a birthplace — that is, something more structural than the dunes and tidal flats and Cape light — this is the place. It is the Class Studio, built in 1907 by the painter Charles Webster Hawthorne to accommodate the growing number of students in his Cape Cod School of Art. Though his own house at No. 9 was intended for that purpose, the school quickly outgrew it. Distinct parcels now, the two were once part of common acreage. Among many students (Dickinson, Euler, Hensche, Malicoat, McKain, Moffett, Yater), a name that shouldn't be lost is that of William Henry Johnson, one of the more important African-American artists of the 20th century.

Hawthorne died in 1930. Hans Hofmann took the building over in 1934. Robert De Niro Sr. studied here. Hofmann lost the lease in 1944 and was succeeded by Morris Davidson and

his wife, Anne. Davidson's School of Modern Painting (later the School of Contemporary Painting) lasted until the '70s. He died in 1979, a year after the building was placed on the National Register of Historic Places. The next breath of artistic life came with the Pop artist Peter Gee and his wife, Olga Opsahl-Gee (pictured). In 1994, they opened the Hawthorne School of Art, whose chief draw was Gee's color workshop. He died in 2005, leaving her to run the school until 2008.

The Class Studio was purchased in 2009 by Joshua Prager (pictured), a journalist and author, who envisioned it as the centerpiece of an artists' residency program called Twenty Summers. In 2012, Prager sold the building to Adam Moss, the editor-in-chief of *New York* magazine, and his partner, Daniel Kaizer. They, in turn, rent the barn to Prager for one month a year. His programs, which began in 2014, open the studio to "story-telling,

theater, music, literature, and, of course, art." Moss and Kaizer own an abutting 19th-century house (also on the National Register) that was dragged up the hill from the town center, according to the Davidsons' granddaughter, Lucinda Rosenfeld. The couple has engaged Richard "Rick" Wrigley to design two more houses at No. 25.

Opsahl-Gee broke off a parcel at No. 27 where two identical new town houses stand. This was the site of the Round Barn (pictured directly above), which was among several distinctive — "zany" may be a better word — classroom buildings of the Hawthorne School. The structure, reportedly a mid-19th-century apple barn, was trucked here from New York State. [*Charles Webster Hawthorne* (1932), by Albin Polasek, courtesy of the Provincetown Art Association and Museum.]

Map B2

8 Montello Street

Hilda Neily (pictured), a plein-air Impressionist, came to town in 1968 and began studying under Henry Hensche in 1974. She now operates the Hilda Neily Gallery at 364 Commercial and is an instructor at the reconstituted Cape School of Art, which conducted classes in the Class Studio in 2014. She purchased this property in 2002. Montello Street was long a Portuguese stronghold. Here lived Manuel Rocha Souza, a fisherman who emigrated from the Azores in the late 19th century, and Theresa (Valentine) Souza. Neily's studio is built where a garage stood. She told me the house is filled with many "antique fixtures that would have been lost to us if I did not liberate them from the dump" — including the kitchen sink from Hensche's house.



174 Map B2

20 Montello Street

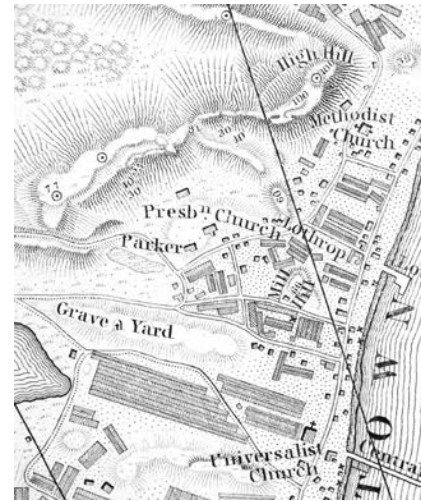
Displacement of the old families is the theme on Montello Street. Marion Taves (pictured), a fisherman, was born on São Miguel in the Azores, and arrived in Provincetown as a child in the late 19th century. His wife, Caroline (Perry) Taves, also came from São Miguel. He bought this house in 1911. Taves made astonishing ship models and it seems to follow that his son Frank “Biska” Taves would go on to establish the Taves Boatyard at 129R Commercial. Biska built a 36-foot trawler, *Veronica Mae*, which his father skippered. Another son, Marion “Rocky” Taves Jr., served the town as a patrolman in the 1950s and as a selectman in the ’60s. He was also a modeler. The property passed from Caroline to Marion Jr. to Marion’s wife, Marie Taves (pictured), who lived here until 2014. [Photo of Taves, courtesy of Susan Leonard.]



Map E5

120 Mount Gilboa Road

“Ye mountains of Gilboa,” David cried, “let there be no dew nor rain upon you.” But he was speaking of הר הגלביע, in the really, really, *really* far East End. Our Mount Gilboa is a dune that was beloved of hardy hikers, as Gaby Rilleau recalled: “You could see the whole stretch of the town — the bay, the ocean — below. A perfect place to gain perspective.” In 1964, a 90-foot-high standpipe was built atop the dune. Eighty-one feet in diameter, it has a capacity of approximately 2.7 million gallons, drawn from the Pamet Lens aquifer. That seems like a lot, but all the water in the Mount Gilboa Tank at any one time would amount to less than a week’s supply.



Map C2

Mozart Avenue

Before the Revolution, the Orthodox Christianity of the Puritans was the established religion. The Old White Oak Meeting House of 1773–1774 (“Presb’n Church” on this map) was built by the town, roughly where Mozart Avenue is now. Its pastor, the Rev. Samuel Parker, was a municipal employee, housed and paid by the town, which furnished him a “meddo to keep two cows in.” Pews were hinged to be raised during prayer. “It was the delight of the boys in the galleries, despite the menace of tything-men armed with long poles, to throw the seats down with a bang that startled the congregation,” James Hughes Hopkins wrote. The church closed in 1830, but was evidently used by the Presbyterians before being razed in 1843. Some of its lumber may still exist at the former Congregational church, 256–258 Commercial. [A *Map of the Extremity of Cape Cod* (1835), by Maj. J. D. Graham, courtesy of John Dowd.]



Map E2

32 Nelson Avenue

Provincetown Heights, an early subdivision, was created in 1966 by Clifton and Katherine Talbot (Wright) Nelson, proprietors of Nelson’s Riding Stable. Amid understated houses, some of which began as trailers, No. 32 stands out as a statement — a crazy-angled, nothing-quite-straight Provincetown statement, complete with koi pond. It was built in 1971 and purchased in 1997 by Bruce Moidell, proprietor of the Lopes Square Variety Store and a chef at Gallerani’s. He shared it with his husband, James Cole, who worked at the ever-changing supermarket (A&P, Grand Union, Stop & Shop), sat on the board of the Public Library, and sang in the Cape Cod Chorale, before his death in 2011. The house has been owned since 2012 by Jim Vogel, an architect, and Rob Anderson, a professor of architectural history and owner of PtownTours.com. They’ve heard that the architect of their house was a student of Frank Lloyd Wright.



Map E2

38 Nelson Avenue

In the early 1970s, as the artist and carpenter Bill Fitts began building the home he shares with Harriet (Walker) “Hatty” Fitts (both pictured), he was approached by Conrad Malicoat. “He said, ‘I’d like to experiment on you,’” Bill told me. “I said, ‘Sure.’” The experiment — which became a Malicoat trademark — was a fireplace and chimney stack with brickwork laid in crazy-quilt courses, headers and stretchers breaking out of the flat plane; solid masonry made fluid. The post-and-beam ceiling in the first phase of the building was inspired by an English manor house of the 13th or 14th century. The second phase (late ’70s) was based on the Princessehof in Holland; the third (late ’80s) on the saltbox Hoxie House in Sandwich. In it, Malicoat built a Rumford fireplace. Hatty, whose parents were instrumental in founding the Fine Arts Work Center, is the current co-chairwoman of its board of trustees.



Map B2

3 Nickerson Street

Originally part of Jonathan Nickerson’s salt works, this lot was sold in 1858 to Elijah Doane, who moved a three-quarter Cape and a store from Long Point to create a full Cape on a common brick foundation, said Gregory Craig, a former owner. Frederick Judd Waugh owned the house and named it Colinet, a reference to the Channel Islands, said Amy Whorf McGuiggan. Norman Rockwell, who first came to Provincetown around 1918 to study with Charles Hawthorne, was a tenant in 1934 with his wife Mary and their son Jarvis. While in town, Rockwell spent time with the artist Fred Hildebrandt, his friend, model, and aide-de-camp. That year, the artist John Whorf and his family rented the house when they relocated from Boston. [After the Storm by John Whorf, courtesy of Gregory Craig.]



Map B2

5 Nickerson Street

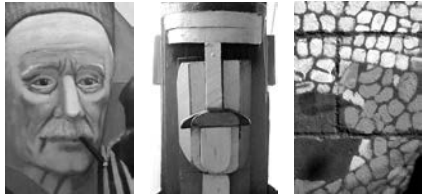
Nathaniel Atwood bottled cod liver oil on Long Point, where he built this house. Myrick Atwood succeeded him and lived in the house after it was floated to town. For more than 50 years, the painter Mary Cleveland “Bubs” (Moffett) Hackett (pictured) lived here. Her many admirers see sophistication and passion in what look like naïve canvases. She painted from this house — *View Down Nickerson Street of Hans Hofmann Emptying the Trash*, for instance — and within it, “every room from almost every angle; upstairs, downstairs, inside and out, the bathroom, bedrooms and kitchen,” Keith Althaus wrote in *Provincetown Arts*. “She also literally painted the house — floors and walls in combinations of colors that live on in her paintings.” Jay Critchley added, “Her ascendant words were sprinkled around the house: a ‘One Way’ sign pointed up next to an angel.” [Photo by, and courtesy of, Jay Critchley.]



Map B2

31 Nickerson Street

Provincetown’s rural past is not as distant as it can seem. This stable, for instance, was built in the mid-20th century for Ralph Carpenter. The hayloft on the second floor was used in the 1960s as a studio — Studio 31 — by Jacques Joseph Camins, a painter and printmaker, who also conducted folk dancing classes here every week in summer. His greatest legacy is a 16-millimeter documentary about 16 artists, with a guitar accompaniment by Julio Prol, who had studied with Andrés Segovia. Now known as Cottage Row, No. 31 is owned by Eric Beck, a retired science teacher at Provincetown High School, and Mary Beck, a retired first-grade teacher at Veterans Memorial Elementary School. They live in the sweet cottage at No. 33, which they bought in 1974.



176 Map D2

7 Off Cemetery Road

Jackson Lambert's introduction to Provincetown in the 1930s involved sighting the artisan Menalkas Duncan walking around in a chiton, so it was natural that he should find so much humor here. Lambert, an artist and cartoonist, and his wife, Carmen Felt, became year-round residents in 1966. He collaborated with Napi Van Dereck to create the aesthetic sensibility of Napi's (and of Freeman Street) with his wry signage. He also produced an illustrated column, "Jackson Hole," in *The Advocate* and *The Banner*. When Sally Rose of *The Banner* asked how he hoped audiences would respond to his work, Lambert said, "I like them to sit in a stunned silence and moan a little bit." He spent his last five years on Off Cemetery. [Self-portraits by Jackson Lambert, left and center, collection and courtesy of Helen and Napi Van Dereck; self-portrait on Trumbo memorial, right.]



