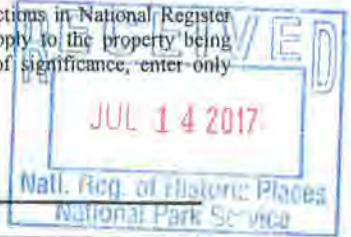


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Rocky Neck Historic District
Other names/site number: N/A
Name of related multiple property listing: NA
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1-5 Eastern Point Road, 285 East Main Street, and Bickford Way, Clarendon St, Fremont St, Hatch Way, Horton St, Rackliffe St, Rocky Neck Av, Stevens Ln, Sumac Ln, Terrace Ln, Wiley St, Wonson St
City or town: Gloucester State: MA County: Essex
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Brona Simon</u>	<u>July 7, 2017</u>
Signature of certifying official/Title: Brona Simon, SHPO Date	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Andrus

Signature of the Keeper

8/24/2017

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>128</u>	<u>59</u>	buildings
<u>2</u>	<u>1</u>	sites
<u>86</u>	<u>71</u>	structures
<u>1</u>	<u>14</u>	objects
<u>217</u>	<u>145</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- DOMESTIC/single dwelling
- DOMESTIC/hotel
- COMMERCE/restaurant
- COMMERCE/warehouse
- RELIGION/religious facility
- RECREATION AND CULTURE/art gallery
- AGRICULTURE/fishing facility or site
- INDUSTRY/manufacturing facility
- INDUSTRY/industrial storage

Current Functions

(Enter categories from instructions.)

- DOMESTIC/single dwelling
- COMMERCE/restaurant
- RECREATION AND CULTURE/art gallery
- INDUSTRY/manufacturing facility (marine railways)

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7. Description

Architectural Classification

(Enter categories from instructions.)

Greek Revival
Gothic Revival
Italianate
Second Empire
Queen Anne
Colonial Revival
Bungalow
No style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood (weatherboard, shingle), Brick, Stone (granite)

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Rocky Neck is a compact, densely built neighborhood, occupying a small peninsula on the east side of Gloucester Harbor. It is situated on gently rolling land that, with the exception of a narrow causeway, is completely surrounded by water. Remarkably well-preserved, the district survives as a lively enclave of properties related to maritime industries, summer resorts, and a major artist colony. Its multifaceted collection of residential, commercial, and industrial architecture was chiefly built over the course of a hundred years, representing Greek Revival through mid 20th-century modern styles. Fishing-industry shacks (now shops, studios, and restaurants) line Smith Cove, punctuated by the largely utilitarian marine railways at the northeastern tip of the peninsula. The iconic Tarr & Wonson paint factory anchors the northwestern tip of the peninsula. Houses tend to be small-scale, simple workers cottages with minimal ornamentation. A few large, more elegant residences are clustered on a hilltop above the paint factory. A consistent density of development and similar building scale, forms, materials, and styles contribute to the cohesive character of the neighborhood. Extraordinary views of downtown Gloucester and the Inner and Outer Harbors are also notable from many parts of the district. Overall, the district retains integrity of location, design, materials, workmanship, setting, feeling, and association.

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Narrative Description

Introduction

The Rocky Neck peninsula is an irregularly shaped land mass that juts northwest into Gloucester Harbor from the mainland of East Gloucester. Along with Fort Point on the opposite side of the harbor, Rocky Neck serves to separate Gloucester's Inner and Outer Harbors. The area was originally an island connected to the mainland by a sandbar. A causeway supporting Rocky Neck Avenue was built in the early 19th century, flanked by Smith Cove on the north and Wonson Cove on the south. Oakes Cove forms a small but deep indentation on the west side of the peninsula, south of the high, rocky promontory on the northwest tip of the peninsula.

The Rocky Neck Historic District encompasses approximately 51 acres of land and 180 properties, densely developed with residential, commercial, and maritime industrial structures that populate the waterfront (where many extend out over the water) and line a loose network of narrow streets. Principal historic resources include houses, restaurants and shops, industrial structures, artists' studios and galleries, informal fences and stone walls, granite seawalls, and heavy timber piers. Garages and barns are notable but not common, as are small ancillary cottages.

Rocky Neck's shoreline is a mixture of rocky ledge, sandy beaches, and seawalls of various types. Most of the coastline—with the major exception of the northern waterfront along Horton Street—is fortified by granite seawalls. The Smith Cove edge and northeastern tip of the peninsula are punctuated by numerous wharves and piers, while small sandy beaches line Oakes Cove and Wonson Cove on the western side of the peninsula. The district's principal landmarks are the grassy city park and paved-surface parking lot flanking the causeway on the southeast end of the peninsula; the still-active marine railways on the northeast tip; and the iconic paint factory (now a marine research facility) on the northwestern tip.

Most of the extant buildings on Rocky Neck date from the mid 19th through the early 20th centuries. Buildings are primarily residential and commercial in character, although there are several notable, domestically scaled, institutional and industrial properties. Streetscapes are characteristically narrow, with small lots and narrow building setbacks at the front and sides. The major open spaces in the district consist of the public park and parking lot that flank the causeway where Rocky Neck connects to the larger East Gloucester peninsula. Panoramic views to the north and south across the Inner and Outer Harbors are afforded from this narrow land bridge. The northwestern shore of Rocky Neck provides outstanding views of downtown Gloucester, from its waterfront to its residential highlands.

The architecture in Rocky Neck varies widely in scale, degree of elaboration, and style, although Greek Revival and Victorian styles predominate. Development is characterized by one- to two-story, vernacular, wood-frame structures. Modest fishing-industry shacks and warehouses (now mostly in commercial and/or residential use) line Smith Cove; the utilitarian marine railway occupies the northern tip of the peninsula; and the architecturally ambitious Tarr & Wonson factory complex is located on the southwest point of the Neck. Giles Chapel on Wonson Street, now the Cultural Center of Rocky Neck, is the area's most distinctive institutional building, with a very well-preserved Carpenter Gothic design.

Houses on Rocky Neck are typically small-scale workers' cottages, with little surface decoration. A few larger, more elegant houses, such as 7 Fremont Street and the splendid Wonson family grouping (24

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Wonson Street and 1 and 2 Clarendon Street), were built for middle- and upper-class businessmen and professionals working within the neighborhood. One of the few known purpose-built artists' studios survives with its distinctive Colonial Revival design intact at 17 Rocky Neck Avenue. The former Rockaway House hotel (now condominiums) and a former yacht club (now a private residence) provide additional architectural diversity in the district.

Despite the modern intrusions of artificial siding (which is remarkably limited), some replacement windows, and modern infill buildings, the Rocky Neck Historic District clearly and significantly represents the long and varied history of the area. Dormers and rear or side additions are the most common alterations. New construction is typically congenially scaled and detailed, in the spirit of the historic character of the area.

Topography and Roads

Rocky Neck is entered from the junction of East Main Street and Eastern Point Road, where Rocky Neck Avenue, the major thoroughfare of the district, extends northwestward from the mainland across the narrow causeway of Rocky Neck, curves around Smith Cove, and ends at the marine railways on the northeastern tip of the peninsula. Rocky Neck Avenue is lined with a mixture of residential, commercial, and industrial properties in a multitude of building types and styles, and contains numerous wharves and piers. Many of the buildings on its east side are built on pilings above Smith Cove.

Beyond Rocky Neck Avenue, most of the district is residential in type and use. Horton Street extends northwest from the far end of Rocky Neck Avenue, curves around the northern edge of the peninsula, where it is lined with small summer cottages, and terminates at the distinctive Tarr & Wonson Paint Factory on the northwestern tip of the district. Nearby, a collection of high-style residential properties clusters at the intersection of Clarendon Street, which occupies a high point on the peninsula, and Wonson Street, which traverses the middle of the western side of the peninsula and connects to Rocky Neck Avenue at the northern end of the causeway.

An enclave of residential development, chiefly small-scale and modest in character, occupies the southwestern point of the peninsula, along Rackliffe, Fremont, and Wiley Streets. At the corner of Rackliffe and Fremont streets, the former Rockaway House hotel (now considerably altered as residential condominiums) provides a counterpoint in scale and volume. The block of Wonson Street between Rocky Neck Avenue and Rackliffe Street contains the district's only two institutional buildings: a chapel (now the Cultural Center at Rocky Neck) and a schoolhouse (now the Gruppé Gallery; extensively altered), at 6 and 11 Wonson Street, respectively.

All roads in the district are paved with asphalt (with the exception of Bickford Way and the dead end of Horton Street) and punctuated with utility poles. Granite curbs are occasionally found, and narrow asphalt and concrete sidewalks line parts of Rocky Neck Avenue, Wonson Street, Stevens Lane, and Rackliffe Street. Unusually large, mature street trees are found scattered on Wiley Street and planted in regular intervals along the street edge of 20 and 24 Wonson Street. Landscaping typically consists of small lawn areas and shrubs, the latter occasionally in the form of hedges at the street edge. Wood fences are not uncommon; granite retaining walls are prevalent due to the undulating topography of the district. Stone walls occasionally line street edges.

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Residential and Institutional Buildings and Outbuildings

Simple rectangular volumes, wood-frame construction above stone or brick foundations, 1½- to 2½-story building heights, gable roofs, and vernacular styling are typical. The majority of buildings in this district are residential properties constructed from the mid 19th through early 20th centuries, most of which are still in residential use. Most of the maritime buildings that historically lined the Smith Cove waterfront were transformed into art studios, restaurants, and shops beginning in the early 20th century; many now contain residential uses as well.

The earliest architecturally intact buildings in the area date to the Greek Revival period and are concentrated in the center of the Rocky Neck peninsula. These are typically 1½-story dwellings with gable fronts and side-hall plans, and combine elements of other architectural styles. The district's boldest example of the Greek Revival style is found at 36 Rocky Neck Avenue (ca. 1855; Charles Boynton, housewright?), which stands on the west side of Rocky Neck Avenue, behind an unusually deep front setback. This robust cottage rises 1½ stories to a side-gable roof with emphatic gable returns. Walls are sheathed in clapboards, and trimmed with panelled corner pilasters and a high entablature on the façade wall and on the projecting main entrance; acorn-shaped dentils (distinctive to East Gloucester) ornament the pilasters and friezes on both. The five-bay façade features a center entrance with half-height sidelights, a later projecting vestibule, and an added shed-roof dormer.

The Robert C. Varney House, 5 Clarendon Street (1867; GLO.1499), stands on the south side of this hilltop street at its intersection with Terrace Lane. The modestly scaled cottage rises 1½ stories from a brick foundation to a gable-front roof with a relatively low pitch and sharp gable returns. The house is sheathed with wood shingles and trimmed with flat cornerboards and a boldly molded friezeboard. Windows are trimmed with a flat Greek Revival molding; façade windows are surmounted by a narrow cornice molding. The offset entrance has a plain flat casing.

Giles Chapel at 6 Wonson Street (1877; GLO.199; Photo 14) exhibits a classic Carpenter Gothic style in its high, steeply pitched roof; board-and-batten siding; and peaked door and window openings. The small, one-story building rises from a high brick foundation to a gable-front roof with no gable returns. Walls are clad with vertical board-and-batten siding, accented by decorative wood shingles in the peak of the front gable, above the level of a small oculus window. The three-bay façade contains a center entrance vestibule with a steeply pitched roof, board-and-batten siding, and a lancet-arched wood door; it is accessed by a pair of wood staircases that run parallel to the façade. The side elevations display four window bays. Narrow 4/4, double-hung windows have triangular tops and prominent drip molding. The façade's oculus window is filled with stained glass.

The Italianate style is prominent throughout Rocky Neck, characterized by gable-front forms with steeply pitched roofs, side-hall plans with bracketed door hoods, and angled and rectangular bay windows. Reflecting the historical development of the district, its Italianate buildings tend to be larger than those of earlier and later styles, with a roughly even mix between 1½- and 2½-story examples.

The Charles Varney House, 8 Wonson Street (ca. 1851-1873; GLO.1611), is a handsome example of the cross-pollination of Gothic Revival and Italianate styles. Situated at the corner of Wonson and Rackliffe streets, this 2½-story residence rises from a granite-block foundation to a gable-front roof, with a pair of steeply pitched cross-gable dormers on the Rackliffe Street façade. Clapboard walls are trimmed with wide, flat cornerboards and a molded entablature. The offset entrance on the Wonson Street façade

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includes a single-leaf door, framed by flat side casings, and a compact but carefully molded full entablature. Narrow cornice moldings surmount the windows.

Clusters of Italianate cottages are evident on Fremont and Clarendon streets, comprising repetitive 1½-story residences that feature the gable-front form and side-hall plan. Notable examples include an almost-identical pair at 8 Clarendon Street and the Harvey Knowlton House, 10 Clarendon Street (both ca. 1851-1873; Photo 20). Their similarly detailed designs include an L-shaped form, brick foundation, panelled corner pilasters, and heavy entablatures. The 8 Clarendon Street example has been altered in the Colonial Revival period with a side-entry vestibule and diamond-paned glazing in the upper window sash.

Wonson Street from Stevens Lane to Clarendon Street contains a particularly handsome Italianate streetscape, predominantly vernacular in execution, with 21 Wonson Street (ca. 1884-1898; Photo 15), at the southeast corner of Stevens Lane, rising 1½ stories from a granite-block foundation to a gable-front roof with gable returns. Although clad in artificial siding, the modest building retains high molded friezeboards, decoratively bracketed door hoods on the west (façade) and north elevations, and pronounced wood molding on the façade's rectangular bay window. A side porch on the south elevation includes ornamental bracketing at its square posts.

Nearby 25 Wonson Street (1866; Photo 15; GLO.1624) is similarly 1½ stories high with a gable-front roof, side-hall plan, molded friezeboards, and a rectangular bay window on the first floor of the façade. This house retains its clapboard siding, and is distinguished by flat cornerboards, a small entrance porch with a pedimented gable roof and turned posts and balusters, and a pair of round-arched windows in the half-story of the façade.

Atypically, the gable-front Samuel and Lydia Giles House at 3 Clarendon Street (ca. 1851-1873, GLO.1497) faces the side of its lot and is set back only a couple of feet from the street edge. This 1½-story building features a side-hall plan, offset entrance, and a one-story, angled façade bay. Walls are sheathed in clapboards and trimmed with flat cornerboards, a high, densely molded entablature, and pairs of sawn brackets at the eaves, and a small oculus window in the peak of the façade. A small, one-story rear ell is trimmed similarly to the main block, with paired eave brackets and a modest door hood on its side entrance. The house was Colonial Revivalized in the early 20th century, with a small, gabled entry porch supported on Tuscan columns and with diamond-paned glazing in the upper sash of existing double-hung windows, and in small, new casement windows.

Another well-detailed example of the smaller cottages of this period is the Howard Wonson House, 6 Terrace Lane (ca. 1880; Photo 19; GLO.1596), a 1½-story, side-gabled house. Rising 1½ stories above a high, granite rubble foundation, the building is sheathed with clapboards and trimmed with narrow cornerboards and a wide molded friezeboard. The five-bay façade contains a center entrance with a highly decorative bracketed hood and boxed cornice molding above the first-floor windows. The two-bay side elevations have simpler molded lintels above the windows, which are horizontal on the first floor and segmentally arched at the single window in the half-story.

Located at the intersection of Fremont and Rackliffe streets, the Amos Rackliffe House at 7 Fremont Street (1872; GLO.195) represents a more substantial interpretation of the Italianate style in Rocky Neck. The building rises 2½ stories from a granite-block foundation to a gable-front roof with a side-hall plan, three-bay façade, and sharp gable returns; a 1½-story rear ell extends from the back. Walls are sheathed with clapboards and trimmed with flat corner pilasters, a high molded friezeboard, and prominent molded cornices above the 2/2 windows. A heavily decorated door hood surmounts the offset entrance on the

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façade and a side entrance along Rackliffe Street. The half-story of the façade contains two round-arched windows with decoratively carved drip molding.

The John Perkins House, 44 Rocky Neck Avenue (ca. 1851-1873, GLO.1567), is another of Rocky Neck's larger houses in the Italianate style, exhibiting an unusual side-gabled form. Located on the north side of the street at its sharp bend around Smith Cove, this 2½-story building is sheathed with wood clapboards and trimmed with flat cornerboards and a molded friezeboard. Its three-bay façade has a center entrance with double-leaf doors and a hip-roofed, bracketed door hood, and 2/2 windows with prominent cornice molding.

One of the largest and most elaborate properties in the district is the Augustus H. Wonson Estate. Sited on a large lot at the top of a hill overlooking the Tarr & Wonson Paint Factory and Gloucester Harbor, the property consists of the main House at 24 Wonson Street (ca. 1860-1865, with 1920s and late 20th c. alterations; GLO.200; Photo 17) and an early Carriage House at 24R Wonson Street (1891). A distinguished metal and stone fence and granite-block retaining walls survive at the main house (Photo 17).

The 2½-story house was constructed as a T-shaped, Italianate-style building, with a front-gabled main block trimmed with corner quoins, bays, balustrades, and an octagonal belvedere. A two-story Colonial Revival addition was put across the front, probably in the 1920s, creating a three-part façade with a double-leafed center doorway, pilasters, and a wraparound, balustraded verandah. In the third quarter of the 20th century, all of the earlier window sash was replaced with picture window and casement units. Walls are sheathed with clapboards, and the roof is clad with slate. Although heavily altered, the building remains impressive in its extant siting, massing, belvedere, and wall trim.

A grand circular drive occupies the flat yard in front of the house. An ornamental cast-iron fence lines much of the Wonson Street frontage and is framed by large granite posts with chamfered corners; the pair that punctuates the driveway opening in front of the house are capped with carved granite finials. A retaining wall composed of large dressed-granite blocks with chiseled margins on the top course supports the slope of the property behind the house, along what is now the property of 20 Wonson Street. A remnant of cast-iron picket fencing extends from the southern end of the retaining wall toward the public landing access at the south end of the property.

The Carriage House stands to the west of the main house and is presently accessed by the driveway to 20 Wonson Street. It has been adapted for residential use, with modern rear additions, and is officially addressed as 24R Wonson Street. This substantial outbuilding is T-shaped, rising 1½ stories from a granite rubble foundation to gable roofs with slim returns. Walls are sheathed with clapboards, and trimmed with flat cornerboards and high friezeboards with bed molding. Not easily visible from a public way, the barn's west gable end has plain 6/6 rectangular windows, while the east gable end contains a wide, segmentally arched barn door on the ground floor, and a round-arched window with prominent drip molding centered in the half-story above.

The intersection of Wonson and Clarendon streets features an extraordinary collection of Wonson family houses from the late 19th century. Diagonally across from Augustus Wonson's residence is the Second Empire-style house of his son Gardner K. Wonson at 2 Clarendon Street (ca. 1873; GLO.194; Photo 16). This sumptuously articulated building rises a tall 1½ stories above a raised basement to a mansard roof. Its picturesque massing features clapboard sheathing, bracketed eaves everywhere, and a 2½-story tower, which is also capped by a mansard roof. A square, flat-roof entry porch occupies the corner between the

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façade tower and the faceted west elevation of the house; it is supported by square cornerposts and enhanced by heavy, carved balusters lining both sides of the broad wood staircase to the street. A rear porch that overlooks Gloucester Harbor is similarly detailed. First-floor windows are surmounted by high lintels and bracketed cornices. The roof edge is punctuated by frequent tall, gabled dormers with decorative wood panels in the tympanum and bracketed gable returns.

The home of another son of Augustus H. Wonson stands at the southeast corner of this intersection. Fronting on Wonson Street, the Addison P. Wonson House, 1 Clarendon Street (ca. 1885; GLO.193; Photo 16), is a dynamic Queen Anne design, rising 1½ stories from a granite block foundation to multiple gable roofs. Fronting on Wonson Street, the building consists of two parallel, gabled blocks with a two-story angled pavilion on each side elevation. Walls are sheathed with clapboards, trimmed with flat cornerboards, and accented by decorative shingles in the gable peaks. The roofline's high, steep gables are enlivened by eave brackets, decorative bargeboards, and king-post trusses. The Wonson Street façade includes a one-story angled bay window, a rectangular entrance porch with decoratively carved posts and brackets, and drip molding trimming the clipped corners of the casings on the second-story windows. Retaining walls on the two downhill sides of the property are handsomely constructed of long, narrow, rough-faced granite blocks with chiseled margins.

The Queen Anne style on Rocky Neck is typically represented in considerably more modest houses. The cottage at 10 Horton Street (1886) stands above the south side of that road, overlooking Gloucester Harbor. This side-hall-plan building rises 1½ stories above a brick foundation to a gable-front roof that faces west, similar to the adjacent house at 12 Clarendon Street. Walls are sheathed with wood shingles, which are decoratively patterned in the gables of the façade and of a side pavilion facing the harbor. Eave brackets and delicately sawn wood panels in the gable peaks ornament the roof edge. The façade contains a small, angled bay window and offset bracketed door hood on the first floor. A side porch facing the harbor features square posts and decoratively sawn brackets.

17 Rackliffe Street (ca. 1873-84) stands on the north side of Rackliffe Street, near its terminus at Wonson's Cove. This small, lively summer cottage rises 1½ stories from a granite rubble foundation to a side-gable roof with decoratively sawn vergeboards and bracketed eaves at the porch, main wall, and dormers. Walls are sheathed with clapboards and trimmed with flat corner and fascia boards; decoratively patterned wood shingles occupy the peak of the north side elevation. The façade includes a deep front porch with square posts across its full length, a one-story rectangular bay window and offset entrance (with original door) on the first floor, and two shed-roofed dormers extending from the plane of the first floor. A rear ell on the south end of the building, originally one story, also features a rectangular bay window.

The Colonial Revival style is conspicuously represented mainly in small-scale, wood-framed houses at the entrance to Rocky Neck, along East Main Street and Eastern Point Road, but also includes a large brick mansion on the point above the paint factory and an artist's studio on Rocky Neck Avenue, near the causeway. A trio of compact residential buildings with substantial gambrel roofs and simple rectangular footprints exemplify the style in the Rocky Neck Historic District. 285 East Main Street, a single-family house at the corner of Rocky Neck Avenue (ca. 1900; GLO.1508), rises 1½ stories from a granite rubble foundation to a large gambrel-front roof with flared eaves. Its walls are sheathed in clapboards and trimmed with flat corner and friezeboards. A one-story porch with slender Tuscan columns spans the East Main Street façade, sheltering a center entrance and angled bay window; two sets of paired windows light the half-story. The Rocky Neck Avenue façade is distinguished by a plain gabled dormer toward the front of the building, and an angled bay window surmounted by a large gambrel dormer toward the rear.

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Immediately to the south of Rocky Neck Avenue, the Rocky Neck Guest House at 1 Eastern Point Road (ca. 1919; GLO.1509) and the Percival Chick House at 3 Eastern Point Road (ca. 1899-1915; Photo 5; GLO.1510) are similar, 2½-story, gambrel-front buildings with Shingle Style influences. Their similar, ample volumes rise from fieldstone foundations, are entirely clad with shingles, and feature a large, 1½-story, cross-gambrel dormer with short, shed-roofed extensions on their side elevations. Fenestration consists mainly of single, paired, and triple double-hung windows in irregular patterns. The building at 1 Eastern Point Road has virtually no setback on the Rocky Neck Avenue side, but has a relatively deep setback from Eastern Point Road. Its façade contains a center entrance with a single-leaf door and glazed transom, as well as modern porches, stairways, and window sash. 3 Eastern Point Road has no significant front setback and is set lower to the ground; its façade includes a center entrance with a single-leaf door and glazed transom, flanked on each side by a large picture window with a multipaned transom.

26 Rocky Neck Avenue (1926; Photo 7; GLO.1555) is situated on the west side of the street, between Fremont Street and Stevens Lane, facing Smith Cove. The small rectangular building rises 1½ stories from a parged foundation to a gambrel-front roof with minimal returns, and a long shed-roofed dormer on each side elevation. Walls are clad with wood shingles; windows typically contain 6/1 sash. The façade contains two windows, an offset entrance, and a nearly full-length enclosed sunporch on the first floor, surmounted by two symmetrically placed windows in the half-story above.

