

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	
DATE ENTERED	

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Winslow Homer Studio

AND/OR COMMON  
Winslow Homer Studio

**2 LOCATION**

STREET & NUMBER  
Winslow Homer Road

\_\_\_NOT FOR PUBLICATION

CITY, TOWN CONGRESSIONAL DISTRICT

Prout's Neck, Scarborough

\_\_\_ VICINITY OF First

STATE CODE COUNTY CODE

Maine 023 Cumberland 005

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME Mr. Charles Homer Willauer

STREET & NUMBER  
85 Chestnut Street

CITY, TOWN STATE  
Boston VICINITY OF Massachusetts

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Cumberland County Registry of Deeds

STREET & NUMBER

CITY, TOWN STATE  
Portland Maine

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
Maine Inventory of Historic Sites

DATE 1974  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS Maine Historic Preservation Commission

CITY, TOWN STATE  
Augusta Maine

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Winslow Homer Studio stands on the south side of Winslow Homer Road above the shore of Prout's Neck in Scarborough, Maine. Winslow Homer Road is a private way serving a number of substantial summer cottages which appear to date from the late 19th through the mid-20th centuries. The small lot on which the Homer Studio is located is bordered on the east, south, and west by a second, undeveloped lot covered with grass and mature flowering shrubs; both parcels are owned by members of the Homer family and the two are maintained as a single unit. The view south from the Studio toward Bluff and Stratton Islands, about a mile offshore, and the Atlantic Ocean beyond remains relatively unchanged from the time of Homer's residence there.

The Homer Studio was originally a carriage shed located on property belonging to the artist's brother, Charles S. Homer, Jr.; the frame structure then contained a carriage area and three box stalls (along the eastern wall) on the ground floor and an unfinished loft under its mansard roof. Winslow Homer moved the building a short distance to its present location and remodeled it for use as his studio in 1884. He retained the three stalls, one of which became a bedroom; finished the main space as a combined studio-living room with fireplace on the western wall; installed a bathroom at the southwest corner of the building; and added a balcony supported on massive wooden brackets along the south and part of the eastern side of the mansard. The next year Homer added to the north of the building a one-story ell containing a "painting room" with a separate entrance at its western end; the northernmost stall became a hallway connecting the painting room and the living room.

The building remained essentially unchanged from 1885 until 1938-39, when succeeding members of the Homer family remodeled it for use as a summer residence. The middle one of the three box stalls was extended to the east to form an enclosed entry porch. The bathroom installed by Homer at the southwest corner was replaced by a small addition containing a modern kitchen and a dining area; the entrance to the addition was covered by a wooden pergola extending to the northwest corner of the main building. The space under the mansard roof, still a loft at that time, was finished to provide three bedrooms and a bathroom. The exterior of the building was covered in a combination of shingles (the original material) and clapboards.

Since the completion of that work, no other significant changes have been made in the Homer Studio. The building appears to be in good structural condition and both building and grounds are well maintained. The major portion of the studio continues to be occupied as a summer cottage and is furnished accordingly. Most of Homer's personal memorabilia have been donated to Bowdoin College at Brunswick, Maine, and few items of his furniture remain in place. The painting room, the only room regularly open to the public, is maintained as a memorial to the artist and contains, among other items, volumes from his library, one of his easels, and a large collection of reproductions of his work.

## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES 1884-1910

BUILDER/ARCHITECT unknown

### STATEMENT OF SIGNIFICANCE

This small wooden building located at Prout's Neck in Scarborough, Maine, was for 26 years the studio and home of Winslow Homer. An artist of rare talent and integrity, Homer is noted for his Civil War scenes, landscapes, genre works, and particularly for his powerful paintings of the sea. Though his formal training was limited largely to lithography, Homer mastered oils and watercolor, and his works rank with the best in both media. Among the notable works which he completed at Prout's Neck are "The Life Line," "The Fog Warning," "The Herring Net," and "Eight Bells."