Map D2

Old Ann Page Way

As "New Urbanist" subdivisions go, Old Ann Page Way does pretty well in creating the feeling of a small neighborhood that's grown up over time. But all is artifice. Its 18 rental homes (in one-, two- and three-unit buildings) and 10 non-residential artist studios were constructed in one fell swoop from 2002 to 2003 by Community Housing Resource Inc., headed by Edward "Ted" Malone, on the site of the A&P, 32 Conwell. Subtle homage was paid in naming the private circle after A&P's Ann Page house brand. Malone worked with Jessica Snare of Spring Hill Design and East Cape Engineering. His financing sources included the federal low-income housing tax credit, which ensures that homes are permanently affordable to year-round residents whose incomes are less than 60 percent of the Barnstable County area median.



Map A1

11 Oppen Lane

Most people do not know about this hilltop house. That's fine. The tranquillity of this distant-seeming place is part of its appeal. William and Emily (Prada) Gordon, proprietors of the abutting Chateau Provincetown, built the main house (originally 7B Point Street) from 1977 to 1978, so they could move out of the motel. In 2009, the Gordon family sold it to Dr. Jerome Crepeau and Louis Lima, who had previously discovered about 130 immured "mudheads" at 22 Brewster. They did not try to wrangle the design of the Gordon house into something it wasn't. Instead, they worked with its low, horizontal lines. For inspiration, they turned to the Katsura Imperial Villa, outside Kyoto, which had influenced midcentury architects in America. They are also converting an unbuildable hillside lot at 7A Point Street into a large garden.



Map D3

5 Pearl Street

An almost urban density gives downtown a lot of its character. But few houses look as jammed into a lot as 5 Pearl, only inches away from 378 Commercial. It was home to Dr. Ella Freeman (Kendrick) Birge and her husband, Dr. William Spafard Birge, who ran the Ocean View Sanatorium, which became the Somerset House. Their granddaughter, Amy Spafard Birge, married the artist Bruce McKain, one in a Provincetown triumvirate of graduates of the Herron Art Institute in Indianapolis, with Philip Malicoat and George Yater. She directed Provincetown's public welfare program until it was taken over by the state. He died in 1990, she 10 years later. [Gray Day by Bruce McKain, collection and courtesy of Helen and Napi Van Dereck.]



Map D3

6 Pearl Street

“I just think of myself as part of this continuum, starting with this little fish shack,” the artist and architect Edward “Ted” Chapin told *Life in Provincetown* in 2003. It grew over 120 years with the addition of a kitchen, gambrel roof, and porch. His renovation in 2003, however, was the most dramatic; and not just because of the aubergine paint job. Chapin added volume here that he subtracted from the workshop and garage at No. 6B that he and his partner, Torrence Boone, also purchased in 2000. The property had been owned by the family of Capt. Antone Souza, who skippered the *Shamrock III* and *Shamrock IV*, which blew up in 1954. Souza’s son Anthony was a “font of local knowledge and a violin builder,” Mat Coes told me. “In his later years, and after a beloved dog passed, he began to accumulate newspapers and junk, as old men will, and became ‘Old Man Anthony.’”



Map D3

11 Pearl Street

The Burches of Burch’s Market, which opened in 1904 at 467 Commercial, lived here. They were Clarence and Dorothy “Dolly” (MacKenzie) Burch, of Cape Breton, Nova Scotia. Like many homeowners, the Burches ran a side business for roomers, so No. 11 has a long history as a lodging. In recent years, it was the Black Pearl Inn, run in conjunction with 18 Pearl — both painted an eye-popping vermilion with white trim — by Guy Plourde and his husband, Luis Vargas. Plourde sold this property in 2013 and it was renamed the Atlantic Light Inn. It is run by Steven Benjamin and Joe Depippo, who have repainted it white since this picture was taken.



Map D3

19 Pearl Street

Edward Doty arrived in Provincetown in 1620, signed the Compact and was off to Plymouth. Three hundred and seventy years later, his descendant, the poet Mark Doty (pictured), arrived with his partner, Wally Roberts, a year after Roberts had tested positive for H.I.V. “We found ourselves smitten with the coastal clutter of boarded shops and clapboard houses along the curve of the bay,” Doty wrote in *Heaven’s Coast*. The next year, they bought this three-quarter Cape after discovering a forgotten fireplace, papered over and hidden by a bureau, in an upstairs bedroom. “It was then that we fell in love,” Doty wrote, “and the making of home again began to be a project and a refuge.” Roberts died in 1994. Doty stayed on another dozen years. The house figures in poems in his books *Atlantis*, *School of the Arts*, *Sweet Machine*, and *Source* (“Essay: The Love of Old Houses”). [Photo of Doty by, and courtesy of, Sue Harrison.]



Map D3

21 Pearl Street

Speaking of Provincetown, the painter Jane Kogan (pictured) will be the first to tell you, “I never have fallen in love with the place.” Take that as you will. She first arrived in 1958 as a Brandeis undergrad. “I noticed guys walking down the street holding hands and thought, ‘I’ve got to get back here sometime.’” In 1968, having studied at the Art Students League and in Rome on a Fulbright, with an M.F.A. from Columbia, she was named to the second cohort of visual artists at the Fine Arts Work Center. “I’ve been here ever since,” she told me in 2013. Forty of those years were spent working in and effectively running the Provincetown Bookshop. In 1979, when Kogan was 40, 21 Pearl came on the market for \$40,000. The moment she saw the century-old house, she knew it would be her home.



178 Map D3

22 Pearl Street

John Waters spent his first full Provincetown summer, in 1966, here at Aho's Guest House, with Mona Montgomery and Mary Vivian Pearce, the stars of *Hag in a Black Leather Jacket* (1964), one of his earliest movies. "The landlady said we could never have a visitor," Waters recalled in an interview with Gerald Peary for *Provincetown Arts*. "What? We're 20 years old, and thought she was kidding. The first day, we had someone over, and the landlady came in screaming. God, our guest wasn't staying there or anything! Rather strict!" The landlady, Irma Lester (Batt) Aho, was a Provincetown native who married John Hjalmar Aho, an active member of the Highland Fish and Game Club. They purchased this property in 1961. She was still living here 40 years later.



Map D3

24 Pearl Street

As a teacher, Charles Hawthorne is given much credit for the emergent art colony. As a landlord, Frank A. Days (pictured), from the Azores, isn't given credit enough, for providing the low-cost spaces that made it possible. In 1914, he and his sons built studios (pictured) atop the lumber bins at the F. A. Days & Sons yard. The windows faced close to true north. Early tenants included Ross Moffett, Edwin Dickinson, Charles Kaeselau, and Hawthorne. In the 1950s, Joseph Oliver shored up the studios, installed heating and toilets, and raised the annual rents from \$60 to \$250.

Oliver sold the property in 1972 to the Fine Arts Work Center, at 135 Bradford. It was founded by Josephine and Sal Del Deo, Alan Dugan, Stanley Kunitz (the common room, pictured, bears his name), Philip Malicoat, Robert Motherwell, Myron Stout, Jack Tworok, Hudson D. Walker (the gallery bears



his name), and lone (Gaul) Walker. Other key figures were Richard Florsheim, Jim Forsberg, Ruth Hiebert, Mary Oliver, and Judith Shahn. "They believed that if they provided younger artists with a place to live, a studio to work in, and a little money in their pocket, they could attract a new generation," said Hunter O'Hanian, a former executive director.

Among 800 or so fellows are Keith Althaus, Susan Baker, Paul Bowen, Molly Malone Cook, Michael Cunningham, Bill Evaul, Bill Fitts, Nick Flynn, Martha Fowlkes, Cynthia Huntington, Michael Klein, Jane Kogan, Jhumpa Lahiri, Sharli Powers Land, Susan Lyman, Peter Macara, Conrad Malicoat, Jim Peters, Heidi Jon Schmidt, Roger Skillings, Joan Wye, and Bert Yarborough.

The coal shed was turned into a common room, designed by Michael Prodanou, in 1988. O'Hanian oversaw the connection of



the north and south wings in 2004 with a two-story addition designed by Prodanou. Margaret Murphy presided over the reconstruction in 2009–2010 of the studios, which were jacked up and suspended while new offices were built below.

The "barn" (pictured) was probably a storehouse used by Stephen Cook, whose wharf was at the foot of Pearl Street. Oliver rented it to Peter Busa and, in 1961 and 1962, to Motherwell and Helen Frankenthaler, who were then married. A picture of them posed in the open loft doors is an indelible image of the art colony. [Portrait of Days by Charles Kaeselau, courtesy of Provincetown High School (Town Art Collection). Photo of studios from *First Annual Exhibition* (1915), courtesy of the Provincetown Art Association and Museum.]



Map D3

31 Pearl Street

Social history was made in 1983 when Anthony Lema Jr. sold his parents' house to Helen G. Caddie-Larcenia (then Helen G. Brown), co-owner of the Aspasia Guesthouse at 98 Bradford, which moved here. "I felt I could at least offer up to my sisters of color a little reprieve . . . away from their usual bombardment of racism, discrimination, being marginalized — if only for a weekend," she said. Patrons included the writer and critic Barbara Smith. Caddie-Larcenia was among the original Women Innkeepers of Provincetown and believes she is the only woman of African ancestry to have owned and run a women's guesthouse in town. "Very proud of that." She sold it in 1990 to Nancy Ross and Jacqueline Sperry, longtime partners. In 2004, as they weighed legal marriage, they acknowledged to *The Boston Globe* that they'd already bought wedding rings for one another at Tiffany's. In 1963. [Photo of Caddie-Larcenia, by her courtesy.]



Map D3

33 Pearl Street

Many things come to restaurateurs' lips when their patrons tell them they can't afford to pay. Most, however, do not say, "Damn it to hell, you don't need any money to eat in my place." But that is just what Nellie (Marshall) Barnes told the starving artists who were among her favorite customers, as were fishermen and boatmen. The daughter of a Grand Banks fishing captain, Barnes opened her restaurant here in 1918, just after artists moved into the studios at F. A. Days & Sons. "She thought artists were wonderful and Charles Hawthorne was god," Nat Halper wrote in *The Advocate* in 1952. Hawthorne returned the favor by painting Barnes's portrait in 1919. *The New York Times* said the subject wore "a sphinx-like little smile which seems to say: 'I know a great many things that I could tell if I wished — and maybe I might.'"



Map D3

34–34B Pearl Street

This beautifully situated full Cape (left) was built in the early 19th century and likely served as a farmstead, Tom Boland wrote in the Provincetown Historic Survey. At the turn of the 20th century, Boland noted, the house belonged to George Knowles, namesake of the wharf at the foot of Pearl Street. Its fine state of preservation owes itself to ownership by a single family, the Bakers, since 1926. Heading the first generation was Benjamin Alton Baker, who worked for the New Haven Railroad and the Pilgrim Monument. In the third generation was Robert Baker, who became a permanent resident in 1960 and opened Bob Baker: Furniture Maker. He helped Napi Van Dereck build Napi's. The property is now owned by the fourth generation.

34A Pearl was home to Faith M. (Perry) Henrique (pictured) from the time she was 7 until she was 87, in 2014, when she left town. She personified old Provincetown: tough,



but not hardened; wary, yet generous; and captivating as a storyteller. She didn't have to look far for a husband — Frank Henrique lived at No. 42. This house was divided into two separate dwellings, sharing only the attic, allowing Faith and Frank to live under the same roof as her parents. Faith was a waitress at the Lobster Pot, waitress-hostess at the Blacksmith Shop, manager of Rivard Electrical, meat wrapper at the A&P, florist at Thayer's Flower Shop, and manager of Arnold's Radio and Cycle Shop. She also followed her mother into service as an Avon Lady.

34B Pearl is the summer home of Mark Carpenter and Alan Emtage (pictured), who is given credit, with others, for having created Archie, the first search engine, in 1990. [Faith (2014) by, and courtesy of, Deborah Martin. Oil on canvas, 36 by 36 inches. Photo of Emtage, by his courtesy.]