One of Rocky Neck's largest and most formal residential buildings is the Colonial Revival mansion of Charles S. Nauss at 20 Wonson Street (1926; GLO.1620), which stands alone on a hilltop overlooking the paint factory, Outer Harbor, and Ten Pound Island. Its large estate is accessed by a long gravel driveway that runs behind the Augustus H. Wonson House and Carriage House and loops around in front of the main house. Unusual in its scale, form, brick cladding, and conservative academic styling, this rectangular building rises two stories to a hip roof with slate shingles. The east façade contains a single-leaf center doorway with a large semicircular fanlight. Windows on the upper floor are predominantly large, 6/6 sash with wood shutters. Ground-floor fenestration is more irregular, and on the rear elevation (facing the Outer Harbor) consists almost entirely of floor-to-ceiling, 12/12 windows and French doors, exploiting the panoramic water views.

An attached brick garage (ca. 1950) is connected to the primary house by a one-story ell and brick arcade. This rectangular structure rises one story to a high hip roof clad with slate shingles. The symmetrical façade contains three one-bay garage door openings with gauged brick lintels. Side and back elevations contain large 6/6 windows similar to those on the main house.

The Craftsman style is modestly and infrequently represented on Rocky Neck. 8 Rocky Neck Avenue (1920; GLO.1549), standing on the south side of the causeway near Eastern Point Road, also reflects Colonial Revival influences. This two-story dwelling rises from a low, concrete-block foundation to a hip roof with exposed rafter ends. Walls are clad with wood shingles and trimmed with narrow corner and friezeboards; windows contain 6/6 sash throughout. The five-bay façade features a gabled center-entrance vestibule with a single-leaf door and ¾-length sidelights, fronted by a wood pergola and balustraded front stairway.

On the opposite end of Rocky Neck, 6 Sumac Lane (ca. 1910; Photo 4; GLO.1593) is a diminutive summer cottage built partially over the harbor's edge. Rising a low 1½ stories from a concrete foundation to a gable-front roof, the building is sheathed with wood shingles. Notable trim includes a flat, wood sillboard and a raking soffit with simple wood braces at the eaves. The façade contains a center window on each level, and an offset entrance. Utilitarian additions on the north side of the building include a long

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shed-roofed extension, a flat-roofed projection, and a modern wood deck that wraps around the side and rear of the house.

Mid 20th-century architectural design is most prominently displayed at 46 Rocky Neck Avenue (1976; GLO.1569), which faces Smith Cove from a hillside site on the north side of Rocky Neck Avenue. The simple rectangular building rises from a high basement, which is mostly exposed at the front, to a gable-front roof with exposed purlin and rafter ends. A wide, brick interior chimney anchors the center of the house. Walls are sheathed with vertical wood boards. A simple wood stairway rises up the west side of the house, and connects to a wood deck with horizontal railings that wraps around the side and façade elevations. The basement façade is largely blank, while the main floor is symmetrically organized with a pair of sliding-glass doors surmounted by trapezoidal windows that echo the slope of the roof. The building is considered noncontributing because of its recent date of construction.

Outbuildings

Residential outbuildings are frequent in Rocky Neck. Modern utility sheds are most prevalent, and are not counted as resources. Historic barns and garages are unusual and mostly utilitarian. The Augustus H. Wonson Carriage House at 24R Wonson Street (see above; GLO.1623) is a unique, stylish example. The neighboring garage at 20 Wonson Street (see above; GLO.1620) was also deliberately designed to complement the principal residence.

A more vernacular outbuilding is the barn/garage at 12 Wiley Street (late 19th century; GLO.1604). Set back from the street and behind its accompanying eclectic main house, this small building rises 1½ stories to a front-gable roof with exposed rafter ends and no returns. Walls are sheathed with wood clapboards and trimmed with flat cornerboards and window and door trim. The façade displays slightly off-center, sliding double doors with a rectangular glazed transom on the ground floor; paired 6/6 windows are centered in the half-story above.

Distinctive in its masonry construction, the garage at 86 Rocky Neck Avenue (ca. 1930; GLO.1590) is a gable-front structure set directly on the street. Built into a gently sloping hillside, its irregularly cut, granite-block walls are tied into flanking retaining walls of similar design at the street edge. The garage's façade contains a single door opening with a wood lintel, and wood shingles in the gable peak. The roof's rafter ends are exposed on the side elevations; the west elevation contains two small, six-light rectangular windows. Similar in period, scale, materials, and vernacular style is the garage at 11 Wonson Street (ca. 1930), which is differentiated by a flat roof.

Industrial and Commercial Structures

Industrial and commercial structures on Rocky Neck are typically similar to its residential development in scale, form, materials, and restrained ornamentation. These property types normally experience more extensive and more frequent alterations, however, as they adapt to changing technologies and economies. Many originally industrial buildings on Rocky Neck were converted to commercial uses in the early 20th century, and both industrial and commercial properties were freely adapted for residential use across the 20th century. Nonresidential uses densely populate the waterfront on Smith Cove along Rocky Neck Avenue. The Tarr & Wonson Paint Factory occupies an unusually isolated site on the harbor side of the peninsula.

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The area's most free-spirited example of the Colonial Revival style is also one of its few stylish commercial structures. Embracing a variety of eclectic motifs, the Augustus W. Buhler Studio at 17 Rocky Neck Avenue (ca. 1905; Photo 6; GLO.1553) stands on the east side of Rocky Neck Avenue, and is propped out over Smith Cove at the back. The 1½-story building features wood-shingle siding and a gable-front form, whose half-story deeply overhangs the ground floor. The symmetrical, three-bay façade includes a center entrance with a shallow gabled hood, framed by a 6/6 window on each side. A large semicircular arch is cut into the projecting gable peak, surmounted by a decoratively carved king post. Shed-roofed dormers with exposed rafter ends are located toward the rear of both side elevations, which also contain irregular 6/6 windows on the ground floor.

The Tarr & Wonson Paint Factory at 32 Horton Street (ca. 1877-92; GLO.196; Photo 18) is a small industrial complex set at the extreme northwest tip of Rocky Neck. Located at the transition between the Outer and Inner Harbors, it forms a potent visual landmark, easily visible from downtown Gloucester. Composed of four main structures in close proximity (most of the buildings were previously connected with each other), the complex consists of one large wood-frame building rising up from the water, and three brick buildings and a brick chimney sitting firmly on land. The complex is unified by a common northeast/southwest alignment of buildings, similar scale and forms, gable roofs, Italianate details, and the vertical counterpoint of the chimney.

The factory's sole surviving wood-frame structure, the Manufacturing Building (ca. 1879-81; Photo 18; GLO.1532), is the largest building in the group, running parallel to the water's edge and rising 3½ stories from a granite-block and rubble foundation at water level to a side-gable roof without gable returns. Utilitarian in character, the building features clapboard walls; a variety of mostly irregular 1/1, 2/2, and 6/6 sash (both gable ends have a pair of symmetrical windows in the half story); molded window trim and wide, molded fascia boards; and thick, flat cornerboards. A tall, gabled dormer pierces the east slope of the roof.

By contrast, the three smaller-scale brick buildings are notable for their architectural aspirations. Decoratively detailed eaves, granite window sills, and segmentally arched window openings are typical. The top of the tapering, square chimney stack is corbelled. A compact Office/Laboratory Building (ca. 1892; Photo 18; GLO.1533) is located at the southwestern end of the complex, rising 1½ stories above a granite outcropping from a granite-block foundation to a gable-front roof. Three rows of slightly projecting brick form horizontal and raking cornices. The northeast façade contains an offset, segmentally arched entrance with four granite steps, a single-leaf door, and glazed transom; a large window is slightly off-center in the half story. Side elevations each contain three asymmetrical windows. The interior of the office building features beadboard wainscoting and reeded window and door casings with bull's-eye cornerblocks on the first floor.

The Copper Mill Building (ca. 1877-1879; GLO.1530) in the middle is the largest of the three brick structures and the most ornate. The two-story structure has a side-gable roof with gable returns, pronounced brick dentils in the corbelling at the roof eaves, which also forms the heads of the second-story windows on the long southeast elevation, and irregular fenestration. A 1½-story, shed-roofed extension projects from the north side of this building. The modest easternmost structure in the complex, the Boiler-Engine Room (ca. 1878-1880; Photo 18; GLO.1531) rises 1½ stories to a side-gable roof that runs perpendicular to the other buildings on the site. Fenestration is irregular, with an offset, segmentally arched doorway on the northeast façade, and two segmentally arched windows in the southeast gable end.

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Two of the district's earliest individual industrial structures are located on the water side of Rocky Neck Avenue near its intersection with Horton Street. The Walen Wharf Building at 53 Rocky Neck Avenue (ca. 1851-1873 with 1892 alterations; Photo 9; GLO.1574) is a long, rectangular building of wood-frame construction, perched on wood piles over the sandy shore of Smith Cove. It rises 1½ stories to a side-gable roof without gable returns. Set directly on the sidewalk edge, the building contains five bays with a center entrance on its street façade, and one bay (with a hoisting beam) on its south elevation. The walls and roof are clad with pressed-metal siding (installed ca. 1893). Façade windows are paired openings, with fixed, single-pane modern sash; the rear elevation contains paired 6/6 sash.

Connected to the northeast end of 53 Rocky Neck Avenue is the Wonson & Story Building at 73 Rocky Neck Avenue (ca. 1870; Photo 9; GLO.1582). Set directly on the narrow sidewalk, the front structure of this architectural amalgam is a wood-frame structure, rising 2½ stories to a gable-front roof with large shed dormers on both side elevations. The broad façade is trimmed with narrow, flat corners and fascia boards. A center entrance is located on the second floor, beneath a compact shed-roofed porch with a long wood stairway running parallel to the façade. The single-leaf door is flanked by one tall window and one small window on each side; a single 6/6 window is centered in the half-story above. Several large, modern additions at the rear of the property rise three stories above wood pilings; fenestration on the side and rear elevations is irregular in size, shape, type, and placement. A large, one-story, enclosed deck marks the end of the building over Smith Cove.

One of the largest surviving industrial buildings along Rocky Neck's waterfront is 43 Rocky Neck Avenue (ca. 1884-1892; Photo 8; GLO.1586), which is situated completely over the surface of Smith Cove. Measuring approximately 30 feet wide by 60 feet deep, the building rises 2½ stories to a gable-front roof without gable returns. Walls are sheathed in clapboards and trimmed with flat corner and fascia boards. The northwest façade has a single-leaf doorway centered on both the first and second floor, a pair of windows centered in the half-story, and decoratively patterned shingles in a narrow band between the second and half stories and in the gable peak. Fenestration is a completely irregular mixture of single, paired, and loosely grouped, mostly 6/6 replacement sash with flat trim. The building is surrounded by wood decks of various sizes on all four sides, and is supported by concrete piers and steel beams.

Three adjacent complexes of modest, utilitarian structures are set at the northern end of Rocky Neck Avenue, all built out into Smith Cove. A large, nearly square structure stands at the street edge of 75 Rocky Neck Avenue (late 19th-early 20th c.; GLO.1583). This wood-frame building rises to a broad, low-pitched shed roof, two stories high at its southwest side, and three stories at its northeast elevation. The asymmetrical street façade contains an offset entrance and three shallow, rectangular, multipaned bay windows with hip roofs near the center of the ground floor; four 1/1 sash are spaced irregularly above. The northeast elevation contains two stories of large, grouped 1/1 windows. The southwest elevation contains another multipaned bay window on the ground floor, a wood stair accessing upper-floor entrances, and utilitarian 1/1 fenestration. The rear, water side of this structure features a mélange of modern fenestration and a second-story deck.

The rear portion of this property is notable for a small, surprisingly intact fish house (numbered unit 11; late 19th-early 20th c.; Photo 10), a freestanding structure built over Smith Cove on wood piles and beams; it faces a pier/pathway that connects 75 and 77 Rocky Neck Avenue. Walls are clad with wood shingles and trimmed with plain, flat boards. The main block of the wood-frame structure is a small 1½-story volume with a steeply gabled front roof, without returns, and an offset entrance on the north façade. Its façade is dominated by a grouping of three large windows in the half story, with 2/2 sash flanking a taller

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2/1 sash. Small one-story extensions with shed roofs and utilitarian fenestration project from the back (south) and east side elevations of the shack.

The property at 77-79 Rocky Neck Avenue (ca. 1880-mid 20th c.; GLO.1584) contains a rambling, heterogeneous assemblage of wharf buildings that extends from the street edge to piers above Smith Cove, where it is supported by wood pilings and wood and steel beams. Evolving over more than a century of use, the buildings range from one to 1½ and 2½ stories in height, and feature wood-frame construction, pitched roofs, vernacular detailing, and utilitarian compositions.

The oldest component of this property may be the Office Building at 77 Rocky Neck Avenue (ca. 1880), a 1½-story, side-gabled building set at the street edge. This narrow, rectangular volume rises above a concrete-block foundation at the front and cut-granite blocks on the north elevation to a steeply pitched roof without gable returns. Clad in wood shingles with minimal flat trim, the building features three modern, polygonal bay windows symmetrically arranged on the façade, utilitarian doorways on the side elevations, a 6/6, double-hung window in the south gable peak, and a shed-roofed dormer across the back.

Extending from the rear of the streetside structure is a long, irregular series of one- to 1½-story ells with low-pitched gable roofs and a variety of irregular fenestration, including 1/1 modern replacement windows and small, rectangular, multipaned bay windows on the southwest elevations, and modern glider windows on the northeast elevations. High shed dormers and clerestory roof additions on the northwest elevations also display 2/2 and 6/6 double-hung sash.

Perched directly on the street edge, 79 Rocky Neck Avenue (early 20th c.) is a freestanding building connected to neighboring #77 by a wood stairway that fills the narrow space between the two buildings. The compact, square volume rises 2½ stories to a low hip roof with a single, flat-roofed dormer on the northeast elevation. Walls are clad with wood shingles on the façade, and clapboard on the sides and back. The façade features two single-leaf doorways in the center, each flanked by a large plate-glass window, and a slightly overhanging second story with a symmetrical pair of modern window units containing a center picture window and 4/4 sidelights. The northeast elevation has a slightly projecting first floor, with an offset entrance, now boarded up, and two faux windows with window boxes, which were painted by Gloucester artist Jeff Weaver (ca. 1995). (Similar faux window treatments have been provided on the northwest façade of the rearmost ells of this complex.)

Occupying the northeast tip of Rocky Neck, the Gloucester Marine Railways at 81 Rocky Neck Avenue (late 19th- late 20th c.) contains mainly recent structures, including a large corrugated metal warehouse building at the northwest part of the site and modern slips with a mobile boat hoist at the northeast end of the property. Lining the southern edge of the property, however, is a mid 20th-century, two-story-high, concrete-block Office-Storage Building (1945 and late 19th c., respectively; Photo 11; GLO.1587) fronting a one-story, wood-frame warehouse structure that terminates on a pier over Smith Cove. The office building is a compact, cubical structure that features a nominally pitched gable roof, multipane steel sash, and cast-concrete window sills. The symmetrical northwest façade has double-leafed, vertical-board wood doors with strap hinges, surmounted on the second story by a pair of recessed steel sash within a vertical-board wood surround. The side elevations each contain four bays, with large windows and second-floor doorways accessed by exterior wood stairs.

A long, wood-frame ell at the rear of the office building is rectangular in shape and one story high with two different gable roofs. Clad with asbestos siding, the walls feature asymmetrically set, 6/6 wood sash with plain, flat trim. The south elevation contains two groups of seven regularly spaced windows, while

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the north elevation features two pedestrian openings and two wider utilitarian door openings interspersed with a handful of irregular windows.

Landscape and Seawall Structures and Objects

The hilly topography of Rocky Neck often requires the assistance of retaining walls at developed lots. Most of these walls were constructed of irregular granite rubble, some in the late 19th century, and many in the early 20th century. The most notable collection is found along Wonson Street, highlighted by the monumental, dressed-granite-block walls with chiseled margins at the street frontages of 24 Wonson Street (ca. 1890; see above) and 1 Clarendon Street (ca. 1885), which are original to the 19th-century houses there. Nearby, 4 Clarendon Street contains early 20th-century landscape walls with beaded pointing in a freestanding granite wall along its Clarendon Street frontage and in a picturesque staircase and connected retaining walls along the Horton Street side of the property (early 20th century).

The Massachusetts Humane Society Landing at Oakes Cove (1832 and ca. 1909; Photo 3; GLO.9016) consists of a gravel driveway leading from Wonson Street to a narrow sandy beach along the east side of the cove. Granite-rubble retaining walls frame the north side of the driveway and the east edge of the beach.

The natural waterfront of Rocky Neck is a mixture of narrow sandy beaches, boulder-strewn slopes, and rocky promontories. Human intervention added riprap slopes, vertical seawalls of various kinds, landfilling and wharf construction, and piers. These structures primarily facilitated commercial activity, but also protected and enhanced residential development. Riprap slopes composed of large, flat, granite stones flank both sides of the causeway; they appear to have been added in the 20th century.

Relatively short segments of large rubble and cut-granite-block seawalls are scattered along the Smith Cove waterfront. Two of the most prominent and historic sections of surviving seawall are located at the northern end of the peninsula. A substantial piece of seawall runs north of the Marine Railways office building at 81 Rocky Neck Avenue (late 19th c.) constructed of irregularly shaped cut-granite blocks and fronted by nearly a dozen tall wood piles. On the western side of the peninsula, a trapezoidal wharf at 7 Sumac Lane (19th c.; Photo 4) is composed of large granite rubble with a top course of monumental granite blocks at its outer end.

The district contains one significant object in the form of the Samuel de Champlain Marker at 1 Rocky Neck Avenue (1930; GLO.9008), which was erected by the Massachusetts Bay Colony Tercentenary Commission to mark the association of this area with one of the early explorers of North America. Supported on a steel pole, the rectangular sign is formed of cast-iron with a white background, bas-relief block lettering painted in black, and a black raised border. The sign features the state seal, the dates 1630 and 1930, and text commemorating the 1606 landing on Rocky Neck of the French explorer and cartographer Samuel de Champlain. The commemorative text of the sign reads as follows: "SAMUEL DE CHAMPLAIN / IN SEPTEMBER, 1606, SAMUEL DE CHAMPLAIN LANDED AT ROCKY NECK IN WHAT IS NOW GLOUCESTER HARBOR, TO CAULK HIS SHALLOP, AND MADE AN ACCURATE CHART OF THE HARBOR WHICH HE CALLED LE BEAUPORT."

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Archaeological Description

While no ancient Native American sites are known on the Rocky Neck peninsula, sites may be present. One site is known in the general area (within one mile). Environmental characteristics of the district support the presence of ancient sites. Several well-drained, level to moderately sloping knolls, terraces, and coastal locations are present that represent favorable site locations. Soils in the district are generally sandy, but can also be rocky, especially in the areas of exposed bedrock. At least 35 percent are urban land-type soils. These soils are difficult to interpret because of their disturbance due to residential, industrial, and commercial construction. Prior to the development of the Causeway in 1829, Rocky Neck was an island in a marine-related ecosystem consisting of Gloucester Harbor, Gloucester Inner Harbor, and Smith Cove. This type of environment would have offered Native Americans a wide variety of flora and fauna for their survival. No evidence of freshwater is currently shown on USGS maps of the area; however, freshwater may exist. At low tide, aquifers may also be exposed along the shoreline that could potentially provide water for human consumption. This potential source of water has not been verified.

Given the information presented above, the size of the district (55 acres), levels of historic settlement, and our current state of knowledge of Native American subsistence and settlement for the coastal area of Massachusetts, a high potential exists for locating ancient Native American resources in the district. Ancient sites in the district may include examples of special-purpose-activity sites (fishery sites, lithic procurement).

There is also a high potential for recovering evidence of historic archaeological resources in the Rocky Neck Historic District. The first potential evidence of European contact in the Rocky Neck locale was in 1606, when Samuel Champlain stopped in the area for vessel repairs. A campsite or activity site may survive from those activities. The Gloucester fishery was exploited shortly thereafter when fish flakes may have been erected on the island at the mouth of the harbor. Archaeological survey and testing may uncover evidence of these activities. The first settlement of the Rocky Neck area may have occurred around 1623, as the English began to settle in the vicinity of Stage Fort Park, roughly 1,300 yards west of Rocky Neck across Gloucester Harbor. Early residents made their living from farming, combined with shore fishing and maritime trades. The settlement, originally located on an island, was raised above the tide by construction of a causeway in 1829. No sites of 17th- or 18th-century settlement have been identified in the district. Some sites from these periods may survive in the district; however, they would be rare. Potential archaeological remains may include evidence of structural remains of farmhouses, barns, outbuildings, and evidence of occupational-related features (trash pits, privies, wells). Evidence of early fishery activities and farming may also exist.

During much of the 17th through early 19th centuries, Rocky Neck was used as a sheep pasture associated with agricultural activity. As the land was purchased during the ca. 1829 to 1836 period, settlement began on the west side of the Neck in the vicinity of Oakes and Wonson coves. All settlers by 1851 were fishermen. While the dwellings do not maintain their mid 19th-century appearances, several do survive on Wonson, Wiley, and Rackliffe streets. Their integrity as archaeological sites may also survive: archaeological evidence of early barns, stables, and outbuildings may survive, as well as evidence of occupational-related features and evidence of fishery activities. The principal focus of commercial and industrial activity on Rocky Neck was the northern one-third area of the Neck in the area principally occupied by the marine railways for more than 130 years. Archaeological survival of different stages of development for the Marine Railway may exist in the area. The marine railways also housed a variety of other maritime trades. The James Tarr and Brothers and Davis Brothers building associated with fishery activities housed trades including a sail loft, seine loft, fish curing, and two smokehouses and smaller

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sheds. Structural evidence and related archaeological features may survive from each of these businesses in the district.

Archaeological evidence of a store (ca. 1851) at the approximate location of 73 Rocky Neck Avenue, and a wharf on Smith Cove may also survive in the district. Wharves and seawalls cover nearly the entire shoreline of Rocky Neck. The shoreline actually resembles a line of castle wall parapets. Wharves can offer a wealth of potential archaeological resources related to their construction, related structures, and outbuildings that were once present on the wharves.

Archaeological evidence of a ferry stop may also survive on the Smith Cove side of Rocky Neck. Evidence of a wharf, attendant's house, and other structures may exist from the operation of a ferry stop in this area. During the third quarter of the 19th century, the small settlement at Rocky Neck grew with industrial and commercial development and concomitant residential and institutional growth. The potential for archaeological sites also grows during this period, with site types representative of those growth patterns. Structural evidence from a wood-framed warehouse (ca. 1844) demolished in 2000 may survive from that period. The warehouse was the closest building to the Tarr and Wonson paint factory's approach from Horton Street. Another business operating on the Neck was a fishery and grocery business operated by Leonard Whalen and William L. Wonson. Structural evidence and related archaeological features may exist from the store, which stood at the end of Rocky Neck Avenue overlooking Smith Cove.

Structural evidence and related archaeological features may also survive from residential sites from the mid to late 19th century. A number of fishermen and industrial workers had houses (still extant) on Clarendon, Rocky Neck Avenue, Fremont, and Wonson streets. Additional examples of similar structures may also survive as archaeological sites. Evidence of boardinghouses may also be present, especially those built after the Civil War, as well as evidence of the Rockaway House hotel, which opened in 1896. After several periods of expansion, most of the hotel was demolished in the 1960s. Other hotels and boardinghouses that no longer survive on the Neck include the Hotel Moorland (1896, burned in 1958) and the Colonial Arms hotel at Eastern Point (1904, burned in 1908).

In the early 20th century, the Inner Harbor Hotel (now demolished) was present on the parcel now known as 14 Clarendon Street. Structural evidence, construction features, and archaeological features may survive from each of these buildings. By 1872, all of the streets at Rocky Neck were laid out, indicating potential sites from this period on any of Rocky Neck's streets. Evidence of Rocky Neck's early 1890s electric street railways may also be present in the form of old rail lines and railroad-grade preparation.