Homer's Studio was originally a carriage shed on his brother's property, which the artist moved to its present location and converted for his own use in 1884. Though the studio was altered somewhat and enlarged by subsequent owners (1938-39), the painting room and the unchanged view from the second floor balcony of Saco Bay and the Atlantic Ocean are still highly evocative of Homer and his work. The studio is still owned by members of the Homer family. The public may visit the painting room from 10 to 4 daily during the summer months and artists and scholars may tour the entire building by appointment.

### Historical Background

Winslow Homer was born at Boston, Massachusetts, on February 24, 1836; he was the second of three sons of Charles Savage Homer, a hardware merchant, and Henrietta Benson Homer. In 1842 the family moved to Cambridge, Massachusetts, where Homer attended the Washington Grammar School on Brattle Street. While still a child he had exhibited a remarkable talent for drawing and at the age of nineteen was apprenticed to J.H. Bufford, a lithographer and publisher of prints in Boston. At the end of his two year apprenticeship, in 1857, Homer rented a studio in Boston and set himself up as a free-lance illustrator.

Homer's first work was for Ballou's Pictorial. In 1858 he began to send drawings to Harper's Weekly. The next year he moved to New York where, though he was already a successful magazine illustrator, he attended the night school of the National Academy of Design. In 1861 Homer was commissioned by Harper and Brothers to go to Washington to make drawings of Lincoln's inauguration, and during the Civil War he went a number of times as "artist-correspondent" to the battlefields and camps of the Union armies. On these trips he made sketches that were later engraved for Harper's Weekly.

By that time Homer had begun to experiment with oils and watercolors and some of these sketches were developed into "full-dress" paintings, including "Sharpshooter on Picket Duty," "The Last Goose at Yorktown," and "Rations." "Prisoners from the Front," much

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Downes, William Howe. The Life and Works of Winslow Homer (New York, 1911).  
 Flexner, James T. That Wilder Image: The Painting of America's Native School from Thomas Cole to Winslow Homer (Boston, 1962).  
 Gardner, Albert T. E. Winslow Homer, American Artist: His World and His Work (New York, 1961).  
 Goodrich, Lloyd. Winslow Homer (New York, 1944).  
~~National Gallery of Art and Metropolitan Museum of Art. Winslow Homer: A Retrospective~~

## 10 GEOGRAPHICAL DATA Exhibition (catalogue with text, Washington, D.C., 1958).

ACREAGE OF NOMINATED PROPERTY Less than one acre

UTM REFERENCES

A	19	393300	4820130	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The boundaries of the national historic landmark designation for the Winslow Homer Studio, Prout's Neck, include lot 47 and lot 47A as described in the land records of the town of Scarborough, Maine, and a strip of vacant land along the ocean front between the eastern and western lines of lot 47 extended; specific lines are shown in red on the accompanying sketch map.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME/TITLE Polly M. Rettig, Historian, Landmark Review Project; original material accompanying designation prepared in 1965.

ORGANIZATION

DATE

Historic Sites Survey, National Park Service

STREET & NUMBER

TELEPHONE

1100 L Street, NW.

CITY OR TOWN

STATE

Washington

D.C.

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

6/12/75

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
 ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

(NATIONAL HISTORIC  
 LANDMARKS)

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CONTINUATION SHEET Homer Studio      ITEM NUMBER #8      PAGE #2

the best of these works, was exhibited at the National Academy in 1866 and brought Homer to a new position of prominence; it was subsequently shown at the Paris International Exhibition of 1867 and at Brussels and Antwerp, gaining him further attention.