180 Map D3

36A Pearl Street

“No hippies or beatniks desired,” Carl Feldman, the proprietor of this insular cottage colony, declared in a 1967 advertisement. So who wound up owning the place in 1979? Channing Wilroy (pictured), once a teenage dancer on *The Buddy Deane Show* in Baltimore, who caught the eye of young John Waters and subsequently appeared in *Pink Flamingos*, *Female Trouble*, and *Desperate Living*. Wilroy landed in town in 1966 and was Divine’s roommate from 1969 to 1971. He is the only member of Waters’s Dreamlanders troupe who settled here permanently. He has landscaped the grounds of No. 36A with a fine, wry touch — a traffic signal here, a windmill there, and elsewhere, a railroad crossing sign, a parking meter and a little lighthouse.



Map D3

42–42A Pearl Street

Young Frank Henrique, who won and kept the heart of little Faith Perry from 34A Pearl, grew up in this house with a very large family. Pauline Henrique, who had come from Portugal, bore nine children by Manuel Henrique. Frank worked for many years at First National Stores and B. H. Dyer. In the mid-1990s, the house was nicknamed Pearly Heights, the egg artist Paul Wirhun recalled. Paul Richardson acquired the property in 1999. It includes a two-story out building, No. 42A (pictured), home of Steve Desroches (right), the staff writer at *Provincetown Magazine*, and his partner, the singer and songwriter Peter Donnelly (left). [Photo of Donnelly by Andrew Giammarco, courtesy of Steve Desroches.]



Map D3

44–48 Pearl Street

On Miller Hill, Charles Hawthorne built a studio that looked like a barn. On Pearl Street, he made a studio out of a barn belonging to Josiah “Si” Young (who’d given Teddy Roosevelt a ride to the Monument). For Edwin Dickinson, who followed Hawthorne as a tenant, Young moved a gambrel-roofed cottage near the barn as a home for the artist’s sister. In 1939, Young sold the property to Henry Hensche, who ran his Cape Cod School of Art here. (While Hawthorne’s widow was alive, he dared not call it the Cape Cod School.) Lois Griffel bought the school from Hensche in 1986, renamed it the Cape Cod School of Art, and ran it until 2003, when the building was condemned and her renovation plans were turned down. She sold it to Paul Richardson, who received approval from the Historic District Commission in 2006 to renovate the barn and cottage as a condo. [Before and after photos, 2006 and 2008.]



Map A1

13 Pilgrim Heights Road

Gwen Bloomingdale and her partner, Barbara Gard (pictured), who lived here, set out in 2001 on a round-the-world journey in their twin-engine Aero Commander. Bloomingdale, a great-granddaughter of a cofounder of Bloomingdale’s, was a lawyer. Gard was a Marine Corps veteran and a retired major in the National Guard. Their rings said: “Dare. Dream. Discover.” Shortly after taking off from Iceland on 6 March, their plane plummeted to earth. Bloomingdale was buried in Town Cemetery, under a monument inscribed: “Dare. Dream. Discover.” It is a lovely epitaph. But there was another valedictory. Before departure, Bloomingdale was asked by *The Banner* what could come after a circumnavigation of the globe. “We’ll probably find the next road out there on our trip,” she answered, “somewhere along the way.” [Photo of the couple from *The Provincetown Banner* archive, courtesy of Sally Rose.]



Map B1

25 Pilgrim Heights Road

Among the few remaining larger-than-life figures in town stands Robert Cabral. Through Cabral Enterprises, he has owned and controlled Fishermen’s Wharf for nearly half a century, never shy about staking his ground. Son of William “Captain Bill” Cabral and Mary (Taves) Cabral — and brother of Reggie — Robert married Yvonne Flores. They built this 4,400-square-foot house in 1985, to Cabral’s design. Their son Vaughn Cabral has followed in the business, and is the principal in the *Cee-Jay* harbor tour and charter fishing business. In reclaiming a wreck of a pier, the Cabrals have faced upland competitors trying to shackle them and government officials making them jump through regulatory hoops other businesses are spared. (They say.) Critics say that the Cabrals, in the grand local tradition, sometimes acted first and sought approvals later. [Photo of the Cabrals by Desiree Cabral, courtesy of John E. Ciluzzi Jr.]



Map A1

6 Pilgrims’ Landing

You can count on one hand, with a few fingers left over, the number of architects of national stature who’ve worked in Provincetown. Having purchased the Murchison House by one of those architects (Walter Gropius of TAC), Clifford Schorer hired a leading contemporary firm, Hariri & Hariri of New York, to design the next house on the big lot at land’s end. The sisters Gisue Hariri and Mojgan Hariri, born in Iran and educated at Cornell, are not background architects. This house, nearing completion in 2014, is a welcome and needed breath of oxygen, a declaration that there is room in modern Provincetown for more than Ye Olde shingles-and-shutters. But its bold form — an abstracted, Modernist nautilus shell made of Brazilian ipe hardwood — has led some to worry that it will forever overpower the vista of Gull Hill and overshadow what ought to be the main architectural event: Gropius’s subtler Murchison House.



Map B2

11 Pleasant Street

At the end of the 19th century, Charles Burnside Smith and Emma Augusta (Harris) Smith moved into this unusual 2½-story, symmetrical Greek Revival-style house. Charles was a truck farmer renowned for his vegetables. He owned a grain and general store on the abutting lot. Emma, a descendant of Myles Standish and John and Priscilla Alden, belonged to the Research Club. Their granddaughter, Ruth (Porter) Wilson, lived here until her death in 1983. Ruth’s daughters, Wendy (Wilson) Hankins and Deborah Ann (Wilson) Hagen, grew up here. Deborah sold the house in 1997 to George Dunlap Jr. and his partner, David Asher, who is memorialized by an award given at the annual Swim for Life event. No. 11 is home to the artist Polly Burnell, a member of the Historical Commission, who is represented by the Berta Walker Gallery.



Map B2

18 Pleasant Street

You know the face of Frances (Perry) Raymond. You may not think you know her, but you’ve seen her dozens of times — perhaps hundreds. Hers is the northernmost visage in *They Also Faced the Sea* on Fishermen’s Wharf (pictured), by Norma Holt and Ewa Nogiec. Mrs. Raymond lived in this Greek Revival-style house after the death in 1956 of her husband, Frank. Together, they had run Skipper Raymond’s Cottages at 27 Bradford. Born in Provincetown to Joseph and Mary (Medeiros) Perry, Mrs. Raymond served as the chief telephone operator, at 100 Bradford, until 1966, when New England Telephone moved over to a direct-dial system. She was awarded the *Boston Post* Cane in recognition of her standing as the town’s oldest citizen and died at Seashore Point in 2009, in her 104th year.



182 Map B2

47 Pleasant Street

Behind the classical three-quarter Cape facade of a Long Point floater at No. 47 is the coolly modern home of Jon Goode and his husband, Cary Raymond, who have lived here since 2004. Goode established the Bodybody menswear store in 1979 and owned it until 1992. Theirs is one of three condo units created in what was once the homestead of the Pleasant View Farm, a dairy farm operated by John and Mary (Souza) King. Before mechanical refrigeration, an outpost as remote as Provincetown needed a high concentration of dairy farms. The property had been purchased in 1876 by Rita (Gaspa) King and Joseph King, a whaler and fisherman from Faial in the Azores. John got out of the farming business in 1924, later serving as selectman and town assessor. His daughter, Dorothy (King) LaFalce, and her husband, Theodore, lived here through the 1990s.



Map C1

52–54 Pleasant Street

What appear to be two quite different contemporary houses on this oddly pinched lot, which wraps around to Franklin Street, are — for zoning purposes — two wings of a single two-family structure, with a common foundation wall and walkway uniting them. That was how the owners of the property, Doug Dolezal and Greg Welch of Boston, persuaded the Zoning Board of Appeals in 2008 to permit the development of this project, where a garage formerly stood. The buildings were designed by Dolezal, a principal in the firm Dolezal Architecture + Interior Design. He and Welch occupy the main house, No. 54, a frankly modern design with one of the more spectacular window walls in Provincetown. No. 52 is designed along more traditional lines.



Map C1

61 Pleasant Street

Those double-P ligatures on the old aquarium downtown do not stand for Provincetown. Or porpoise. They stand for Paige Brothers — Albert, Frank, John, Joseph, and William — who operated the garage that preceded the aquarium that preceded the food court. Paige Brothers also operated the “accommodation,” a popular, five-cent, open-air omnibus, seating about 25, that made its way up-along and down-along until the early 1950s. The family’s success is evident in this three-acre property, which is enormous by town standards. As large as it appears to be on Pleasant Street, the estate keeps sprawling northward from the Craftsman-style bungalow. The brothers’ father, John Paige, assembled the land in the late 19th and early 20th centuries. It remained in family hands until 1999.



Map A2

1 Point Street

Nancyann Meads, the longtime proprietor of Edwige, 333 Commercial, acquired this handsome Federal-style house in 1985 from her parents, Lawrence, a ship’s carpenter, and Nancy Meads. At its heart, it’s a floater. It had been the home of Henry Cowing when it was out on Long Point. Whether his wife, Betsey (Whorf) Cowing, lived out there is less clear, since they married in 1857, as the Long Point settlement was breaking up. The property passed from the Cowings to Martha Newcomb, to Walter Welsh, to Daniel Suker, to Catherine Snow, to the Meads family.



Map A2

9 Point Street

Victor De Carlo was, as were so many others, a product of the Art Students League of New York. He also studied with the muralist Jean Charlot at the Fine Arts Center in Colorado Springs, at the Corcoran College of Art and Design in Washington, and at the Accademia di Belle Arti di Firenze. He married Sibylle Schneider. In 1965, the De Carlos bought this property, a Long Point floater with the most modest Ionic pilasters in town. It was passed on to their children: Thomas, Madeleine, and Sibella De Carlo. [*City Abstraction in Blue* (1960) by Victor De Carlo, courtesy of the Provincetown Art Association and Museum. Accession No. 1874.Pa07.]

Map A2

21 Point Street

This sweet cottage and a nearby garage are vestiges of what was once a much larger parcel, with a main house at 28 Commercial. The property can be traced back to 1862, when Joshua Paine conveyed it to Walter Abbot (also spelled Abbott). At the age of 29, Abbot was lost at sea. The property passed to his widow, Achsah (Snow) Abbot, and in time to their only child, Rosetta "Etta" Abbot, who lived until the early 1950s. Roger Hanzes (pictured) and Lloyd Salt II bought the property in 1983 and operated it as Westwinds on Gull Hill. In 2001, after 18 years in the hospitality business, Hanzes split off the Commercial Street lot and moved into 21 Point as his own cozy home. Quiet, verdant Point Street also offers a very nice home for red foxes — though they seem to have made themselves comfortable just about everywhere in recent years.

Map A1

52R Point Street

Almost like one-way glass, the house formerly known as 20 Commercial seems to command a view of the entire Cape tip while remaining all but invisible from the surrounding streets and roads. Several long decks, at multiple levels, take particular advantage of its exceptional location. It was constructed in 1975, according to town records, and purchased two years later by David Jarrett (pictured), an equity analyst on Wall Street, a photographer, and an art collector. In the 1980s, his homoerotic photographs of young men — some staged on the decks of this house — appeared in *Blueboy*, the old *In Touch*, *Mandate*, *Numbers*, and *Playguy*. His art collection is especially strong in the works of Robert Bliss, who showed at the Norton-Rogers Gallery. Jarrett sold the house in 2011 to Jeffrey Larsen, the proprietor of Larsen Design of Miami Beach. [Photo of 52R Point by, and courtesy of, David Jarrett.]