Shipwrecks and lifesaving stations were common along the Gloucester coastline. Potential shipwreck sites in Gloucester Harbor may include the scuttling of vessels, burned vessels, and vessels left to the ravages of time. Archaeological evidence of lifesaving stations may also survive in the Rocky Neck Historic District. Structural evidence of boathouses and other support activities may survive on Rocky Neck, as well as at several other locations along Gloucester's coastline. The use of retaining walls and filled wharves may also contain smaller vessels used as fill.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture
Art
Entertainment/Recreation
Industry
Maritime History
Social History

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Period of Significance

ca. 1829 - 1967

Significant Dates

n/a

Significant Person

(Complete only if Criterion B is marked above.)

Anderson, Oscar
Bernstein, Theresa Ferber
Breckenridge, Hugh
Buhler, Augustus Waldeck
Craske, Leonard F.
DeCamp, Joseph Rodefer
Duveneck, Frank
Gruppé, Emile Albert
Hassam, Frederick Child
Hartley, Marsden
Heller, Eugenie M.
Hopper, Edward
Lane, Fitz Henry
Meyerowitz, William
Mulhaupt, Frederick J.
Noyes, George L.
Sloan, John
Tarr, James G.
Twachtman, John Henry
Valenkamph, Theodore V. C.
Wonson, Augustus H.

Cultural Affiliation

n/a

Architect/Builder

Boynton, Charles
Day, John W.
Griffin, Bennett

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Rocky Neck Historic District is significant for its associations with the growth of Gloucester's maritime industry, summer-resort development, and artist community from ca. 1829 to 1967. Largely characterized by 19th- and early 20th-century construction, including residential, institutional, and commercial buildings of local significance, the historic district also encompasses two marine industrial complexes on opposite shores of Rocky Neck, the Rocky Neck Marine Railways (now Gloucester Marine Railways Corp.), 81 Rocky Neck Avenue, and the Tarr & Wonson Ltd. Copper Paint Company, 32 Horton Street. Early residents were a mix of fishermen, merchants, and industrialists. By the 1890s, Gloucester's desirability as a summer-resort area brought increasing numbers of seasonal residents to Rocky Neck, among them a considerable number of well-known artists who greatly influenced and celebrated the character of the neighborhood, maintaining studios at Rocky Neck, conducting art schools, and immortalizing the setting in their work. Today, Rocky Neck remains one of the oldest working art colonies in the United States. The rugged character of the landscape and working waterfront that inspired artists and seasonal visitors also shaped Rocky Neck's architectural development, and the historic district displays a range of modest to high-style treatments of traditional and revival-style buildings from the mid 19th century onward. Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, the Rocky Neck Historic District meets Criteria A, B, and C of the National Register at the local level.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Gloucester is a maritime community of extensive coastline and irregular terrain on the Cape Ann peninsula in southeastern Essex County, about 30 miles northeast of Boston. Geographically the largest municipality on Cape Ann, extending from Massachusetts Bay on the south to Ipswich Bay on the north, Gloucester is bordered by Manchester-by-the-Sea on the southwest, Essex on the northwest, and Rockport on the east. Gloucester was established as a town in 1642, and incorporated as a city in 1873. Boundaries between Gloucester and Manchester-by-the-Sea were established in 1672, and Gloucester's Fifth Parish (Sandy Bay) was set off as Rockport in 1840. Tidal boundaries with Essex and Ipswich, farther northwest, were established in 1892, and Gloucester's boundaries have changed little since that time [MHC Reconnaissance Report].

Rocky Neck is a small peninsula projecting from the western shore of a larger peninsula once known as Eastern Point, which separates Gloucester Harbor from the Atlantic Ocean. The larger peninsula provides some shelter for the Harbor Village (i.e., downtown Gloucester), located across the Inner Harbor from Rocky Neck, roughly 500 yards to the northwest. Rapid growth of the fishing and summer industries on the larger peninsula contributed to the emergence of distinct areas or neighborhoods by the end of the 19th century. The village of East Gloucester ranges along the Inner Harbor and borders Smith Cove on the east. Rocky Neck, largely self-contained and accessible from East Gloucester by a causeway, borders Smith Cove on the west, and contributes to the framing of the Inner Harbor. Bass Rocks is situated at the northeastern part of the peninsula, in the area of Bass Avenue. The term "Eastern Point" is now generally reserved for the area of summer estates that developed at the southern end of the larger peninsula from the 1880s onward [Jenkins and Frontiero, Summer Resorts context, 2].

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Rocky Neck Before the Period of Significance (before 1829)

The first European known to visit Cape Ann was French explorer, navigator, and cartographer Samuel de Champlain (1567-1635). Sailing the Atlantic coast from Nova Scotia to Cape Cod, Champlain stopped at Rocky Neck in September 1606, to caulk a launch boat at Smith Cove, which he called "le beau port." He noted many Native Americans in the region. A widely published chart of Gloucester Harbor drawn by Champlain in 1606 (from which an engraving was made in 1613) depicts Rocky Neck as the place where Champlain's party stopped. In 1608, Champlain founded the city of Quebec on the St. Lawrence River in New France (later Canada), and the following year discovered the lake on the present Vermont-New York border that bears his name. He also explored the Ottawa River dividing Quebec and Ontario, Canada; northern New York State; and the eastern Great Lakes. In 1930, the Massachusetts Bay Tercentenary Commission erected the Samuel de Champlain Marker, 1 Rocky Neck Avenue, to commemorate the explorer's presence here. See below for additional information on the Tercentenary Marker program [Johnson; Ritchie; Brown Library; *Historical Markers*].

Permanent European settlement in Gloucester began in 1623 in the vicinity of the present Stage Fort Park, roughly 1,300 yards west of Rocky Neck, across Gloucester Harbor. While Colonial-period inhabitants of Gloucester made their living from farming and shore fishing, maritime industries, such as fishing, fish processing, boatbuilding, and the manufacture of nautical supplies, had dominated the local economy since the 17th century. In addition to small clusters of fishermen's settlements that dotted the coastline near the coves, among them Plum Cove, Lanesville, and Folly Cove, Gloucester had three fishing villages, at East Gloucester, Annisquam, and Harbor Village (downtown Gloucester).

The East Gloucester peninsula (once known in its entirety as Eastern Point) defines the eastern edge of Gloucester Harbor and includes Rocky Neck as well as Eastern Point, as the settlement at the head of the harbor to the south became known. The peninsula was a rural area with a largely agricultural economy for the first two centuries of Gloucester's growth. Concentrated settlement at East Gloucester eventually centered at what became known as East Gloucester Square, or the intersection of East Main, Highland, and Plum Streets (see East Gloucester Square Historic District, NRDIS, 1996) along the Inner Harbor. The district abuts the eastern edge of the Rocky Neck Historic District. Captain Andrew Robinson launched the world's first schooner from East Gloucester in 1713. This event, and the establishment of another shipyard by Samuel Pearce nearby, marked the beginning of East Gloucester's distinctive maritime history. The balance of the East Gloucester peninsula, however, remained sparsely settled through the mid 19th century, supporting some subsistence farming and husbandry [East Gloucester Square NR nomination, 1996].

Rocky Neck was formerly an island, connected to the mainland at East Gloucester by a sandbar accessible at low tide. Known as Peter Mud's Neck in the 17th century, the territory is apparently named for an individual whose association with Rocky Neck remains unclear and merits further research. No one with the surname has been located in Essex County grantee deed indices from 1640 to 1834. During this time, Rocky Neck served as a sheep pasture associated with agricultural activity at East Gloucester. A causeway to Rocky Neck was raised above tide by 1829, and settlement began shortly thereafter. The causeway, which carries Rocky Neck Avenue, defines the southern edge of Smith Cove, with the village at East Gloucester framing the eastern side of the cove, and Rocky Neck framing the western side [Frontiero; Johnson; Hilbert and Woodford; Babson, 72; East Gloucester Square NR nomination].

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Early Settlement of Rocky Neck (ca. 1829-1851)

After the causeway had been “laid out for the use of all persons settling or inhabiting said neck,” Zachariah Stevens and Daniel W. Rogers of Gloucester, described in deeds as gentlemen, sold large tracts of land on Rocky Neck between ca. 1829 to 1836. The oldest extant buildings in the historic district appear to be located on a tract they sold to Elisha M. Oakes et al. on the west side of the Neck, near Oakes Cove and Wonson Cove. Rackliffe Street, Wiley Street, and Wonson Street in this area were named for early settlers: all fishermen in the mid 19th century, though the Wonsons would later become Rocky Neck’s premier resident industrialists. Eleven dwellings were built in this section of Rocky Neck by 1851. Those that appear to have been at least partly constructed during this first phase of Rocky Neck settlement (ca. 1829-1851) include the houses associated with Elisha M. Oakes, at 10 Wonson Street; Elisha Oakes, Jr., at 12 Wonson Street; Alexander Kiff, at 7 Wiley Street; Amos Gregory, at 11 Wiley Street; John Davis, at 11 Rackliffe Street; and Augustus H. Wonson, at the Wonson-Rowe House, 5 Rackliffe Street. While the dwellings no longer maintain their mid 19th-century appearances, they nonetheless are noteworthy for their early associations and merit further research. John Davis’s house is known to have remained in the family into the 20th century. Also related to early development at Rocky Neck is the public landing, Stevens Lane on Oakes Cove (photo 3), which was established ca. 1832 by Zachariah Stevens as a public right-of-way to Gloucester Harbor, and used by the Massachusetts Humane Society about the turn of the 20th century as the location of a lifesaving station at Rocky Neck. No buildings associated with this activity survive [Southern Essex District deeds, 255:72; 1851 map; U. S. census; Johnson; plaque at landing].

The Wonson family came to be associated with Rocky Neck about 1836, when Samuel Giles, Oakes, and Samuel Wonson, Jr. acquired what was later described roughly as the southern “two-thirds of Rocky Neck” from Stevens and the widow of Daniel Rogers. Giles and Wonson were partners in a fisheries firm. Samuel Wonson also was the first keeper of the lighthouse at Eastern Point (NRIND, 1987), from 1832 to 1849. Further divisions of the acreage at Rocky Neck were undertaken chiefly by Wonson’s sons, among them Augustus H. Wonson (see below), through the rest of the 19th century. Also of interest, though historic resources from this early period do not survive there, is the northern third of Rocky Neck that Stevens and Rogers sold to Joseph Shepard, a butcher, in 1832. This area, largely occupied by marine railways for more than 150 years, has been the principal focus of historic industrial and commercial activity at Rocky Neck. The number of buildings at Rocky Neck increased from eleven in 1851 to twenty-two by 1859, when 143 residents, mostly fishermen, lived here, with most of the houses still clustered at the southwest point of the peninsula [Southern Essex District deeds, 280:161, 293:231; Jenkins and Frontiero, Maritime context; Johnson].

Augustus Henry Wonson (1817-1894) and his father-in-law, Cyrus Story (1796-1865), evidently collaborated on one of the first business ventures based at Rocky Neck, a short-lived undertaking, possibly a store, sited in 1851 in the approximate location of 73 Rocky Neck Avenue (ca. 1884-1888) with a wharf on Smith Cove. Cyrus Story was a merchant and trader in Gloucester; his son, Cyrus Story, Jr., would later operate a grocery on Front Street downtown. The Wonson & Story parcel on Smith Cove at Rocky Neck remained in the Wonson family through the rest of the 19th century, along with a number of tracts subdivided for residential development on the harbor side of Rocky Neck, north of Clarendon Street and southwest of Wonson Street. A fisherman when he married his second wife, Susan Story, in 1848, Wonson was a ship-painter by 1860 and a founding partner in Tarr & Wonson, Limited, paint manufacturers (see below).

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Activity on the Smith Cove side of Rocky Neck was busy enough to warrant a ferry stop here, well positioned on the run between Duncan's Point at the Harbor Village (downtown) and the town landing at East Gloucester Square. Capt. John Wonson began the passenger ferry service in 1849, and this mode of transportation linking Rocky Neck with the rest of Gloucester was instrumental in serving and encouraging development on the Neck. Overland connections were made by horsecars and streetcars in the 1880s and 1890s, respectively. Service continued into the 20th century [Jenkins and Frontiero, Maritime context; Johnson; "Rocky Neck landmarks"].

Though Rocky Neck's association with artists and its growth as a summer resort and artists' colony would not blossom until the late 19th century, Rocky Neck as early as 1844 provided a vantage point for Gloucester artist Fitz Henry Lane (1804-1865). Born Nathaniel Rogers Lane, he was "Cape Ann's first native son to become a nationally known painter" [Curtis, 18], and one of the few artists in Gloucester to have a lifelong association with the community as a year-round resident. Having suffered a form of paralysis as an infant that restricted his movement, Lane pursued painting and drawing, and, leaving Gloucester in the 1830s during a local economic downturn, apprenticed as a lithographer at Pendleton's in Boston. While in Boston, Lane produced two lithographic views of Gloucester (1836 and 1846) as well as the oil painting, *Gloucester Harbor from Rocky Neck* (1844). He became a partner in the lithography firm of Lane and Scott before returning to Gloucester about 1848 to concentrate on marine painting. Lane built a granite house with third-floor studio on Duncan's Point at 8 Harbor Loop (1849-1850, GLO.301, NRIND 1970), directly across the inner harbor from Rocky Neck. Illustrating the influence of English marine painter Robert Salmon, who was active in Boston during the 1830s and 1840s, Fitz Henry Lane was known for his accurate details of Gloucester's ships, skyline, and historic sites; the quality of light that figures so prominently in his work and made him a leader among luminist painters by the early 1850s; and his distinctive sense of color and composition. His presence in Gloucester attracted noted out-of-town artists to the area in the third quarter of the 19th century [Curtis, 17-19; Jenkins and Frontiero, Artists Context, 5-8; Erony].

Expanding Village (ca. 1851-1885)

The early settlement cluster at Rocky Neck expanded significantly in the third quarter of the 19th century with industrial and commercial development, and concomitant residential and institutional growth. The present Rocky Neck Avenue had been constructed over the causeway as far as Wonson Street in 1851. By 1872, the road had been extended northwest and north along Smith Cove, connecting to the ferry landing at the northern tip of the Neck, and serving as the principal access road to all of the commercial wharves that operated on the Rocky Neck side of Smith Cove.

Three businesses established at Rocky Neck in the third quarter of the 19th century became nationally known: James G. Tarr & Brothers, fisheries; Tarr & Wonson Limited, manufacturers of copper-based anti-fouling paint for ships' bottoms; and the Rocky Neck Marine Railways Association (now Gloucester Marine Railways Corporation), the oldest continuously operating marine railways in the country. Only Tarr & Wonson retains buildings from this period. James Gamage Tarr (1830-1913), a Rockport native, was a partner in all three firms. Tarr and Andrew Dodd opened a grocery and supply-store business at Rocky Neck in 1855, later joined by David Tarr and Stephen Dodd. James G. Tarr & Brothers, wholesale dealers in dried and pickled fish, succeeded Dodd, Tarr & Company in 1874. Partners in the latter firm were brothers James, David, D. Sherman, and Thomas L. Tarr, all of Gloucester, and B. N. Tarr of Rockport. Active from 1855 to ca. 1910, the business at its height employed 75 workers and occupied ten large buildings and spacious flakeyards on five acres at the northern end of Rocky Neck, near the ferry landing and directly across Smith Cove from East Gloucester Square. In 1892, Tarr & Brothers fitted and

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owned twenty first-class vessels, and were wholesale dealers in “all kinds of dry and pickled fish, smoked halibut and mackerel.” The firm established a marine railway (see below) on its Rocky Neck property in 1859 to service its own vessels and those of others. James Tarr resided at Rocky Neck in 1870, later relocating to Prospect Street downtown. He served two years in the Massachusetts General Court and was a director of the City National Bank [Pringle, 338; Essex County directory; U. S. census; Tarr & Bro. finding aid].

In 1863, James Tarr and Augustus Wonson established Tarr & Wonson, Limited, a copper-paint company, at Tarr’s Wharf. They moved the manufacturing operations to a new facility at the western tip of Rocky Neck in the 1870s. Sited at the water’s edge, the paint works is the dominant landmark of Rocky Neck when viewed from the harbor and downtown. Tarr and Wonson experimented with creating a paint that would protect the bottoms of wooden ships, providing an economical alternative to plating hulls with copper sheets, and a more effective alternative to painting with green paint. They patented their paint-manufacturing process and formula, which employed Stockholm tar, benzene or naphtha, and dry oxide of copper, finely pulverized. The company’s copper paint, as an 1892 advertisement stated, was “a perfect substitute for metal sheathing for one year, effectually protecting the bottom [of the ship] from boring of worms, and adhesion of barnacles, grass, seaweed, moss, etc.” Preventing marine growth reduced the travel times of vessels, thereby saving time and money. About seven gallons of paint, applied with a brush, was required for one coat on a 100-ton vessel. Reportedly the first American manufacturer of copper-based anti-fouling paint, Tarr & Wonson was recognized several times between 1865 and 1891 by international industrial groups for its product, a significant development in marine technology that reinforced Gloucester’s position as one of the nation’s leading marine industrial centers. By the 1890s, Tarr and Wonson paint “had been widely recognized as the most effective anti-fouling mixture on the market and was being shipped abroad as well as domestically” [*Tarr and Wonson Paint Factory*, 1-2; Johnson; Tarr and Wonson 1863 patent application].

The plant layout of the Tarr & Wonson Paint Factory, 32 Horton Street (ca. 1877-1892, GLO.196, photo 18), continues to reflect manufacturing processes in use from the 1870s until the company was sold in 1954. Oldest of the four principal and interconnected buildings is the brick Copper Mill (ca. 1877-1879) on the south elevation, with the brick Boiler-Engine Room (ca. 1878-1880) immediately to the east. Behind (west of) the Copper Mill, at the water frontage, is the wood-frame Manufacturing Building (ca. 1879-1881), where paint was mixed and prepared for shipment. The brick Office-Laboratory Building (ca. 1892) occupies the westernmost end of the plant, with a sweeping view of the Ten Pound Island and the harbor. The center of the plant housed three tanks for storing the petroleum derivative naphtha, which acted as a fuel and solvent, and was an element of other chemical products [*Tarr and Wonson Paint Factory*, 1-2; Johnson]. A wood-frame warehouse (ca. 1884), the closest building to the plant’s approach from Horton Street, has been demolished since 2009.

Aside from commercial and marine industrial construction, roughly 30 of the dwellings in the historic district were constructed during this period, illustrating a range of styles and house forms. The notable Greek Revival-style cottage at 36 Rocky Neck Avenue (ca. 1855, photo 21) is unique at Rocky Neck for its distinctive acorn-shaped dentils, a type of ornament seen on at least three houses of the same period in East Gloucester. One of those dwellings, the Matthew Dedcovich House, 283 East Main Street (1854, GLO.162, NRDIS, 1996), has been identified as the work of Gloucester housewright Charles Boynton, making it likely that 36 Rocky Neck Avenue is also the work of Boynton. The Dedcovich House is situated nearby, at the eastern end of the causeway from East Gloucester to Rocky Neck, and abuts the boundary of the Rocky Neck Historic District. Described as a housewright in 1854, Charles Boynton (1813-1875) established a large and successful wood and coal business by 1870, at which point

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housebuilding became a secondary business interest. Boynton dealt in diamond and anthracite coal, hard and soft wood, lime, hair (for plaster), cement, and wood, sawed and split to order [Gloucester inventory; 1870 directory]. The 1850 census records two younger carpenters residing in the Boynton household – Fitz Hinckley, age 18, and George Duglass [sic], age 22 – indicating that Charles Boynton trained others in house construction who could have been associated with the distinctive acorn ornament. The early history of the cottage at 36 Rocky Neck Avenue is unclear. Deed research undertaken to locate a housewright contract has neither yielded conclusive information on the original owner of the house nor confirmed Boynton as the builder. It appears the house was associated with the Oakes family, one of several at Rocky Neck on tracts owned from the mid 19th century onward by Elisha M. Oakes (see also below and 10 Wonson Street above) and his descendants. Further research is suggested [Southern Essex District deeds, 1758:573, 2428:552, 3525:359, 6054:298, 6597:293].

Augustus Wonson had a comparatively early role in the subdivision of land at Rocky Neck for residential development, even before the 1863 establishment of the copper-paint factory that bears his name. As early as 1846, Wonson and his brothers, Nathan F. Wonson (1806-1888) and Addison P. Wonson (1808-1864),¹ along with Elisha M. Oakes, all mariners, conveyed interests to one another for two lots apiece in a subdivision across the northern end of Rocky Neck, in the vicinity of the present Clarendon and Wonson streets. Further divisions of land in this area occurred in 1853 and 1865 [Southern Essex District deeds, 363:276-279; Southern Essex District plan book 2, plan 25; Johnson].

The influences of the business proprietors of Rocky Neck extended beyond construction of commercial and industrial buildings: they had large ornate houses built on the hill near their plants. Most prominent in terms of location and architectural design, the Italianate-style Augustus H. Wonson House, 24 Wonson Street (ca. 1860-1865, GLO.200, photo 17), Wonson's second dwelling at Rocky Neck, was built on a rise overlooking the copper-paint factory, and appears to have been the largest dwelling at Rocky Neck at the time of its construction. Oriented toward downtown with sweeping views of the harbor, its seaside setting is well preserved, as is the building's placement in the landscape, somewhat modified about 1926 with the construction of the adjacent Charles S. Nauss House, 20 Wonson Street, (photo 25), to the west (see below). After Augustus Wonson's death, his widow, Susan, remained in the house until her own death in 1918. Their grandson, Arthur Story Wonson, Jr. (1897-1946), president and treasurer of Tarr & Wonson, evidently renovated the house in the 1920s for use by his family, including his twice-widowed mother, Sarah D. Merchant. It appears the property was sold out of the Wonson family by 1960 [Johnson; MHC inventory; "A. S. Wonson"].

Augustus Wonson's estate anchors the intersection of Clarendon and Wonson Streets; approximately two thirds of the district's houses dating to this period are sited on these streets. Of his six children, the two who were associated with Tarr & Wonson also built their homes overlooking the copper-paint plant: Gardner K. Wonson (1849-1885), who resided at 2 Clarendon Street (ca. 1873, GLO.194, photo 23), and Addison P. Wonson (1859-1946), who resided at 1 Clarendon Street (ca. 1885, GLO.193, photo 16). Gardner Wonson's house would later become widely known as the subject of *The Mansard Roof* (1923), a watercolor painting by Edward Hopper (see below). Augustus Wonson owned a number of other houses in the immediate area, among them the dwellings he bequeathed to his adult children: the Lydia Giles House, 3 Clarendon Street (ca. 1851-1873), to Alice M. Wonson Sanders; 6 Terrace Lane (ca. 1880)

¹ In the Wonson family, distinctive given names from one generation (e.g., Augustus, Addison, Arthur Story, etc.) frequently resurfaced in subsequent generations, creating the potential for some confusion in matching individuals to the buildings with which they were associated. Attention to birth and death dates has helped clarify these associations.

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to Howard A. Wonson, a fish merchant; and 42 Rocky Neck Avenue (ca. 1880), to the heirs of oldest son William L. Wonson, a tinsmith or can maker and partner in Walen & Wonson fisheries and grocers. Youngest sibling Arthur Story Wonson, Sr., a musician, resided with his family at his parents' estate until his death in 1911 [maps and atlases; Augustus Wonson will papers].

Directories from 1869-1870 show more than 50 adult men residing at Rocky Neck, suggesting about the same number of households. Roughly half were mariners or fishermen. Approximately one third were employed in maritime jobs, such as fish curing, laboring, ship carpentry and painting, or as employees of the Dodd & Tarr (later James G. Tarr & Brothers) fisheries or the Tarr and Wonson copper-paint factory. In addition, Leonard Walen and William L. Wonson operated a fisheries and grocery business at the Neck, possibly at the location of the Wonson & Story enterprise (see above, no longer extant) near the end of Rocky Neck Avenue overlooking Smith Cove.