In 1867 Homer made his first trip to Europe, spending ten months at Paris. On his return to New York, he began to produce his best work as an illustrator and paintings--scenes from farm life, rustic episodes, and landscapes--in which the bold characteristic pattern of his mature work was clearly evident. Gradually Homer devoted more and more time to painting in oils and watercolors, making frequent visits to Massachusetts, New Jersey, and the Catskills in search of subjects, and by 1875 he had ceased altogether to work for the illustrated magazines. Among the works produced in this phase, which continued through 1880, are "Snap the Whip" and "The American Type," both shown at the Centennial Exposition at Philadelphia, "The Two Guides," "Hillside," and "Camp Fire."

Homer returned to Europe in 1881-82 and spent several months at Tynemouth, England, where he produced a group of watercolors depicting the life of the fishermen and the sea. To this series belong "Watching the Tempest," "The Life Brigade," and "The Ship's Boat." These and other equally fine works were a turning point in Homer's career, a prelude to the long line of significant marine pieces that he would create over the next twenty years.

On his return from England, Homer decided to leave New York and make his home at Prout's Neck in Scarborough, Maine, where his two brothers had summer residences. For a while he stayed with his elder brother, Charles, but he soon felt the need to have a place of his own and converted an empty carriage shed on the property into a cottage studio. In order to paint in cold or stormy weather, Homer also had a small portable studio constructed which could be moved to any point where he wished to work.

With its sweeping view south over Saco Bay and the Atlantic Ocean, the Prout's Neck studio was ideal for the purposes of a marine painter. In addition, the cottage provided the solitude in which Homer preferred to work. Though he employed a man to help with some of the household chores, Homer did a good deal of his own cooking and all of the work in his garden of vegetables and old-fashioned perennials. However, he was by no means a hermit and each year made various hunting, fishing, and sketching trips--in summer to Canada or the Adirondacks and in winter to Florida, Nassau, Cuba, or Bermuda--journeys he recorded in a number of oil paintings and the brilliant series of watercolors on which a large part of his present fame rests. Among these works are "The Gulf Stream" (1899) and "Searchlight, Harbor Entrance, Santiago De Cuba" (1901), both oils, and "The Conch Divers" (1885), "Adirondack Lake" (1889), "Old Friends" (1894), and "The Shell Heap" (1904), all watercolors.

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CONTINUATION SHEET Homer Studio      ITEM NUMBER #8      PAGE #3

The years at Prout's Neck were prolific and saw the production of some of Homer's best known paintings: "The Life Line" (1884), "The Fog Warning" (1885), "Eight Bells" (1886), "Fox Hunt" (1893), "The Wreck" (1896), "On A Lee Shore" (1900), and "Early Morning after Storm at Sea" (1902). The latter was painted in a total of eight hours; however, there were long intervals between the four sessions devoted to it, since the transient effect of light Homer sought to capture did not last long enough to allow him to complete the work at one time.

Fifteen of Homer's paintings were exhibited at the World's Columbian Exposition at Chicago in 1893, where he was awarded a gold medal. He was then, at the age of fifty-seven, in the maturity of his powers, and from that time until his death received every honor, every evidence of popular favor that could be given a successful artist. Homer's last painting, "Driftwood," was completed in 1909. On his death the following year, his body was cremated and the ashes laid in Mount Auburn Cemetery, Cambridge Massachusetts, near his boyhood home.

As a painter of the sea Homer is preeminent, and he is generally regarded as one of the outstanding watercolorists in America, if not in the Western World. His method and style were those of a man who had something to say and who drove straight to the point. He cared little for what had gone before him and echoed no other painter. Homer himself stated in 1907 that he "works now, as he did at the beginning, in utter independence of schools and masters." The singular beauty and dignity of many of his compositions, seemingly due to instinct rather than deliberate plan, are salient qualities of his work which more than anything else give the aspect of pictorial authority and weight to his masterpieces.

WINSLOW HOMER STUDIO  
Prout's Neck  
Scarborough, Maine



National Historic Landmark  
Boundary —————

WINSLOW HOMER ROAD

Lot 47A



Homer  
Studio

Lot 47

SACO BA4