Map C2

3 Prince Street

James Joseph "Sonny" Holmes, whose family lived in this three-quarter Cape, turned 18 in May 1944 and enlisted. He was killed in Luxembourg three months before V-E Day. When his body came home in 1948, business halted in town during his funeral. The square at Bradford and Prince Streets honors him. Sonny was one of 10 children of Gabriel Roderick Holmes, a baker at the Portuguese Bakery, a grave digger, and the caretaker of St. Peter's Church; and Alice Loretta (Browne) Holmes. The family moved to New Bedford, but eventually Gabriel returned to live out his days, his son John Everett Holmes told me. The house was sold in 1994 to Christopher Sands, who turned it into the Hotel Piaf, with Vincent Coll. Sands sold it in 1999 to Heidi Schuetz and Sen. Daniel Wolf, Democrat of Harwich, the founder of Cape Air, who represents the Cape and Islands in the General Court. [Photo of Wolf by, and courtesy of, Dan McKeon.]



184 Map C2

10 Prince Street

Unhappily, most of the town's neighborhood beauty salons and barber shops are now shuttered. These were welcome oases from the craziness downtown; places where old families and friends could be themselves, without much bother from tourists and washashores. Jesse "Burr" Ferreira (left), a barber, bought this property in 1949. The garage, fronting on Cudworth, was transformed into a barber shop, which continued to be known as Burr's during the proprietorship of his son, Gordon Ferreira (right), who also owned and ran the Stormy Harbor Café with his wife, Beverley (Cook) Ferreira. After Gordon's death in 2011, the family sold the property. [Photo of the Ferreras with Gordon's grandson, Leo J. Rose Jr., courtesy of Susan Leonard.]

Map C2

11 Prince Street

The Roman Catholic Church of St. Peter the Apostle was the most important unifying force in the town's social and spiritual life through much of the 20th century and, in many ways, remains the heart of the Portuguese community. The first Catholic house of worship was in the former Wesleyan Academy, still standing at 119 Bradford, which was purchased by the Rev. Joseph Finotti in 1853–1854 and used until 1871, as the Irish majority in the Catholic population was giving way to the Portuguese. Under the Rev. John Maguire, a large new church was built on Parker's Plain. With its dedication in 1874, the parish was canonically erected in the Diocese of Providence, where it remained until transferring to the Diocese of Fall River in 1904. The campus and mission were significantly expanded by Msgr. Leo Duarte. In 1953, a parish hall was built. The church was renovated in 1956. A parochial school was dedicated in 1967, but lasted only four years. The building is now the Hiebert Marine Laboratory.

A physically and spiritually devastating fire in 2005 destroyed the church. But firefighters, some of whose families had worshiped at St. Peter's for generations, saved the nearby rectory, the tabernacle, and the 1887 church bell, though it was cracked beyond repair. For more than three years, Masses were celebrated in the parish hall. The fire gave the Rev. Henry Dahl a chance to overcome the lack of convenient parking for parishioners, who were far likelier in the 21st century to drive to Mass from distant points on the Cape than to walk from nearby homes. Over objections from the Historic District Commission, the architect, Thomas Palanza, created a large parking lot in what had once been the church's front yard.

The new stained-glass windows, donated by the Knights of Columbus, were made by New England Stained Glass. The principal window depicts Peter's walk on the water,

as did Eugene Sparks's mural in the original church. A statue of Peter, salvaged from the fire, holds a scroll with the words, "Tu es Petrus, et super hanc petram aedificabo ecclesiam meam." These words are also inscribed on the 7,000-pound granite altar: "Thou art Peter, and upon this rock I will build my Church." The new church seats about 440 people. The project cost \$4.3 million. Construction began in 2006 and was completed in 2008, in time for St. Peter's to reclaim its 60-year-old role as the spiritual home of the Blessing of the Fleet. [Photo of the ruins (2005) by, and courtesy, of Rob Jason. Postcard (ca 1910), courtesy of the Pilgrim Monument and Provincetown Museum (Salvador R. Vasques III Collection). Carrying St. Peter in 2011 were Luis Ribas and Tommy Thomas.]



Map A1

Pilgrims' First Landing Park

In the rotary at the foot of Province Lands Road is Pilgrims' First Landing Park. The *First Landing Marker* was placed near here in 1917 by the Research Club, a group of *Mayflower* descendants, based on a conjectural 19th-century map. Ralph Carpenter built an enclosure for the marker in 1947–1948 (pictured, top), with bronze plaques by William Boogar Jr. inscribed with lines from “The Landing of the Pilgrim Fathers in New England” by Felicia Dorothea Hemans. The plaza was uprooted in 1956. The marker is now surrounded by granite paving stones inscribed with donor messages. Together, they offer a communal narrative of town life in recent years, from the AIDS epidemic to the earliest same-sex marriages in America. Some inscriptions are jaunty enough to coax a smile, others poignant enough to bring a tear. [Postcard by I. L. Rosenthal, in the author’s collection.]



Map A1

59 Province Lands Road

Commanding a natural panorama that may be rivaled only by the dune shacks, the Inn at the Moors played a role the most glamorous rendezvous in modern town history: that August evening in 1961 when the new first lady, Jacqueline Kennedy, came secretly to town for an evening of theater with her stepfather’s stepson, Gore Vidal, who was staying at the Moors Motel (as it was called then). The motel was constructed in the late 1950s by Maline Costa, proprietor of the nearby Moors Restaurant. Part of its roof ripped off in a 1960 hurricane, blowing over to Hawthorne Bissell’s tennis courts. When Bissell complained, Costa shot back, “I thought you wanted them roofed over!” The Costa family sold the motel in 1992 to Diane Daren and Loretta O’Connor, who now run the inn. It has 30 rooms plus the A-frame penthouse, built in 2002, where they spend summer months.



Map B1

4 Race Road

The African, Afro-Caribbean, and African-American mariners of the Cape merit their own book. Until it’s written, Capt. Collin Stephenson will be more obscure than he ought to be. He lived on Race Road at least 15 years. Born in the late 1840s in the Lesser Antilles, he came to the U.S. in the 1850s or early 1860s, George Bryant told me. “He rose very quickly,” Bryant said. The record shows the faith placed in him by George Knowles, owner of the schooner *Carrie D. Knowles*. From 1895 to 1903, Captain Stephenson led nine voyages, bringing back more than 3,200 barrels of sperm whale oil. The schooner departed in January 1904, with a complement of 12, due to reach the Caribbean island of Dominica at the end of March. She never arrived. Tall tales were all that was heard again of the ship and its captain. [Photo from the collection of George W. Ferguson, courtesy of the Provincetown History Preservation Project.]



Map B1

24 Race Road

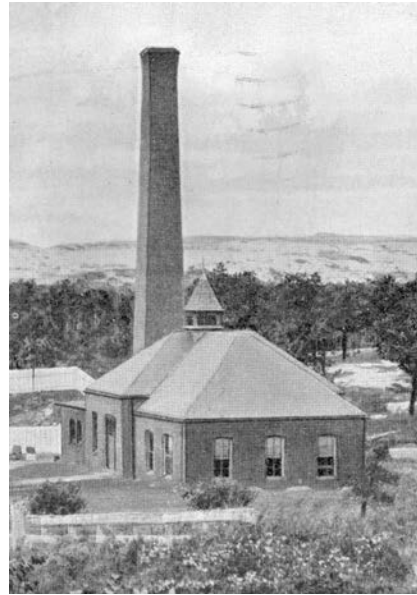
The artist Mary Cecil Allen enjoyed a larger reputation in her own time than posterity has bestowed. She’s worth rediscovering. Born in Australia, she studied with Max Meldrum, a leading Australian artist. She was in demand as a lecturer on art in America, where two of her books were published: *The Mirror of the Passing World* and *Painters of the Modern Mind*. Allen came to town in 1950 and spent much of the rest of her life here. She played an active role in the Provincetown Art Association. She converted this house into a studio in the mid-1950s. It was here that she died in 1962, at 68. Mary Cecil Allen was buried in Provincetown at her sister’s request. This Melbourne native found her home 10,000 miles away. [Photo (1976), by Josephine Del Deo, *Massachusetts Historical Commission Inventory* (West End), courtesy of the Provincetown Public Library.]



186 Map E2

43 Race Point Road

More people know this commercial complex as Nelson’s than as 43 Race Point Road, thanks to the longtime presence of the Nelson family and their riding stable and school, bicycle shop, bait and tackle shop, and market. Clifton and Katharine Talbot (Wright) Nelson bought a large tract, including the stable, in 1948. They were joined in the business by their daughter, Charlotte (Nelson) Rogel. The paddock and barn are now Flying Changes Farm. Though the bait and tackle shop is owned by Richard Wood, it has kept the Nelson name — and the inviting feel of generations ago, with a forest of fishing rods, bright wooden lures, and yellowing photos that prove fish tales true. Connie’s Fresh Foods used to be out here. The complex is currently home to Cosmos Catering, Doggie Styles, Garden Renovations Nursery, Gosnold on Cape Cod, and Yoga East Wellness Center.



Map E2

89 Race Point Road

Out at the boundary between town and dune, a pumping station was constructed around the turn of the 20th century. The stack was a landmark in its own way. The archivist Althea Boxell, not ordinarily sarcastic in the comments she wrote in her scrapbooks, said about this postcard: “A really lovely view of Provincetown for the Tourists!” The structure was converted in the 1920s to an electrical generating station by the Provincetown Light and Power Company, and was run by its successor, the Cape and Vineyard Electric Company. The ground-floor perimeter walls were retained and incorporated into a two-story condo, said Ben Kettlewell, who told me he was the first to purchase a unit in 1990. [Postcard (1905) by Angus McKay, from *Scrapbooks of Althea Boxell* (Book 4, Page 165), courtesy of the Provincetown History Preservation Project (Dowd Collection).]



Map C1

200 Route 6

Coming upon the Wastewater Treatment Plant for the first time, you may think you’ve landed in a remake of *The Day the Earth Stood Still*. (If Gort happens to lumber out the front door, be sure to tell him, “Klaatu barada nikto.” Otherwise, he’ll destroy Earth.) In fact, this is a domed sequential batch reactor, completed in 2003, where mechanical and biological processes are used to remove and chemically alter human waste from “influent” arriving from the town’s sewer system. After treatment and further settlement in an outdoor tank, the “effluent” is released into discharge fields along Route 6. The sludge that remains is treated and trucked away. The “influent” flow ranges from 60,000 gallons a day in winter to 600,000 gallons in summer. The plant was engineered by Metcalf & Eddy (now Aecom) and is operated for the town by Woodard & Curran of Portland, Me.



Map D2

244 Route 6

Opposite Shank Painter Road, across Route 6, is a large clearing. If you go there, you’ll not only be stepping back into history, you may even be stepping on Cuban soil. This was Evans Field, built in 1905 for the North Atlantic Fleet, under Rear Adm. Robley “Fighting Bob” Evans, as a place for sailors to let off steam athletically. Legend has it that Cuban soil, brought to the Cape as ballast in the warships, was used to grade and fill what had been Joseph Holmes’s cranberry bog. The Navy quickly departed but the field was used by Provincetown High School at least into the 1960s, if not longer. Eventually, however, the perennial fight against the bog was abandoned. You can still see a batting cage, but watch your tracks getting there. There are old wooden benches hiding in the tall grass.