Owners of houses on Clarendon Street among the Wonson family dwellings included Robert C. Varney, fish-curer, at 5 Clarendon Street (ca. 1851-1873); Harvey Knowlton, foreman at Tarr & Wonson, at 10 Clarendon Street (ca. 1851-1873, photo 20); and Leonard Walen, partner in Walen & Wonson, at 9 Clarendon Street (ca. 1851-1873). David Tarr of Dodd & Tarr appears to have owned 4 Clarendon Street (1865) and 12 Clarendon Street (ca. 1880, photo 20). On lower ground in the vicinity of Oakes Cove and Wonson Cove were the dwellings of fisherman Benjamin Hodgkins, the foreman at Dodd & Tarr, at 40 Rocky Neck Avenue (ca. 1860), Amos N. Rackliffe House, 7 Fremont Street (ca. 1880, GLO.195, photo 22), and Sidney W. Oakes, a ship-painter, at 19 Wonson Street (late 19th century).

By 1872, most of the major streets on Rocky Neck were laid out, except for Horton Street at the northern end. Only four streets were named: Fremont Street, Wiley Street (then Smith Street), Rocky Neck Avenue, and Clarendon Street (then Highland Street). Hatch Way, known historically as Valatie Street, was present from ca. 1872 onward, though not developed with houses until the mid 20th century. The intersection of Rocky Neck Avenue and Wonson Street emerged by the early 1870s as a focus for two unique institutional buildings that served the neighborhood, Rocky Neck (Wonson) School, 11 Wonson Street (1867), and Giles Chapel, 6 Wonson Street (1877, GLO.199, photo 24), the only school and church, respectively, in Rocky Neck's history.

Population at Rocky Neck was sufficient to require a schoolhouse after the Civil War. Previously, pupils from Rocky Neck attended the Point Primary School on Chapel Street, East Gloucester. The then-town of Gloucester purchased land for the Rocky Neck school from Nathan Wonson. Renamed Wonson School two years after opening in 1867, the building housed a one-room primary school for fifty years. The builder, Bennett Griffin (1827-1913), was a lumber and hardware dealer on Main Street downtown. Housing as many as 80 pupils by the 1870s in a classroom intended for 50, Wonson School was enlarged in 1882-1883. Mary B. Coas was the first teacher; subsequent teachers included Ella Wonson (1869), Susie Burnham, Lillian Harrison (1892 to 1914), Carrie M. Hodgkins, and Bessie Parsons. As families became older and year-round dwellings at Rocky Neck became summer homes, the number of school-age children in the neighborhood decreased to twenty in 1915, and the school was closed the following year. Artist Emile Gruppé purchased the unused building in 1931, and in converting the school to an art gallery added a triple shed dormer on the south side, oversized multipane windows on three sides, skylights, and a massive stone chimney and fireplace ["Schoolhouse Transformed;" Frontiero, Survey Update Plan; Johnson; Mass. Death Records].

Augustus H. Wonson had the building known as Giles Chapel constructed in 1877 for the Baptist Church and Sabbath School at Rocky Neck. He named the society in honor of his sister Lydia (1793-1877) and

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brother-in-law Samuel Giles (d. 1850), a Salem native, wealthy shipmaster, and prominent member of the Baptist Church in Gloucester. Lydia G. Giles lived in Salem at the time of her death, but had maintained her Rocky Neck house at 3 Clarendon Street (ca. 1851-1873) as a summer residence. The Baptist Society and school used the building until 1937, when declining membership in the unincorporated society led to a merger with the Chapel Street Baptist Church near East Gloucester Square. Upon acquiring Giles Chapel in 1949, the Community Church (formerly the Chapel Street Baptist Church) conveyed the property in the same year to Mary Billings Green of West Hartford, Connecticut. The widow of artist William Bradford Green (1871-1945), she converted the building to a summer residence and art gallery, until it was returned to religious use in 1966 as a Christian Science church. The nonprofit Rocky Neck Arts Colony, Inc. acquired the chapel in 2013 and rehabilitated the building in 2014, using Community Preservation Act funds, to serve as a cultural center at Rocky Neck [Mass. Death Records; Giles will papers; Babson, 560; Gloucester inventory; Southern Essex District deeds, 3667:70 and 3679:474; CPA Application Narrative; directories].

By 1884, residential and industrial development of the Rocky Neck Historic District was largely complete, except for the houses on Horton Street and on Rocky Neck Avenue between Wonson Street and Stevens Lane, which date to the early 20th century. The majority of residents at Rocky Neck continued to be fishermen, fishnet repairers, sailmakers, warehouse workers, and manufacturing employees. The dominant presence of tradesmen and laborers, far exceeding the number of industrialists and artists, is reflected in the simple nature of many of the buildings that characterize the historic district [Frontiero, Survey Update Plan; Johnson].

Growth as a Summer Resort and Artists' Community (ca. 1885-1920)

Development at Rocky Neck in the late 19th and early 20th centuries reflected Gloucester's growth as a summer-resort community and its widening, and closely related, appeal to artists – “painters, photographers, sculptors, writers, and actors who were inspired by the same interplay of land, sea, and light” that attracted summer visitors. The city's picturesque fishing fleet and associated maritime activities were popular with both groups. Summer people also proved to be significant patrons of the artists' community. Accommodations for permanent residents and seasonal visitors alike could be found in a mix of new construction and the recycling of old wharf and industrial buildings for art studios, galleries, and shops “squeezed side-by-side into a picturesque jumble” with a range of single-family dwellings and small-scale summer cottages, plus hotels and boardinghouses catering to the seasonal trade. [Jenkins and Frontiero, Summer resort context, 1-3, 4, and 2-12.]

Improvements in public transportation facilitated access for summer visitors, including artists, and opened up Rocky Neck for further residential development. By the early 1890s, Rocky Neck had an electric trolley connection to downtown by way of East Gloucester. From Eastern Point Road, the line extended up the causeway and Rocky Neck Avenue as far as the present Stevens Lane. A small commercial node developed on Rocky Neck Avenue, north and south of the Wonson Street-Fremont Street intersection, near the end of the streetcar line. By the turn of the 20th century, confectioneries or ice cream shops operated at 43 Rocky Neck Avenue (ca. 1884-1892, front building on the parcel, photo 8) and 1 Wonson Street (ca. 1900), and 39 Rocky Neck Avenue (1900) was a cobbler shop [MHC Reconnaissance Report; Sanborn maps]. This stretch of Rocky Neck Avenue also attracted some of the earliest artist studios constructed in the district (see below).

Though Rocky Neck had offered summer boardinghouses since the Civil War, summer visitors began to arrive in significant numbers in 1896 with the opening of the Rockaway House hotel. Capt. Frank Foster

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converted the homestead of his in-laws, the William Rackliffes, from a summer boardinghouse operated by his wife, Dorcas, into the Rockaway House, 7 Rackliffe Street. The hotel complex, expanded through the 1920s with additions of attached and detached buildings, has been modified significantly. Demolition since the 1960s has left only the 2½-story, gambrel-roofed wing (ca. 1903-1909, GLO.197) fronting Rackliffe Street; historic window and porch detailing on that wing was removed in the renovation to condominiums in 1985-1986. John W. Day (1844-1908) of Gloucester, initial contractor for the hotel in 1896, was noted for his work building other Gloucester resort hotels: the Hawthorne Inn (in 1891), Wonson's Point, East Gloucester; the Hotel Moorland at Bass Rocks (1896, burned 1958); expansion of the Oceanside (1880s) at Magnolia; additions to the Hesperus hotel at Magnolia; and the Colonial Arms hotel at Eastern Point (1904, burned 1908). It is not clear whether Day built the surviving wing of the Rockaway House [*Rocky Neck Historic Art Trail*; Sanborn maps; Garland, 111; Tolles, 100-106; Jenkins and Frontiero, Maritime context; Gloucester inventory; Frontiero, Stacy House nomination].

William Alexander Publicover acquired the Rockaway House from the Fosters in 1902, ushering in the hotel's golden age, which continued through the 1920s. His family lived on the premises year-round. Publicover "attracted prosperous middle-class who would settle in for a month or two, the men going on fishing expeditions, the ladies taking painting lessons and everyone playing bridge in the evenings" [*Rocky Neck Historic Art Trail*]. The Rockaway House was perhaps the most advantageously sited of the summer accommodations at Rocky Neck, offering direct frontage on the harbor with its own dock, easy access to the Gloucester Yacht Club (see below) to the south, and sufficient acreage to provide tennis courts and manicured lawns at seaside. Summer hotels in the area, including the Rockaway House, began hosting art exhibitions in their lobbies in the 1890s, partly due to a dearth of gallery space in Gloucester in the late 19th century [Curtis, 13], and partly to support the work of the "prominent artists who spent their winters teaching in the cities in the East and Middle West and their summers relaxing at Gloucester" [*Rocky Neck Historic Art Trail*]. The art exhibitions continued until 1922, by which time the clientele at the Rockaway House included "well-to-do ladies who supported the arts with enthusiasm" [*Rocky Neck Historic Art Trail*], but few professional artists, who could no longer afford the hotel accommodations. The Rockaway House apparently operated as a summer hotel through the end of the district's period of significance [*Rocky Neck Historic Art Trail*; Curtis, 13].

Gloucester's desirability as a destination for artists had become known beyond its borders through the work of nationally known painters Fitz Henry Lane and Winslow Homer (1836-1910), among others. Homer had summered in Gloucester in 1873 and 1880, on the latter trip staying with the lighthouse keeper on Ten Pound Island, situated in Gloucester Harbor roughly 300 yards southwest of Rocky Neck. He "did much to popularize Gloucester in the eyes of the American public who, lured by the romanticism of sailing ships, began coming to Cape Ann to see it for themselves" [Curtis, 15].

Many artists active in Gloucester from the mid 19th century onward would have been acquainted with Rocky Neck, both for its views of Gloucester Harbor and for its dominance in the landscape when viewed from other vantage points in Gloucester. It should be noted that the Rocky Neck art colony traditionally was not confined to the Rocky Neck peninsula, but encompassed a wider community that included East Gloucester (see also East Gloucester Square Historic District, NRDIS, 1996). For the purposes of the Rocky Neck Historic District, this narrative presents a selection of artists known to have summered, maintained a studio, or taught art classes at Rocky Neck, as well as artists whose work depicted subject matter present within the boundaries of the historic district, and generally painted from a location within

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those boundaries.² While artists kept studios, many were best known for their landscapes painted *en plein air* (i.e., in the open air, or outdoors).

Perhaps no other professional artist had as large a role in the early establishment of the art colony at Rocky Neck as painter, sculptor, etcher, and teacher Frank Duveneck, N.A.³ (1848-1919). A native of Covington, Kentucky, Duveneck received his early training with German-born artists Johann Schmitt and Wilhelm Lamprecht in mural painting and carving altarpieces for churches, traveling in the United States and Canada before departing in 1869 to study at the Royal Academy in Munich, Germany, with subsequent travel in Europe. Returning to the United States in 1873, Duveneck taught at the McMicken School of Design (later known as the Art Academy of Cincinnati), where his students included John Twachtman, Joseph Rodefer DeCamp, and Theodore Wendel, all of whom would continue their training with Duveneck in Europe, first at the Royal Academy and then in Duveneck's own atelier, and form the core of his coterie at Rocky Neck from about 1890 onward. Duveneck visited Rocky Neck about fifteen times over twenty-five years, maintaining separate studios at Rocky Neck and Bass Rocks in order to observe the effects of morning and afternoon light. He boarded at the Rockaway House, 7 Rackliffe Street, as well as hotels and guest houses at East Gloucester, including the Harbor View Hotel, 21 Eastern Point Road, East Gloucester (demolished), located across Wonson's Cove from Rocky Neck. The Rockaway House provided studio amenities for their artistic guests in addition to sponsoring art exhibits; the location of Duveneck's studio at Rocky Neck has not been confirmed, and may have been on the grounds of the Rockaway House [Curtis, 35-41; *Rocky Neck Historic Art Trail*].

Period critics and writers reportedly considered Duveneck and his coterie, also known as the "Duveneck boys," modern impressionists, though Duveneck's work has been described as "Cézannesque," as he experimented in chiaroscuro and color theory, and produced numerous *alla prima* works (layering wet paint) while staying in Gloucester [Curtis, 40-41]. Avant-garde painter and Cincinnati native John Henry Twachtman (1853-1902) also was influenced by the work of expatriate American painter James McNeill Whistler, with whom Duveneck's pupils met in Florence and Venice, Italy. Twachtman taught at the Art Students' League in New York, and took on illustrating work to supplement his income. He first visited Rocky Neck in the summer of 1900, staying with his family at the Pilgrim House, 10 Wonson Street (see above), run by Mrs. Annie R. Hopkins, before moving to the Rockaway House. Twachtman returned the following year, joined at the Rockaway House by members of the Art Students' League. Twachtman's Gloucester paintings were "the culmination of his life's work. Nowhere in his oeuvre are the European influences of [Dutch *plein air* painter Anton] Mauve and Whistler, plus the simplicity of the Japanese woodcut ethic, more apparent than in the *plein air* paintings executed during the short time" he spent at Rocky Neck. Twachtman died the following summer in Gloucester of a brain aneurysm, and is buried at Oak Grove Cemetery in downtown Gloucester [Curtis, 35-41, 42-45].

John Twachtman's premature death deeply affected fellow "Duveneck boy" and Boston portrait painter Joseph Rodefer DeCamp, N.A. (1858-1923), who made the summer of 1903, following Twachtman's death, his last at Rocky Neck. Also a Cincinnati native with training in the Duveneck circle, DeCamp

² For further biographical data on the respective artists, and a more detailed explanation of their work in the context of art history, see Judith A. Curtis, *Rocky Neck Art Colony 1850-1950* (Gloucester, MA: Rocky Neck Art Colony, Inc., 2008).

³ National Academician, an honorary designation of the National Academy of Design. Associates are designated with the post-nominal *ANA*. See also biographies compiled by the National Academy Museum, <http://www.nationalacademy.org/collections/artists>.

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taught at Cleveland Art Academy, then relocated to the Boston area, teaching at Wellesley College before joining the School of the Museum of Fine Arts in Boston in 1885. He first came to Gloucester in the summer of 1886, and often stayed at the Rockaway House. A practitioner of *plein air* landscape work early in his career, DeCamp turned to portraiture to increase his income for his family. Oil paintings produced in his last summers at Rocky Neck include *The Little Hotel* (1903), painted from the lawn of his cottage at the Rockaway House, and *Mrs. Ernest Major* (1902-1903), with his subject seated on a bench against a backdrop of Wonson's Cove [Curtis, 48-51].

Artists Edward Potthast, N.A. (1857-1927), Theodore Wendel (1859-1932), Herman H. Wessel (1878-1969), and Bessie Hoover Wessel (1889-1973) also had connections to Duveneck through the artist communities in Cincinnati and at Rocky Neck. Duveneck ultimately secured a summer cottage on Bass Rocks, northeast of Rocky Neck. At his death in 1919,

Rocky Neck had become the hub of a larger outlying area stretching a mile in each direction, encompassing within its environs a unique enclave that mirrored the greater happenings of the art world with its European 'isms,' and innovations. The great traditions of camaraderie and excellence promulgated by Duveneck and his colleagues continued through the trials of the Depression and other crises perpetrated by man [Curtis, 52].

Childe Hassam, N.A. (1859-1935) and Willard L. Metcalf (1858-1925) were contemporaries of Duveneck and his coterie at Rocky Neck, with connections to Boston and New York rather than Cincinnati. Each produced an oil painting of Gloucester Harbor, from a vantage point at East Gloucester, that interprets Rocky Neck's contribution to the landscape of the harbor: Metcalf's *Gloucester Harbor* (1895) captures the northern tip of Rocky Neck, where the marine railways operation helped define the southern extent of the inner harbor, while Hassam's *Gloucester Harbor* (1899/1909) provides a wider view of Rocky Neck across Smith Cove, recording the working waterfront that drew so many artists to the area, yet omitting the trolley tracks and power lines that were recent intrusions into the landscape. A wood engraver, watercolorist, oil painter, and lithographer, Boston native Frederick Childe Hassam "began painting in an impressionist manner before it became fashionable to do so." Lacking formal art school training, he took evening drawing classes, studied independently with Italian artist Tommaso Jugliaris in Boston, and spent much of the 1880s in Europe. Hassam made about a dozen painting trips to Gloucester between 1889 and 1919, inviting Willard Metcalf to join him in 1895. Hassam, John Twachtman, Joseph DeCamp, and Metcalf were among the principals of the like-minded Ten American Painters ("The Ten") – "advocates of prismatic color and divisionist brushwork" – who organized in 1898 to exhibit their work jointly. Metcalf took evening drawing classes in Boston, and eventually was awarded a scholarship to the School of the Museum of Fine Arts. He enrolled at the Académie Julian in Paris, became acquainted with John Twachtman in France, and painted at Gloucester and Cape Ann intermittently from 1876 to the 1890s. Further research is needed to identify whether Hassam or Metcalf stayed at Rocky Neck during their respective sojourns to Gloucester [Curtis, 53-55, 56-57, 138; Erony; *Rocky Neck Historic Art Trail*].

The Rockaway House was a center for visiting summer residents to Rocky Neck, though other accommodations existed in the early 20th century. Mrs. Anna R. Hopkins maintained the Pilgrim House, 10 Wonson Street (see above); her husband, Jeremiah H. Hopkins, was a fisherman. Harold S. Maddocks ran the Inner Harbor Hotel (demolished), on the parcel now known as 14 Clarendon Street [*Who's Who*; directories].

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While an establishment as large as the Rockaway House did provide studio spaces for its guests, some Rocky Neck artists in the early 20th century established studios in other buildings, some converted from other uses, and others newly constructed. Best preserved of the studio buildings at Rocky Neck from this era is the Augustus Buhler Studio, 17 Rocky Neck Avenue (ca. 1905, photo 6). Research has not yielded the name of the architect who designed this distinctive fusion of the Shingle Style and Colonial Revival style. Some sources indicate Augustus Waldeck Buhler (1854-1920) was born in New York to German parents and moved to Worcester as a child, though the 1865 Massachusetts census and the 1900 US census show Buhler was born in Germany. He relocated to Boston after his marriage in 1879, where he studied with Italian painter Tommaso Juglaris, who was on the faculty of the Boston Art Club and the Rhode Island School of Design. Buhler first summered in Gloucester in 1885, staying at Annisquam. After study in Europe, including two years at the École des Beaux-Arts and the Académie Julian in Paris, he returned to the United States and established a studio at Rocky Neck by about 1901, in the loft of an old wharf storehouse. The present building was constructed about 1905. Further research is needed in deeds, as it appears Buhler did not own the property. The location, overlooking Smith Cove, reflected the artist's desire to paint among the Gloucester fishermen. The *Boston Globe* reported in 1903 that Buhler:

has studied the hardy Gloucester fisherman as have few of the artists, studied him afloat and ashore, in action and in his quieter moments. The drama of the fisherman's life has not escaped him. He has seen the fisherman when the winter winds are fierce along the coast, and when he hurriedly hauls in his trawls on the banks as the storm approaches. The sea he knows, too, in all of its moods.

In 1904, Buhler sold his iconic oil painting of a Gloucester fisherman, *Man at the Wheel* (1901), to Slade Gorton & Company, which became Gorton-Pew Fisheries in 1906, later Gorton's of Gloucester (GLO.1324). The image was "not only the trademark insignia of the company, but a symbol of the heroic Gloucester fisherman recognizable around the world." Buhler and his family often lodged at the Hawthorn Inn at East Gloucester and the Pilgrim House, 10 Wonson Street, at Rocky Neck. His "comfortable bungalow" on Rocky Neck Avenue allowed Buhler to "brave any weather" while painting, and spend eight months of the year at Rocky Neck, placing him among the artists who "made a long season" [Curtis, 15-17; *Rocky Neck Historic Art Trail*; census; "Artists' summer homes;" "Artists who are late stayers"].

Among the other artists in residence within the boundaries of the Rocky Neck Historic District by ca. 1920 were Theodore V. C. Valenkamph, Eugenie M. Heller, George L. Noyes, Oscar Anderson, and John Sloan. Swedish marine painter Theodore V. C. Valenkamph (1868-1924), who immigrated to the US in 1895, established a studio at 19 Rocky Neck Avenue (demolished), immediately north of Buhler's studio, staying in Gloucester year-round to paint. From ca. 1905 to ca. 1915, painter and wood carver Eugenie M. Heller (1868-1952) conducted a summer art school in her "parlor studio" and home, the former Samuel and Lydia Giles House, 3 Clarendon Street (see above), which she purchased in 1903. A winter resident of New York City, Heller first visited Gloucester about 1892, and returned every summer. She taught drawing, painting, composition, design, and wood-carving in her home studio. Further research is needed on her training in art, though she reportedly studied abroad with American artist James Abbott McNeill Whistler. Heller died in England [directories; census; "Artists' summer homes;" "Artists who are late stayers"].

George L. Noyes (1864-1954), "one of America's foremost *plein air* practitioners," did not discover Cape Ann until the summer of 1900, renting first in Annisquam, then moving in subsequent years to Rocky Neck. Initially a decorator by trade, Noyes went to France in 1889, studying in the ateliers of Gustav

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Courtois and Joseph-Paul Blanc of the Académie Colarossi before launching his professional career as an artist. He was artist N. C. Wyeth's teacher in Annisquam. While Noyes is known to have stayed at the Rockaway House and the Harbor View through the 1920s, in between painting trips to Europe, a 1915 directory of Gloucester's summer residents shows him on Sumac Lane at Rocky Neck, possibly 6 Sumac Lane (ca. 1910, photo 4). Noyes exhibited at the Gallery-in-the-Moors at East Gloucester in 1918, and was charter member of the North Shore Arts Association, established in 1922 [Curtis, 28-30; directories; census; *Who's Who*; NSAA bios].

Early in his career painting at Rocky Neck, Oscar Anderson (1873-1953) established a studio gallery about 1910 in a loft at 73 Rocky Neck Avenue (ca. 1870, photo 9), a former Wonson & Story building later used by Col. Charles Fred Wonson's salt-fish company, and currently occupied as a restaurant. This building is associated with the evolution of gallery and studio spaces at Rocky Neck before World War I. Increased demand for space, combined with a desire to keep costs low, contributed to the transitions from studios offered by summer accommodations, such as the Rockaway House, to studios in private homes and newly constructed buildings, such as Heller and Buhler studios, respectively, and finally to unused wharf buildings that provided ample space. A Swede who immigrated to the US about 1890, Anderson did not have formal training in art, though he had been employed in Connecticut for a German decorating firm, studied for a number of years with Charles Noel Flagg, a Paris-trained portrait painter based in Hartford, and was associated with the Connecticut League of Art Students. He was a founding member of the Connecticut Academy of Fine Arts. Anderson and his family apparently first visited Gloucester in 1908, where Anderson eventually built a house on Banner Hill at East Gloucester while maintaining a studio at Rocky Neck. He instituted an annual "Gallery on the Wharf" exhibit at his studio in 1914, featuring his own paintings and those of artist friends, which celebrated the possibilities of studios and galleries in wharf buildings but, at the same time, reflected the lack of suitable purpose-built spaces for such activities at Rocky Neck. From 1928 to 1935, Anderson served as vice president, then president, of the Gloucester Society of Artists, and was a member of the North Shore Arts Association from 1925 until his death in 1953 [Curtis, 121-122; NSAA bios].