Map D2

386 Route 6

It's still possible for four adults to stay in Provincetown for less than \$50 a night — thanks to Robert Collinson, who founded the Dunes' Edge Campground in 1960; his widow, Miriam (Martin) Collinson, who kept it going; the Town of Provincetown; and the Trustees of Reservations, a statewide trust founded in 1891 that is chartered to hold land tax free for the benefit of the public. The Trustees acquired this 17-acre property on the edge of the Cape Cod National Seashore in 2013 after four years of negotiation, in part to prevent its redevelopment as a 29-lot subdivision. They run it as a seasonal campground for 85 standard tents, pop-up tents and vans, as well as 15 motor homes or travel trailers. Besides affordable accommodations, Dunes' Edge also preserves a priceless relic of woodland living, 1960s style.

Map C3

9 Ryder Street Extension

Fishermen's Wharf is the oldest of the big three piers, constructed in 1917–1918 by S. Sklaroff & Sons of Philadelphia, specialists in smoked fish. Sklaroff's Wharf stretched 1,380 feet. At the end was a two-story pier shed used to clean and pack fish. Midway was a storehouse. In 1936, the wharf was renamed Monument Dock when it became the terminus for *Steel Pier*, a Boston ferry. (The pier aligns almost perfectly with the Pilgrim Monument.) The Sklaroffs sold the wharf in 1943. It was purchased in 1955 by the Monument Fish Company, headed by Anthony Silva, Edward Salvador, and Lawrence Taves. The storehouse blew away in a 1960 blizzard and the pier shed was gutted in a 1962 fire. The ruined wharf was purchased by Robert Cabral. He rebuilt it as a 1,025-foot pier; added the Provincetown Marina facilities, which he designed; and called it Fishermen's Wharf. The height and sharp angles of the dock master's office were meant to draw

the attention of yacht captains arriving in the harbor, said John E. Ciluzzi Jr., whose brokerage represents Cabral Enterprises.

The future of the pier was source of friction between Cabral, who wanted to use it as a parking lot, and town officials, who worried about environmental harm. A 260-foot-long bone of contention, from 2002 to 2008, was *Provincia*, tied up at the wharf. Robert and his son Vaughn bought her with plans to open a waterfront outlet of Clem & Ursie's. But the vessel was trapped in jurisdictional and regulatory limbo. In the end, the Cabrals sold her. Since 1997, they have been trying to sell the pier, too. In 1995, Nils "Pepe" Berg opened the Dancing Lobster restaurant on the pier. It was succeeded by Townsend Lobster and Seafood Market and 9 Ryder Seaside Dining, which Fred Hemley and Francis Iacono opened in 2012.

Stalwart throughout, five Portuguese women — "their strength and courage easily matching and supporting that of their male seafaring counterparts" — have overlooked the harbor from enormous murals in *They Also Faced the Sea*, an installation by the photographer Norma Holt and the artist and gallerist Ewa Nogiec, supported by Richard di Frummolo, among others. Almeda Segura was at the end of the pier shed. The faces visible in the picture above belong, from the left, to Eva Mae Silva, of 8 Brown; Mary (Hopwood) Jason, of 27 Conwell; Beatrice (Palheiro) Cabral, of 10 Law; and Frances (Perry) Raymond, of 18 Pleasant. Mrs. Cabral was a matron at the Herring Cove Beach Bathhouse and in Town Hall, and a chambermaid at the Provincetown Inn. Her trademark greeting was, "Hello, darling." She seems to be saying it even now.



188 Map C2

20 Shank Painter Road

As a work of post-war ecclesiastical architecture, the Provincetown United Methodist Church of 1958–1959, by Donaldson Ray McMullin Associates of Cambridge, stands out. The arresting redwood parquet and steeply pitched roof beams direct one’s eyes upward, while exuding warmth, connection to the natural world, and a link to boat building. Originally, the central bay of the facade was almost entirely glass. The interior must have glowed on a winter night like a great, Modernist ember. In the adjoining complex, McMullin use clerestory windows to give the ensemble a feeling of permeability and luminosity.

The old Center Methodist congregation of 356 Commercial built this church on acreage that had been owned by Florence Waldin. The complex accommodated 200 worshipers, a school, a choir, church groups, and a Boy Scout troop. There was a lounge, a prayer

garden, and a kitchen. And lots of parking. The church opened under the Rev. Gilman Lewis Lane on Easter Sunday, 1960. Before the decade was out, it was the unlikely setting of the premiere of *Eat Your Makeup* by John Waters.

Today, under the Rev. James Cox, the church belongs to the Reconciling Ministries Network, which embraces Methodists of all sexual orientations and gender identities. The Soup Kitchen in Provincetown (SKIP) offers free hot meals to the needy. There is a food pantry, run by Betty Villari, and a thrift shop, coordinated by Villari, Joy Faxon, and Michelle Foley. The church still has a choir, under Casey Sanderson. More than a dozen A.A. meetings are held here every week. In its 1958 prospectus, the congregation declared, “We are a seven-day-a-week church.” Happily, that’s still true.



Map C2

25 Shank Painter Road

With the construction in 1993–1994 of a new four-bay firehouse and headquarters building, the Provincetown Fire Department — one of only two volunteer departments on Cape Cod — consolidated operations from Pumper Company No. 1 at 117 Commercial (now a private home), Pumper Company No. 2 at 189 Commercial (now a public restroom), and Pumper Company No. 3 at 254 Commercial (now an all-purpose street front public space). In the East End, Engine Companies No. 4 and No. 5 are still in commission. This 13,000-square-foot building was designed by Brown Lindquist Fenuccio & Raber Architects. In February 2015, Ladder Company No. 2, which is quartered here, was among many companies fighting a disastrous fire on Kiley Court, down a steep grade from its position on Bradford Street. [Photo of the fire by, and courtesy of, James Bakker.]



Map C2

26 Shank Painter Road

The people of Provincetown have a hard time agreeing on anything regarding the Police Department. But it seems to be generally acknowledged that the former King & Fahey Funeral Home, dating to 1975, has outlived its usefulness as Police Headquarters after 30 years of wear, tear, ad hoc repair, and constant overstuffing. Jeff Jaran, who was then chief, took the remarkable step in 2012 of personally documenting many of the station’s most glaring deficiencies in a 25-minute video called *Police Station Tour*. This 6,000-square-foot structure serves one chief, one lieutenant, four patrol sergeants, three detectives, 10 patrol officers, four dispatchers, and two administrative staff members, plus seasonal officers. Before 1984, the police had been quartered in Town Hall, where vestiges of jail cells can still be seen in the basement.



Map C2

35–57 Shank Painter Road

If you blinked, you missed the Shankpainter Children’s Zoo, owned and run by Ruth (Watson) Dutra (center) and David Raboy. But if you went there, from 1972 to 1975, you’ll surely remember it. No mere petting zoo, it was home to an anteater, sloth bears, a black bear, a cinnamon bear, a 7½-foot boa constrictor, fallow deer, English spotted deer, sika deer, jaguars (“probably our biggest handful,” Ruth told me), llamas, mongooses, spider monkeys, squirrel monkeys, a macaque, macaws, toucans, parrots, peacocks, pheasants, Barbados sheep, timber wolves, and a mountain lion named Kitty (left), three months old in this picture, whom Ruth walked along Winthrop Street on a leash. A little barn for a pony named Maggie is all that remains. Ruth’s daughter, RuthAnne Cowing (right), is the town’s animal control officer. [Photos from the zoo brochure, courtesy of Ruth Dutra and RuthAnne Cowing.]



Map C2

36 Shank Painter Road

On the edge of Watson’s Pond, named for the family that once owned an enormous tract of land in this part of town, the Shank Painter Common cottage colony seems to date from the 1950s or early ’60s. Jeff Knudsen, who bought a unit (pictured) in 2012 with his spouse, Michael Schwartz, has done some investigating. He spotted no evidence of the complex in a 1956 photograph, suggesting that the cottages may have gone up around 1960. A condominium trust was set up in 1982 by Marilyn and John Downey, onetime proprietors of the Shamrock Motel and Cottages at 49 Bradford.



Map C2

56 Shank Painter Road

The Stop & Shop is Provincetown’s agora. Yes, it would be more satisfying to anoint Town Hall or MacMillan Wharf with that distinction. But this supermarket is the center of town. If you spend enough time in its aisles, just about everyone you’d want to see (and one or two you didn’t) will pass by. The structure is nearly an acre in extent; 43,479 square feet. The entire permanent town population could fit in all at once. The property is owned by Charles “Chuck” Silva, a powerful and influential businessman, and his wife, Helen. The A&P opened in the 1980s, became a Grand Union Family Market in 2003 and a Stop & Shop in 2008. Seamen’s Bank has long been part of the complex. Its small branch had the unwanted distinction in 2001 of being the setting of the only bank robbery in Seamen’s history.



Map C2

67 Shank Painter Road

To see the old Piggy’s Dance Bar now is like staying past last call, when fluorescent lights break the magic. For magic is what suffused this building in the 1970s. Straights danced with gays. Lisbons danced with Bravas. Fish cutters danced with matte cutters. Piggy’s offered an exuberant, bacchanalian cross-section. It began as Frank DeMello’s Pilgrim Club, which moved here in the early 1960s from 323½ Commercial. By 1972, the club was referred to as Piggy’s. Dennis Dermody recalled being a D.J., in an interview with Gerald Peary for *Provincetown Arts*: “You had two turntables, you weren’t in a booth, and people literally would come up and rip records out of your hands. But you could mix anything.” It was subsequently Captain John’s, then the Love Shack. [Ad from the *Summer Catalog* (1978), courtesy of the Provincetown Art Association and Museum.]



190 Map C2

68 Shank Painter Road

In 1952, when Phil Baiona’s Weathering Heights Club was pronounced a “huge success” by *The Advocate*, the selectman began what the paper called a “clamp down on gay spots.” The crusade to rid the town of homosexuals shadowed the flamboyant Baiona for 16 years. The setting was the barn of Joseph Silveira Steele’s Winthrop Farm. Seraphine Steele turned it into the Jockey Club. Edward Kelly, Alice King, and Al Jancik transformed it into Weathering Heights in 1949. Baiona (also spelled Bayon) took over two years later. His downfall was the opening of the nearby Methodist Church in 1960, when Weathering Heights was suddenly too close to a house of worship to receive a liquor license. Baiona sold out in 1968. A restaurant named Weathering Heights operated there through the 1980s. The barn was razed in 2001, but a ghostly sign endured (pictured). [Matchbook, courtesy of Salvador R. Vasques III.]

Map C2

70 Shank Painter Road

Apart from an occasional green-yellow-and-black saltire flag, there has been little physical evidence until recently of the growing Jamaican presence at the Cape end. But in 2014, Natessa Flowers (pictured) repainted the abandoned shack at No. 70 in the Jamaican national colors and opened Irie Eats. She first came to town from Petersville in 1998 on an H-2B visa to work at Clem & Ursie’s. A permanent resident since 2009, she is raising her daughter here and running her own small business, with a name connoting in Jamaican patois that everything is all right. Offerings include plantain porridge, ackee and saltfish, escovitch fish, curried goat, and marinated oxtail. Her siblings — Kevon and Evon Campbell, Wycliffe Johnson, and Rashilda Jemeison — also live on the Cape and work in town.

Map C2

73 Shank Painter Road

Matthew Costa’s recreation and hospitality empire, centered on the Provincetown Golf Range, lasted four decades. The range and its companion 18-hole miniature golf course, near the intersection with Captain Bertie’s Way, have long since been redeveloped. But several traces remain, like the former Hole in One coffee shop, now Chach, at No. 73, and the former Dairy Land (see Page 191).