John Sloan's oil painting, *The Paint Factory* (1914), depicts the Tarr & Wonson Paint Factory, 32 Horton Street (photo 18), from the shores of Rocky Neck. A staff artist associated with various Philadelphia newspapers before moving to New York in 1904, John Sloan (1871-1951) is one of the "Red Cottage Group" of New York-based artists who resided at the Red Cottage (Daniel Gill House), 252 East Main Street, East Gloucester (ca. 1860, NRDIS, 1996), during their summer sojourns to Gloucester, from 1914 to 1919. The cottage, situated close to the eastern end of the causeway between East Gloucester and Rocky Neck, provided a communal atmosphere that Sloan and his wife, Dolly, shared with close friends Charles and Alice Winter, and sculptor Helen Stuart Davis and her two sons, artist Stuart Davis and photographer Wyatt Davis. The Winters and Davises later relocated to other houses at East Gloucester. Sloan and Stuart Davis had exhibited oils, etchings, and watercolors at the Armory Show (International Exhibition of Modern Art) in New York in 1913. Sloan was already one of the leaders of the so-called Ashcan School of urban-realist painters, a group of four illustrators and their mentor, Robert Henri, all of whom had relocated from Philadelphia to New York and constituted the core of a group of artists subsequently known as The Eight. John Sloan's approach to painting shifted to a European *plein air* method by the time he reached Gloucester in the summer of 1914, when he produced ninety paintings, among them the canvas illustrating Tarr & Wonson, and *Sunflowers on Rocky Neck* (1914) [Curtis, 70-72, 138, 152; *Rocky Neck Historic Art Trail*; "Ashcan School"].

Some summer residents at Rocky Neck hailed from Cincinnati, New York, and other locations out of state, while others came to Gloucester from the Boston area. Apart from the Rockaway House, the scale

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of summer development at Rocky Neck was distinct from the sprawling, Shingle- and Colonial Revival-style "cottages" seen at Eastern Point and elsewhere in Gloucester. At Rocky Neck, the rugged terrain and closely set nature of the buildings ensured that most of the new construction on the interior of the Neck was small in scale and compact in massing. A typical Rocky Neck cottage from this period was a one or 1½-story gable-front dwelling or bungalow.

Industrial and commercial buildings constructed on piles over Smith Cove, by contrast, tended to be the largest buildings present in the historic district, associated with expanding business interests on a working waterfront. G. W. Hodgkins owned the large coveside building on piles at 43 Rocky Neck Avenue (ca. 1884-1892, photo 8), constructed as a seine factory. A seine is a net with floats at one edge and weights at the other. The net is deployed in the water and gathered with lines to catch fish. Several other seine factories and seine-repair facilities existed in Gloucester at the time. A variety of activities were housed at the marine railways property at the northern tip of Rocky Neck during the period of significance, in buildings associated with the fisheries of James Tarr & Brothers and Davis Brothers that no longer survive. One major fire on the property during a severe snowstorm and gale in December 1909 destroyed ten buildings—among them a three-story building formerly used as a sail loft, a large building used as a seine loft, a three-story building stocked with cured fish owned by Davis Brothers, two smokehouses, and smaller sheds—and endangered the whole section of Rocky Neck bordering Smith Cove [Johnson; "Cars stalled"].

In the late 19th and early 20th centuries, marine activities at Rocky Neck were associated with recreation and lifesaving in addition to industrial development. Although yachting on Cape Ann was a sport primarily of summer visitors, it originated among local residents, many of them working men. The East Gloucester Yacht Club was organized in 1896 at the head of the harbor. Incorporated in 1900, the club was reorganized as the Gloucester Yacht Club in 1907, by which time a new clubhouse was built at Rocky Neck, at 5 Wiley Street (1901). The yacht club building fell into disuse during World War I, and is now in residential use [Jenkins and Frontiero, Maritime context; Jenkins and Frontiero, Summer resort context, 2-12]. Remaining yacht clubs in Gloucester are located at Eastern Point and Annisquam.

Shipwrecks were common both on the coast and in Gloucester Harbor, and lifesaving stations dotted Gloucester's extensive coastline. Maintained by the Massachusetts Humane Society, outposts with boathouses and other support facilities were located at Rocky Neck as well as Eastern Point, Lanesville, Davis Neck, Annisquam Light, Stage Fort, and Magnolia. Gloucester's only surviving station is at Davis Neck, off the northern end of the Annisquam peninsula. At Rocky Neck, the Humane Society maintained a dock in 1909 at the public landing on Stevens Lane, photo 3 [Jenkins and Frontiero, Maritime context; Sanborn maps].

Early Modern and Modern Rocky Neck (ca. 1920-1967)

Summer tourism to Boston's North Shore increased the number of seasonal homes built at Rocky Neck after World War I, with new construction from ca. 1920 to ca. 1930 concentrated on Horton Street and Rocky Neck Avenue. Colonial Revival houses and Craftsman bungalows, some now altered, were built at 11, 15, 17, 21, and 23 Horton Street and 6, 8, 14, 26, and 36R Rocky Neck Avenue. Development pressures likely contributed to a movement in 1924 by the City of Gloucester's Municipal Council and Park Commission to establish a public park along the Rocky Neck causeway to preserve the view for the public. On the causeway, the Massachusetts Bay Colony Tercentenary Commission erected the Samuel de Champlain Marker, 1 Rocky Neck Avenue (1930), one of nearly 300 historical markers placed within the territory of the original Bay Colony, identifying buildings, roads, and sites predating 1750 that played

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a leading part in the early history of the Commonwealth. Other Massachusetts Bay tercentenary markers erected in Gloucester were placed at Stage Fort Park, marking the site of the Governor Endicott House (1623-1628), the first house in Gloucester; on Hough Avenue through Stage Fort Park, commemorating the settlement of Cape Ann; and on River Road in Annisquam, commemorating the settlement of Planters Neck ["Gloucester," *Historical Markers*, 16-17].

The City of Gloucester marked its own 300th anniversary in 1923 with the commissioning of the *Gloucester Fisherman's Memorial*, Stacy Boulevard (1923-1925, GLO.931, NRIND) in downtown Gloucester. The famous statue memorializes Gloucester fishermen and recalls the image of Augustus Buhler's oil painting, *Man at the Wheel* (1901). English-born sculptor Leonard F. Craske (1880-1950) won the design competition sponsored by the Gloucester Tercentenary Permanent Memorial Association. Educated at London University, Craske studied anatomy at St. Thomas Hospital, London, art and sculpture under Paul R. Montford, and drawing under Sir Francis Dicksee, all in England. He immigrated to the United States in 1911, maintained studios at Rocky Neck and Boston, and also worked as an actor and a photographer. Both his Gloucester studio and his residence were located at 77 Rocky Neck Avenue (late 19th-mid-20th centuries) [Gloucester Fisherman's Memorial NR nomination; Craske naturalization; Curtis, 114; directories; Craske obituary].

Rocky Neck's artist colony expanded further as part of the larger community centered at East Gloucester, with more artists establishing studios in wharf buildings, mounting exhibits, forming alliances to further common objectives, and offering formal art instruction. William and Emmeline Atwood's Gallery-on-the-Moors, 25 Ledge Road, East Gloucester (1916, Ralph Adams Cram, archt., GLO.1491), had offered an institutional focus for the art community from 1916 to 1922, providing the community's first formal exhibit space and a center for writers, players, musicians, painters, and sculptors from Banner Hill at East Gloucester. The desire for a more central location and greater autonomy contributed to the establishment of the Gloucester Art Association (1922), soon known as the North Shore Arts Association, a membership organization based at a wharf warehouse at East Gloucester, overlooking Smith Cove, Rocky Neck, and the inner harbor. The basic premise of the association was the juried show, intended to ensure consistently high quality in its art exhibitions. William E. Atwood was the first president of the association, with Paul Cornoyer as vice president. About the same time, the Gloucester Society of Artists was organized, "as a protest against the ultra-conservatism of the organizers of the North Shore Arts Association." A progressive group leading the avant-garde movement on Cape Ann, the Gloucester Society of Artists advocated a "no jury-no prize" approach to exhibitions, in which exhibitions would admit works of members and nonmembers without a jury. The society, with Louise Upton Brumback as president and Oscar Anderson as vice president, built a separate clubhouse at East Gloucester. In the late 1940s, the Gloucester Society of Artists joined with Rockport modernists to form the Cape Ann Society of Modern Artists, continuing with non-jury exhibitions until the group dissolved in the early 1950s. The North Shore Arts Association continues today from a location at East Gloucester [Curtis, 87, 113-114; "Rival Groups," NSAA].

Though he had little direct involvement in the Rocky Neck art colony and its professional associations, celebrated New York-based realist painter Edward Hopper (1882-1967) visited Gloucester several times between 1912 and 1928. His watercolor, *The Mansard Roof* (1923), depicts the Gardner K. Wonson House, 2 Clarendon Street (ca. 1873, GLO.194, photo 16). Hopper's future wife and fellow artist, Josephine "Jo" Nivison, saw the finished painting in New York and persuaded him to enter it in a watercolor show at the Brooklyn Museum. The museum not only accepted the painting but also purchased the work for its permanent collection. Before 1923, Hopper had done very little fine art work other than etching, and was supporting himself as a commercial illustrator, making *The Mansard Roof* of

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pivotal importance in Hopper's artistic career. He trained at the New York School of Art under Robert Henri and Kenneth Hayes Miller, and became known for his urban genre works and skyline images [Curtis, 153-153]. Edward and Jo Hopper also summered in Maine and on Cape Cod, where they built a home at 31 Stephens Way, Truro (1934, TRU.126).

Among the earliest and most widely known of the area artists who offered formal art instruction at Rocky Neck during the summers was Hugh Henry Breckenridge, A.N.A. (1870-1937). A Virginia native who moved to Philadelphia about 1887 to attend the Pennsylvania Academy of Fine Arts, Breckenridge continued his training at the Académie Julian in Paris, returning to Philadelphia to teach at his alma mater, where he later was named dean, while furthering his painting career. Traditionally trained, Breckenridge explored many painting styles, and has been called "an abstractionist, a neo-impressionist, a modernist, and an innovator." Visiting Gloucester each summer while maintaining a winter residence in the Philadelphia area, he operated the Breckenridge School of Art on Rocky Neck Avenue from ca. 1919 until his death. The school became "a critical force in bringing notable younger artists to the area during the period between the two World Wars," attracting numerous students, especially women, including Harriet Randall Lumis and Susette Schultz Keast. Directories indicate the Breckenridge School operated at 51 Rocky Neck Avenue (ca. 1884/1955), located near the foot of Horton Street, in a former fish warehouse owned by John Semple. Semple, a fish merchant about 1880, had resided at 8 Fremont Street (ca. 1880). Breckenridge himself boarded in the vicinity of his school; directories show him living at 50 Rocky Neck Avenue (1920) and another former wharf building at 53 Rocky Neck Avenue (ca. 1851-1873/1892), photo 9 [Curtis, 126; directories; *Rocky Neck Historic Art Trail*]. Nearby, from 1927 to 1941, Carl H. Nordstrom (1876-1965), a specialist in landscape and marine themes, ran the Nordstrom Summer School of Art from his summer residence and studio at 78 Rocky Neck Avenue [Curtis, 122-125; Nordstrom obituary]. The building, at the corner of Sumac Lane, was demolished and the property (now known as 60 Rocky Neck Avenue) redeveloped about 2000.

Transitions at Rocky Neck between the World Wars reflected the historically diverse character of the neighborhood from a socio-economic perspective, as well as the integration of residential, commercial, and industrial interests in a densely settled area. Unique at Rocky Neck as a suburban estate dwelling, the red-brick Charles S. Nauss House, 20 Wonson Street (1926, photo 25), appears to have been built on acreage subdivided from the adjacent Augustus H. Wonson House, 24 Wonson Street (photo 17), then the residence of Arthur Story Wonson, Jr., president and treasurer of Tarr & Wonson. Though the architect has not been determined, the Nauss house is unlike any other at Rocky Neck for its size, scale, and architectural design: a 1920s Colonial Revival sited with an expansive view of Gloucester Harbor. Charles Strum Nauss (1871-1951) was a partner in the firm of L. B. Nauss & Sons, dealers in lumber, lime, and cement on Railroad Avenue downtown. He was president-treasurer of the concern by 1942. Ownership subsequently passed to Frank J. Kenney, president of Sheppard Envelope Company in Worcester, who maintained his summer estate here in 1965 [directories].

Other residential properties at Rocky Neck with comparable views and access to the waterfront did not lend themselves to estate development. By 1935-1936, at least six of the thirteen properties on Wiley Street were vacant, including the abandoned clubhouse built by the East Gloucester Yacht Club, 5 Wiley Street. Further research is needed to determine whether these houses were devoted to summer use by that time – and hence closed for the season – or had slipped into foreclosure during the Depression. Vacant buildings on Rocky Neck Avenue, by contrast, were converted to commercial uses. In 1935, Rocky Neck's local business district, from Fremont Street to the Stevens Lane vicinity, included an artists' supply shop, variety store, two gift shops, and a beauty shop.

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Residential properties on Rocky Neck Avenue, overlooking Smith Cove, remained under the ownership of longtime Rocky Neck families: Osier, Wonson, Walen, Hodgkins, and Parker, among others. Col. John Edison Parker (1878-1947), five-time mayor of Gloucester during the Depression era, resided at Rocky Neck from ca. 1919 until his death. Raised at East Gloucester, Parker served in the Spanish-American War and World War I, before marrying and purchasing property at 19 Wonson Street. First elected as mayor in 1929, Col. Parker served each year through 1933. He later worked in real estate, and resided in a cottage at the rear of the parcel, fronting Rocky Neck Avenue; the cottage was then known as 38 Rocky Neck Avenue [Parker obituary; Parker Mason membership].

Building vacancies provided opportunities for more artists to establish studios and galleries at Rocky Neck. Emile Gruppé, Frederick Mulhaupt, and Marsden Hartley all set up studios here in the early 1930s, in different types of buildings. Other artists moved into former wharf buildings that could accommodate more than one studio, with a significant increase during this period in the number of female artists present in the historic district. Among the artists with studios at Rocky Neck by 1935 were Eleanor Custis at 75 Rocky Neck Avenue (late 19th-early 20th centuries, photo 10); Hildegard Muller, Alice M. Simpson, and M. A. McNulty joining Leonard Craske at 77 Rocky Neck Avenue (late 19th-mid-20th centuries); and Grace Hazen, Anne Deike, and Laura S. Ladd, who had studios in the same building with Carl Nordstrom at 78 Rocky Neck Avenue (demolished).

Plein air painter, teacher, and son of French-Canadian artist Charles Paul Gruppé (1860-1940), Emile Albert Gruppé (1896-1978) was born in Rochester, NY, and spent his early years in Holland due to his father's painting travels. He first visited Cape Ann with his father in 1925. The younger Gruppé studied at the Art Students League and the National Academy of Design, both in New York, and with New York landscape master John F. Carlson and Cape Cod artist Charles Hawthorne. Gruppé moved to Rocky Neck in 1929 and, in 1931, purchased the former Wonson School, 11 Wonson Street (1867, aka 32 Rocky Neck Avenue, photo 24), for use as a studio, gallery, and summer home. In converting the school building, Gruppé added windows and a stone chimney with fireplace, and placed sleeping quarters in the attic. After his marriage to artist Dorothy Rennie in 1943, Gruppé acquired the neighboring house at 9 Wonson Street (ca. 1873), expanding it for his growing family, including children Emilie and Robert. Emile Gruppé directed the Gloucester School of Painting from 1940 to 1970, where more than 7,000 painters studied, and was a member of the North Shore Arts Association from 1929 to 1978, as well as the Gloucester Society of Artists and other associations. The studio building at 11 Wonson Street is still maintained as the Gruppé Gallery. Robert Gruppé, who continues the family tradition as an artist, added another wing to the house at 9 Wonson Street for his own studio ["Schoolhouse transformed;" "Gruppé Family History;" Curtis, 133-137; NSAA bios; *Rocky Neck Historic Art Trail*].

Frederick Mulhaupt's paintings of Gloucester Harbor reportedly inspired Emile Gruppé to move to Rocky Neck. Directories show Mulhaupt's studio with an address of 45 Rocky Neck Avenue, which in the mid 20th century corresponded with the location of the present building at 47 Rocky Neck Avenue (1975). The property apparently was redeveloped after the death of Mulhaupt's widow, Agnes, in 1974. A native of Rock Port, MO, Frederick J. Mulhaupt, A.N.A (1871-1938), moved to Chicago in the early 1890s before heading to New York, then Paris. He made his first trip to Cape Ann about 1907, and regular summer trips thereafter, until moving to Gloucester permanently with his family in 1922. They resided on Main Street downtown before moving to Rocky Neck about 1932, where Mulhaupt's home and studio occupied the same building ["Gruppé Family History;" Curtis, 90-93; *Rocky Neck Historic Art Trail*; directories; Sanborn maps].

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In a third example of an artist studio at Rocky Neck in the 1930s, avant-garde painter Marsden Hartley (1877-1943) maintained a temporary studio in the home of the Wilkins family at 7 Rocky Neck Avenue (1900). He first visited Gloucester in 1920, and had returned in July 1931, boarding for two months across the street at the Rocky Neck Guest House, 1 Eastern Point Road (ca. 1919, photo 5), before arranging to move in with John and Sadie Wilkins. John Wilkins worked for the US post office. Hartley, who had returned to Gloucester before embarking on a trip to Mexico supported with a Guggenheim grant, spent the fall of 1931 reading, writing, and painting in the enclosed sunroom at the back of the Wilkins house, overlooking Smith Cove. Hartley was drawn to the landscape of Dogtown, which he painted in 1931 and again in 1934, during another stay with the Wilkinses. He returned to Gloucester twice more in the late 1930s. Born in Lewiston, ME, Hartley briefly trained at the Cleveland School of Art before relocating to New York and studying with William Merritt Chase and at the National Academy of Design. He was well acquainted with photographer and influential modern art dealer Alfred Stieglitz in New York, and showed his works regularly at Stieglitz's gallery [Curtis, 152-153; *Rocky Neck Historic Art Trail*; directories; Sanborn maps].

The most widespread 20th-century redevelopment in the historic district occurred at the northern end of Rocky Neck, in the marine railways vicinity. At the turn of the 20th century, the entire area between Smith Cove and the inner harbor was still in industrial use, associated with the business interests of the Tarr and Wonson families, chiefly the James G. Tarr & Brothers fisheries, and Tarr & Wonson paint manufacturing. The size of the area devoted to industrial use was gradually reduced from the 1920s through the 1940s, leaving only the marine railways operation, now known as 81 Rocky Neck Avenue (photo 11). The marine railways business has operated continuously, under various entities, from 1859 to the present. James G. Tarr & Brothers was proprietor of the Rocky Neck Marine Railways Association, founded in 1859 to enable the firm to repair and maintain its fleet of vessels. Subsequent owners have included Gloucester Shipbuilders, Inc., Rocky Neck Yacht and Vessel, Inc., Rocky Neck Shipyards, Inc., and the present Gloucester Marine Railways Corporation, established about 1970. The railways maintained and repaired thousands of fishing, commercial, and pleasure boats. The term "railways" refers to the "ways" or rails that reach into the water and support a rolling carriage, upon which boats are hauled from the water. Once mounted on the carriage, an engine (originally steam-powered) rotates a drum that winds a cable attached to the boat as it rolls up the ways. In dry dock, vessel maintenance and repairs are performed, and new paint is applied. A deep channel must be maintained on the northeast side of Rocky Neck to facilitate access to Gloucester Harbor. With the exception of an office building constructed about 1945 and a storage building from the late 19th or early 20th century attached to it, no other buildings dating to the historic district's period of significance are known to survive. It is unknown whether any historic machinery remains on the site. After a major fire in 1909 destroyed ten buildings on the property—most associated with the Tarr & Brothers fisheries—another fire in July 1929 destroyed a paint-shop building, equipment, vessels, and a new restaurant on the property. In the mid 1930s, the pilothouse from the tug *Capt. Drum* was placed in the center of the railways' parking lot and reused as a candy and ice cream store frequented by the children of Rocky Neck. During the 1930s and 1940s, a restaurant on the site known as The Deck provided its patrons with a dance floor ["Rocky Neck landmarks;" Gloucester Marine Railways Corp.; Johnson]. It is not clear when these commercial buildings were removed.

West and south of the marine railways complex, old wharf buildings and shop buildings were converted to art studios, and small bungalows dotted the hill between the old ferry landing and Horton Street, including the area around Sumac Lane. Charles F. Wonson (1859-1936), who was engaged in real estate by the mid 1930s, appears to have been responsible for the division of property on the west side of Rocky Neck Avenue, known as Wonsonhurst on a 1944 subdivision plan [Southern Essex District deeds, plan

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book 74, plan 32]. Further research is needed to confirm how Charles Wonson was related to the rest of the Wonson family at Rocky Neck. He was previously president of the Gloucester Salt Fish Company (also known as the Charles F. Wonson & Company) and the Gold Bond Packing Company, both based at 78 Rocky Neck Avenue (demolished). Wonson appears to have divided the land after he retired.

Also present on the Wonson holdings, in the vicinity of the present Sumac Lane, was the Gloucester School of the Theatre (1919-1950), run by Florence Cunningham, a Gloucester native who later became a speech coach in Hollywood. An outgrowth of the Playhouse-on-the-Moors, which Miss Cunningham had directed for William and Emmeline Atwood in their East Gloucester art gallery, Gallery-on-the-Moors (see above), the theatre at Rocky Neck was an early community theatre, and developed a theatre-school program a few years after opening. Converted from one of the Tarr paint shops, the playhouse or "Little Theatre" projected over the water, with decks on three sides and indoor seating for three hundred. Students came from nearly every state in the nation for the nine-week summer course, forming "a sort of ideal stock company" in which actors also gained experience in set design, lighting, and costume design in the production of weekly plays for the community. Florence Evans of the Boston School of Public Speaking was co-director from the outset of the program, and Mrs. Lloyd Runkle was the pianist of the orchestra. Some of the school's graduates pursued careers in movies, television, and on the New York stage. When the school was not in session during World War II, the building was used for Red Cross first aid classes, a canning business, and a residence for Coast Guard servicemen. The building appears to have been removed in the third quarter of the 20th century ["Rocky Neck landmarks;" Cunningham letter].

By the end of the period of significance, Rocky Neck displayed a wider range of small businesses than were present previously. Art galleries, studios, antique shops, and gift shops were plentiful in the commercial corridor along Rocky Neck Avenue. Restaurants were increasing in number, along with "wharf apartments." Bickford's Marina was established at the present 27 Rocky Neck Avenue (late 20th century). Use of the marine railways property was continuing to evolve under the operation of Rocky Neck Yacht & Vessel Corporation, ship repairers, and Rocky Neck Sports Fishing. Giles Chapel, 6 Wonson Street, was the only institutional building remaining at Rocky Neck. Having housed a summer residence and art gallery from 1949 to 1966, the building was returned to religious use as a Christian Science church. James Abbott purchased the Tarr & Wonson paint company in 1954, which he operated under the business name Gloucester Paints until 1979-1980.

Rocky Neck After the Period of Significance (Post-1967)

Gloucester Marine Railways Corporation continues to operate a full-service shipyard on its property, 81 Rocky Neck Avenue, at the northern tip of Rocky Neck. Paint manufacturing ceased at the Tarr & Wonson paint factory, 32 Horton Street, at the western tip of Rocky Neck, in the 1970s. The plant was documented by the Historic American Engineering Record (HAER) in 2009, and has been preserved and adaptively reused as a marine research facility by the Ocean Alliance, a not-for-profit organization dedicated to reducing pollution, preventing the collapse of marine mammal populations, and promoting ocean health. Rehabilitated in 2013, the plant houses office and laboratory space, a community center, and a marine mammal and ocean research library. Remediation work for site clean-up continues.

From a gathering of artists convening for sketching and socializing in the summer months, the art colony at Rocky Neck continued to evolve as a loose coalition of painters that incorporated in 1973, and continues as a not-for-profit organization "dedicated to nurturing excellence in all manner of visual arts and celebrating the artistic history and cultural heritage of Rocky Neck" [Curtis, 155]. The organization maintains its headquarters at the Giles Chapel, 6 Wonson Street, which also serves as Rocky Neck's

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Cultural Center, after acquisition and rehabilitation in 2013-2014, using Community Preservation Act funds from the City of Gloucester. The Art Colony also operates Gallery 53 on Rocky Neck, located at 53 Rocky Neck Avenue, a member-run cooperative and juried gallery offering a variety of media for sale, as well as a summer artist series, including artist demonstrations.