Costa (pictured) and Antone Duarte Jr. opened the range in 1959. It served as the setting of ham and turkey shoots (the targets were paper) by the Highland Fish and Game Club, of which Costa was president. Circus and carnivals were staged there. “Crowded dusty lanes surrounded by hucksters, Kewpie dolls, cotton candy, dangerous mechanical rides, and loud music,” Daniel Kearney recalled. In the ’70s, it was a go-kart course (pictured). A friend of Joel Grozier’s bought the karts from Costa in the ’80s. “We had great fun driving

them all over the back roads of Truro until the cops put the squash on it,” Grozier told me. Costa died in 2002.

The Hole in One became the Donut Shop. Michael Trovato, the “Son” in the Joe & Son Appliance Center, bought this property from Costa in 1984. His wife Debra managed the front building as Kelsey’s Diner, named for their daughter. It was also known as the Town Diner until 2005, when the license was transferred to Viola “Chach” Briseno (left) and Sharon Bowes (right). Their restaurant, Chach, a favorite breakfast spot, has been praised by *Yankee Magazine* for its French toast. [Photo of go-kart course (ca 1977) by, and courtesy of, Kelly Turner. Photo of Costa from *The Provincetown Banner* archive, courtesy of Sally Rose. Ad from *The Provincetown Advocate*, 11 June 1959.]



Map C2

74 Shank Painter Road

Pop culture has long been Shank Painter's stock in trade. High culture, not so much — until 2009, when Ewa Nogiec (pictured), a photographer, painter, illustrator, and graphic designer, opened Gallery Ehva, specializing in Provincetown artists. (That is Donna Dodson's *Seagull Cinderella* pictured outside the gallery.) In 1981, when martial law was imposed in her native Poland, she learned about Provincetown while visiting New York. Two years later, she moved here. Her company, ENS Graphics, worked on *Provincetown Arts*. She collaborated with Norma Holt on the murals at Fishermen's Wharf. She designed the *Historic Provincetown Walking Tour* map. She has written, illustrated, and edited the web magazine *I Am Provincetown* since 2000. Her invaluable *Provincetown Artist Registry* documents hundreds of artists. More recently, she has organized the 10 Days of Art Festival.



Map C2

85–87 Shank Painter Road

If you think of this drive-in as Mac's Provincetown (run by Mac and Alex Hay of Wellfleet), you're new in town. If you think of it as Townsend's (successor to Chris Townsend's shack on Fishermen's Wharf), you've been around. If you think of it as Clem & Ursie's, once the hottest dining spot in town, you're a veteran. If you think of it as Dairy Land or as Matt's — Matthew Costa's roadside joint so memorably depicted by Joel Meyerowitz — you're probably a native. You may even remember when this lot was a miniature golf course. Costa sold the property in 1998 to Clement and Debra Silva (pictured), children of Clement and Ursula (Quade) Silva. They imported the bar from Cookie's Tap, to which they were connected through their brother, Gary. Among the artists whose work graced Clem & Ursie's was Susan Baker, whose marine creatures (pictured) were its graphic signature.



Map C2

90 Shank Painter Road

Described by the Massachusetts Housing Partnership as the "largest complex of affordable rentals on the Outer Cape," the \$15 million Province Landing project opened in 2012 with 25 one-bedroom units, 21 two-bedroom units, and four three-bedroom units in six buildings. It's managed by and was developed by the nonprofit Community Builders of Boston under contract with the town, and was designed by Durkee, Brown, Viveiros & Werenfels for a two-and-a-half-acre field acquired by the town in 2007. There were roughly seven applications for every unit at a 2012 lottery to determine eligibility. The project has had its problems, but when 350 families aspire to 50 units of housing, there is no denying the need.



Map D2

Pilgrim Bark Park

A mastiff and springer spaniel were aboard the *Mayflower* — or so says the Provincetown Dog Park Association, which opened the Pilgrim Bark Park in 2008 on a one-acre strip of the Route 6 right of way, at Shank Painter Road. *Whale's Tail Memorial* by Robert Koch (pictured) could be taken as an eternal flame, rising over brick and bluestone pavers inscribed with tributes to pets. A delightful gingerbread shed was contributed by Jody Melander. Other artists with works in the park are Katherine Baltivik, Ilene Charles, Greg Clemence, Candice Crawford, Michael Kacergis, Nicoletta Poli, Julian Popko, Brenda Silva, and Chris Williams. Due in part to this amenity, *Dog Fancy* named the town "America's most dog-friendly city" in 2010.



192 Map C1

39 Ship's Way Road

The ghostliest building in town may be the house on the hill at 39 Ship's Way Road, forlorn and hollow-eyed, looming in decrepit chalky majesty over Shank Painter Road. It has inspired the artists John Dowd and Deborah Martin. Like a ghost, this structure is uprooted. It stood at Bradford and Montello as the home of Capt. Ulysses Simmons, a trapboat skipper, and his wife, Mary (Silva) Simmons. Not long after Mrs. Simmons died in 1965, her grief-stricken 37-year-old daughter, Louise, took her own life in this house. A sense of sorrow is still palpable. [*House on a Dune* (1997) by John Dowd, courtesy of the William-Scott Gallery. Oil on linen, 24 by 36 inches.]



Map C2

10 Small's Court

On the east side of 306 Commercial is a sign for Small's Court, a private way 17 feet wide and 116 feet long. The tiny street can be found on an 1880 street atlas, under the name of Mrs. F. Small. From the 1940s through the 1960s, Capt. Manuel Macara Sr., skipper of the dragger *Victory II*, lived with his wife, Inez, in the Queen Anne-style house at No. 10. Their son, Manuel Jr., spent some of his youth here before joining the Coast Guard. He later skippered *Pat-Sea*. The property has been a condo since 2003.



Map B2

5 Soper Street

Henry Cowing bought this lot on Soper Street from the Soper family for \$175 in 1865 — perhaps as the landing site for the home of Timothy Cowing, which stood at the mouth of Lobster Plain on Long Point. Henry's widow, Betsey (Whorf) Cowing, passed this property to their daughter, Carrie, a school teacher and principal, in 1905. She sold it in 1953 for \$5,000 to Rachel "Rae" (Silva) White and Robert William White (both pictured). In other words, 5 Soper has changed hands once in a century and a half. Besides raising five children, Mrs. White spent 18 years working in government, as executive assistant to the town manager and assistant town clerk, among other posts. Her husband was the town harbormaster. [Photo of the Whites, courtesy of Rachel White.]



Map B2

8 Soper Street

Matching twig fans on the side of No. 8 should give you a pretty good clue as to who lives here: the Hat Sisters, Timothy O'Connor (left) and John Michael Gray (right), whose matching, two-of-a-kind, and always fabulously over-the-top millinery has made them the most instantly recognizable couple at public events in town for 30 years. O'Connor and Gray split their time between the West End of Provincetown and the South End of Boston. Many of their appearances are connected with charitable or benevolent causes. In the parade honoring the centenary of the Pilgrim Monument in 2010, shown above, they came attired as two of the Three Sisters lighthouses in Eastham.



Map C2

5 Standish Street

Victoria House gets generally “excellent” ratings on TripAdvisor from visitors willing to overlook its long-ago notoriety. In January 1969, when this was Patricia Morton’s Guest House, it was where Antone Charles Costa met the newly arrived Patricia Walsh and Mary Ann Wysocki. The women disappeared the next day. Their bodies weren’t found until March. Costa, convicted of their murder and suspected of others, hanged himself in prison in 1974. By then, Len Paoletti (pictured) had purchased No. 5, renamed it Victoria House, upgraded it, and marketed it — flamboyantly — to gay visitors. He sold it in 1985. The license was transferred in 2013 to Rick Murray and William Dougal of the Crown & Anchor. [Photo of Paoletti (1989) by, and courtesy of, David Jarrett. Ad from the 1979 Provincetown Business Guild guide, collection and courtesy of David Jarrett.]



Map B2

Telegraph Hill Road

The structures atop High Pole Hill, Gull Hill, and Miller Hill embody the civic, Bohemian, and artistic periods of town history. Those on Telegraph Hill symbolize the era of new wealth: high-priced, large-scaled, sturdily built, picturesquely detailed, exquisitely maintained, and essentially insular. The project, eight buildings on a cul-de-sac, was developed in the ‘90s and early 2000s. Five houses were built by a partnership including Ronald Reil, of Provincetown Builders, and Dr. Thomas Bombardier, a founding principal of Ambulatory Surgical Centers of America. They were designed by Brown & Lindquist. Three houses — Nos. 3, 5, and 7 — were built by Ken Weiss.



Map E4

5 Thistlemore Road

Not bad for a hot-dog stand, huh? Because that’s just what this was at one time: the concession pavilion at Herring Cove Beach. Adam Peck (pictured), the artist and architectural designer who owns the Adam Peck Gallery at 137 Commercial, told me in 2013 that the building was moved in 1960 from the seaside to this then-remote location, after which an addition was constructed to the south. He and his wife, the photographer Marian Peck (pictured), bought the property in 2001. Confirming the building’s wonderfully odd provenance, they discovered an old Hires Root Beer sign in what was the attic of the concession stand. The house reflects the couple’s love of art, cooking, Abraham Lincoln, and the sea. [Photo of Marian Peck by Adam Peck, by their courtesy.]



Map B2

1 Tremont Street

Perry’s Wine and Liquors was a simple one-story structure (top) until 2008. Then the new owners of both the property and the business, Thomas Fielding and M. Scott O’Connor, expanded the building to two-and-a-half stories (bottom), working with the architect Neal Kimball. Perry’s was founded in 1934, when Marion “Bert” Perry opened a food market where Relish is now, 93 Commercial. In 1967, Perry transferred his retail package store license to this property. Ernest Carreiro added fava beans and baked stuffed clams to the offerings when he ran the store. Fielding and O’Connor have added cheeses, meats, pâtés, olives, and nuts. By rearranging one large letter in the window sign, they can proclaim “OPEN” or “NOPE.”



194 Map B2

5 Tremont Street

Notable for its large front porch, this dwelling dates to 1905, according to the Provincetown Historic Survey. It was known as the Shady Oaks guesthouse in the mid-1970s, when it was owned by Hazel Morris. In 1986, John Barnett Jr. and Dr. Robert Coldren acquired the property from Morris. They renamed it the ShireMax Inn, after their Samoyeds. The two were partners nearly 20 years and husbands for six, when Barnett died in 2012. Dr. Coldren still owns the inn.

Map B2

15 Tremont Street

In *The Provincetown Book*, Nancy W. Paine Smith created the historical outline to which subsequent accounts, including mine, are indebted; a grab bag of narrative, anecdote, and detailed data. She and the photographer William “Billy May” Smith lived in this Gothic Revival-style house, with board-and-batten siding, which her father, Joshua Paine, built in 1850. (Her brother Joshua built the Provincetown Inn.) She grew up here, returned here after attending the Tufts Divinity School and serving as an ordained minister, and died here in 1940. The property, including the stable and carriage house, passed to her niece, Dorothy (Paine) Collier. It left Paine family hands in 1958 when Albert and Helen Smith bought it. The house is now owned by their daughter, Marie Allene Smith Thibeault, and her family. Her daughter Nancy Marie Thibeault helped manage the Joshua Paine Guest House and Carriage House until her death in 2014.

Map B2

17 Tremont Street

Since the founding of the Magnum Photos cooperative, fewer than 100 photographers have been admitted to membership. Constantine “Costa” Manos is one of them. In his long career, he has worked for Time-Life Books, as well as *Life*, *Look*, and *Esquire* magazines; and the Boston Symphony Orchestra. His books include *A Greek Portfolio* and *American Color*. This 1850s Gothic Revival-style house with board-and-batten siding, akin to No. 15 next door, was the Chip Hill House in the 1920s. The artist Stanley Thomas Clough owned it until his death in 1977. Manos bought it in 1980 with his partner, Michael Prodanou, a painter and an architect who designed much of the most recent building at the Fine Arts Work Center. He points with understandable pride to the horse chestnut tree out front.