Limited demolition has occurred in the historic district since the late 1960s. Some commercial properties on Rocky Neck Avenue especially have been replaced with new construction. The Rockaway Hotel, 7 Rackliffe Street, was substantially remodeled for a condominium development in 1985-1986, resulting in the demolition of the main block. The surviving wing (ca. 1903-1909) has been renovated, and new construction has been added to the west side of the property. Redevelopment of small-scale, single-family residential properties has been limited by the physical constraints of the building sites.

Archaeological Significance

Since patterns of ancient Native American settlement in Gloucester are poorly understood, any surviving sites could be significant. Ancient sites in this area can be important means of identifying sea-level rise through time, and the effects of that change on Native Americans. The proximity of the district to the ocean may also indicate the potential to recover information related to ancient Native American fisheries technology, particularly fishing for more offshore or pelagic species, such as whales and swordfish. Cod also would have been important. Ancient sites in the area may also contain information related to ancient tool technologies, including the extent of lithic materials locally as opposed to regionally (Lynn Volcanics).

Historic archaeological resources described above have the potential to contribute important information related to the early settlement of Gloucester and the development of the town's maritime industry, summer-resort development, and artistic community from ca. 1829 to 1967. Additional documentary research, combined with archaeological survey and testing, may identify the potential sites of 17th- or 18th-century homesteads that combined agricultural pursuits with fishery activities as their economic base. The layout of buildings on these early homesteads may potentially contain information that clarifies the mix of these professions, and the extent to which they may have differed from more full-time pursuit of the domestic trades. Information relating to seasonality may also be present. Similar research, combined with the detailed analysis of the contents of occupational-related features (trash pits, privies, wells) may also contribute important information related to the technological evolution of both agricultural and fishery-related technologies and the social, cultural, and economic activities of Gloucester's early residents.

Important information may also be available that is related to Gloucester's early settlement. Archaeological survey and testing may produce evidence of Gloucester's early settlement in the 17th century. While temporary settlement may have been made by early explorers, including Champlain in 1606, the first settlement was made in 1623 directly across the harbor from Rocky Neck. Some type of land use of the Rocky Neck area may have been made by these early settlers, possibly for animal grazing, fish flakes, or other maritime-related activities. Archaeological evidence of early settlement may include structural evidence of farmhouses or other residences, barns, outbuildings, and archaeological evidence of occupational-related features. The internal configuration of these structures may also contribute important information related to the significance of the district.

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The northern one-third of Rocky Neck may also contain evidence of the historic industrial and commercial evolution of the Neck. This area was largely occupied by the marine railway for more than 150 years. A variety of fisheries of the James Tarr and Brothers Company and the Davis Brothers fisheries were located in the area (no longer extant). A fire during a gale in 1909 destroyed ten of the buildings, including a sail loft, a seine loft, a curing house, two smokehouses, and several smaller sheds. Information may be present that can identify the sites of these trades and the technology used for them. By 1859, more than 150 residents lived at Rocky Neck, in 22 houses. Information may also be present that can shed light on Gloucester's role as a summer-resort community and artist's colony. Patterns of reuse may be evident in many of the 19th- and 20th-century summer houses and artist studios made from old fishing shacks and other maritime-related structures.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # MA-166 (Tarr and Wonson Paint Factory)
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: Cape Ann Museum

Historic Resources Survey Number (if assigned): see district datasheet

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10. Geographical Data

Acreage of Property approx. 51

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

A Zone:	19	Easting:	364290	Northing:	4718460
B Zone:	19	Easting:	364090	Northing:	4718160
C Zone:	19	Easting:	364240	Northing:	4717930
D Zone:	19	Easting:	364170	Northing:	4717820
E Zone:	19	Easting:	363830	Northing:	4717840
F Zone:	19	Easting:	363620	Northing:	4718200
G Zone:	19	Easting:	364110	Northing:	4718570

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Verbal Boundary Description (Describe the boundaries of the property.)

The historic district encompasses the Rocky Neck peninsula, in its entirety, and extends along Rocky Neck Avenue over the causeway to include properties at the intersection with Eastern Point Road, the gateway to Rocky Neck. The Rocky Neck Historic District abuts the East Gloucester Square Historic District (NRDIS, 1996).

Boundary Justification (Explain why the boundaries were selected.)

The district boundaries include all historic resources associated with Rocky Neck during the period of significance. Boundaries follow the assessors lot lines, with the intent to include all buildings on each parcel, even those that appear to extend beyond parcel lines. Several buildings in the district are constructed on piles over the water (at high and/or low tide) within the parcel boundaries. Some buildings on the map appear to exceed the parcel boundaries; these situations may be due to the method of preparing the GIS base maps, and the buildings are likely to be within the property lines. White areas outside of parcel boundaries on the sketch map typically consist of ledge or intertidal zones.

11. Form Prepared By

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telephone: 617-727-8470
date: July 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Rocky Neck Historic District

City or Vicinity: Gloucester

County: Essex State: Mass.

Photographer: Wendy Frontiero

Date Photographed: November and December 2015; March, April, and September 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 26: Smith Cove and water side of Rocky Neck Av. Camera facing north from parking lot at 9-11 Rocky Neck Av.

Photo 2 of 26: Wonson Cove from Eastern Pt Rd. Camera facing northwest from 5 Eastern Pt Rd.

Photo 3 of 26: Public landing, Stevens Lane on Oakes Cove. Camera facing northwest.

Photo 4 of 26: 58 Horton St (back yard), 6 Sumac Ln, 7 Sumac Ln (foreground to background).
Camera facing northeast from 11 Horton St.

Photo 5 of 26: 1 Eastern Point Rd. Camera facing west.

Photo 6 of 26: 17 Rocky Neck Av. Camera facing north.

Photo 7 of 26: Rocky Neck Av, #s 30, 28, 26 and 1 Wonson St (R to L). Camera facing south.

Photo 8 of 26: 43 Rocky Neck Av. Camera facing south.

Photo 9 of 26: 73 and 53 Rocky Neck Av (L to R). Camera facing south.

Photo 10 of 26: 75 Rocky Neck Av, Unit 11 (fish house). Camera facing south.

Photo 11 of 26: 81 Rocky Neck Av (Gloucester Marine Railways). Camera facing north.

Photo 12 of 26: Fremont St, #s 10, 8, 6 (R to L). Camera facing east.

Photo 13 of 26: 6 and 8 Wiley St (L to R). Camera facing north.

Photo 14 of 26: 6 Wonson St. Camera facing southeast.

Photo 15 of 26: Wonson St, #s 21, 23, 25 (R to L). Camera facing north.

Photo 16 of 26: 2 Clarendon St, 1 Clarendon St, 27 Wonson St (L to R). Camera facing north.

Photo 17 of 26: 24 Wonson Street. Camera facing southwest.

Photo 18 of 26: Tarr & Wonson Paint Factory, 32 Horton St. Camera facing south.

Photo 19 of 26: 4 and 6 Terrace Ln (L to R). Camera facing southeast.

Photo 20 of 26: Clarendon St, #s 10, 10 H, and 12 (L to R). Camera facing north.

Photo 21 of 26: 36 Rocky Neck Av. Camera facing west.

Photo 22 of 26: 7 Fremont St. Camera facing northeast.

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- Photo 23 of 26: 2 Clarendon St. Camera facing northeast.
- Photo 24 of 26: 11 Wonson St. Camera facing west.
- Photo 25 of 26: 20 Wonson St. Camera facing west.
- Photo 26 of 26: 46 Wonson St. Camera facing north.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Assessor's Parcel Map



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Photo Key



Rocky Neck Historic District, Gloucester (Essex County), MA
DISTRICT DATA SHEET

Map-Parcel	MHC #	Historic Name	St. #	Street Name	Date	Style	Resource Type	Status
130-16	GLO.1423		4	BICKFORD WY	ca. 1920	No style	B	NC
				wood fence	late 20th c.	---	Str	NC
				stone seawall	late 19th c.	---	Str	C
130-19	GLO.1494		6	BICKFORD WY	1916	No style	B	NC
				wood fence	late 20th c.	---	Str	NC
				stone seawall	late 19th c.	---	Str	C
130-17	GLO.1495		8	BICKFORD WY	ca. 1920	Craftsman (alt.)	B	NC
				stone seawall	late 19th c.	---	Str	C
130-18	GLO.1496		10	BICKFORD WY	ca. 1920	No style	B	C
				second house	1920	No style (alt.)	B	NC
				stone retaining wall	early 20th c.	---	Str	C
				stone seawall	late 19th c.	---	Str	C
130-35	GLO.193	Addison P. Wonson House (Photo 16)	1	CLARENDON ST	ca. 1885	Stick/Queen Anne	B	C
				stone retaining walls	ca. 1885	---	Str	C
128-17	GLO.194	Gardner K. Wonson House Photo 16, 23	2	CLARENDON ST	ca. 1873	Ital./Second Empire	B	C
				stone retaining wall	early 20th c.	---	Str	C
130-54	GLO.1497	Samuel and Lydia Giles House	3	CLARENDON ST	ca. 1851-1873	Italianate/Col. Rev.	B	C
				barn/garage	ca. 1880	Italianate	B	C
				concr. retaining wall	late 20th c.	---	Str	NC
				stone retaining wall	ca. 1880	---	Str	C
				wood fence	late 20th c.	---	Str	NC
128-15	GLO.1498	David Tarr House	4	CLARENDON ST	1865	Gothic Rev. (alt.)	B	C
				cottage	late 20th c.	no style	B	NC
				granite walls and stairs	early 20th c.	---	Str	C
130-55	GLO.1499	Robert C. Varney House	5	CLARENDON ST	1867	Greek Revival	B	C
				concr. retaining wall	late 20th c.	---	Str	NC
128-16			6	CLARENDON ST	---	---	V	V
	GLO.9007			stone walls/stairs	late 19-early 20 c.	---	Str	C
128-12	GLO.1500		8	CLARENDON ST	ca. 1851-1873	Italianate/Col. Rev.	B	C
130-63	GLO.1501	Leonard Walen House	9	CLARENDON ST	ca. 1851-1873	Colonial Revival	B	C
				cottage	early 20th c.	No style	B	C
				granite curb	late 19th c.	---	Str	C

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				wood fence	late 20-early 21 c.	---	Str	NC
128-13	GLO.1502	Harvey Knowlton House	10	CLARENDON ST	ca. 1851-1873	Italianate	B	C
	(Photo 20)			stone wall	early 20th c.	---	Str	C
128-14	GLO.1503	(Photo 20)	10H	CLARENDON ST	ca. 1899-1903	Victorian eclectic	B	C
128-4	GLO.1504	William Walen House	11	CLARENDON ST	1865	Victorian eclectic	B	C
				stone retaining walls	early 21st c.	---	Str	NC
128-9-1 +	GLO.1505	David Tarr House	12	CLARENDON ST	ca. 1880	Victorian eclectic	B	C
128-9-2	(Photo 20)							
128-6	GLO.1506		14	CLARENDON ST	1991	Not researched	B	NC
				shed	1991	No style	B	NC
				wood fence	1991	---	Str	NC
128-3	GLO.1507		15	CLARENDON ST	late 20th c.	No style (rebuilt)	B	NC
				stone retaining wall	late 20th c.	---	Str	NC
80-45	GLO.1508		285	EAST MAIN ST	ca. 1900	Colonial Revival	B	C
				wood fences	late 20th c.	---	Str	NC
				stone retaining wall	ca. 1900	---	Str	NC
131-21	GLO.1509	Rocky Neck Guest House	1	EASTERN POINT RD	ca. 1919	Shingle/Col. Revival	B	C
	(Photo 5)			stone retaining wall	early 20th c.	---	Str	C
				wood fence	late 20th c.	---	Str	NC
131-20	GLO.1510	Percival Chick House	3	EASTERN POINT RD	ca. 1899-1915	Shingle/Col. Revival	B	C
				stone retaining wall	early 20th c.	---	Str	C
131-19	GLO.1511		5	EASTERN POINT RD	1990	Not researched	B	NC
				stone retaining walls	early 20th c.	---	Str	C
				stone seawall	20th c.?	---	Str	C
				wood fence	late 20th c.	---	Str	NC
131-18	GLO.935	Wonson Cove Public Landing	11R	EASTERN POINT RD	19th c.	---	Site	C
130-20-1-A +	GLO.1512		2	FREMONT ST	1900	No style (alt.)	B	C
130-20-2-A +								
130-20-3-A +								
130-20-4-A +								
130-20-5-A +								
130-20-B								

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130-31	GLO.1513		5 FREMONT ST	ca. 1880	Italianate	B	C
			brick retaining wall	late 20th c.	---	Str	NC
130-21	GLO.1514 (Photo 12)		6 FREMONT ST	ca. 1880	Italianate	B	C
			stone retaining wall	early 20th c.?	---	Str	C
			CMU wall & wd fence	late 20th c.	---	Str	NC
130-30	GLO.195 (Photo 22)	Amos Rackliffe House	7 FREMONT ST	1872	Italianate	B	C
			garage	ca. 1930	no style	B	C
			stone retaining walls	ca. 1880	---	Str	C
130-22	GLO.1515 (Photo 12)	John Semple House	8 FREMONT ST	ca. 1880	Italianate	B	C
			pool	late 20th c.	---	Str	NC
			stone retaining walls	late 19th c.	---	Str	C
			wood fences	late 20th c.	---	Str	NC
130-23	GLO.1516 (Photo 12)		10 FREMONT ST	ca. 1880	Victorian eclectic	B	C
			concr. retaining wall	late 20th c.	---	Str	NC
129-24	GLO.1517		14 FREMONT ST	ca. 1880	Italianate	B	C
			wood fence	late 20th c.	---	Str	NC
130-62	GLO.1518		3 HATCH WY	ca. 1950	No style	B	NC
128-5 +	GLO.1519		4 HATCH WY	2016	no style	B	NC
128-1			shed	2016	no style	B	NC
130-61			5 HATCH WY	---	---	V	V
128-27	GLO.1520		1 HORTON ST	1997	Not researched	B	NC
			garage	ca. 1997	Not researched	B	NC
128-25	GLO.1521		9 HORTON ST	2014	Not researched	B	NC
			stone retaining wall	ca. 2014	---	Str	NC
128-8	GLO.1522		10 HORTON ST	1886	Queen Anne	B	C
			stone wall	late 20th c.	---	Str	NC
			wood fence	late 20th c.	---	Str	NC
128-24	GLO.1523		11 HORTON ST	ca. 1921	No style/bungalow	B	C
			wood fence	late 20th t.	---	Str	NC
			stone retaining wall	late 19th t.	---	Str	C
128-7	GLO.1524		12 (14) HORTON ST	ca. 1900	No style	B	C
			guesthouse	1949	No style	B	C

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128-23	GLO.1525		15 HORTON ST	ca. 1920	No style (rebuilt)	B	NC
128-22	GLO.1526		17 HORTON ST	ca. 1923	Dutch Colonial	B	C
			stone retaining wall	early 20th c.	---	Str	C
128-21	GLO.1527		21 HORTON ST	ca. 1920	No style	B	C
			garage/studio	ca. 1950	No style	B	C
			wood fence	E 21st c.	---	Str	NC
128-10			22 HORTON ST	---	---	V	V
128-20	GLO.1528		23 HORTON ST	ca. 1920	No style/bungalow	B	C
			shed	ca. 1930	No style	B	C
128-19			25 HORTON	---	---	V	V
128-11	GLO.1529		26 HORTON ST	ca. 1970	Not researched	B	NC
			wood timber steps	ca. 1970?	---	Str	NC
128-18			29 HORTON ST	---	---	V	V
129-38			30 HORTON ST	---	---	V	V
129-4	GLO.196	Tarr & Wonson Paint Factory	32 HORTON ST				
	GLO.1530	(Photo 18)	Copper Mill	ca. 1877-79	Italianate	B	C
	GLO.1531		Boiler-Engine Room	ca. 1878-80	Italianate	B	C
	GLO.1532		Manufacturing Bldg.	ca. 1879-81	Italianate	B	C
	GLO.1533		Office-Laboratory	ca. 1892	Italianate	B	C
			stone seawall	L 19th c.	---	Str	C
129-1			37 HORTON ST	---	---	V	V
129-2			41 HORTON ST	---	---	V	V
129-13	GLO.1534		1 RACKLIFFE ST	1996	Not researched	B	NC
			wood fence	late 20th c.	---	Str	NC
			stone seawall	late 19-early 20 c.	---	Str	C
129-15	GLO.1535		3 RACKLIFFE ST	2013	Colonial Revival	B	NC
			stone seawall	late 19-early 20 c.	---	Str	C
129-9999-1			RACKLIFFE ST			V	V
130-28	GLO.1536	C. H. Gamage House	4 RACKLIFFE ST	ca. 1870	Italianate	B	C
			stone wall	early 20th c.	---	Str	C
129-16	GLO.1537	Wonson-Rowe House	5 RACKLIFFE ST	ca. 1850	no style (alt.)	B	C
			stone curb	late 19th c.	---	Str	C

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				plastic fence	early 21st c.	---	Str	NC
				stone seawall	late 19-early 20 c.	---	Str	C
129-9999-2				RACKLIFFE ST	---	---	V	V
130-29	GLO.1538		6	RACKLIFFE ST	ca. 1851-1873	Victorian eclectic	B	C
129-18-1 +	GLO.197	Rockaway House	5H + 7	RACKLIFFE ST	ca. 1903-09/1985-86	alt. Col. Revival	B	NC
129-18-2 +				3 multi-unit bldgs	1985-86	Not researched	3 - B	3 - NC
129-18-3 +				gazebo	1985	no style	Str	NC
129-18-4 +				stone curb	late 19-early 20 c.	---	Str	C
129-18-5 +				stone curb	late 20th c.	---	Str	NC
129-18-6 +				concr. retaining wall	late 20th c.	---	Str	NC
129-18-7 +				stone wall	early 20th c.	---	Str	C
129-18-8 +				stone seawalls	late 19-early 20 c.	---	Str	C
129-18-1-B +								
129-18-1-C +								
129-18-2-B +								
129-18-2-C +								
129-18-3-B +								
129-18-3-C +								
129-18-4-B +								
129-18-4-C +								
129-18-1-I								
129-19	GLO.1539	John Davis House	11	RACKLIFFE ST	ca. 1851	No style	B	C
				wood fence	late 20th c.	---	Str	NC
130-24			12	RACKLIFFE ST	---	---	V	V
129-20	GLO.1540		13	RACKLIFFE ST	ca. 1884-1899	no style (alt.)	B	C
				second house	ca. 1884-1899	vict. Eclectic./Dutch Col	B	C
129-21	GLO.1541		15	RACKLIFFE ST	ca. 1880	Victorian eclectic	B	C
130-25			16	RACKLIFFE ST	---	---	V	V
129-22	GLO.1542		17	RACKLIFFE ST	ca. 1873-1884	Queen Anne	B	C
130-26	GLO.1543		18	RACKLIFFE ST	1926	Colonial Revival	B	C
				stone seawall	late 19th c.	---	Str	C
129-23			19	RACKLIFFE ST	ca. 1890	Queen Anne	B	C

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80-46	GLO.9008	Samuel de Champlain Marker		stone seawall	late 19th c.	---	Str	C
			1	ROCKY NECK AV	---	---	V	V
				tercentenary sign	1930	---	O	C
				sign	late 20-early 21 c.	---	O	NC
				stone bench	ca. 1990s	---	O	NC
80-47	GLO.1545		2	flagpoles	late 20th c.	---	2 - O	2 - NC
			5	ROCKY NECK AV	1950	No style	B	C
				wood fence	late 20th c.	---	Str	NC
80-44	GLO.918			stone seawall	late 19th c.	---	Str	C
			5R	ROCKY NECK AV	---	---	V	V
131-22	GLO.1547 GLO.1546			stone seawall	late 19th c.	---	Str	C
			6 (4)	ROCKY NECK AV	ca. 1930	Craftsman	B	C
80-48	GLO.1548	Wilkens House- Marsden Hartley Studio		second house	2008	Not researched	B	NC
			7 (9)	ROCKY NECK AV	late 19-early 20 c.	---	Str	C
				garage	1900	Victorian eclectic	B	C
131-23	GLO.1549			early 20th c.	no style	B	C	
131-24	GLO.1550		8	ROCKY NECK AV	1920	Craftsman/Col. Rev.	B	C
			8R	ROCKY NECK AV	1920	Colonial Revival	B	C
80-49	GLO.9009			concr. retaining wall	late 20th c.?	---	Str	NC
			9	ROCKY NECK AV	---	parking lot	V	V
131-25	GLO.1551			stone rip-rap seawall	mid-20th c.?	---	Str	C
			10	ROCKY NECK AV	1920	Colonial Revival	B	C
				wood fence	late 20th c.	---	Str	NC
130-12	GLO.9010			concr. retaining wall	late 20th c.?	---	Str	NC
			11	ROCKY NECK AV	---	parking lot	V	V
				sign	late 20th c.	---	O	NC
130-13 +	GLO.9011	Keith Trefry Memorial Park		stone rip-rap seawall	mid-20th c.?	---	Str	C
130-27	GLO.9012		12	ROCKY NECK AV	late 20th c.	park	Site	NC
	GLO.9013			stone rip-rap seawall	mid - late 20th c.?	---	Str	C
131-26				memorial stone	1992	---	O	NC
130-11			12A	ROCKY NECK AV	---	---	V	V
			13	ROCKY NECK AV	---	---	V	V

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Map-Parcel	MHC #	Historic Name	St. #	Street Name	Date	Style	Resource Type	Status
	GLO.9014			stone seawall	late 19th c.?	—	Str	C
130-14 +	GLO.1552		14 + 16	ROCKY NECK AV	1920	No style (alt.)	B	NC
130-15				stone seawall	late 19th c.	—	Str	C
130-10	GLO.1553 (Photo 6)	Augustus W. Buhler Studio	17	ROCKY NECK AV	ca. 1905	Shingle/Col. Revival	B	C
				side building	ca. 1990	No style	B	NC
				2 sheds	mid -late 20th c.?	no style	2 - B	2 - C
				timber pier	late 20th c.?	—	Str	NC
				wood fence	late 20th c.	—	Str	NC
				sign	late 20th c.	—	O	NC
130-9	GLO.1554		21	ROCKY NECK AV	2012	Not researched	B	NC
				shed	ca. 2012	no style	B	NC
130-8				ROCKY NECK AV	—	—	V	V
130-7				ROCKY NECK AV	—	—	V	V
130-6				ROCKY NECK AV	—	—	V	V
130-47	GLO.1555 (Photo 7)		26	ROCKY NECK AV	1926	Dutch Colonial	B	C
				conc. retaining walls	early 20th c.	—	Str	C
130-5	GLO.1556	Bickford's Marina	27	ROCKY NECK AV				
				stone sea wall	late 19-early 20 c.	—	Str	C
				concr. sea wall	late 20th c.	—	Str	NC
				shed	late 20th c.?	—	B	NC
				bathroom/storage	early 21st c.	no style	B	NC
				chain link fence	late 20th c.	—	Str	NC
130-48	GLO.1557 (Photo 7)		28	ROCKY NECK AV	ca. 1880	Vict. eclec. (alt.)	B	C
				cottage	ca. 1930	Craftsman	B	C
				wood fence	late 20th c.	—	Str	NC
130-49	GLO.1558	(Photo 7)	30	ROCKY NECK AV	ca. 1899-1903	Queen Anne	B	C
130-50	GLO.1559		34	ROCKY NECK AV	ca. 1948	No style (alt.)	B	C
				stone retaining wall	mid-20th c.	—	Str	C
				wood fence	late 20th c.	—	Str	NC
130-41	GLO.1560 (Photo 21)		36	ROCKY NECK AV	ca. 1855	Greek Revival	B	C
				wood fence	late 20th c.	—	Str	NC
130-65	GLO.1561		36R	ROCKY NECK AV	1926	Craftsman	B	C