Map D2

6 Wareham Road

By surprise, I stepped happily back in time in 2012 when I came across the bow of a small boat peeking out from a work shed on Wareham Road. That was when I met Lowell Brundage (pictured), who was building a handsome 16-foot Swampscott dory with center board, on a steam-bent white oak frame planked with white pine and held together by copper rivets and bronze nails. His shop stands on property with a deep history, held by one family since 1898: Augustus and Anna Fratus, from Pico in the Azores, who passed it to Mary (Fratus) Perry and Marion Perry, who passed it to Bertha (Perry) Woodfin and Edward Roth Woodfin Jr., who passed it to their daughters, Kathryn (Woodfin) Olsen and Sandra Woodfin. Change moves slowly in this corner of town.



Map D3

6 Washington Avenue

Louis Snow took pictures inside this substantial home around 1900, creating a priceless glimpse into the domestic life of the mercantile class, which Irma Ruckstuhl featured in *Old Provincetown in Early Photographs*. In 1948, the house was purchased from the Snows by Salvador R. Vasques Jr., owner and captain of the dragger *Renewa*, and Marguerite (Thomas) Vasques. Their son Salvador R. Vasques III recalled a door in the parlor that was used only to bring a coffin into or out of the home. In a barrel in the attic, the boy came across a copy of *The New York Herald* from April 1865, carrying news of Lincoln's assassination. The wisteria-blanketed house was renovated by Jesse Meads. It was sold in 2004 to Ronald Harrison and Michael Istvanko. [Photo of young Sal (standing) with Anthony Joseph, Victor Peters, and Johnny Santos on *Renewa*, courtesy of Salvador R. Vasques III.]



Map C2

6 Webster Place

"Haunted House Damaged by Fire," *The Advocate* reported in December 1936 about 6 Webster Place. Undaunted, Minerva Perry bought the house the next year from the Seamen's Savings Bank, which had foreclosed on it. Gary Reinhardt, president of the Provincetown Business Guild, owned the property from 1987 to 1997, when it was opened to the public as Six Webster Place, a bed-and-breakfast. Christopher Duff and Mark A. Westman (pictured) bought the property in 2005, and it is once again a private home. They believe that the structural bones of the house, like hand-hewn floor joists, date as far back as the mid-18th century. And the couple's imaginative renovation did not involve repairing a mysterious breach at the base of the chimney stack. "Our contractor told us, 'Whatever you do, don't close up the opening,'" Westman recalled. "'That's where the spirits come and go.'"



Map B1

60 West Franklin Street

Those delightful *Tourists* outside the Public Library may be the town's most beloved public sculpture. Not far behind are *Dancing Mother* and *Dance Rhythm* at the Provincetown Art Association and Museum. The artist, Chaim Gross (pictured), who died in 1991, created many such beguiling works. Born in Wohlau, Germany (now Wołów, Poland), he studied at the Educational Alliance Art School in New York. In 1951, he and his wife, Renee, bought this splendid 2.7-acre hilltop property from the heirs of George Elmer Browne for \$7,500. This was Browne's "specially designed studio," Dorothy Gees Seckler wrote in *Provincetown Painters, 1890s-1970s*, where he conducted his West End School. He had studied at the Académie Julian, was a knight in the Légion d'Honneur, and was known for the "directness and dramatic emphasis" of his style, Seckler said, and for cutting a fine Bohemian figure. Browne died in 1946.



Gross, too, was a familiar presence in town, Robert Hatch wrote in a 1961 *Horizon* profile, tooling around in an old yellow Cadillac and wearing an embroidered yarmulke. This property now belongs to his daughter, the artist Miriam "Mimi" Gross (pictured). "Chaim was a voracious collector of African and Oceanic art and this work surrounded Mimi from her earliest childhood, permeating every corner of her aesthetic unconscious," Charles Bernstein wrote. In Provincetown, "she found herself amidst the Abstract Expressionist painters surrounding Hans Hofmann's legendary school." Mimi was married to Red Grooms, with whom she collaborated on *Ruckus Manhattan* and other marvelous environmental works. [Photo of Chaim Gross, courtesy of Jonathan Sinaiko. Photo of *Tourists* (2014) by, and courtesy of, Rosemary Hillard. Photo of Mimi Gross and the house on the hill, courtesy of Mimi Gross.]



196 Map B2

6–8 West Vine Street

Col. Charles Westcott, U.S.M.C. (Ret.), didn't settle in town until his 50s, but his roots are deep. As an orphan, he grew up in this very house, which belonged to his grandmother Caroline Prevost. He married the artist Carol Whorf, who apprenticed under Peter Hunt and studied with Henry Hensche. They bought this property in 1949, and moved here permanently in 1977. The house dates to about 1820 and was last substantially renovated in 1927. Col. Westcott (pictured) involved himself in the fledgling Center for Coastal Studies. Mrs. Westcott (pictured, in a self-portrait) painted in a studio annex at No. 6 that also served her father, John, and sister, Nancy (Whorf) Kelly. Though she died three years before my visit in 2011, her presence was palpable in rooms filled with her work. Equally evident was the colonel's joy in recalling their days together and his sorrow that those days had ended.

Map B2

22–30 West Vine Street

After Joseph Alves and Irene (Raymond) Alves got out of the retail milk business at Galeforce Farm (see Page 36 and 66–72 West Vine), they got into the tourist business with the Galeforce Ranch Colony Motel and Cottages on this site. "Set your course for Provincetown and the Galeforce at any season" a 1966 brochure declared. "The finest cargo of vacation advantages ever assembled. Our motel offers the best scenic view of any Provincetown motel." Their son and daughter-in-law, Raymond Alves and Carole Alves, sold the property in 1986 to Lorraine Wilson Hendrickson of Yarmouth, who developed the 15-unit Galeforce Village condominium in three polygonal giants — giant by Provincetown standards, anyway. [Photo from Galeforce Ranch Colony brochure (1966), courtesy of Allen Gallant.]

Map B1

51–57 West Vine Street

Few parcels in town have been transformed as dramatically in recent years as the property at West Vine and Creek Road. Five years ago, the only building on it was a modest one-family home (top) that had been occupied for years by Gabriel Fratus, a fireman and laborer, and his wife, Emily Fratus. Their daughter Catherine (Fratus) Kelly divided the parcel into six lots, one of which is set aside as a spade toad sanctuary. The other five have been purchased sequentially by Ronald Reil of Provincetown Builders, and are being developed as 19 Creek Road and as 51, 53, 55 and 57 West Vine. Reil told me the five lots will eventually have six buildings with 16 units, 1,175 square feet each.

Map B1

66–72 West Vine Street

When loosestrife paints the pastures purple and horses move languidly through the post-and-rail paddocks, there are few sights more evocative than Bayberry Hollow Farm, acres of open land owned by Martha (Alves) Roderick (pictured, in the middle, with her siblings Veronica, Kenny, Raymond, and Robert). This is where Joseph and Irene (Raymond) Alves ran the town's last dairy farm, Galeforce. Joseph's father, Frank Silva Alves, from Pico in the Azores, began the farm in the early 1900s. After his death in 1933, Joseph took over. He installed pasteurization in 1941 and increased his herd of Guernseys and Holsteins to three dozen, but couldn't find cheap labor after the war. When 50 acres of feed were washed out by rain in 1952, he called it quits and went into the hospitality business. [Bottle cap, courtesy of Allen Gallant. Photo of Alves children, courtesy of Joel Grozier.]



Map C2

4 Winslow Street

This noble Federal-style building is here for a noble reason. Until the 1880s, it stood at Commercial and Ryder Streets, the family homestead of the Rev. Dr. William Henry Ryder, a leading Universalist clergymen of the 19th century. To ensure that the new Town Hall get as spacious a site as possible, Ryder had the house moved to Winslow Street, gave the town the land on which it had stood, and even paid to acquire abutting properties. According to his biography, by John Wesley Hanson, the house was built in the mid-1820s by William's father, Godfrey. (The plaque says "circa 1780" and asserts that the house served as a waystation for slaves escaping to Canada.) Though the family had been in Provincetown since about 1700, Ryder made his national reputation in Chicago, where he died in 1888. [Engraving from the *Biography of William Henry Ryder, D.D.*]



Map C2

5 Winslow Street

No plaque says so, but this 1840s Greek Revival-style house is a cradle of the gay business establishment. A year or two after World War II, Peter Hand and Edward Damming, who'd been visiting town as a couple since the early '30s, opened the Five Winslow Street guesthouse for men, "a comfortable and safe space," Karen Christel Krahulik wrote in *Provincetown: From Pilgrim Landing to Gay Resort*, adding that Hand "helped fashion Provincetown into a gay male resort." In the first Provincetown Business Guild guide of 1979, its policy couldn't have been clearer: "Serves gay men only." The property was acquired by Howard Weiner in 1997 and renamed the Howards End Guest House. Weiner told me that a beam uncovered in 2009 indicated that the house, at its core, was a Long Point floater.



Map C2

6 Winslow Street

Why name a Provincetown guesthouse for a city 1,088 miles away? Because Chicago was the hometown of John "Al" Arko and Jerome Newcomer, who took over this property in 1961 and sold it in 1977. "Ownership has changed many times, always remaining the Chicago House," said Christopher Paul Scales, who has owned the guesthouse since 2001. (By coincidence, Chicago was where the Rev. Dr. William Henry Ryder had his national pulpit. His family homestead is next door.) Scales said construction of the house can be documented to the period from 1820 to 1836 but that it may have been built earlier in the 19th century. James Husson-Cote Jr. said Nos. 3, 6, and 8 Winslow were identical when built. Antone and Louise Joseph, who owned the property from 1945 to 1958, offered transient lodging under the name Mrs. Joseph's. Their granddaughter Kathleen Joseph Meads was born here.



Map C2

10 Winslow Street

James Husson-Cote Jr., who has owned Red Roofs since 1996, told me the story in 2010: Mrs. Silva's Hot Dog Stand was a one-room building with the ordering windows on the side facing the high school. (One window remains.) Using recycled and scavenged material, Harold Eugene Walker, an artist from Ohio, built a live-in studio around the stand. He was found dead on the deck in 1966. When the house was rented after that, Channing Wilroy was a tenant. The next occupants were the sculptor Mirhan Chobanian and his wife, Judy Rice. Chobanian wore saffron robes and staged happenings at the house, which he expanded and called the Investigatorium. It is now known as Red Roofs, as is the property management business run by James's husband, Johannes Husson-Cote.



12 Winslow Street

“I watched my cousins, my sisters and brother graduate from Provincetown High School,” 17-year-old Katie Silva told Mary Ann Bragg of *The Cape Cod Times* in 2012. “And I wasn’t about to pass up that opportunity.” She was among the last, however. Two years earlier, the school committee voted, reluctantly but unanimously, to phase out the school after Katie’s class graduated. Peter Grosso, the committee chairman and father of two P.H.S. alumni, said: “I never thought I would see this day. But we’ve just been fighting the numbers. It’s just not going to work.”

The closing was no easy task. For generations, P.H.S. had graduated the sons and daughters of hardscrabble Provincetown with the implicit promise that their lives could be richer and more fulfilling than those of their parents. After the bleak circumstances of coastal Portugal or the Azores or Cape Verde, Provincetown High was a key to the American

dream. Classical Revival in style, with a monumental distyle portico topped by a four-foot clock and Lamps of Knowledge, it was also a proud emblem of the year-round town, a place where children were raised to stay.