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130-4	GLO.1562		37	ROCKY NECK AV	2000	Not researched	B	NC
				wood fence	late 20th c.	---	Str	NC
				2 signs	late 20th c.	---	2 - O	2 - NC
130-64	GLO.1563		39	ROCKY NECK AV	1900	No style	B	C
				wood deck & fence	late 20th c.	---	Str	NC
130-51	GLO.1564	Benjamin Hodgkins House	40	ROCKY NECK AV	ca. 1860	Colonial Rev. (alt.)	B	C
				wood fences	late 20th c.	---	Str	NC
130-52	GLO.1565	William H. Wonson House	42	ROCKY NECK AV	ca. 1880	No style	B	C
				stone retaining wall	late 19th c.	---	Str	C
				stone retaining wall	early 20th c.?	---	Str	C
130-3	GLO.1566 (Photo 8)		43	ROCKY NECK AV	ca. 1884-1892	Victorian eclectic	B	C
				gallery/shop	ca. 1884-1892	Victorian eclectic	B	C
				sign	early 21st c.	---	O	NC
				wood fences	late 20th c.	---	Str	NC
130-58	GLO.1567	John Perkins House	44	ROCKY NECK AV	ca. 1851-1873	Italianate	B	C
				stone retaining wall	late 19th c.	---	Str	C
130-2	GLO.1568		45	ROCKY NECK AV	ca. 1910/2004	No style	B	NC
				stone rubble & mesh seawall	late 20th c.	---	Str	NC
130-59	GLO.1569		46	ROCKY NECK AV	1976	Not researched	B	NC
130-1	GLO.1570		47	ROCKY NECK AV	1975	Not researched	B	NC
				stone seawall	late 19th c.	---	Str	C
				w/ pipe rail fence	late 20th c.	---	Str	NC
128-47			47A	ROCKY NECK AV	---	---	V	V
	GLO.9015			stone seawall	late 19th c.	---	Str	C
130-60	GLO.1571		48	ROCKY NECK AV	ca. 1880/2004	Queen Anne	B	NC
				cottage	late 20th c.	no style	B	NC
				stone retaining wall	late 19th c.	---	Str	C
128-2	GLO.1572		50	ROCKY NECK AV	1920	No style	B	C
				wood fence	late 20th c.	---	Str	NC
128-44	GLO.1573	Breckenridge School of Art	51	ROCKY NECK AV	ca. 1884/1955	No style	B	C
				stone seawall	late 19th c.	---	Str	C
128-48	GLO.1574	Walen Wharf Building Photo 9	53	ROCKY NECK AV	ca. 1851-1873/1892	Italianate	B	C

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128-43	GLO.1575		53R	ROCKY NECK AV	ca. 1955	No style (alt.)	B	C
				stone seawall	late 19th c.	---	Str	C
128-28	GLO.1576	Walen & Wonson Office	54	ROCKY NECK AV	ca. 1873-1884	Italianate	B	C
128-50	GLO.1577		56	ROCKY NECK AV	late 20th c.	No style	B	NC
128-29-1 +	GLO.1578		58	ROCKY NECK AV	2002	No style	B	NC
128-29-2				wood fence	late 20th c.	---	Str	NC
128-30-101 +	GLO.1579		60	ROCKY NECK AV	2000	No style	B	NC
128-30-102 +								
128-30-201 +								
128-30-202								
128-39	GLO.1580		64	ROCKY NECK AV	2004	Not researched	B	NC
128-46	GLO.1581	Gloucester Marine Railways	64R	ROCKY NECK AV	ca. 1972-1978	no style	B	NC
128-42-1 +	GLO.1582	Wonson & Story Building	73	ROCKY NECK AV	ca. 1870	Italianate	B	C
128-42-2	(Photo 9)			wood fence	late 20th c.	---	Str	NC
128-49	GLO.1583		75	ROCKY NECK AV	late 19-early 20 c.	no style	B	C
	(Photo 10)			fish house	late 19-early 20 c.	No style	B	C
				stone seawall	late 19th c.	---	Str	C
128-41	GLO.1584		77	ROCKY NECK AV				
				office	ca. 1880	Italianate	B	C
	GLO.1585			office (#79)	early 20th c.	Colonial revival	B	C
	GLO.1586			galleries & shops	late 19-mid 20 c.	no style	B	C
				stone seawall	early-mid 20th c.?	---	Str	C
128-40	GLO.1587	Gloucester Marine Railways	81	ROCKY NECK AV				
	(Photo 11)			office-storage bldg	late 19th c., 1945	M 20th C mod	B	C
				stone seawalls	late 19th c.	---	Str	C
				steel sheet-pile wall	late 20th c.	---	Str	NC
				heavy timber piers (3)	late 20th c.?	---	3 - Str	3 - NC
				dry docks (3)	late 20th c.?	---	3 - Str	3 - NC
				railway superstructure	late 20th c.?	---	Str	NC
				wood pier	late 20th c.?	---	Str	NC
128-35-1 +	GLO.1588		82	ROCKY NECK AV	1988	Not researched	B	NC
128-35-2								

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128-36	GLO.1589		84	ROCKY NECK AV	ca. 2000	No style	B	NC
128-38	GLO.1590		86	ROCKY NECK AV	1920	Craftsman	B	C
				stone garage	ca. 1930	Craftsman	B	C
				stone retaining wall	early 20th c.	---	Str	C
128-37			86R	ROCKY NECK AV	---	---	V	V
n/a	GLO.9016	Mass. Humane Society Landing		STEVENS LN	ca. 1832/ca. 1909	---	Site	C
	(Photo 3)			plaque on boulder	late 20th c.?	---	O	NC
128-31	GLO.1591		3	SUMAC LN	ca. 1880	No style (alt.)	B	NC
128-33	GLO.1592		5	SUMAC LN	1954	Ranch	B	C
				stone seawall	late 19th c.?	---	Str	C
128-32	GLO.1593		6	SUMAC LN	ca. 1910	Craftsman	B	C
	(Photo 4)			shed	ca. 1950	No style	B	C
				wood gate & fence	early 21st c.	---	Str	NC
				stone seawall	late 19th c.?	---	Str	C
128-34	GLO.1594		7	SUMAC LN	ca. 1890-1900	Colonial Rev.	B	C
	(Photo 4)			stone seawall	late 19th c.	---	Str	C
130-56	GLO.1595		4	TERRACE LN	ca. 1873-1884	Victorian eclectic	B	C
	(Photo 19)			stone retaining wall	early 20th c.	---	Str	C
130-57	GLO.1596	Howard Wonson House	6	TERRACE LN	ca. 1880	Italianate	B	C
129-36	GLO.1597		1	WILEY ST	1941	Colonial Revival	B	C
				stone wall	ca. 1910	---	Str	C
				wood fence	late 20th c.	---	Str	NC
				stone seawall & steps	early 20th c.?	---	Str	NC
129-35			3	WILEY ST	ca. 1880	no style	B	C
				stone seawall	late 19th c.?	---	Str	C
129-34	GLO.1598	East Gloucester Yacht Club	5	WILEY ST	1901	Queen Anne/Shingle	B	C
				wood fence	late 20th c.	---	Str	NC
				stone seawall	late 19th c.?	---	Str	C
129-25	GLO.1599		6	WILEY ST	1881	Victorian eclectic	B	C
	(Photo 13)			barn (attached)	ca. 1890	No style	B	C
				wood fence	late 20th c.	---	Str	NC
129-33	GLO.1600	Alexander Kiff House	7	WILEY ST	ca. 1850 [?]	Victorian eclectic	B	C

**Rocky Neck Historic District, Gloucester (Essex County), MA
DISTRICT DATA SHEET**

Map-Parcel	MHC #	Historic Name	St. #	Street Name	Date	Style	Resource Type	Status
				garage (w/ breezeway)	ca. 1930	No style	B	C
				stone bollards	early 21st c.	---	Str	NC
				stone seawall	late 19th c.?	---	Str	C
129-26	GLO.1601 (Photo 13)		8	WILEY ST	ca. 1884-1899	Victorian eclectic	B	C
				stone curb	late 19th c.	---	Str	C
				wood fence	late 20th c.	---	Str	NC
129-27	GLO.1602		10	WILEY ST	2nd quarter 19c	No style	B	C
				stone curb	late 19th c.	---	Str	C
129-32	GLO.1603	Amos Gregory House	11	WILEY ST	ca. 1850/1920	Greek Revival (alt.)	B	C
				barn/second house	ca. 1900	No style	B	C
				stone retaining wall	early 20th c.?	---	Str	C
				stone wall	late 20th c.	---	Str	NC
				stone seawall	late 19th c.?	---	Str	C
129-28	GLO.1604		12	WILEY ST	ca. 1909-1917	No style	B	C
				barn	late 19th c.	no style	B	C
				stone retaining wall	early-mid 20th c.	---	Str	C
				stone seawall	late 19th c.	---	Str	C
129-30	GLO.1605		15	WILEY ST	1995	Not researched	B	NC
				stone sea wall	early-mid 20th c.	---	St	C
129-29	GLO.1606		16	WILEY ST	ca. 1870	Victorian eclectic	B	C
				wood fence	late 20th c.	---	Str	NC
				stone seawall	late 19th c.	---	Str	C
129-31	GLO.1607		21	WILEY ST	1920	Craftsman	B	C
				stone seawall	late 19th c.?	---	Str	C
130-46	GLO.1608 GLO.9017		1	WONSON ST	ca. 1900	No style	B	C
				WWII Memorial	1997	---	O	NC
				wood fence	late 20th c.	---	Str	NC
130-32	GLO.1609	J. C. Foster House	2	WONSON ST	ca. 1851-1873	Ital./Queen Anne	B	C
				granite wall	early 20th c.	---	Str	C
130-33	GLO.1610		4	WONSON ST	1894	Queen Anne	B	C
				stone wall	early 20th c.	---	Str	C
				bronze sculpture	late 20th c.?	---	O	NC

Rocky Neck Historic District, Gloucester (Essex County), MA
DISTRICT DATA SHEET

Map-Parcel	MHC #	Historic Name	St. # Street Name	Date	Style	Resource Type	Status
130-34	GLO.199	Giles Chapel (Photo 14)	6 WONSON ST	1877	Gothic Revival	B	C
130-27	GLO.1611	Charles Varney House	8 WONSON ST	ca. 1851-1873	talianate/Gothic Rev	B	C
			garage	ca. 1930	No style	B	C
			stone retaining wall	late 19-early 20 c.	—	Str	C
130-44	GLO.1612	Emile A. Gruppé House	9 WONSON ST	ca. 1873/1948	Victorian eclectic	B	C
			stone retaining wall	early 20th c.	—	Str	C
129-12	GLO.1613	Elisha Oakes House-Pilgrim Hous	10 WONSON ST	ca. 1850	tal./Vict. eclectic (alt.	B	C
			wood fences	late 20th c.	—	Str	NC
			stone seawall	late 19-early 20 c.	—	Str	C
130-43	GLO.1614	Rocky Neck (Wonson) School - (Photo 24) Emile A. Gruppé Studio-Gallery	11 WONSON ST	1867, 1931	Italianate	B	C
			granite wall	early 20th c.	—	Str	C
			garage	ca. 1930	No style	B	C
			sign	late 20th c.	—	O	NC
129-11	GLO.1615	Elisha Oakes, Jr. House	12 WONSON ST	ca. 1850	Grk Rev/Col. Rev.	B	C
			wood fence	late 20th c.	—	Str	NC
			wood landscape wall	late 20th c.	—	Str	NC
			stone seawall	late 19-early 20 c.	—	Str	C
129-37			12A WONSON ST	—	—	V	V
130-42	GLO.1616		13 WONSON ST	ca. 1884-1899	Victorian eclectic	B	C
			stone wall	early 20th c.	—	Str	C
129-10	GLO.1617		14 WONSON ST	1985	Not researched	B	NC
			wood fences	late 20th c.	—	Str	NC
			stone seawall	late 19-early 20 c.	—	Str	C
130-66	GLO.1618		17 WONSON ST	1997	Not researched	B	NC
			stone retaining wall	early 20th c.	—	Str	C
130-40	GLO.1619	Col. John E. Parker House	19 WONSON ST	late 19th c.	No style (alt.)	B	NC
			stone wall	early 20th c.	—	Str	C
			garage/guest house	mid-20th c.	no style	B	NC
129-6	GLO.1620	Charles S. Nauss House (Photo 25)	20 WONSON ST	1926	Colonial Revival	B	C
			garage	ca. 1950	Colonial Revival	B	C
			stone retaining walls	ca. 1890	—	Str	C

**Rocky Neck Historic District, Gloucester (Essex County), MA
DISTRICT DATA SHEET**

Map-Parcel	MHC #	Historic Name	St. # Street Name	Date	Style	Resource Type	Status
				stone retaining wall	mid-late 19th c.	---	Str C
				pool	late 20th c.	---	Str NC
				bathhouse	late 20th c.	B	NC
				pier with gazebo	late 20th c.	---	Str NC
130-39	GLO.1621	(Photo 15)	21 WONSON ST	ca. 1884-1898	Italianate	B	C
130-38	GLO.1622	(Photo 15)	23 WONSON ST	ca. 1920 [?]	Craftsman	B	C
				cottage	1925	No style	B C
				stone retaining wall	late 19-early 20 c.	---	Str C
				concr. retaining wall	early 20th c.	---	Str NC
129-9	GLO.200	Augustus H. Wonson House	24 WONSON ST	ca. 1860-65, 1920s	Italianate, Col. Rev.	B	C
	(Photo 17)			iron/granite fence	ca. 1890	Victorian	Str C
				garage	late 20th c.	no style	B NC
				wood fence	late 20th c.	---	Str NC
129-7	GLO.1623	Augustus H. Wonson Carriage Hs	24R WONSON ST	1891	Italianate	B	C
130-37	GLO.1624	(Photo 15)	25 WONSON ST	1866	Italianate	B	C
				concr. retaining walls	mid-20th c.	---	Str NC
130-36	GLO.1625	(Photo 16)	27 WONSON ST	ca. 1851-1873	Italianate	B	C
				stone retaining wall	late 19th c.	no style	Str NC

Key

Street numbers > H (half) R (rear)

Resource type > B (building) Site (site) Str (structure) O (object)

Status > C (contributing) NC (noncontributing)

	Contributing	Noncontributing	plus 24 vacant parcels
Buildings	128	59	
Sites	2	1	
Structures	86	71	
Objects	1	14	
Total	217	145	













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The Cultural Center
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H73 477





46

49FZ

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Rocky Neck Historic District

Multiple Name:

State & County: MASSACHUSETTS, Essex

Date Received:
7/14/2017

Date of Pending List:
8/9/2017

Date of 16th Day:
8/24/2017

Date of 45th Day:
8/28/2017

Date of Weekly List:

Reference number: SG100001502

Nominator: State

Reason For Review:

Appeal

PDIL

Text/Data Issue

SHPO Request

Landscape

Photo

Waiver

National

Map/Boundary

Resubmission

Mobile Resource

Period

Other

TCP

Less than 50 years

CLG

Accept

Return

Reject

8/24/2017 Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept, National Register Criteria A, B, and C.

Reviewer Patrick Andrus

Patrick Andrus

Discipline Historian

Telephone (202)354-2218

Date

8/24/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Rocky Neck Art Colony
6 Wanson Street
Gloucester MA 01930
978.515.7004
rockyneckartcolony.org



Suzanne Gilbert Lee,
Executive Director

June 14, 2017

BOARD OF TRUSTEES

Karen Risluben, *President*
Kristie Bernard, *Vice President*
Ramona Faherty, *Treasurer*
Ann McKay, *Secretary*
Martha Swanson, *Artistic Director*
Amy Bell Ross
Kathleen Gerdon Archer
Michael DiLascio
Karl Frank
Mark Glovsky
Martha Kurz
Mary Ann McCormack
Barbara Moody
Ruth Mordecai
Judy Robinson-Cox

To Whom It May Concern:

I am very pleased to write in strong support of the inclusion of Rocky Neck in Gloucester, Massachusetts in the National Register of Historic Places.

This designation is a win-win, all-good outcome for the community. Rocky Neck has a long and proud heritage as an important art colony supporting generations of artists and their contributions to our national artistic history and culture. As an active fishing port for centuries, Gloucester is known nationally and even internationally for its maritime past, present, and ability to adapt to our ever changing environment. This combination draws visitors from down the street and around the world to Rocky Neck to learn about America's past and experience first-hand our dynamic present.

Artists on Rocky Neck, as elsewhere, have always and continue to document the sea, its associated industries, and its surroundings in creative and spectacular images. Rocky Neck's place in the National Register is outstanding testimony to its special contribution to our national story, will increase its visibility, and strengthen the position of the Rocky Neck Art Colony as a leader of arts and culture locally and globally.

Our organization is honored by your consideration of the community's designation in the esteemed National Register of Historic Places. Thank you.

Sincerely,

A handwritten signature in dark ink, appearing to read "Martha Kurz", written in a fluid, cursive style.

Martha Kurz, Chair
Rocky Neck Art Colony

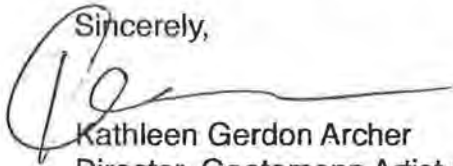
June 14, 2017

To Whom it may concern:

Please list my name with the many who support your efforts to add Rocky Neck in Gloucester, Massachusetts to The National Register of Historic Places.

This greatly supports our ongoing quest to bring more tourism to this incredibly rich cultural destination.

Sincerely,

A handwritten signature in black ink, appearing to read 'K. Archer', with a long horizontal flourish extending to the right.

Kathleen Gerdon Archer
Director, Goetemann Artist Residency

6/14/2017

Gmail - Support for National Register designation for Rocky Neck



Karen Ristuben <karen.ristuben@gmail.com>

Support for National Register designation for Rocky Neck

1 message

amy.bell.ross@gmail.com <amy.bell.ross@gmail.com>

Wed, Jun 14, 2017 at 9:23 AM

To: Karen Ristuben <karen.ristuben@gmail.com>

To Whom It May Concern:

As both a board member of the Rocky Neck Art Colony and as a resident of Gloucester cognizant of Rocky Neck's central position within the annals of American artistic tradition, I write to register my strong support for placing Rocky Neck on the National Register of Historic Places.

Sincerely,

Amy Bell Ross
11 Pilots Hill
Gloucester, MA. 01930

Sent from my iPhone

Amy Bell Ross
11 Pilots Hill
Gloucester, MA. 01930

Sent from my iPhone

Rocky Neck Art Colony
6 Wonson Street
Gloucester MA 01930
978.515.7004
rockyneckartcolony.org



Suzanne Gilbert Lee,
Executive Director

BOARD OF TRUSTEES

Karen Ristuben, *President*
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Ramona Faherty, *Treasurer*
Ann McKay, *Secretary*
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Kathleen Gerdon Archer
Michael DiLascio
Karl Frank
Mark Glovsky
Martha Kurz
Mary Ann McCormack
Barbara Moody
Ruth Mordecai
Judy Robinson-Cox

To Whom it May Concern,

I am a homeowner on Rocky Neck at 4 Bickford Way, and I have served as President of the Rocky Neck Art Colony since 2008.

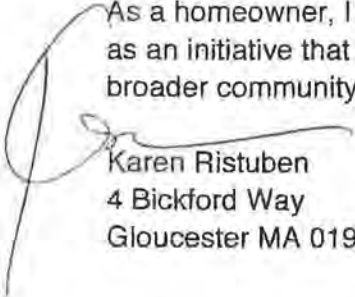
Although I write this letter from both perspectives, I do not submit this letter on behalf of the membership of the Rocky Neck Art Colony as I understand there to be differing opinions among our membership.

In my years of service to the Art Colony - a community-based arts organization - we have been challenged to maintain and sustain our mission to support the future of our artistic heritage in the Rocky Neck area in the face of increasing gentrification and waterfront development. While hundreds of artists and writers established this special area as an art colony in the mid-1800's, today the numbers have dwindled to a mere few due to increasingly expensive work space, live/work space and gallery space.

As an organization, the Rocky Neck Art Colony is the entity with capacity to preserve Rocky Neck as an art colony through our continued nonprofit work. We own the Cultural Center building and we rent two spaces: an artist cooperative and an artist residency live/work space. We have a committed Board of Trustees and an excellent reputation in the community and state-wide as an organization that well supports its artists and the community at large. Without our organizational support as stewards of Rocky Neck's cultural heritage (and future), Rocky Neck as an arts community would be at serious risk.

A National Register of Historic Places designation will enhance our organization's ability to advocate for the artists, writers, musicians and other creative entrepreneurs who make Rocky Neck a culturally rich and historically significant part of Gloucester. The designation will provide much-needed grant opportunities for our efforts to actively engage in Rocky Neck's waterfront development as a cultural leader. And, the designation will provide much needed tax incentives for well-meaning developers whose investments in Rocky Neck serve the preservation of its cultural heritage.

As a homeowner, I am strongly in favor of the National Register designation as an initiative that will honor and serve the culture and heritage of my broader community.


Karen Ristuben
4 Bickford Way
Gloucester MA 01930

June 13, 2017

6/14/2017

Gmail - National Register designation

On Tue, Jun 13, 2017 at 5:40 PM, Karen Ristuben <karen.ristuben@gmail.com> wrote:
Dear RNAC Board,

I received an email today indicating that thirty-three Rocky Neck neighbors registered affidavits against the pending National Register of Historic Places designation. Mary Ellen Lepionka, from Gloucester Historic Commission, asked for letters in support under the circumstances. I wrote and sent the attached, making it clear that I'm speaking as a homeowner and as a leader of RNAC as our community arts organization, and not speaking on behalf of all RNAC members.

I was distressed to learn that the local opponents to this initiative incorrectly characterized it as a restrictive "historic district" designation and not by its proper name or intention: *The National Register of Historic Places is the official list of the Nation's historic places worthy of preservation.*

Unfortunately, the last of three community info sessions on May 19 was not professionally presented, which may have buttressed the opposition. But in my opinion, the facts underlying the value to Rocky Neck remain, and I stand by my letter.

I welcome your thoughts.

Karen

978-758-1210
karen.ristuben@gmail.com
RNAC.President@gmail.com
www.rockyneckartcolony.org
www.karenristuben.com

-

Mary Ann McCormick
4 Hatch Way
Gloucester MA 01930
Cell 978-317-6803

Ann Clark McKay <camckay_01930@yahoo.com>
To: Karen Ristuben <karen.ristuben@gmail.com>

Wed, Jun 14, 2017 at 9:01 AM

Good Morning Karen: I support the National Register designation. Carol Ann McKay

[Quoted text hidden]



Karen Ristuben <karen.ristuben@gmail.com>

Support of Reg. of Historic Places

2 messages

Mary Ann McCormick <mamccormick@gmail.com>
To: Karen Ristuben <karen.ristuben@gmail.com>

Wed, Jun 14, 2017 at 8:13 AM

Karen: I hope you will deliver this note supporting the designation of Rocky Neck to the National Registry of Historic Places.

As you know, John and I are homeowners on Rocky Neck, and long-time residents of East Gloucester before moving to Rocky Neck four years ago. We were lured to this unique community for its rich history and culture. This very special community, recognized as one of the oldest working art colonies in the country, continues today to attract artists of all types to live, work and enjoy this historic place.

Rocky Neck is certainly a place worthy of preservation. We can see no reason not to support a designation by the National Registry of Historic Places.

Sincerely, John and Mary Ann McCormick

--
Mary Ann McCormick
4 Hatch Way
Gloucester MA 01930
Cell 978-317-6803

Karen Ristuben <karen.ristuben@gmail.com>
To: Mary Ann McCormick <mamccormick@gmail.com>

Wed, Jun 14, 2017 at 8:40 AM

Thank you!!

Sent from my iPhone
[Quoted text hidden]

6/14/2017

Gmail - National Register designation

<kgerdonarcher@mac.com>, Kristie Bernard <k_ber@hotmail.com>, Mark Glovsky <mglovsky@glovskyx2.com>, Martha Kurz <marthakurz@comcast.net>, Martha Swanson <smartyswanson@comcast.net>, Mike Dilascio <mike@dilascio.net>, Pat Conant <patconantme@gmail.com>, Ramona Faherty <ramonafaherty@gmail.com>, ruth mordecai <rglouc@comcast.net>, Barbara <barbara.moody@montserrat.edu>, Suzanne Gilbert Lee <director@rockyneckartcolony.org>

I'm planning to go to the hearing today in Boston - please email me a statement of support by 11:00am if you are inclined. Thank you all!

Sent from my iPhone

[Quoted text hidden]

Karl Frank <karl.karolus@gmail.com>
To: Karen Ristuben <karen.ristuben@gmail.com>

Wed, Jun 14, 2017 at 8:49 AM

I write as an East Gloucester Home owner and as a board member of two Gloucester Cultural District arts organizations, which would benefit from Rocky Neck's inclusion in The National Register of Historic Places: The North Shore Arts Association and the Rocky Neck Art Colony.

Those home owners who have registered their opposition to recognition of East Gloucester's Rocky Neck as a historic place worthy of preservation do so in consequence of a misunderstanding. They mistakenly fear that this recognition will reduce their rights as owners of real estate on Rocky Neck.

I ask therefore that a definitive statement be made to allay the fears of my concerned neighbors.

Very truly yours,

Karl Frank
15 Haskell Street
East Gloucester.

[Quoted text hidden]

—
If you always do what you always did, you'll always get what you always got.

K Bernard <k_ber@hotmail.com>
To: Karen Ristuben <karen.ristuben@gmail.com>

Wed, Jun 14, 2017 at 8:53 AM

I'm not sure if mine would help, but sent it in case it can be included as representing an officer and importance to the CC? THANK YOU. You are amazing. ❤️ ❤️ ❤️

Get Outlook for iOS

From: Karen Ristuben <karen.ristuben@gmail.com>

Sent: Wednesday, June 14, 2017 5:53 AM

Subject: Re: National Register designation

To: Mary Ann McCormick <mamccormick@gmail.com>

Cc: <amybellross@gmail.com>, Carol Ann McKay <camckay_01930@yahoo.com>, Judith Robinson-Cox (via Google Drive) <judy@robinson-cox.com>, Karl Frank <karl.karolus@gmail.com>, Kathleen Archer <kgerdonarcher@mac.com>, Kristie Bernard <k_ber@hotmail.com>, Mark Glovsky <mglovsky@glovskyx2.com>, Martha Kurz <marthakurz@comcast.net>, Martha Swanson <smartyswanson@comcast.net>, Mike Dilascio <mike@dilascio.net>, Pat Conant <patconantme@gmail.com>, Ramona Faherty <ramonafaherty@gmail.com>, ruth mordecai <rglouc@comcast.net>, Barbara <barbara.moody@montserrat.edu>, Suzanne Gilbert Lee <director@rockyneckartcolony.org>

I'm planning to go to the hearing today in Boston - please email me a statement of support by 11:00am if you are inclined. Thank you all!

Sent from my iPhone

On Jun 14, 2017, at 5:45 AM, Mary Ann McCormick <mamccormick@gmail.com> wrote:

Shouldn't we all write our own letters in support?



Karen Ristuben <karen.ristuben@gmail.com>

Register letter

2 messages

Ruth Mordecai <rglouc@comcast.net>
To: Ristuben Karen <karen.ristuben@gmail.com>

Wed, Jun 14, 2017 at 8:09 AM

To Karen Ristuben

I support the choice of Rocky Neck being on *The National Register of Historic Places*. It is the official list of the Nation's historic places and is worthy of preservation.

Ruth Mordecai
4 Terrace Lane
Rocky Neck
Gloucester, MA 01930

rglouc@comcast.net
www.RuthMordecai.com

Karen Ristuben <karen.ristuben@gmail.com>
To: Ruth Mordecai <rglouc@comcast.net>

Wed, Jun 14, 2017 at 8:40 AM

Thank you!!

Sent from my iPhone
[Quoted text hidden]

6/14/2017

Gmail - Rocky Neck National Register



Karen Ristuben <karen.ristuben@gmail.com>

Rocky Neck National Register

1 message

K Bernard <k_ber@hotmail.com>

Wed, Jun 14, 2017 at 8:50 AM

To: Karen Ristuben <karen.ristuben@gmail.com>

Karen,

As an officer and member of the Rocky Neck Art Colony, I would like to show my support of becoming a National Register designated area. It would be an honor for our Cultural Center on Rocky Neck to be listed with such distinction. It further strengthens our ties to the wonderful rich history while we continue to build an exciting future.

Sincerely,

Kristie Bernard

Vice President, Rocky Neck Art Colony

The Cultural Center at Rocky Neck

6 Wonson Street Gloucester, MA 01930

Kristie.Bernard.100@gmail.com

978.325.6804


Brian Silva & Karen Love
285 East Main St
Gloucester, MA 01930

RECEIVED
MAY 02 2017
MASS. HIST. COMM

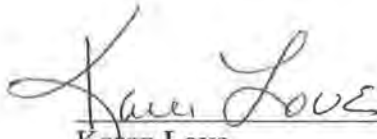
Brona Simon
State Historic Preservation Officer
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, MA 02125
www.sec.state.ma.us/mhc

April 25, 2017

We, the undersigned, are the sole owners of parcel 80-45, located at the address of 285 East Main St, Gloucester, Massachusetts, 01930 and object to the proposed listing of our property in the Rocky Neck NR Historic District of the National or State Register of Historical Places in accordance with the National Historic Preservation Act and 36 CFR Part 60. *We respectfully request that this parcel and address be removed from any consideration, and not listed in the Rocky Neck NR Historic District, for either the National or State Register of Historic Places.*



Brian Silva
285 East Main St, Gloucester, MA 5/1/17



Karen Love
285 East Main St, Gloucester, MA 5/1/2017



Notary 5/1/17

Lykourgos J. Tzioumas
Notary Public
Commonwealth of Massachusetts
My Commission Expires September 9, 2022

RECEIVED

JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 75 + 75 ~~R~~ Rear Rocky Neck Ave
Gloucester, Massachusetts being lot 49 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Regina Attaya
Print name: REGINA ATTAYA

Print name:

Address 75 & 75 R Rocky Neck Ave

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Regina Attaya, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

Michael Faherty
Notary Public



RECEIVED
JUN 13 2017
MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 15 Horton Street
Gloucester, Massachusetts being lot 23 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Regina Attaya
Print name: REGINA ATTAYA

Print name:

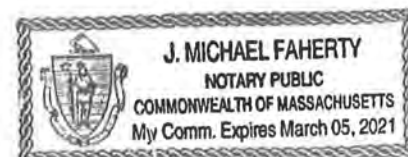
Address 15 Horton Street, Gloucester

Commonwealth of Massachusetts

Essex, ss.

On this 10th day of June 2017 before me, the undersigned notary public,
personally appeared Regina Attaya, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public




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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 19 Wonsan St.
Gloucester, Massachusetts being lot 40 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.


Print name: RICHARD AUDETTE

Print name: RICHARD AUDETTE

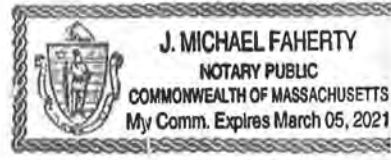
Address 19 WONSAN ST

Commonwealth of Massachusetts

Essex, ss.

On this 16 day of June 2017 before me, the undersigned notary public,
personally appeared Richard Audette, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/~~her~~/their free act and deed for its stated purpose .


Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 2 Clarendon St., Glouce, MA
Gloucester, Massachusetts being lot 17 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Tory Bagshaw

Print name: Tory Bagshaw

Greta
Print name: Greta Bagshaw

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Greta Bagshaw, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 23 Wanson
Gloucester, Massachusetts being lot 38 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Jo Ann Bell

Print name: Jo Ann Bell

Print name:

Address 23 Wanson St

Commonwealth of Massachusetts

Essex, ss.

On this 10th day of June 2017 before me, the undersigned notary public,
personally appeared Jo Ann Bell, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 15 Clarendon St
Gloucester, Massachusetts being lot 3 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.



Print name: Paul Butman

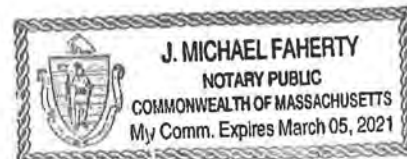
Print name:

Address 15 Clarendon St

Commonwealth of Massachusetts

Essex, ss.

On this 10th day of June 2017 before me, the undersigned notary public,
personally appeared Paul M. Butman, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.


Notary Public

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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 27 Rocky Neck Ave
Gloucester, Massachusetts being lot 5 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

2531 RNA Realty LLC

Paul M Butma

Print name: Paul Butma Mgr

Print name:

Address 25-31 Rocky Neck Ave

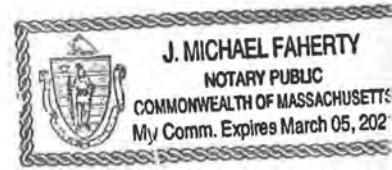
Commonwealth of Massachusetts

Essex, ss.

On this 10th day of June 2017 before me, the undersigned notary public,
personally appeared Paul M. Butma, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.

J. Michael Faherty

Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 51 Rocky Neck Ave
Gloucester, Massachusetts being lot 44 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Dennis A. Dyer
Print name: DENNIS A. DYER

Print name: _____

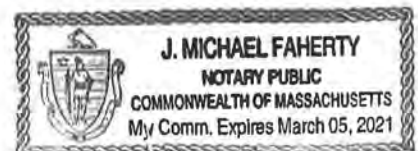
Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Dennis A. Dyer, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 53 Rocky Neck Ave.
Gloucester, Massachusetts being lot 48 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Dennis A. Dyer
Print name: DENNIS A. DYER

Print name: _____

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Dennis A. Dyer, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 73 Rocky Neck Ave
Gloucester, Massachusetts being lot 42 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Dennis A. Dyer

Print name: DENNIS A. DYER

Print name: _____

Address _____

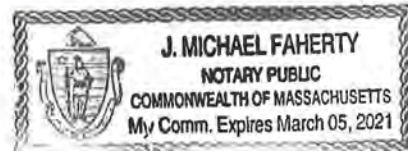
Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Dennis A. Dyer, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty

Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 51 A Rocky Neck Ave
Gloucester, Massachusetts being lot 43 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Dennis A. Dyer

Print name: DENNIS A. DYER

Print name:

Address _____

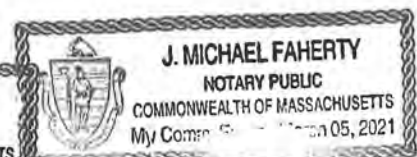
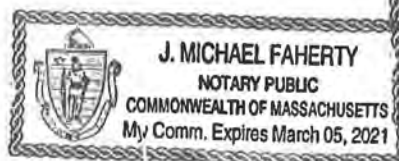
Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Dennis A. Dyer, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J Michael Faherty

Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission

220 Morrissey Blvd.

Boston, MA 02125

The undersigned being the owner(s) of property situate at 37 Rocky Neck Ave - Unit 2B
Gloucester, Massachusetts being lot 4 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Ramone M. Faherty

Print name: Ramone M. Faherty

Print name: _____

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 16th day of June 2017 before me, the undersigned notary public,
personally appeared Ramone Faherty, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

Carol Ann McKay

Notary Public



CAROL ANN MCKAY
Notary Public
Commonwealth of Massachusetts
My Commission Expires
July 13, 2018

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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 45 Rocky Neck Ave
Gloucester, Massachusetts being lot 2 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Ramona M. Faherty

Print name: Ramona M. Faherty

Print name:

Address 45 Rocky Neck Ave
Gloucester, MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 10th day of June 2017 before me, the undersigned notary public,
personally appeared RAMONA FAHERTY, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that ~~he~~/she signed it voluntarily as ~~his~~/her/~~their~~ free act and deed for its stated purpose.

Carol Ann McKay

Notary Public

My commission expires July 13, 2018



CAROL ANN MCKAY
Notary Public
Commonwealth of Massachusetts
My Commission Expires
July 13, 2018

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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 39 Rocky Neck Ave
Gloucester, Massachusetts being lot 64 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Ramona Faherty

Print name: Ramona Faherty

Jo Michael Faherty

Print name: Jo Michael Faherty

Address 83 Mt Pleasant Ave
Gloucester Mass 01930

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Ramona Faherty & Jo Michael Faherty, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that ~~he/she~~ they signed it voluntarily as ~~his/her~~ theirs free act and deed for its stated purpose .

Carol Ann McKay

Notary Public



CAROL ANN MCKAY
Notary Public
Commonwealth of Massachusetts
My Commission Expires
July 13, 2018

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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 43 Rocky Neck Ave
Gloucester, Massachusetts being lot 3 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Smith Cove LLC
J. Michael Faherty - Manager
Print name: J. MICHAEL FAHERTY

Print name:

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared J. Michael Faherty, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/~~her~~/their free act and deed for its stated purpose.

Carol Ann McKay
Notary Public



CAROL ANN MCKAY
Notary Public
Commonwealth of Massachusetts
My Commission Expires
July 13, 2018

B.F.

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JUN 15 2017

MASS. HIST. COMMISSION

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 36 Rocky Neck Ave + 36 R Rocky Neck Ave
Gloucester, Massachusetts being lot⁴¹⁺⁶⁵ 41+65 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

[Handwritten Signature]

Print name: James B. Hand

Print name:

Address 36 + 36R. Rocky Neck Ave

Commonwealth of Massachusetts

Essex, ss.

On this 13th day of June 2017 before me, the undersigned notary public,
personally appeared JAMES B. HAND, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/~~she~~ signed it voluntarily as his/~~her~~ free act and deed for its stated purpose.

[Handwritten Signature: Carol Ann McKay]

Notary Public



CAROL ANN MCKAY
Notary Public
Commonwealth of Massachusetts
My Commission Expires
July 13, 2018

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

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JUN 13 2017
MASS. HIST. COMM

The undersigned being the owner(s) of property situate at 58 Rocky Neck Ave ^{unit 7}
Gloucester, Massachusetts being lot 29 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a **Rocky Neck National Register Historic**
District.

William Karim
Print name: William Karim

Print name:

Address 73 Howard St.
Reading, MA 01867

Commonwealth of Massachusetts

Essex, ss.

On this 16th day of June 2017 before me, the undersigned notary public,
personally appeared William Karim, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 46 Rocky Neck Ave.
Gloucester, Massachusetts being lot 59 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Kay M. Kusma

Print name: KAY M. KUSMA

AKA Kay M. Kuzma

Print name:

Address 46 Rocky Neck Ave.
Gloucester, MA
01930

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Kay Kusma, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty

Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 47 Rocky Neck Ave
Gloucester, Massachusetts being lot 1 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Mark Lacey

Print name: MARK LACEY

Susan Fehrmann

Print name: Susan Fehrmann

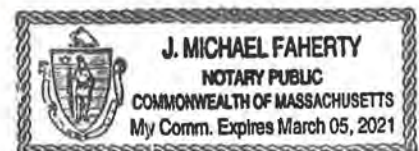
Address 47 Rocky Neck Ave
Gloucester Ma. 01930

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Mark Lacey & Susan Fehrmann, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

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JUN 13 2017
MASS. HIST. COMM

The undersigned being the owner(s) of property situate at 21 Woodson Street
Gloucester, Massachusetts being lot 39 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Judith Perry
Print name: JUDITH N. PERRY

Print name:

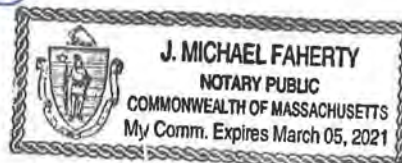
Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Judith Perry, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission

220 Morrissey Blvd.

Boston, MA 02125

The undersigned being the owner(s) of property situate at Worson St
Gloucester, Massachusetts being lot ~~46~~⁴⁶ on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Sailor Stan's Drift-Inc
by Karen L Roberts-Hill
Print name: Karen L. Roberts-Hill

Print name: _____

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Karen Roberts-Hill, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



Massachusetts Historical Commission

220 Morrissey Blvd.

Boston, MA 02125

The undersigned being the owner(s) of property situate at 3 Hatch Way
Gloucester, Massachusetts being lot 62 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Stephanie Sallah-Tashji
Print name: Stephanie Sallah-Tashji

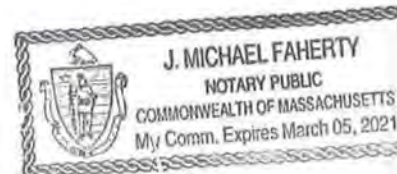
Print name: 3 Hatch Way
Address Gloucester, MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Stephanie Sallah-Tashji, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 48 Rocky Neck Ave
Gloucester, Massachusetts being lot 60 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Stephanie Sallah-Tashjy
Print name: Stephanie Sallah-Tashjy

Print name:

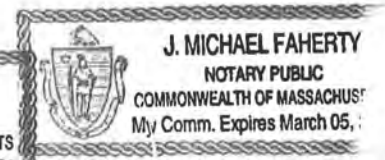
Address 48 Rocky Neck Ave
Gloucester, MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 16th day of June 2017 before me, the undersigned notary public,
personally appeared Stephanie Sallah-Tashjy, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 44 Rocky Neck Ave
Gloucester, Massachusetts being lot 58 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Susan Scangas

Print name: SUSAN C. SCANGAS

Nicholas C. Scangas

Print name: NICHOLAS C. SCANGAS

Address 44 Rocky Neck Ave
Gloucester MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Nicholas C Scangas, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.

Michael Faherty
Notary Public



Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

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JUN 13 2017

MASS. HIST. COMM

The undersigned being the owner(s) of property situate at 8 Clarendon St
Gloucester, Massachusetts being lot 12 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

MARGARET R. SHANLEY
Print name: Margaret R. Shanley

Print name:

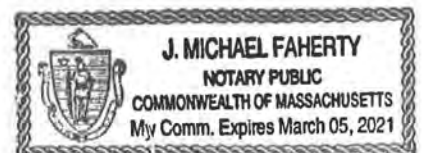
Address 8 CLARENDON ST
GLoucester, MA

Commonwealth of Massachusetts

Essex, ss.

On this 11 day of June 2017 before me, the undersigned notary public,
personally appeared Margaret R. Shanley, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.

J. Michael Faherty
Notary Public



Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

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JUN 13 2017
MASS. HIST. COMM

The undersigned being the owner(s) of property situate at 34 Rocky Neck Ave
Gloucester, Massachusetts being lot 50 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Dennis Senecal

Print name: *Dennis Senecal* *

** new owner - 6/13/2017*

Print name:

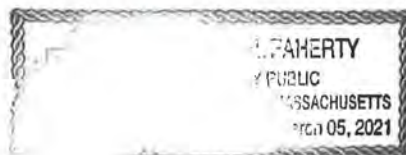
Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 13th day of June 2017 before me, the undersigned notary public,
personally appeared *Dennis Senecal*, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

Michael Faherty
Notary Public



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JUN 13 2017
MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 177-79 Rocky Neck Ave
Gloucester, Massachusetts being lot 41 on Assessors Map # 128 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Springwater Realty LLC *
Dennis Senecal MGR

Print name: Dennis Senecal

* new & current owner

Print name:

Address _____

Commonwealth of Massachusetts

Essex, ss.

On this 13th day of June 2017 before me, the undersigned notary public,
personally appeared Dennis Senecal - Manager, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Fattery
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 8 Rocky Neck Avenue
Gloucester, Massachusetts being lot 0023 on Assessors Map # 0131 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Mary Jane Sheedy
Print name: Mary Jane Sheedy

Print name:

Address 8 Rocky Neck Ave.
Gloucester MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Mary Jane Sheedy, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 8R Rocky Neck Avenue
Gloucester, Massachusetts being lot 0024 on Assessors Map # 0131 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Mary Jane Sheedy
Print name: Mary Jane Sheedy

Print name:

Address 8 Rocky Neck Ave.
Gloucester MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Mary Jane Sheedy, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 40 Rocky Neck Ave.
Gloucester, Massachusetts being lot 51 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.


Print name: JEFF SURETTE

Print name:

Address 40 Rocky Neck Ave.

Commonwealth of Massachusetts

Essex, ss.

On this 10 day of June 2017 before me, the undersigned notary public,
personally appeared Jeff Surette, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose .


Notary Public



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MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 5 Hatch Way
Gloucester, Massachusetts being lot 66 on Assessors Map # 130 hereby object to the
designation of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Kenneth A. Tashjian

Print name: Kenneth A. Tashjian

Print name: Kenneth A. Tashjian
5 Hatch Way

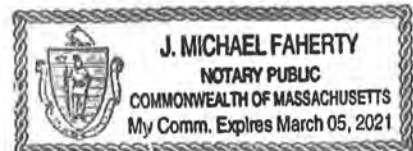
Address Gloucester, MA 01930

Commonwealth of Massachusetts

Essex, ss.

On this 11th day of June 2017 before me, the undersigned notary public,
personally appeared Kenneth A. Tashjian, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/~~her~~/their free act and deed for its stated purpose.

J. Michael Faherty
Notary Public



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JUN 13 2017

MASS. HIST. COMM

Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

The undersigned being the owner(s) of property situate at 14 WILSON STREET
Gloucester, Massachusetts being lot 10 on Assessors Map # 129 hereby object to the
designations of the Rocky Neck Area of Gloucester as a Rocky Neck National Register Historic
District.

Vincent D. Tibbets Jr + Karen Tibbets

Print name: VINCENT D. TIBBETS JR

Karen Tibbets

Print name:

Address 14 WILSON ST. GLOUCESTER, MA, 01930

Commonwealth of Massachusetts

Essex, ss.

On this 12th day of June 2017 before me, the undersigned notary public,
personally appeared Karen Tibbets, proved to me through
satisfactory evidence of identification, which was a Massachusetts driver's license/personally
known to be the person whose name is signed on the within document, and acknowledged to me
that he/she signed it voluntarily as his/her/their free act and deed for its stated purpose.

Michael Faherty
Notary Public



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JUN 13 2017
MASS. HIST. COMM

State Historic Preservation Officer
Massachusetts Historical Commission
Office of the Secretary of the commonwealth
220 Morrissey Boulevard
Boston, MA 02125

June 11, 2017

To Whom It May Concern,

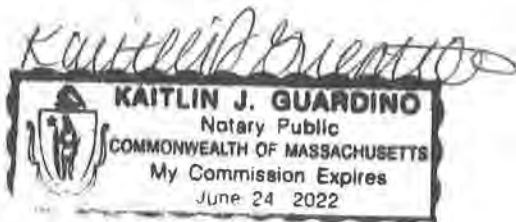
I, Sarah J Merchant, live at 13R Rackliffe St, Gloucester, MA on Rocky Neck. Rocky Neck is being considered for registration to the National Register of Historic Places as well as the State Register.

I solely own the property listed on the letter I received from your office. The property is parcel 129-20 13 Rackliffe St, Rocky Neck NR Historic District. I do not wish to have my property listed in the State Register of Historic Places. I also do not wish to have my property listed in the National Register of Historic Places. Please do not consider my property as part of the historical district if Rocky Neck is added to the register.

Thank you very much,



Sarah J Merchant





The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

July 7, 2017

Mr. J. Paul Loether, Chief
National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street NW, Mail Stop 7228
Washington, DC 20240

Dear Mr. Loether:

Enclosed please find the following nomination form:

Rocky Neck Historic District, Gloucester (Essex), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. Property owners in the Certified Local Government community of Gloucester were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

Out of a total of 211 property owners, 34 property owners have objected to the nomination (16%). Nine letters of support have been received. Copies of all letters received by MHC are enclosed.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

Enclosures

Cc: Kathleen Kelly Broomer, Wendy Frontiero, preservation consultants
Mayor Sefatia Romeo Theken, City of Gloucester
Mary Ellen Lepionka, Robert Whitmarsh, Co-Chairs, Gloucester Historical Commission
Richard Noonan, Gloucester Planning Board