In 1930, the old high school, which stood virtually on this spot, was consumed by fire. The town acted with extraordinary alacrity to replace it. William Herbert McClean, the Boston architect who designed Provincetown High, specialized in school and library buildings. The contractor was Frank A. Days Jr. The new school was dedicated in September 1931. Its front hall was ornamented by Ross Moffett murals (pictured). In 1963–1964, a new gymnasium (pictured), vocational school, library, and classroom building opened on what had been part of the Grace Hall parking lot. The year of the school’s peak enrollment was 1967, when the senior class had 53 students.

But as property values and taxes soared, old families had little choice but to divide their homes into condos and sell off slices. Buyers weren’t putting down stakes here. The closing of the North Truro Air Force Station in 1994, growing restrictions on fishing, and the dearth of year-round employment were big factors, too, said Dr. Beth Singer, the superintendent of schools. Rising costs and declining enrollment created a self-fulfilling spiral, making it tougher to attract those few students who lived within easy distance. Taxpayers questioned the wisdom of subsidizing secondary education on such a scale.

The plan developed in the early 2000s called for Cape end students to attend Nauset Regional High School in Eastham. The saving grace was that P.H.S., now called the Elmer I. Silva Learning Center in honor of a much-respected principal, would neither be

razed nor turned into condos. Instead, the kindergarten through sixth grade classes were moved here from Veterans Memorial to join the seventh and eighth grades, which were already here. The elementary school is “thriving,” Shannon Patrick, a parent and school committee member, told me in 2014.

The Class of 2013 was composed of (back row, from left) Mairead Hadley, Lydia Legnine, Katie Silva, and Bezie Legnine; (front row) Arianna Martinez, Salena Smith, Catie Adams, and Molly Nelson. As their final assignment, they studied the influence of P.H.S. on town life, culminating in an exhibition and commemorative mural. Rather than turn their backs on history, the last graduates embraced it, even as they joined the history books themselves.



Map C2

24 Winslow Street

In 1990, a year after Gov. Michael S. Dukakis appointed him as the first openly gay judge in Massachusetts, Dermot Meagher (pictured) bought this comfortable 1920s house, which he calls the Dermotage. He studied at Harvard, Boston College Law School, the Provincetown Art Association, and Fine Arts Work Center. Since retiring from the Boston Municipal Court in 2007, he has published *Judge Sentences: Tales From the Bench, Lyons and Tigers and Bears, Lyons at the Gate*, and the new *Provincetown Drawings*. His artwork is represented by the Schoolhouse Gallery. Previous owners of this house included Warren Roderick, who ran the Paige Brothers Garage, and Dr. H. LeBaron Stalker, a dentist, who was so old-fashioned that he did not administer anesthesia. As much screaming may have come from No. 24 as from the high school next door. [Photo of Meagher (2013) by, and courtesy of, John Douhan.]



Map C2

25 Winslow Street

Manuel V. Motta, one of three sons of Delphine and Frank Motta, grew up at 15 Conant and 120 Commercial. He loved baseball and basketball. Just after his 17th birthday, he joined the Army. He attained the rank of corporal and was serving in the field artillery of the First Cavalry Division. On 9 October 1950, he wrote to his family from Korea to let them know everything was fine. Four days later, he was killed in action. It was to Corporal Motta — the first Cape end victim of the Korean War — that the four-and-a-half-acre Manuel V. Motta Athletic Field was dedicated in 1953. For 60 years, it was home to Provincetown High School's Fishermen teams. It was substantially renovated in 2002.



Map C2

28 Winslow Street

There's still room in town, thank goodness, for lodgings with rates in the double digits; the *low* double digits. Unless you're someone's guest, there is no cheaper place to stay than the Outermost Hostel, five cabins with 29 beds — most of them bunks. The property was acquired in 1947 by Irene and Harold Wilson, who ran the Tid Bit downtown. She sold it in 1967 to Kathleen and Stephen Perry, who operated the cottages. "When the parents died, the kids rented them out to friends," Joel Grozier recalled, "and for a while it was quite the party stop for town kids." Outermost was established in 1991 by Thomas Cochran III and Sheela Cochran, proprietors of a youth hostel in St. Louis. The Perry family still owns the main house at No. 26.



Map D2

48 Winslow Street

Recently demolished, this was the farmhouse of Joseph and Josephine Holmes, both of whom were born on Pico, in the Azores. He was a fisherman and farmer. She was a seamstress. They wed in 1889 and had at least eight children. A great-granddaughter, Patty Crave Floyd, recalled, "As children, we would go visit and always sit and listen to our parents speak Portuguese with my great-grandmother. She never learned English. They lived in the home with no running water and no electricity for many, many years." The Holmeses' son George (the namesake of George's Path), closed out his years here, keeping chickens, geese, exotic birds, goats, rabbits, and cats. John Everett Holmes said two scenes of *Tough Guys Don't Dance* were filmed here and that his Uncle George "was always proud to remind visitors and friends alike, that the property was immortalized."



200 Map C2

6 Winthrop Street

“Atwood Foss House,” the handpainted sign says on this noteworthy example of the gable-front Greek Revival style. John Atwood is said to have constructed this house out at Long Point around 1836, near a little bridge over the Lobster Plain. Once the structure was floated over to town, it served as the home of Benjamin Crocker, who had a dry and fancy goods shop at the turn of the 20th century. An instructive comparison is with 12 Winthrop, which is essentially the same house with less ornamental frou-frou. James Franklin Foss bought No. 6 in 1975. He also owns the nearby Watership Inn and the Gifford House Inn.



Map C2

7 Winthrop Street

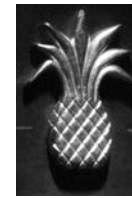
James Franklin Foss, owner of the Atwood Foss House across the street, purchased this large house in 1979. Shortly thereafter, he opened the Watership Inn, and was an early member of the Provincetown Business Guild. (The telephone number in the vintage ad is not a misprint; the Cape shared Boston’s 617 area code until 1988.) Unusually, the inn has remained in business under the same name and ownership for 35 years. Rick Conley is the longtime manager. The Provincetown Historic Survey dates this house to 1820. It was at one time owned by Benjamin Huldah Dyer, known principally for his hardware store, B. H. Dyer & Company, at 171–173 Commercial. [Ad from the 1980 Provincetown Business Guild guide, collection and courtesy of David Jarrett.]



Map C2

12 Winthrop Street

Snookie’s Nest was the name of this guesthouse in the late ’70s and early ’80s, under Frederick Suess, an early member of the Provincetown Business Guild. He sold the property in 1981 to Patrick Calkins and Gerald D’Antonio of Philadelphia, who reopened the place in 1984 as the Beaconlite Guest House. Mark Lee Phillips and Keith Wilkinson bought it in 2005 and continue to operate it under a slightly different spelling: BeaconLight Guest House. Its large roof deck is a distinctive feature. The Provincetown Historic Survey dates the house to 1850. Phillips told me that the property had been operated as a guesthouse since the 1950s; for a time as Hornblower’s.



Map C2

16 Winthrop Street

For most of the 20th century, this Greek Revival-style house belonged to John Cabral, a fisherman from São Miguel in the Azores; his wife, Julia (Correiro) Cabral, who was also Azorean by birth; their son, Ernest; and his wife, Mary. She sold the home in 1987 to Patrick Calkins, proprietor of the Beaconlite Guest House next door. For a decade, both No. 12 and No. 16 were part of the Beaconlite complex. This property, with an unusual octagonal pavilion, was spun off in 1987 as Bayberry Accommodations, which is still run by the Calkins family.



Map C2

43 Winthrop Street

Town Cemetery is the place to go for stargazing (Norman Mailer, Robert Motherwell, et alia). At St. Peter’s Cemetery, you can immerse yourself in the story of Portuguese Provincetown. But if it’s the classic New England death’s-head grave markers you’re seeking, you must visit the Winthrop Street Cemetery, the oldest existing burial ground in town. Here you’ll find an abundance of winged skulls, like the especially toothy fellow pictured here, symbolizing the ascent to heaven of the soul of Thomas Killburn, who died 4 August 1794, at 76 (meaning he had been born *before* the incorporation of Provincetown in 1727). His epitaph — borrowed somewhat from the tomb of Edward, the Black Prince: “Stop here my Friend and cast an eye / As you are now so once was i / As i am now so you must be / Prepare for Death and follow me.”

The founding date of the cemetery is given as 1723, based on the oldest known stone, which is inscribed — under a death’s head: “HERE LYES ye BODY OF Mrs. DESIER COWING ye WIFE OF Mr. JOHN COWING WHO DECd FEBry ye 8 1723/4 IN ye 40 YEAR OF HER AGE.” A descendant, Brian Cowing, lives across the road at 22 Brown Street. In 1962, Salvador R. Vasques III compiled an alphabetical record of inscriptions, which can be consulted on the Provincetown History Preservation Project website. There are some 600 burials, but many are difficult to find. Maintenance has been a problem for at least a half century, often dependent on volunteers to re-erect toppled stones and clear away underbrush from the hillocks. In recent years, Dr. Richard Keating, one of the first residents of Seashore Point, has been a leader in the effort to unearth and conserve graves and monuments.



Map D3

3 Young’s Court

It is amazing to think that Francis Alves was born in this house only three years after the Wright Brothers flew their first airplane and died here just a month before four jetliners were used in the 9/11 terrorist attacks. (Many of his intervening years were spent at 73 Franklin.) His parents, John and Rosa Alves, were Portuguese immigrants. In grammar school, Francis met Mary “Winnie” Wager, who became his wife in 1937. He was the town engineer from the late ’30s until 1971, apart from service in the South Pacific during World War II with the 1395th Engineer Construction Battalion. Mrs. Alves died in 1996, five years before he did. The Alves family owned the property until 2008.



Map C3

42°03’09” N 70°10’38” W

The preceding 170 pages may have left the impression that the town’s built environment can be neatly organized — even though addresses, lots, streets, structures, dunes, and shorelines shift constantly, making mockery of any efforts to pinpoint. So let’s conclude with the amazing houseboat once occupied by Warren “Buddy” Johnson; fisherman, mechanic and “fun-loving rascal,” according to his 2011 obituary in *The Banner*. “He will be remembered for his houseboat lifestyle, his bar stool at the Old Colony Tap and his bare feet — the heralds of spring,” the obit said. The coordinates for the boat were accurate in early 2014, but no one expects it to sit still. After all, this is Provincetown. [Photo of Johnson by, and courtesy of, Joel Grozier.]

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About the author and photographer

I don't hail from Provincetown, but was born in a peninsular city — San Francisco — in 1952. My father, William E. Dunlap, was a student of Mies van der Rohe and a partner in Skidmore, Owings & Merrill, so architecture is in my blood. I was lucky enough to have been hired by James Reston of *The New York Times* after my graduation from Yale in 1975, and have been with the paper ever since (I still call it a paper), principally covering landmarks and the history of the city's physical environment, including the redevelopment of the World Trade Center site. I currently write a weekly metro column called "Building Blocks." I photographed *The City Observed: New York*, by Paul Goldberger (1979); wrote and photographed *On Broadway: A Journey Uptown Over Time* (1990); and wrote and photographed *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship* (2004).

I've been coming here since 1989. I began buildingprovincetown.com in 2009 and, working with Stephen Borkowski, Eric Dray, and Ewa Nogiec, wrote the text for the *Historic Provincetown Walking Tour* map of 2010.

I live on the Upper West Side of Manhattan with my husband, Scott Bane, to whom I dedicate this book with respect, gratitude, and love.